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What can a studio approach to teaching tell us about the academic and social learning of middle school students? An exploration of student understanding of how making art supports their academic and social learning.

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Approvals
In the judgment of the following signatories, this Dissertation meets the academic standards that have been established for the Doctor of Philosophy degree.

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school students? An exploration of student understanding of how making art supports their

academic and social learning.

ABSTRACT

This study explores the types of social and academic learning typically overlooked in

public school education. Art-based approaches to academic learning have been labeled as

"fluff." Education policymakers hold a biased view of the arts. When asked to consider art as a

viable epistemology, cognition theorists have dismissed art as irrational. These biased views

have contributed to marginalization of the field of art education. The purpose of this study was

to question this bias through an art-based studio approach to research. The goal was to explore

how middle school students understand the role of visual arts in their own academic and social

learning in this context.

This qualitative study took place in a middle school in Northeast Massachusetts.

Modifications of the research methods of *Studio Thinking II* (Hetland, Winner, Veneema, &

Sheridan, 2013) and additional methods were used in the study. The student participants

experienced "Eight Studio Habits of Mind" throughout eight sessions. These included:

"Understanding Art worlds; Stretch and Explore; Reflect; Observe; Express; Envision; Engage

and Persist, Develop Craft" (p.6). Throughout eight weeks seven classroom observations and

two student interviews were conducted. During the eight sessions students created art

individually and in groups. To collect

data, the researcher used the methods of pre-drawings and post-drawings (Chang, 2012, Einasdottir, Dockett, & Perry 2008), pre-questionnaires and post-questionnaires, (Song & Creegan- Quinquis, 2017), interviews, (Strauss & Corbin, 1990), art-making (Hetland, Veneema, Winner & Sheridan, 2013) and classroom observations (Behar,1996). To evaluate the data the researcher used grounded theory methods (Strauss & Corbin, 1990), which included the open and axial coding of interviews, drawings, and written responses. There were several findings. Findings showed significant changes in participants' perceptions of themselves as artists. Findings included evidence of the negative effects of an outdated curriculum on students' perceptions of the value of visual art in their lives. In addition, questionnaire and interview findings showed negative

student perceptions regarding the ability of their existing curriculum to prepare them for a successful life after middle school. Student individual and collaborative drawings showed changes in artistic thinking and social engagement with their peers, art content, and larger societal issues.

Key Words

Constructivism, Frames, Visual Art Education, Visual Arts, Arts integration, Art-Based research, Cognitive transfer, Studio Thinking II, and Social capital.

INTRODUCTION

Background of Researcher

Education in a democracy is supported in part, by our public schools helping to create a public and private good, which the whole society should theoretically benefit from, not just the

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privileged. Despite funded research studies making claims about the cognitive transfer benefits

of participation in the arts, we still do not have consistent support of visual arts research practices

using existing public school visual arts classrooms.

My interest in the complex relationship between education and the visual arts began

before I could recognize it, when I was a middle school student deeply involved in visual studio

art and theatre. As an outcome of having dedicated, passionate, creative teachers throughout my

early education I developed a deep respect for, and connection to, the creative processes involved

in studio visual art. I have also witnessed many transformative moments in my own life, and

those of my classmates. The changes were the result of our teachers offering us multiple ways of

learning and knowing through the arts. This transformation was true for our teachers and parents

as well. The welcoming climate and the ongoing presentations of everyone's creative efforts

seemed to create a fertile community space for everyone to own their creations. The space was

free of stigma or doubts about the validity or value of each person's creative work. Encouraged

by our teachers to find our artistic voices we felt supported and freely participated in political

and challenging theatrical performances. These experiences were often deeply relevant and

connected to my own life and the world events going on around me. I still vividly remember

those experiences and what I learned as a result. I learned how to ask questions, to reflect, and

how to think beyond my own culture and experiences. I learned how to envision things that did

not yet exist. These early differentiated learning experiences (untethered to test results), inspired

me and seemed to transform me personally and socially from a shy and uncertain young girl into

a confident and creative student, and later, an educator. I developed gradually into a young

person with a sense of self-efficacy, confidence, perseverance, dignity, and empathy. In time, these positive learning experiences fueled my interest in pursuing a career in the visual arts. Attending a professional art school provided me with a lifelong passion for understanding how people come to know things through the creative act of making, reflecting, and sharing. My earlier experiences also galvanized my belief in the capacity of creative learning experiences to direct one's attention toward a meaningful life.

I attended professional art school during the years when our public elementary and secondary education systems became caught up in the frenzy of high stakes testing. I felt compelled to question what public education was for. I still question whom it is for now and what constitutes viable evidence of meaningful and equitable learning. I have been interested in the ways students understand how making art supports their academic and social learning for years. I have been teaching in college level visual art teacher preparation programs for 20 years. My awareness of specific challenges in the field of studio art education has grown over time. As I began my search for a way to support the permanent presence of visual arts in our schools I encountered several challenges. The first challenge was how to find a way to justify visual art research within an education system preoccupied with standardization. I observed and questioned the hesitation implied by philosophical and epistemological schools of thought to negate the validity of the visual arts as a valid form of enhancing and revealing cognition. These challenges are identified for their influence upon this researcher to follow the guiding research question that opens this dissertation.

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In this section, I will describe my interest in questioning the epistemological underpinnings of education. I will present an email conversation that took place through the magic of technology and luck. It was a galvanizing experience for me as a student because it manifested the very essence of what I was questioning. This email exchange provided evidence of what some might consider the precise requirements of language when discussing cognition theories. It also showed a classic example of the difficulties of including or excluding the arts in cognition theories. The email captured an epistemological marginalization that I was eager to unpack.

As a young education student, I became interested in exploring why art education was a second-class citizen in the field of K-12 education in America. One of the first documents I received in my teacher preparation program was a guide listing the content I would be required to teach. The book was the *Massachusetts Arts Curriculum Framework* (1999, [www.doe.mass.edu)](www.doe.mass.edu). One of the "Core Concepts" was to "apply both imagination and rational thinking to the making of art" (p.10). There were many times in my art education when I received the message that although creativity might be considered valuable, it was not embraced as a valid epistemology. This confused me. I had learned everything I knew from the arts so it seemed obvious to me that we gain meaningful knowledge from art experiences. However, many education professors explained to me that art was not able to explain why it exists. Therefore, art does not produce propositional knowledge. I encountered this in almost every area of my early graduate studies and then again in my early doctoral studies. At times, I encountered what *Arts-Based Research* (2008) author Tom Barone described as "the attitude of an epistemological

bully" (p.38). I encountered this when I attempted to convince others about my belief that art is cognitive and therefore equally valid in research (Eisner, 2009). When researching the relationship between art and epistemologies such I found that pairing art with constructivism raises some interesting complexities. The complexities live in the context, language choices, and ideas about what art is for and how we understand the role of art in our social and academic learning.

In my search for an epistemological underpinning for my research, I considered constructivism as an appropriate epistemology for describing what happens in visual art education. I quickly learned the importance of attaining clarity regarding which version of constructivism one is using. I began studying different forms of constructivism. After studying constructivist theories, I now believe art educators would agree that constructivism is an active theoretical debate between philosophy, psychology, culture, and education pedagogy having to do with the question of how human beings create knowledge (Twomey-Fosnot, 2005). "Radical Constructivism" is a theory of knowing, not being. It is not a "how to" blueprint (von Glasersfeld, 1995). Piaget's genetic epistemology was foundational to some "constructivist" theories (Piaget, 1926). However Piagetian constructivism does not strictly inform all present interpretations of constructivism (Twomey-Fosnot, & Perry, 2005). However, it does inform "Radical Constructivism" (von Glasersfeld, 1999). Under the larger umbrella of "constructivism," we find several additional different interpretations that refer to, build from, and at times, criticize each other. However, consistent with all branches is the notion that human beings build knowledge actively (Twomey-Fosnot, 2005). In describing this active process, each branch has its own agenda and terminology,

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which either subtly or radically distinguishes it from other branches (Cobb, 2005). Although all

branches of constructivism focus on the notion that human beings create (construct) knowledge as

opposed to discovering it, they each emphasize the individual and society differently. Given their

theoretical differences regarding the individual and society, art educators can identify appropriate

branches of constructivism stemming in a variety of ways from "Cognitive Constructivism"

(Piaget, 1926). We can identify "Social Constructivism" as an off-shoot of Lev Vygotsky's

influences (Cobb, 2005). Under the umbrella of "Constructivism" we can identify the "Cognitive

Constructivism" (Piaget,1926), "Personal Constructivism" (Novak, 1993) and "Radical

Constructivism" (von Glasersfeld,1995). "Cognitive Constructivism," an epistemological,

psychological learning theory, claims that knowledge is created through functional invariants

within an individual (Cobb, 2005). "Radical" constructivism is more of an epistemological,

philosophical theory of "knowing" also claiming that the cognizant actively constructs knowledge,

but it parts ways with other forms of constructivism because radical constructivism does not accept

cognition theories that claim to provide any larger truth (von Glasersfeld, 1999).

"Cognitive Constructivism" (Piaget, 1926) and "Radical Constructivism" (von Glasersfeld,

1999) are both based upon logic and reason. Both recognize logical processes and hold viability as

most important. While "Cognitive Constructivism" acknowledges the social aspect of learning, it

is not the most critical focus in theory. "Cognitive Constructivism" asserts that knowledge does not

exist outside of the mind (Piaget, 1926). These changes are achieved through a focus on schemas,

subsumption, and creating enough disequilibrium to bring about conceptual change. The "Social

Constructivism" theory, on the other hand, is quite the opposite of "Cognitive Constructivism".

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"Social Constructivism" is a socio/cultural theory that is informed by the belief that knowledge

creation and higher mental functions are a result of internalized social interactions (Vygotsky,

1976). Although the "Personal Constructivists" were influenced by Piaget because they emphasize

working with others during conceptual change processes, it is arguable that all constructivist

theories focus more upon the individual's role (Ausubel, D., 2000). Once these differences are

clear one can attempt to compare art with constructivism, and perhaps find a viable alignment

between art and epistemology.

Initially, I was interested in the theories of Ernst von Glasersfeld. The father of Radical

Constructivism, Ernst von Glasersfeld, is the author of *Radical Constructivism: A Way of Knowing*

and Learning (1995). He asserts that scientific "objectivity is an "illusion" (p.36). This appealed to

me as a student. However, I was not sure I believed that cognition is situated only in one's head.

During the early 2000s I learned that von Glasersfeld had an "Ask Ernst" web page where one

could submit questions online. Typically, his assistant collected the questions and von Glasersfeld

chose one to answer. I submitted a question. I asked von Glasersfeld if he thought there was a

viable relationship between his theory of Radical Constructivism and art. I was interested in how

Radical Constructivism's rejection of scientific objectivity made room for marginalized domains

such as the arts. Expecting to possibly hear back from his assistant I was surprised to see a

response written by Ernst von Glasersfeld himself:

> Dear Ms. Quinquis,
>   As Vincent Kenny, who runs the questions and answers website will be on
> holiday for a few weeks, I am answering your question directly to you. "Art" has

a wider meaning in the United States than in Europe, where technical drawings, quilt making, and pottery are not usually included. I say this, because my spontaneous reply to your question would be: From the constructivist point of view, art belongs to the domain of the mystical and what can be rationally said about it does not get anywhere near its core. A critic may say all sorts of intelligent things about compositions, perspective, color values, etc. in, say, Giogione's *Tempesta*, but none of that is relevant to the fact that the painting takes my breath away every time I see it. I don't expect a mystical experience from what is here in the US often referred to as "artwork. The division is of course not always neat and there are indeed Chinese celadon bowls, individual buildings, and even Ferraris that have a rationally inexplicable effect. Radical constructivism, which is purely a rational theory, has nothing to say about such mystical phenomena. I have, however, used the work of artists (e.g. Matisse and Francesco Guiardi) to suggest that they have the knack of incorporating in a few lines the perceptual scan paths we'd ordinarily construct when we "recognize" a specific flower or a person walking. There are line drawings by Matisse that are ridiculously simple squiggles and yet immediately recognizable as a lily or some other specific flower. This, of course is technical mastery- it may become art when the artist uses it in the service of some otherwise inexplicable intuition.

Best wishes,

Ernst von Glasersfeld

(von Glasersfeld, personal email correspondence received Thursday, August 11th 2005 at 1:23 pm)

I have included his email response here because I believe it beautifully shows many

complications in cognition theories which are embedded within the broader context of my

research question. Von Glasersfeld's statement that art belonged to the mystical surprised me.

Initially, I assumed he meant that this disqualified art entirely from having a relationship with

rational thought. I wondered why, after all this time, even the father of radical constructivism had

some of the same ideas as Plato about the relationship of the arts with epistemologies. Like Plato,

his response seemed to contain a lingering insistence that feelings should be separate from

rational thinking. He named art as belonging to the mystical. He gave very specific examples of

what he did not consider art and he drew a line between what is called art in America from the

definition in Europe. He also suggested that any ways of knowing that belong to the mystical should be kept away from "reason." It also did not escape me that only white European male artists were provided in his examples of artists. It concerned me that women artists were not discussed with the same level of admiration as Giorgione. I will describe later in this dissertation how the idea that art is irrational is still alive, and how it is still influencing how education policymakers think. However, it is critical to understand that the history of education relates to many pedagogies and philosophies that we may not agree with any longer. The email provided me with additional problems to consider. The distinctions made between which objects are considered art in the United States and Europe are important to note. We recreate the same distinction in the current visual arts curriculum in the U.S. There is strong emphasis on excluding "crafts" in the definition of fine art. Courses in crafts such as decorative pottery, textiles, or practical design are excluded included from K-12 visual art education aspiring to contribute to "high art". However, the commitment to including a multicultural curriculum has strengthened in recent years. This commitment has allowed art educators to revise their definitions of fine arts. Particularly in K-12 art education. As teachers, we are encouraged to embrace all cultures in our art classrooms. We now meaningfully include the art forms of cultures previously excluded in the western master narrative of art history. Now we teach students that these art forms are as valuable as a drawing by Leonard da Vinci. We have done this to remove the bias from our teaching. I made a note of the appearance of this lingering bias and distinction in Ernst von Glasersfeld's email. von Glasersfeld made this distinction by explaining that the U.S. includes practical, utilitarian items such as pottery in the definition of art. He made a careful distinction of

crafts (technical drawings and quilt making) from high art in his definition of art such as

Giorgione's oil painting "*Tempesta*". One might view this distinction as elitist. However, this

distinction is critical to understand when exploring the history of art education in the Northeast.

This distinction is like the separation of fine arts from mechanical drawing in the early history of

art education in Boston, Massachusetts. This distinction also has similarities with the negative

stigma placed upon workers who provide physical labor. The stigma put upon people who work

with their hands and bodies can be traced back to philosophers including Plato. However, one

must consider context. I understand von Glasersfeld as a product of his time. Therefore, it would

be a mistake to critique Ernst von Glasersfeld's responses harshly and solely through a post-

modern feminist lens for this dissertation. Although I do report later in this dissertation that one

of the findings of my study points to the lack of non-white males and females in the current

required K-12 art curriculum involved in my study. However, the goal of this dissertation is not

to criticize a philosopher. The goal is not to decide who is wrong or right. One goal is to help

teachers and students understand that these ideas are still with us. Every time we facilitate a

curriculum we are acting out a philosophy or a theory of cognition. In the email response from

von Glasersfeld, I found suggestions for moving forward in my work. I found thoughtful

consideration of the messiness of working with polarities. Von Glasersfeld made it clear that he

believed "From the constructivist point of view, art belongs to the domain of the mystical and

what can be rationally said about it does not get anywhere near its core" (received Thursday,

August 11th, 2005, at 1:23 pm). This statement opens a door for art educators to focus on

investigating the relationship between thinking and feeling. A mystically rational challenge awaited me.

Ultimately, his response led me to believe that this does not always mean that the polarities are mutually exclusive. Ernst von Glasersfeld stated, "The division is of course not always neat" (2005, Ernst von Glasersfeld). I believe this willingness to understand within these polarities makes Ernst von Glasersfeld relevant to arguments about the validity of art education. Moving forward in my search for ways to show vital connections between visual art and a constructivist theory of "knowing". I explored how much of this viewpoint was alive at the school where I conducted research. I discovered that an art education classroom is a worthwhile place to look at rationally mystical research questions.

I am a teaching visual artist who believes that students construct new knowledge when making art. I believe that students learn through social interactions and experiences. I believe this makes me a social constructivist educator. I do come to this research with a bias. I see things through the lens of an artist and a constructivist educator who arrives with my own insight molded by life experiences. I am constantly searching for connections between artistic creative thinking and education to provide equitable access to art education for all students. I believe students should have the opportunity to learn the philosophical and cognitive histories and backgrounds at work in their current curriculum. I believe students create new knowledge in the visual arts room. I believe this type of knowing should be considered as valuable as that which we create in other content areas. I agree with the potential for developing non-quantitative research methods such as discussed in *Studio Thinking II* (Hetland et al., 2013) which introduced

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a method to develop and use language that describes the kind of thinking that happens when

students make art. I also embrace their assertion that studio visual arts classrooms have been

over-shadowed by the field of education's preoccupation with arts integration cognitive transfer

claims. I believe that the arts integration research field is at times limited by its emphasis on the

use of art forms (movement, music, drama, etc.) to raise performance in non-arts classes. While I

completely support the continuing presence of arts integration pedagogies in our schools because

this keeps discussion of art alive, I also want to argue that the visual studio arts classrooms

should not overlooked in these efforts and conversations when the visual arts classroom already

exists on many school campuses. These classrooms can be a site of teaching about the types of

thinking that happens when making art. These are primary "parent habits of mind" (Hetland et

al., pg.7) considered in the process of educational research. My hope is that this study widens the

discussion and contributes some possibilities for further discussion, future research, and a

positive change in the structure of school curriculum.

      Research is a form of creative documentation. When planning my research and

dissertation, as with starting a painting, I had to create a structure to hold my guiding questions

and my field observations. In visual art (the domain of the classroom I observed) typically this is

a square frame made of wood. Once the square is nailed together, one can stretch a blank canvas

across the structure and secure a physical space to work. Then a space of potential has been

opened. One is ready to begin. The creator can begin to throw down struggle marks, gestures,

pour, draw, paint onto this square terrain specifically made for receiving the maker's thoughts

and feelings. I do realize in 2019 this metaphor may align with a now outdated, Eurocentric,

notion of what famous western, old master artists achieved. However, I am not validating a

history of art that is not inclusive and I am not saying that painting is the only valid art form in

my work. I am privileging the research potential that lives in the visual arts process.

In this dissertation, the word "Chapter" is replaced by the word "Frame". The definition

of chapters is a division, a part, or a portion. Chapters imply there are clear boundaries of

thoughts and objects. I do not believe that the boundaries of objects, cognition, and experiences

are always clear-cut in the creative process or in art-based research. I believe the boundaries are

layered with experiences. I use "frames" because as with a painting, the maker, and the viewers

(readers) will bring their intellectual biases to the viewing and this will build their own layered

experience. The resulting knowledge they will create will be viable (von Glasersfeld,1999).

There is inevitably interpretation at every level, and these interpretations will all be different.

"Frames" more fully captures the experience and allows for multiple interpretations of this study.

My goal is to contribute to the discussion about what the studio visual arts classroom

(specifically drawing) can contribute to the questions regarding what a studio approach to

teaching tell us about the academic and social learning of middle school students?

The reason for engaging with my research question is simple. It has not been fully

answered yet. New questions keep arising to distract us from it. As we face new challenges in

our classrooms like changing demographics, new technologies and a host of other factors, we

should be trying to provide as many opportunities for student to reflect upon their own learning

as possible. The research question I posted has not been asked in ways that would solidify a

permanently respected place for the studio visual arts in our schools. One reason for this is that

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much of the current research comes from an arts integration approach, not directly from inside

the visual studio arts classroom. The question also becomes muddled by the different definitions

of studio art education, arts integration, art-based research, and arts-based research coming from

arts researchers, teachers, and higher education teacher preparation programs. Further, each of

these pedagogical approaches apply a variety of assessment strategies each emphasizing different

outcomes. Although the constant changes in the field of education in the United States will most

likely guarantee that we will never finish answering this question we should keep trying to find

what works, what is possible, and what is best for all students. Despite attempts by arts

researchers to prove that visual arts education and arts integration are worthy of the same

prioritization and funding as math and reading, the arts continue to be marginalized for a variety

of shifting and ever- evolving factors described in this frame. Ultimately, I argue that future

research should begin in the visual arts room.

FRAME ONE

The Fields Involved in the Problem

The fields of Studio Visual Arts Education, Arts integration, and Art-Based Research are

all related. However, in fact, they each have their own cultures which are always on the move.

Each field has contributed to the building of new knowledge and social capital but in entirely

different ways. Since its beginnings about 268 years ago, visual art education in the U.S. has lost

and regained support by political leaders and institutions. During these shifts in supports visual

arts courses did not have a guaranteed presence in our schools for a variety of reasons. One

reason is that the field of visual arts education has had a long and problematic relationship with

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American education policies, most of which were born out of reactions to specific events and

policies. However, to understand these shifts, one must understand the definitions of the fields

because they are often discussed as if they belong in the same bucket called "art education."

Below is a visual showing the fields typically called "art education". It shows their overlapping

areas and where within them this researcher is located.
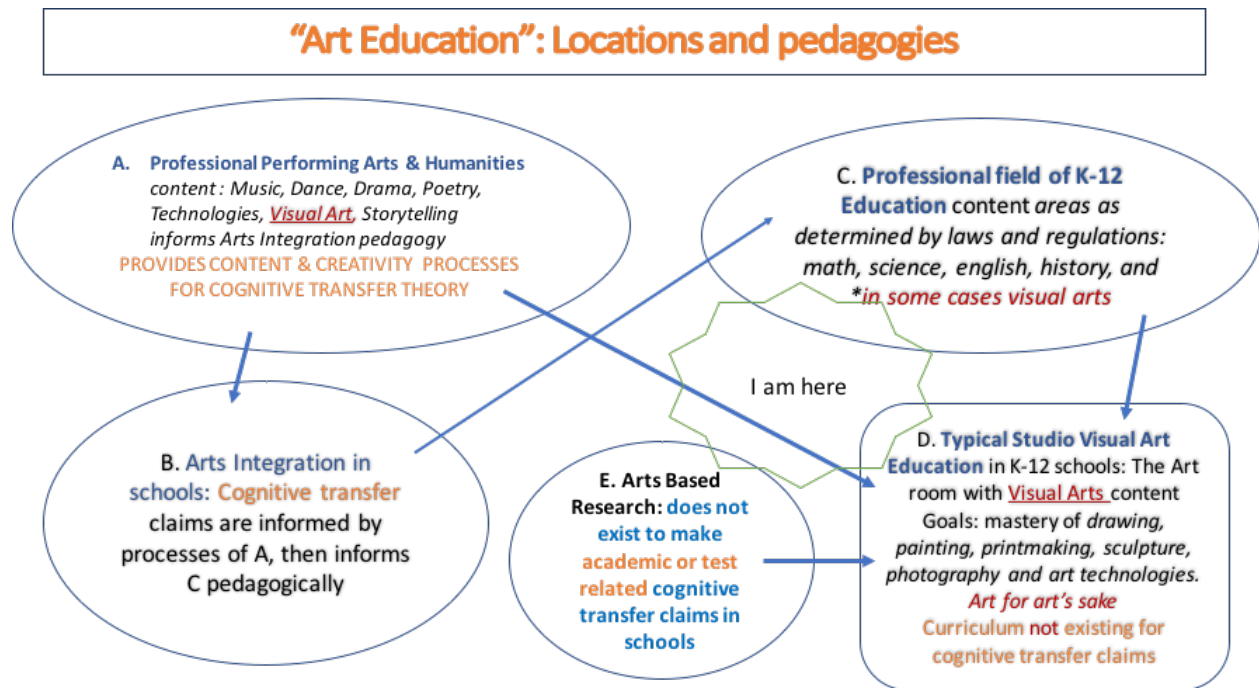
(*Figure 1*. The fields involved.)

2019 holds varied definitions of Arts integration, Art education, and Art(s) Based

Research. They are all included in the larger container called "Art Education" in the U.S.

While entirely different, they co-exist within a variety of career trajectories, efforts, and

conversations driven by scholars, artists, and educators. Many advocates from different fields

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unite in their efforts to keep the arts alive in our schools and/or communities. Further, "Arts

integration, Art education, and Art(s)-Based research" all deliberately use creative pedagogies,

art materials, and processes. They also utilize strategies to support student entry into multiple

understandings of content. They even share some of the same language.

The Field of Studio Visual Arts Education

Current mainstream K-12 visual art education models in the U.S. are required to align

with visual art state and or national curriculum standards. Each state has different professional

standards for preparing visual arts teachers. Each state offers and requires a license in a grade

level or subject area. However, the current curriculum does not always represent all students,

their lives, interests, or cultures when attending our schools in Massachusetts. The school days in

public middle schools are structured by blocks of time spent in individual courses. Students will

typically go to a visual art class for a 40-minute period for one day, once a week. When the bell

rings the students will move to a new room and then another throughout the day. The success of

the lesson outcomes will then be assessed by whether the student met the teacher's rubric

standards. Currently visual arts teacher preparation programs have put more priority on not only

a student teacher's proficiency but also a great deal on the collection of evidence of the student

teacher's students' outcomes. The grading rubric will prescribe a measurable range of

correctness of a measurable set of observable qualities that align with the demonstration of

required knowledge or skill. The specific desired outcomes for each state are aligned to required

content standards set forth by each state through the Department of Education.

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Visual studio arts education has always made connections to non-arts subjects, too, however, not with the intent of assessing skill level of students in non-art courses. The field of Visual Arts Education has always considered the important chemistry of paints and how to understand the physicality of materials. However, these connections were not made with the intent of creating and assessing improvements in non- art subjects such as math, science, language arts, etc. The required visual arts studio content and teaching processes in the art rooms in our K-12 schools have emphasized the cumulative improvement of skills in art forms. For example, a student enrolled in a visual art studio courses would likely be introduced to drawing skills and methods each year they attended school. The skills would grow over the years from a foundational understanding and use of drawing materials to a more complex group of projects requiring more sophisticated techniques and expressive intent. The field of studio visual art has tried to maintain an art for art's sake intention with its attention to teaching the basic building blocks of elements and principles of design and the typical mediums of drawing, painting, printing, sculpture, to proficiency. The goals of students studying works of art and drawing methods often include the desire to contribute to the field of the arts. Often these desired outcomes in classes are aligned to an expressive creative process. Viewed from outside the field, the expressive intent outcomes are sometimes believed to transcend logic. A focus on the process of drawing, for instance, can tell us about the social and academic learning of our students through emphasizing the nature of the art making experience in class without the distraction of another non-art academic goal or letter grade. The field of studio visual arts education has come far in standing up to powers requiring us to justify its value through student grades or grade point averages in non-art subjects. To further move us forward it may be a more useful, as argued by art

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education scholars Hetland, et al. (2013) in *Studio Thinking II*, to begin to research what happens
in the studio art room, as opposed to trying to force the issue of cognitive transfer into regular
academic classrooms. In a publication titled, *Art for Art's Sake*: by Winner, Goldstein, Vincent,
& Landcren (2013), important questions were raised about the validity of art integration
cognitive transfer claims in our recent research history. The authors draw our attention to the
limitations of arts integration research. They argue that it is unfortunate that many of the
researchers' loftier end goals were, according to art education researchers Hetland et al., (2007),
success in the traditional academic subjects that "really count" (p.1), meaning math and English.
While interdisciplinary approaches are some of the most important topics currently under
discussion in American teacher preparation education, the stigma of the arts as frill, esoteric, or a
"nice add-on" remains in the field of education and we are still focused on testing.

The Fields of Art-Based Research

The third field, art-based research (McNiff, 1998), is also sometimes included in, and
referred to, as *Arts-Based Research* (Leavy, 2009; Allen, 1995). Each may have some roots in
the expressive therapies field, but at different times each has been integrated into different art
education programs and teacher/counselor educator programs. Language use is important.
However, all fields are asking examining an experience. As described by Suzanne Langer "There
is only one concept exemplified in all the different arts, and that is the concept of Art" (1957, p.
14).

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Art-Based Research prioritizes the nature of the processes of art making and asks what

we can realize and understand from those processes. Currently the field of K-12 studio visual art

education is justifiably at times, aligned with art-based research (ABR) as they share a clearer

emphasis on art process and a belief that process is as valuable as the artistic creation or product.

Another important aspect is they share is both fields take an unflinching look at the benefits of

acknowledging feelings and emotional intelligence development. Embedded in the art-making

process are discoverable moments of personal growth (sometimes healing) and the

acknowledgement of creative cognition. These qualities are embraced and legitimized as

opposed to mainly supporting one's journey to a correct answer or a higher test score. Similarly,

visual arts studio assessment methods include emphasis on process, reflection, discussion, and

sharing. This makes visual art education and art-based research more aligned with each other as

well as constructivism. Much less with the field of arts integration. The differences were

explained by Shaun McNiff in chapter three of the *Handbook of Arts Research* (Knowles, 2007)

through his use of the words: primary, nature, and experience:

> Art-based research can be described as the systematic use of the artistic process,
> the actual making of artistic expressions in all the different forms of the arts, as a
> primary way of understanding and examining experience by both researchers and
> the people that they involve in their studies. These inquiries are different from
> research activities where the arts may play a significant role but are essentially
> used as data for investigations that take place within academic disciplines that
> utilize more traditional scientific, verbal, and mathematic descriptions and
> analyses of phenomena. The domain of art-based research, a more focused
> application of the larger epistemological process of artistic knowing and inquiry,
> has come into existence as an extension of a significant increase of studies
> researching the nature of the art experience in higher education and professional
> practice.

(McNiff, S.,1998, in Knowles, (Ed.) 2007 p.29)

It is important to notice McNiff's emphasis on the primary way of understanding and the use of art-based instead of arts-based. It is also key to note that McNiff claims that artistic knowing is an experiential epistemology. This is typically not the case with arts integration because emphasis is on the product as opposed to the psychology involved. McNiff's use of the word "primary" is arguably like the function of the "parent domain "(p. 7) as described in *Studio Thinking II* (Hetland et al. 2013). They are also similar in that they both name and emphasize the importance of paying attention to what happens in a studio art process. They both purposefully avoid making cognitive transfer claims such as test scores. Although different fields, they each describe a type of "habits of mind" (Hetland, et al., 2013). They sboth tress experiences like "envisioning" and "perseverance" (p.6). They do not privilege the re-creation of an old notion of cognitive transfer over the art-making experience and at times, they make room for embracing the process of feeling and naming feeling as having equal importance.

In my research design, I utilized a combination of *Art-Based Research* and a *Studio Thinking II* approach rather than aiming to show cognitive transfer within a traditional academic content classroom. I used the process of drawing with middle school students so that we could explore together their meaning and role in art-making as a vehicle of communication. In this approach, the drawings themselves count. Additionally, as *Studio Thinking II* supports and explains I closely studied and discussed the kinds of thinking they experienced and named. As

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described by McNiff (1998) above, I, too, have chosen to privilege the "nature of art

experience" (p.29) for the participants in my study. To do this I used the art process, student

narratives and as the primary way of understanding. Unlike much earlier arts integration

research, I did not enter an academic content classroom with some simple mixed medium art

strategies aimed at moving through a medium quickly for the sake of another goal. Regarding

participants, I purposefully did not choose students already headed for art school because they

are likely to have already developed a vision and language. Instead, I conducted this work in a

public school not known for its art program, and a school that has only one middle school art

room.

The Field of Arts Integration:

The field of arts integration is vast. There are many versions of it at work in education. In

2019 the widely accepted definition of arts integration is provided by the Arts Education

Partnership (AEP) and by the Kennedy Center for the Arts in Washington, DC. According to the

AEP, arts integration is:

> An approach to teaching that integrates the fine and performing
> arts as primary pathways to learning and, arts integration is an
> approach to teaching in which students construct and demonstrate
> understanding through an art form.

> (Arts Education Partnership. 2017, p. 1.)

The AEP (2017) further explains: "Students engage in a creative process which connects an art

form and another subject area and meets the evolving objectives in both of the subjects" (p.1).

Particularly important to notice in the definition of arts integration is that it "meets the evolving

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objectives of both subjects" (p.1), as opposed to just one. This distinction is one reason it is

different from studio visual arts in K-12 education. The emphasis in studio visual arts classrooms

is often on the gradual mastery over a creative process in one or more art mediums. Mastery, a

problematic word, typically assumes regular engagement with a recursive cycle of growth. This

process is needed to understand a medium such as drawing. There may be integration of art

materials, for example, the inclusion of drawing, painting, and assemblage in a final work of art.

However, the emphasis, in the end, will not be on the use of the piece of art as the vehicle to

some other learning goal in mathematics. The art integration definition also stated that students

demonstrate understanding through an art form. However, there is still a tremendous amount of

work to be done to convince education stakeholders that this pedagogy is as effective as the field

claims. The statement, "through an art form" (p.1) is typical of arts integration pedagogical

descriptions. For example, a student may show understanding of the segments of a story through

a drawing, but the student will not have had focused enough time and experience with an art

form to become comfortable in the art medium. In addition K-12 arts integration scenarios are

wonderful for differentiated instruction but is often inconsistent and more likely students will be

graded on their ability to pass the course in the subject content area that "counts" more. In other

words, the art form is not given equal time. This is arguably a detriment to art education if a

student does not develop a consistent process of growth and self reflection in experiences such as

drawing. Confirming the variety of definitions and opinions about what arts integration is and is

not, scholar Dick Deasy (2003), the former Director of the Arts Education Partnership in

Washington, confirmed that when discussing arts integration, "the term, therefore, means

different things to different people" (p. 3). Arts integration pedagogy, while emphasizing

creativity (Donovan & Pascale, 2004) is quite beneficial, but it is quite different from

approaching studio visual arts education in our schools with an art-based research

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mindset. The differences lie in the locations, the expected outcomes, assessment practices and

most importantly, the interpretations of what a creative pedagogical process is for. Arts

integration scholars and advocates work tirelessly to get arts integration pedagogy fully

integrated across the typical K-12 curriculum. Arts integration is a pedagogy that uses the

creative processes of music, movement, drama, poetry, (and much more) as entry points into the

content of non - arts disciplines. In *Preparing Teachers for Arts Integration*, scholars such as

Drs. Gene Diaz and Martha McKenna (2017 Eds.) have significantly contributed to the

scholarship of "creative process as pedagogy" (p.19). In this book current and future classroom

educators across the nation can find the tools and strategies they need to reach all their students.

They will also find inspiring success stories. Arts integration becomes a natural way to

differentiate one's teaching across the curriculum. This approach to teaching has become a

defining quality in the Creative Arts and Learning programs at Lesley University.

It is important to note the additional differences in the field of art education and arts

integration. Arts integration pedagogy does not always begin specifically in the visual studio arts

room but does allow for the use of a variety of art mediums in a general classroom. The

pedagogical emphasis in arts integration is on equipping K-12 classroom teachers with the tools

they need to reach all their students. However, arts integration teachers do not always intend to

provide deep cultivation of the physical skills and expressive intentions using visual art

mediums. However, exploring core academic content through

the entry points provided by music, drama, storytelling, movement, poetry allows teachers to focus on desired outcomes in the non-art content. The arts integration process is described as the vehicle with which to get to the better understanding of a math process. However, that opinion overlooks the kind of critical thinking and learning that happens, for example, in drawing. When students are focused upon how to get to another academic goal it is possible they may miss the opportunity to understand what the actual art medium is teaching them. Misunderstandings about these different pedagogies make it difficult to understand how we can use them. Further, pedagogies are always on the move and changing with the times. It is critical to remember that a studio visual arts pedagogy does not strive to make causal cognitive transfer claims like some of the pedagogical interpretations within the arts integration field.

Many arguments are made about the benefits of arts integration. However, it is not entirely clear how middle school visual arts teachers in the art classrooms are involved. Although one can assume that arts integration methods books can address the specific needs of visual arts teachers as well, it is often unclear what role they play in how schools define art integration.

For this dissertation study, the research originated in eight -grade courses. Only visual art mediums were used. This is different pedagogically to the use of the many different art forms employed by arts integration specialists including music, drama, storytelling, etc., as suggested by Donovan & Pascale (2004) in *Arts Across the Curriculum*.

After considering the philosophies and pedagogical practices of these fields, I felt the best approach was to explore the proposed research question in the already existing visual art room in a public school using a social constructivist approach using mixed methods while teaching about "Habit of Mind" from *Studio Thinking II* (Hetland, et al., 2013).

The Larger Context of the Problem
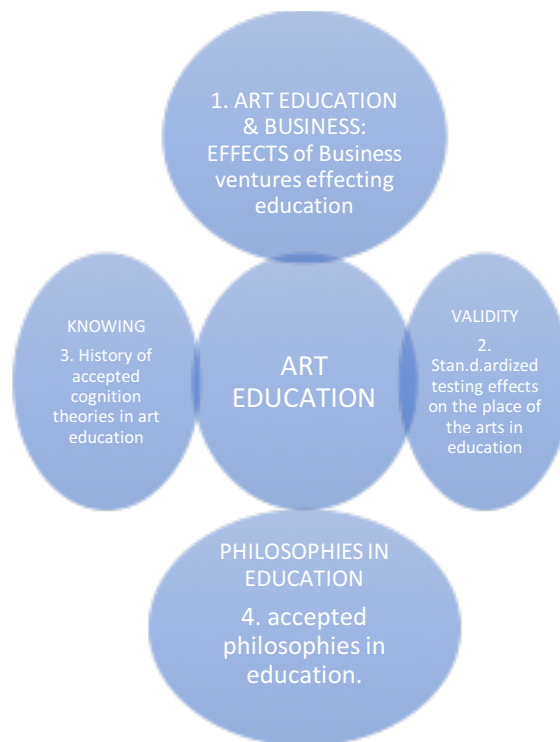
(*Figure 2*. Four factors.)

There are four factors contributing to the confusion around what studio visual art education is supposed to be, and what it can tell us about student academic and social learning.

These factors weaken the place of visual art education in schools. They contribute to the ongoing confusion about art education which results in the displacement and stigmatization of visual arts education in our K-12 education curriculum.

Factor 1. Business and Political Endeavors Present in our Earliest Education Policies

When unpacking the relationship between the field of art education (and its varied definitions) one can identify four factors that contributed to the problematic history of the relationship of visual art education and the field of education.

Our awareness of this tension typically begins when we hear students and teachers complain about how "corporate" public education has become. Contracts are negotiated, contracts are re-written, and we hear discussions about how the education field needs to make "data driven decisions". We have become used to thinking competitively about our "individual contracts" (Sergiovanni, p.11). Complaints about the lack of funding for the arts are quite common in the art education field. Funding for the arts increasingly relies on private funding to make up for a lack of state and federal funding. We should try to understand these complaints. We need to understand how an increasingly business-like culture in education influences student academic and social learning. Education scholars Hurwitz & Day (2012) have described how business practices became grafted onto to our education system. Business practices replace federal funding in a climate of continued standardized testing and accountability for teachers. We can see that this has had negative effects.

Books and articles about art education in the United States tell us that the arts became involved in a problematic business relationship with the US. as early as in 1749. It is problematic

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because the relationship influenced which kind of art education would become privileged in

education. The problem of practical business goals imposed upon the visual art curriculum is one

worth understanding because the problem still exists. The field of visual art education

scholarship is helpful to our understanding of this issue. Art Education scholars such as Al

Hurwtiz and Michael Day (2012) have written about the history of American art education. In

their book, *Children and Their Art* (2012), Hurwtiz & Day name Benjamin Franklin as an early

advocate for art instruction in the school curriculum (p 393). However, according to Hurwitz &

Day, Franklin emphasized and supported only the "utilitarian function" of art (p.393). In this

case this means only mechanical drawing was supported. This was an early cross-walking of

visual arts and curricular priorities made by those in power. The medium of drawing was

supported only as a tool for meeting practical mechanical purposes in early education in

Massachusetts. This early idea of the purpose of art education is very different from the idea of

art for expressive intent, multicultural understanding, social or academic development.

According to these art education scholars Benjamin Franklin proposed art instruction as an asset

to help early America "remain competitive" in business endeavors (p.393). One can understand

this period when we study the larger story of education in the U.S in context. For example, noted

education scholars such as Joel Spring (2011) described the 1800s as a period when K-12

education leaders participated in "questioning what K-12 schools were for" (p.35). When one is

studying the documentation of the history of visual art education in the U.S. one will find that

visual art education began in the form of a utilitarian school curriculum first. The visual art

education field then became locked in strange dance with the history of the American K-12

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school curriculum as priorities and populations were scrutinized by leadership for their

possibilities and potential related to their business goals.

Within the vast amount of writing about the start of Colonial education in the Northeast

(Spring, 2011) one can find critical articles and valuable books about the beginning of art

education in the Northeast. Art education scholars point to the story of art education rolling out

in Boston, Massachusetts and describe its curriculum as prescribing the study of specific

techniques a medium called mechanical drawing (Dobbs & Hetland, 2016). It is during the 1800s

that we saw the beginning of the linking of art mediums (in this case, drawing) with clear

utilitarian business goals. This message was made quite clear to the public. Art education scholar

Elliot Eisner (2009) and art educators Hurwitz and Day (2012) also point to Benjamin Franklin

as one of the main contributors of this "Massachusetts Drawing Provision of 1870". In their

book, *Children and Their Art* (p.10). Hurwitz & Day's description of U.S. art education names

industrial drawing skills as having been useful to future drafters and designers, "solidifying a

relationship between drawing and practical application in business into the minds of the public"

(p. 393). However, one can see it was an act in favor of a very prescriptive type of drawing. Why

would this be the only art form offered? Based upon information available we can assume that

Franklin was not interested in prioritizing the study of art's aesthetic benefits. Franklin was

likely not concerned with what social and dispositional transformations may lie in the "creative

process" (Hurwitz & Day, p.14) or in the type of creative thinking that drawing represents. The

goal of the law at that time was the linking of art to businesses and mechanical jobs for the larger

goal of maintaining America's competitive business edge over other countries.

According to art education scholars, a few months after the signing of Massachusetts Drawing Act in 1870 art education teacher preparation formally began in Massachusetts. However, only a very specific and prescribed curriculum was allowed. According to Hurwitz & Day (2012), "the origins of art education are related to the requirements of business and industry or the goals of society in mid nineteenth century New England" (p.14). To move things along in business a man named Sir Walter Smith was recruited from England in 1871. As a result, Boston leaders appointed him concurrently Director of Drawing in the public schools of Boston and state Director of Art Education for Massachusetts (Hurwitz & Day p. 14).

In the book, *Remembering Massachusetts State Normal Schools* Paul Dobbs & Lois Hetland (2014) co-wrote "The Massachusetts Normal Art School" (which opened in 1873). The authors described the climate of conflict during the period in which "Just as with church was separate from state, mixing art with the state was abhorrent, so the formation and early survival of a normal art school was hardly certain" (Dobbs & Hetland p.80). Despite some early resistance to only offering industrial drawing the authors tell the story of how the momentum of the "Drawing Act led to the Normal Art School" (p.84). This was an interesting creation because it was an art school for preparing teachers. The school opened in 1873 and the goals planned for future teachers by the leaders of the school were clear:

> The school is intended as a training school for the purpose of qualifying teachers and masters of industrial drawing. Its specific aim is to prepare teachers for the industrial drawing schools of the State, who shall also be able to direct and superintend the instruction in this branch in the public schools.

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(Dobbs & Hetland, p 3.)

Here we see the beginnings of Massachusetts teacher preparation. We also have the

beginning of some of the political, business related and content driven issues we are still dealing

with in this state. We also see some early mention of drawing as equal to learning a craft. The

teachers were going to be the leaders in industrial drawing instruction. Questions regarding who

should be taught, and what should be taught, were the sources of much tension are described

further in additional scholarship by art scholar Paul Bolin.

In Paul Bolin's (1990) historical study of the 1870 Act titled, *Overlooked and Obscured*

Through History: The Legislative Bill Proposed to Amend the Massachusetts Drawing Act of

1870, Bolin shares the agendas he uncovered in his research. Bolin discusses what was

apparently one of the earliest education policy wrestling matches in the 1800's. According to

Bolin, the argument was over language preferences in the bill and questions about who this

education act would serve (p.56). Bolin explained that Joseph White, who at that time was

Secretary of Massachusetts Board of Education apparently asserted that mechanical drawing was

most valuable and wanted the language of the bill to read, "providing instruction in mechanical

drawing" (p.56). Bolin describes how the other lawmakers repeatedly rejected the language and

voted that the word "drawing" instruction should be changed to "industrial" (p. 56). Bolin's work

makes one wonder if agreeing to this language cut out many other options of arts study in order

to prioritize industry. It is clear through reading the work of these scholars that our earliest art

instruction did not align with outcomes such as integration, expressivity, imagination,

experimentation, or sociocultural skills. This history is an important contextual factor to consider

when studying the role and the usefulness of drawing in the constantly changing curricular emphasis our current schools. For a while, males in power would continue to make the decisions about the fate of the arts.

Following the thread of history into the present one can find documentation about the rise of art education awareness provided by organizations such as: National Art Education Association (NAEA), and the Arts Education Partnership (AEP). Through these research websites one can see social and political events shaping art education as we know it today. For example, by the year 1947 Truman was President, a new organization called the National Art Education Association was founded (www.naea.reston.org) in Reston, Virginia. However, although the act of drawing was considered a basic skill, the field of visual Art education was fighting for a respected place in the K-12 classroom as a creative endeavor. Not solely a mechanical skill. We can find scholarship describing the period after World War II ended in which there was much more emphasis on science and math as core and valuable subjects for the education of children. Education researcher and historian Joel Spring (2011) described the context of this academic bias in his book *American Education*. Spring described the global events between the U.S. and Russia as having, "spawned demands for more academic courses in the schools and a greater emphasis on science and mathematics as a means of winning the weapons race with the Soviet Union" (p.358). This again would mean less class time and less money devoted to the visual arts in the K-12 classroom. It would also mean that students in public schools who were interested in studio visual art for expressive and aesthetic reasons likely had little to choose from. The field of art education was not a necessary asset for winning wars.

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In addition, the kind of thinking involved in art education was not viewed as a valuable form of

cognition. Joel Spring (2011) described how U.S. leaders reacted by blaming the teachers and

schools for our slow innovation in comparison with Russia and accused our schools of being

"anti-intelligent and charged that professional educators had led the schools to ruin" (Spring, p.

358). These events contributed to the next wave of education reform. Considering the words of

contemporary education philosopher Nell Noddings (2016) in *Philosophy of Education,* we may

identify this time as a foreshadowing of biased education practices. She described the main

philosophical question before the twentieth century as "Who should be educated?" (Noddings,

p.1). Amid the MA. Drawing Act of 1870, Massachusetts's school leadership decided to provide

one art form, drawing, to select populations and provided a validated curriculum for some

students. Although early art educators saw drawing as an industrial process in education, it has

now become more than that. Scholars describe drawing as one of the most direct forms of

observation and visual thinking (Arnheim,1969). The act of drawing is a window into our student

participants' ideas and thoughts (Vygotsky, 1976), and a way of envisioning writing (Olsen,

1992). Art education scholar Rudolph Arnheim (1969) published *Art and Visual Perception*

which argued strongly for the acceptance of the idea that visual art education is essential because

"Visual perception is visual thinking" (p.14). However, in the political arena it did not spark

enough change that would guarantee visual arts place permanently in the curriculum or

permanently change the opinion of disdain for the arts as not a serious cognitive endeavor.

      Whenever the arts are scarce in education reform it is helpful when lawmakers and

leadership advocate for funding for the arts. It has a positive trickle-down effect on state

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legislators. The 1960's and 1970's mark some wins and some losses for the visual arts in our

schools. Studying the public documentation provided by the Arts Education Partnership of

Washington (AEP-arts.org) and the National Endowment for the Humanities (NEH.org), one can

see the documented timelines which capture the evidence that President John F. Kennedy

prioritized the arts in his policies in 1962 by proposing (for the first time in U.S. History) a

federal role to the funding of the Arts. This was a huge shift in the relationship between art

education and American policies. Art education and artists had previously not received any

federal funding. Art education as a permanently accepted pedagogy in our schools was far off.

Visual arts education was still not considered equal to mathematics or science in the lists of the

most valuable subjects to learn. In a document published 1963, one can read, the *Statement of the*

President. Upon establishing the Advisory Council on the Arts. President Kennedy stated:

> It is my hope that the Advisory Council will keep the state of the arts in this country
> under survey and will make recommendations regarding programs both public and
> private which can encourage their development.

> (John F. Kennedy June 12, 1963., Advisory Council on the Arts p. 474)

Regarding providing access to the arts for young people, former President Kennedy stated:

> I am particularly interested in the opportunities for young people to develop their
> gifts in the field of the arts and also to participate in an active cultural life. This
> Council will, I hope, examine the degree to which we are now meeting our
> responsibilities to young people in this area.

> (John F. Kennedy June 12, 1963., Advisory Council on the Arts p. 474)

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Of interest to art educators should be the use of the word "gifts" in the President's

speech. We received mixed messages here. The position has shifted from being in favor of a

prescribed mechanical drawing curriculum for everyone to language that supports the notion that

gifted students are somehow magically different from other students. While it was helpful to

have acknowledgement that some young people may be bestowed with strong artistic interests, it

created a narrative of exclusion that arguably had a detrimental effect. For example, use of the

word "gifts" sends the message that art may be important culturally but not enough to be

consistently provided to all students in our daily K-12 school curriculum. This statement isolated

the arts from everyday education by perpetuating the idea that only some students are "gifted"

and can imply that they belong to the mystical world of the unexplainable. Continuing to use

these labels also sends the message to principals, teachers, and parents that it is not responsibility

of schools to provide everyday opportunities for these gifts to be noticed in school. The gifted

students are different somehow. This stigma is problematic because it connected to a mythology

of "talent" that was based on exclusivity. It would take a very long time before teachers

understood how to recognize the diverse nature of giftedness in their classrooms and how to

support and acknowledge the strengths of diverse populations of students. Also, it is unclear

what was meant by "cultural lives" in the speech. The unfortunate implication is that one must

leave school to experience culture.

We do not know what Kennedy could have contributed. Unfortunately, Kennedy was

assassinated five months later, on November 1963. However, Kennedy's wishes were carried out

by his successor, Lyndon. B. Johnson and the "Kennedy Center for the Arts" began. In 1973

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there were efforts on the part of the "Alliance for Arts Education" (2017, kennedy-center.arts.org
). This is an advocacy group formed through the Kennedy Center. This advocacy strand for
special groups is still present in the work of Massachusetts's creations such as "Very Special
Arts" (vsa-arts.org). "VSA" was founded in 1976 by Jean Kennedy-Smith, the daughter of
Joseph and Rose Kennedy. Unfortunately, the idea that not everyone needs an art education
persisted and the visual arts were inconsistent in schools. This was another missed opportunity to
strengthen public school art program access for all students.

Very Special Arts (vsa-arts.org) still exists. VSA is an organization that arrived with the
Americans with Disabilities Act in 1990 (ADA.gov.) VSA evolved and the institution became
one of major players in pivotal public discussions around special needs education practices, and
student rights education reform. As of 2019, attaining a high level of proficiency in the teaching
of special populations and differently–abled students are a requirement in the training of highly
qualified teachers. Currently, there are mandatory courses in equity in teacher preparation
programs in the Northeast. In 2019 there are newly focused sets of teacher preparation standards
involving equity in the classroom. All student teachers must show proficiency in facilitating
equity (2018, www.doe.mass.edu). This has fueled more discussion of how the arts are an
equalizer for children and adults with special needs (VSA, 2017). However, despite the research
that the arts are very effective for differentiation and for supporting many different learning
styles, there are still not guaranteed courses for all children in the visual arts. The arts are not a
permanent pedagogical practice in every daily K-12 school required curriculum across the
country.

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When researching the larger context of education reform, it is important to consider the rise of a neo-corporate presence of business in American education. Twentieth century education scholars point to the context that gave rise to this. For example, in their analysis of American educational reform movements, education scholars Reyes, Wagstaff, and Fusarelli (1999) explored the timeline of historic forces ranging from the great depression, cold war politics, and the civil rights movement, to demographic change, to the rise of suburbs. In their publication *"Delta Forces: The changing fabric of American Society and Education"* the authors referred to policymakers as "policy entrepreneurs" (p.183) implying that wealthy adults armed with good ideas have infiltrated the education system. Policymakers are still economically driven in their decisions about education curriculum and that education professionals have been marginalized into roles of "program implementation and accountability for reform outcomes" (Reyes et al. p.190).

These authors labeled the larger, socioeconomic, political, and legal pressures, as "delta forces" (Reyes et al, p. 183). They define the forces as pressures from policymakers outside the field of education who have dramatically altered the essence and experience of our nation's reform of K-12 schools. These scholars also assert that too many of our changes have been created by policymakers positioned outside of the educational establishment.

When scholars Reyes, Wagstaff, and Fusarelli (1999) wrote *Delta Forces* (p.187) they were exploring the damaging effects of neo-corporatist interventions upon education reform. They asserted that business models and neo-corporate ideologies have "no interest at all in examining any of the underlying factors that lead to school failure because these factors simply,

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have nothing to do with their ideological objectives" (Reyes et al. p.183). Further, the

interventions upon the curriculum were not in support of visual art education. These

interventions and changes to the school curriculum were labeled as "innovations". However, it

turns out they were not. In fact, the education curriculum was becoming more standardized.

A contemporary example would be former President George Bush's intervention efforts. In

the roll-out of his plan called, *America 2000.* President George H. W. Bush presented his

answers to failing schools and his idea about what innovation in schools could look like. In

America 2000 former President George H. W. Bush stated:

> We must also foster educational innovation. I'm delighted to announce today that
> America's business leaders, under the chairmanship of Paul O'Neill, will create
> the New American Schools Development Corporation, a private sector research
> and development fund of at least $150 million to generate innovation in
> education.

(George H.W. Bush, 1999, Washington Department of Education)

Words and phrases like "innovation" were the popular narratives during this Presidency.

However, when decoded, one realizes that these words were, as they were with Franklin in the

1800's really about priorities regarding America's ability to stay financially competitive.

Innovation did not necessarily mean prioritizing creative thinking processes. The priorities did

not include directly supporting public school students' access to avenues of visual art education

experiences. Innovation narratives did not prioritize what sociologist Thomas Putnam would

describe as positive "bridging social capital" (2003, p.3) which is to create a sense of belonging

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in schools that were unwelcoming to underserved diverse populations of children interested in

the arts in school.

By privileging the advice of wealthy people with little to no education and teaching

experience in trying to solve our classroom problems we miss opportunities to support and

prioritize socioemotional learning opportunities through equitable visual art study.

It is important to note that public figures who previously in favor of standardization have

changed their views and have come forward to speak truth to power. For example, education

historian Diane Ravitch (who was previously the education secretary to former President George

Bush) publicly changed her previous pro-standardization to a harsh critique described in *The*

Billionaire Boy's Club (2010). Ravitch described how our education system has been negatively

influenced by "Foundations" and their leaders' interests in getting involved in education (p.179).

According to Ravitch, "Foundations exist to enable extremely wealthy people to shelter a portion

of their capital from taxation and then use the money for socially beneficial purposes" (p. 179).

Ravitch listed off and described several foundations such as the Ford Foundation that was "badly

burned by its assertive role in the school wars of the 1960s" (Ravitch p.197). Another example,

was in 1993, when President Clinton announced that Walter H. Annenberg was donating a grant

of $500 million dollars to improve public education. According to Ravitch's (2010) research on

the presence of foundations and their influences on what happened in K-12 schools, she stated:

> by 1998, the top four foundations contributing to elementary and
> secondary schooling were: the Annenberg Foundation, The Lilly
> Endowment, the David and Lucille Packard Foundation, and the Kellogg
> Foundation.

(Ravitch, D., 2010. p.199)

Despite the enormous amount of funding, we can see once again education reform failed.

Ravitch reported "When the Annenberg funding ended in 2001, it was clear that it had not

transformed public education" and "the grants were poorly conceived, poorly managed, and

disconnected from any ability to drive any broader policy change" (pg. 198).

Another strong example of a scholar speaking truth to those in power in our education

system is Henry Giroux. One of the most damming critiques of the presence of business practices

and policy entrepreneurs in our education system was written by Henry Giroux (1998) titled, *The*

Business of Public Education. Giroux captured not only the unethical thinking behind the

presence but he showed us how the privatization of for profit schools negatively intruded upon

the experiences of students in our schools and continued to reinforce social inequities. Giroux

wrote:

> Privatization is an appealing prospect for legislators who do not want to spend
> money on schools and for those Americans who feel they do not want to support
> public education through increased taxes. Such appeals are reductive in nature and
> hollow in substance. Not only do they abstract questions of equity and equality
> from the discussion of standards, they appropriate the democratic rhetoric of
> choice and freedom without addressing issues of power. The ideas and images
> that permeate this corporate model of schooling reek with the rhetoric of
> insincerity and the political of social indifference.

(Giroux, H., 1998 p.12)

Regarding art instruction in our schools during the height of standardization, high stakes testing, and the privatization of failing schools, there was an increased presence of a type of design (as opposed to fine art) indoctrination in schools and a decrease in art classes.

Giroux (1998) described the schools as:

> They often find themselves engaging in partnerships with businesses such a Campbell Soup, Pepsi, McDonald's and Nike, all of whom are willing to provide free curriculum packages that shamelessly instruct students to recognize brand names or learn the appropriate attitudes for future work in low skilled, low paying jobs rather than learning how to define the imperatives of a strong democracy.

(Giroux, H., 1998 p. 12)

Funding continues to be an issue. One can follow public postings of how the states have reacted to requests for funding the arts in the vast collection of documents at www.arts.gov. A small amount goes to special programs, but not specifically earmarked for visual arts education in K-12 school curriculum. It all happens on the state level. After each school budget is approved, the decisions about what to prioritize, license, and support rest with each state. One can see the arguments in favor of the government supporting the arts by viewing the *State Policy Briefs* published by the National States Arts Assembly (NASAA, 2019). In addition, by studying the National Board of Education website, one sees that U.S. states vary over differences in types of art licenses, the class times, the credentials of staff and what subjects get most support. It is consistently not in favor of consistent visual art education.

As of the last Presidential election again not much has changed regarding support for the arts. The future of the arts in schools is again uncertain. The arts are needed in daily education

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now more than ever. Student demographics are rapidly changing and there is a great need for

finding strategies that both reach and honor diverse populations of students. There is a need for

successful art education strategies that reach the large amounts of students who need strategies

for learning English. Organizations such as the AEP, the NAEA are critical to the future of our

nation.

The National Endowment for the Arts (NEA.org) is one of the most important

independent agencies of the US Federal government that has been critical to the arts since 1965

(2017 www.nea-arts.gov). The NEA has been committed to increasing students access to visual

arts education. However, as of 2018 art education is at risk due to a legal proposal made in

March 2017 to eliminate all federal funding for arts programs by current President Trump's

administration. Decisions such as this one made by our current President send a strong message

to the country (and the world) about the value of the arts. Unfortunately, providing studio visual

arts during the school day is not considered critical to society and therefore not a priority in our

schools. Trump is the first U.S. President in history to cut the NEA entirely. As Soffen & Lu

(2017) of the *Washington Post* reported on May 23, 2017 described it:

> Under Trump's budget plan, funding for the Corporation for Public
> Broadcasting would be cut to zero under the proposal, and the National
> Endowment for the Arts and the National Endowment for the Humanities
> would be eliminated entirely.

In the same report, they reveal:

> Cuts of $3.7 billion in grants for teacher training, after-school and
> summer programs, and aid programs to first-generation and low-income
> students.

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(Soffen & Lu (2017) Trump's budget plan. *Washington Post,* May 23, 2017)

Policy funding changes such as these mentioned negatively affect the inclusion and funding of

visual arts programs, artist collaborations with our schools, and community arts organizations.

On March 16, 2017, Americans for the Arts president and CEO Robert L. Lynch issued the

following statement in response to the Trump Administration's proposed elimination of FY2018

funding to the National Endowment for the Arts (NEA):

> The Administration's budget proposal stems from tired old
> ideas that show a lack of understanding of the important role
> that the NEA plays in America today. This thinking could not
> be more misguided. With only a $147 million annual appropriation,
> the NEA's investment in every Congressional District contributes
> to a $730 billion arts and culture industry in America, representing
> 4.2 percent of the annual GDP. This arts and culture industry supports
> 4.8 million jobs and yields a $26 billion trade surplus for our country.
> President Trump does not yet realize the vast contribution the NEA
> makes to our nation's economy and communities, as well as to his
> own agenda to create jobs made and hired in America.

(Lynch, 2017.www. americansforthearts.org)

One must ask how will we ever be able to move forward with understanding the benefits of art

education if we cannot provide it to student without private investors or demanding they choose

a utilitarian design education? Investors will no doubt continue to have some control over

deciding what is worth knowing in the curriculum and will be less likely to continue to fund the

same projects unless we can provide some compelling evidence of the benefit of art to our

students. These reports should be alarming to policymakers who are trying to support public

school systems in a global economy and are interested in meeting the needs of diverse learners.

We are in a time once again, where our students' needs and our political leaders' priorities do not

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match. It is time to shift the focus away from the view that arts are a frill in our schools. We are

entering a period in which it will be more important than ever to prove to policymakers and

leaders that the visual arts are not just a vehicle for reaching business goals or test scores. It is

time to gather compelling evidence that the arts should be part of everyone's education because

art education promotes and facilitate inquiry, social imagination, and flexible thinking. It is time

to support the notion the existing visual art rooms currently existing in our schools should be the

site for art education research.

Factor Two: Standardization, Testing, and High Stakes Education

Older notions of what constitutes intelligence have taken focus away from studying the

critical roles of feeling and thinking in through a studio art experience. Instead, at times in our

history, art education, particularly the medium of drawing, has become entangled with the

concepts of scientific measurement. The 1920's mark the time when we see the medium of

drawing being used for scientific testing purposes. Classroom teachers allowed scientists to

discuss and examine their student's drawings for scientific purposes (Goodenough, 1920).

Drawing has been considered an important tool in child-centered learning, and understanding

child development education and psychology. This study is one example that highlights how

drawing was used for purposes that had nothing to do with the nature of understanding artistic

making, or the promotion of creativity, inclusion, expression, or social capital in the classroom.

Goodenough's study is an example of when the art form of drawing intersects uncomfortably

with dangerous notions of intelligence based upon arbitrary elements of drawings.

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In this instance, the art medium of drawing intersected with funded scientific research. J.P. Guilford, the president of the American Psychological Association began to advocate for the use of drawings in psychological intelligence studies. The work of a research Assistant Professor in the Institute of Child Welfare at the University of Minnesota, named Florence Goodenough, (1920) reflected policies and the culture of the time. Goodenough's use of labeling schoolchildren as "normal" or "feeble- minded" (p.5) or "retarded" (p. 37) are now viewed in historic context, but they are still disturbing. These studies occurred in a period of the first half of the twentieth century. This period is described by education scholar Joel Spring in *The American School* (2011) as a period containing discriminatory policies. Spring described the thinking during this time "there was a logical connection between belief in inherited intelligence and a program of eugenics or controlled breeding" (p. 286). Goodenough's research *Measurement of Intelligence by Children's Drawings* was called an "experiment" in the introduction (piii). The study was described as a "noble accomplishment" (p. xi) by the editor, Mr. Lewis M. Terman. In 1920, Goodenough worked with a teacher in Perth Amboy, New Jersey. For this study four thousand drawings were collected from children in classrooms. Out of the four thousand, one hundred drawings were selected for a preliminary study (p.16). Goodenough described the scoring process. The drawings were sorted into the upper and lower grade groups to determine first, "what characteristic changes take place in children's drawings with increasing age and intellectual development" (p. 17). Goodenough stated that during the comparative process that any, "artistic effect of the differences which were observed was entirely disregarded" (p.17). In this study, we see that creating an original drawing was not seen as an act of artistic intelligence

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or emotional intelligence at that time. In this study, the measurement of intelligence was linked

to whether a child could draw a recognizable human figure. The evidence of two legs, two arms,

one head, and accurate references to clothing would indicate the level of the child's intelligence.

Reading this now in 2019 the study raises many ethical questions for art researchers. We must

ask why a scientist would be collecting such evidence, and what would be done with the results?

What drawing instruction, if any, had the children had before this experiment? This was a missed

opportunity to understand the effects of the children's social emotional lives might have had on

their drawings. Did the children make drawings informed by artwork of people they had

previously seen? Were the drawings informed by personal experiences? How many of these

drawings showed evidence of trauma? This was a low point in American art education history

where the arts, specifically drawings, were exploited in service to other scientific measurement

goals considered more important to Americans and leadership in power at the time. During this

study, there was not an identified multiple intelligence theory (Gardner, 1999), or a more

inclusive understanding of the importance of a social imagination when discussing cognition

(Greene, 2005). This study was neither visual art for art's sake or arts integration. There was not

recognition that human mark-making is a universal and ancient activity that has thick, diverse

roots, influences, and different meanings in many cultures (Schaeffer-Simmern, 2003). While

administering this version of testing, there was also no reference in the research to how the

students felt. Were they made to feel as if they were part of an important study? Were there were

any controls in place to prevent participating teacher bias? Also, it does not appear that any

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artists, other students, or parents were invited to look at the drawings for possible multiple
interpretations.

In art education in 2019 there are different opinions about whether children's' drawings
should be considered art. Today we understand that it is preposterous and dangerous to assert
that there is only one form of hierarchical intelligence shown in one drawing. We can only
imagine what the children were told about this experiment and how it felt to participate. Were
they told that their drawings would be analyzed to determine their intelligence, fate, and the
narrative around their potential success or lack of? Positive uses of drawings in arts education
research are presented later in this dissertation in the literature review section.

Education researchers have demonstrated that emphasis on accountability and teaching to
standards has created a measurable sense of alienation, and isolation (Lareau, Mcnamara-Horvat,
1999) in inner-city families and neighborhoods of groups of immigrants who are already unsure
how to navigate our public education system. This type of isolation is described as a form of
"negative social capital" by sociologists (Putnam, 2000 p.20). We should be concerned with the
consequences when education stakeholders relegate art to scientific categorization. How does
this affect student's hopes, dreams, imagination, creativity, or feelings of inclusion? What
happens to their feelings of being part of something? What happens to the families who depend
on after-school arts programs for keeping their children engaged with creativity when funding
for the arts are cut from a school budget? The answer involves our understanding of the history

of who decided what is worth knowing in education. What we discover is that art is at the bottom of the list.

To understand the damaging factors of standardization in education including the arrival of standardized testing one must look back in time. In the 1980s while Ronald Reagan was in office, "A Nation at Risk" (1983, https://www.edreform.com) was published by the "President's Commission on Excellence". The new project was led by Terrell Bell, the US Secretary of Education at the time. The opening line to the report says "Our Nation is at risk. Our once unchallenged preeminence in commerce, industry, science, and technological innovation is being overtaken by competitors throughout the world" (ANAR, 1983. https://www.edreform.com).

It was as if history was repeating itself with the similar concerns and fear tactics for remaining competitive in business as stated by Franklin in an earlier Boston, Massachusetts. Again, the small strides made by art educators were shelved. Attempts to convince policymakers that the arts provide multiple entry points to a question were slightly effective. However, the arts were still not considered as a valid answer to any of our education challenges.

Education scholars like Diane Ravitch described the "A Nation at Risk" (ANAR) report as having had a very negative effect upon arts education in our classrooms and on the public's impression of and faith in schools and teachers (Ravitch, 2010). This report was published to purposely startle Americans. The goal was to convince them that we were not keeping up with other countries in terms of the quality of our education. Education historian Diane Ravitch (2010), is a research Professor at New York University and was the former Assistant Secretary of

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Education under the George H. W. Bush administration in 1991. In her book, *The Death and Life*

of the Great American School System (2010) Ravitch stated, "A Nation at Risk" was a response

to the radical school reforms of the late 1960s and early 1970s" (p.23), and prescribed, "The Five

New Basics" in the suggested revised curriculum (p.26). Initially ANAR had made

recommendations that schools keep and conduct art courses. However, Ravitch reported that, in

districts it was implemented quite differently (p.26). This gave birth to the new education policy

called "No Child Left Behind" (NCLB). This again negatively affected small state and federal

funding for after school arts or special programs.

By viewing the historical funding appropriations documents available through the

National Endowment for the Arts one can see that in 1983 funding went from $158 million down

to $143 million (2018, arts.gov/open-government/national-endowment-arts-appropriations-

history). The portion allocated to programs supporting schools was smaller again. There were

waves of cuts to art departments across the U.S. and in some cases, complete shut downs of art

curriculum. This gave rise to public debates about curriculum restructuring (Chappell, 2005) and

strong requests from well-known arts educators for curricular redesign to include the arts more

meaningfully, to improve upon practice (Gude, 2004, Walker, 2001).

The implementation of the federal law titled, "No Child Left Behind" (2001,

www.k12.wa.us/esea) positioned the art education field in the middle of a wave of

standardized testing and accountability. However, strong requests for demonstration of

accountability using standardized tests have been made in the field of education (A Nation at

Risk, 1998; Educate America Act, 1994; No Child Left Behind, 2001) for a while. One of the

most impactful of these, NCLB (2001) had a measurable negative impact on the presence of

arts in our schools through new policies. The arts were cut to make room for high stakes test

preparation. As described by education policy researcher Joel Spring (2011) in The American

School:

> By the twenty–first century the vision of a scientifically managed
> educational system resulted in extensive use of standardized tests,
> standardized curricula, teacher's merit pay based upon student test
> scores, and extensive data collection at state and federal levels of
> government.   (Spring, J. 2011, p.270)

Teacher preparation scholar critics of NCLB and standardized testing also argued that it

created the conditions for the replication of social inequalities (Darling-Hammond, Karp, &

Wood. 2004) while it threatened multiculturalism (Bigelow, 1999).

Journeying further into the issue of testing, education scholars pointed out that

standardized testing not only assessed, it "also instructed" (Eisner, 2000. p. 31). As renowned

arts educator and scholar Elliot Eisner warned in *Arts and the Creation of Mind* (2002), "School

leaders and parents take scores very seriously as if they were good predictors of what a student

can do beyond school" (p. 31). This period created quite a bit of pushback from public art

educators and education scholars. One arts education scholar Laura Chapman (2014), wrote an

article titled, "No Child Left Behind in Art" (Chapman, 2014). This vital critique of what the

NCLB policies did to ignore students who were interested in the arts in schools got the attention

of arts advocates, parents, and public officials. Chapman publicly challenged lawmakers and

leaders of the NCLB Act. Chapman stated, "In my judgment, NCLB embodies a philosophy of

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education that equates education with training. The NCLB law envisions schools as factories for

learning with NCLB on the assembly line" (p.9). This was a period in which one can see the art

education field waking up. Chapman's reference to the notion of factory assembly line reminds

us of the beginnings of art education as mechanical, industrial drawing in the Northeast. Again,

the presence of any art in the curriculum was not about the nature of the art making experience or

the mindful integration of art forms to support diverse learning styles. It was about training for a

job and it furthered the fear that one could not make a living wage in the fine arts.

In 2008 the National Endowment for the Arts (NEA) had federal funding of over $155

million (www.naea-arts.org and https://www.arts.gov/). The most visible funding support for the

arts came from former President Obama's administration when arts were legitimized by being

given a new title of "core academic" subject, a status which should have made it worthy of

equitable state funding and would assure that each state school district would teach all core

subjects. However, the implementation was quite different. Support came from unexpected

advocates once the reform was deemed a failure. Even Diane Ravitch (2010) who was previously

in favor of some of the recommendations made in ANAR and standardization spoke out about

the damage done by NCLB. Diane Ravitch was appointed by Bill Clinton to oversee the National

Assessment Governing Board. Ravitch stated:

> One of the unintended consequences of NCLB was the shrinking
> of time available to teach anything other than reading and mathematics.
> Other subjects, including history, science, the arts, geography,
> even recess was curtailed in many schools.   (Ravitch, 2010, pg.107).

It was a powerful message coming from a former Bush administrator. Ravitch's change of

position got the attention of art educators. In a chapter titled, NCLB: Measure and Punish,

Ravitch describes a national education system where "Test scores became an obsession" (pg.

107). NCLB turned out to be a failure. Ravitch (2010) published a book titled, *The Death and*

Life of the American Public-School System. In a Chapter titled, "Lessons Learned", she publicly

advocated for the arts by stating:

> In the arts, we should agree that all children deserve the opportunity to learn to play a
> musical instrument, to sing, engage in dramatic events, dance, paint, sculpt, and study the
> great works of artistic endeavor from other times and places.

(Ravitch, 2010, pg. 235)

The voices of the previously presented education scholars were important. As more scholars

published their critiques of standardized testing it appeared that we as a nation began to wake up

and figure out how valuable art education was. Unfortunately, when former President Barack

Obama later signed the "Every Student Succeeds Act" (ESSA) on December 10th, 2015, this new

language changed the visibility and prioritization of the arts and humanities again for the worse.

While the ESSA act makes clear commitments to equity, the previous language in NCLB that

described art being legally a core academic subject (although it was ignored) was later changed

to being part of a "well-rounded education" rather than a guaranteed legally supported core

subject. This gave us less legal power to assert the place of art education in schools. A visual

from the National Assembly of the State Arts Agencies illustrates this. This table illustrates the

unevenness of the commitment to the arts across all our states. As of 2017 only ten states had

received an increase of 10% or more from the previous year. This information is available to the

public. However, it is often difficult to find and not distributed directly to parents or families

who really need the information. Massachusetts had only a 2.0% increase.

Table 5: Total State Arts Agency Revenue
Fiscal Years 2016-2017

State Arts Agency Revenues, Fiscal Year 2017

State or Special Jurisdiction	Total State Arts Agency Revenue		Percent Change
	FY2016	FY2017	FY16 to FY17
Alabama	$ 5,046,496	$ 5,628,096	11.5%
Alaska	$ 2,451,500	$ 2,327,100	-5.1%
American Samoa	$ 364,500	$ 365,300	0.2%
Arizona	$ 2,421,300	$ 4,016,000	65.9%
Arkansas	$ 2,425,383	$ 2,450,015	1.0%
California	$ 15,634,900	$ 24,970,100	59.7%
Colorado	$ 3,766,401	$ 3,620,600	-3.9%
Connecticut	$ 7,537,623	$ 5,880,727	-22.0%
Delaware	$ 4,169,400	$ 4,275,323	2.5%
District of Columbia	$ 17,647,148	$ 22,764,611	29.0%
Florida	$ 39,707,922	$ 44,529,175	12.1%
Georgia	$ 1,640,660	$ 1,788,999	9.0%
Guam	$ 743,564	$ 744,864	0.2%
Hawai'i	$ 6,917,776	$ 7,085,710	2.4%
Idaho	$ 1,515,574	$ 1,573,058	3.8%
Illinois	$ 851,900	$ 865,900	1.6%
Indiana	$ 4,101,221	$ 4,125,248	0.6%
[1] Iowa	$ 2,501,912	$ 2,509,506	0.3%
Kansas	$ 823,146	$ 863,204	4.9%
Kentucky	$ 3,559,387	$ 3,523,800	-1.0%
Louisiana	$ 2,710,537	$ 2,859,864	5.5%
Maine	$ 1,797,929	$ 1,756,969	-2.3%
Maryland	$ 18,596,021	$ 21,421,888	15.2%
Massachusetts	$ 15,373,759	$ 15,680,100	2.0%
Michigan	$ 9,760,700	$ 9,790,600	0.3%
Minnesota	$ 35,248,500	$ 39,984,964	13.4%
Mississippi	$ 2,810,261	$ 2,602,932	-7.4%
Missouri	$ 7,994,265	$ 8,102,500	1.4%
Montana	$ 2,275,400	$ 1,837,347	-19.3%
Nebraska	$ 3,499,757	$ 3,308,421	-5.5%
Nevada	$ 2,346,022	$ 2,723,438	16.1%
New Hampshire	$ 1,196,489	$ 1,291,274	7.9%
New Jersey	$ 17,231,800	$ 17,277,100	0.3%
New Mexico	$ 2,301,700	$ 2,018,200	-12.3%
New York	$ 46,004,600	$ 46,040,000	0.1%
North Carolina	$ 8,698,077	$ 9,476,277	8.9%
North Dakota	$ 1,682,278	$ 1,567,222	-6.8%
Northern Marianas	$ 257,694	$ 550,212	113.5%
Ohio	$ 15,677,550	$ 16,173,750	3.2%
Oklahoma	$ 4,545,221	$ 3,876,093	-14.7%
Oregon	$ 3,321,466	$ 3,422,588	3.0%
Pennsylvania	$ 11,399,704	$ 11,503,300	0.9%
Puerto Rico	$ 16,537,073	$ 17,397,879	5.2%
[2] Rhode Island	$ 13,420,533	$ 15,540,769	15.8%
South Carolina	$ 5,047,809	$ 5,461,911	8.2%
South Dakota	$ 1,589,365	$ 1,629,735	2.5%
Tennessee	$ 8,003,600	$ 7,954,500	-0.6%
Texas	$ 8,844,614	$ 9,481,746	7.2%
Utah	$ 5,024,700	$ 4,801,000	-4.5%
Vermont	$ 1,783,004	$ 1,797,407	0.8%
Virgin Islands	$ 643,808	$ 634,250	-1.5%
Virginia	$ 4,328,446	$ 4,165,546	-3.8%
Washington	$ 3,219,157	$ 3,345,643	3.9%
West Virginia	$ 2,260,763	$ 2,282,175	0.9%
Wisconsin	$ 1,591,400	$ 1,629,200	2.4%
Wyoming	$ 1,964,352	$ 1,777,975	-9.5%
Total	**$ 412,816,066**	**$ 445,072,111**	**7.8%**

Table Notes

This table incorporates all sources of revenue received by the state arts agency, including legislative appropriations, other state funds, funds from the National Endowment for the Arts, and private and miscellaneous funds. See Table 7 for details on each of these revenue sources.

[1] **Iowa:** The Iowa Department of Cultural Affairs has sustained a mid-year de-appropriation for FY2017 of $210,958 as well as the complete elimination of the $6.1 million Iowa Cultural Trust as a result of efforts by the Iowa Legislature and Governor to address a projected state budget shortfall. The immediate impact on the Iowa Arts Council operating budget of approximately $41,000 is not captured in this report.

[2] **Rhode Island:** Increases in other state funds of $10.6 million in FY2016 and $12.5 million in FY2017 are due largely to a voter-approved bond issue for cultural facilities. Another $7 million will be released in FY2018 and beyond.

(*Figure 3*. Total States Arts Agency Revenue 2017. retrieved from www.nasaa-arts.org.)

To further understand the context of continued marginalization of the arts and how the

effect of previous policies trickled down to each U.S. state's historic commitment to arts

education, one can look at the state representatives voting records over the last few years. Most

detailed is the 2018 State of the State Arts Report at National Arts Education Association

(NAEA) Below is a graph provided by the National Art education association showing data

regarding the prioritization of art education in the U. S states as of 2018. Again, these reports are

public but very few parents and students know where to find them. As a result, many of us do not

know how our members of congress are voting in regards to the arts.

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ARTSCAN AT A GLANCE
Connecting the States and Arts Education Policy

MAR **2018**

State	Arts as Core Academic Subject	Early Childhood: Elementary & Secondary Arts Education Standards	Arts Ed Instructional Requirement Elementary	Arts Ed Instructional Requirement Middle School	Arts Ed Instructional Requirement High School	Arts Requirements for High School Graduation	Arts Alternatives for High School Graduation	Arts Ed Assessment Requirements	Arts Ed Requirements for State Accreditation	Licensure Requirements for Non-Arts Teachers	Licensure Requirements for Arts Teachers	State Arts Ed Grant Program or School for Arts
Alabama	●	● ●	●	●	●			●		●	●	●
Alaska		● ●										●
Arizona	●	● ●	●	●	●		●	●		●	●	
Arkansas		● ●	●	●	●	●			●	●	●	●
California	●	● ●	●	●	●		●			●	●	●
Colorado	●	● ●			●			●		●	●	●
Connecticut		● ●	●	●	●	●	●			●	●	
District of Columbia		● ●			●					●	●	
Delaware		● ●	●	●	●					●	●	
Florida		● ●	●	●	●	●				●	●	●
Georgia	●	● ●	●	●	●			●		●	●	●
Hawaii		● ●						●	●			
Idaho		● ●	●	●				●	●		●	
Illinois	●	● ●	●	●	●			●		●	●	●
Indiana		● ●	●	●	●			●	●	●	●	●
Iowa		● ●	●	●	●				●	●	●	
Kansas		● ●	●	●	●	●				●	●	
Kentucky	●	● ●	●	●	●	●				●	●	●
Louisiana	●	● ●	●	●	●					●	●	●
Maine	●	● ●	●	●	●				●	●	●	●
Maryland	●	● ●	●	●	●				●	●	●	
Massachusetts	●	● ●	●	●	●			●	●	●	●	
Michigan		● ●				●	●			●		
Minnesota	●	● ●	●	●	●	●		●	●	●	●	●
Mississippi	●	● ●	●	●	●	●					●	●
Missouri		● ●	●	●	●	●			●	●	●	●
Montana		● ●	●	●	●	●		●	●	●	●	
Nebraska	●	● ●	●	●	●		●				●	
Nevada		● ●	●	●	●		●	●			●	
New Hampshire	●	● ●	●	●	●	●		●	●	●	●	
New Jersey	●	● ●	●	●	●	●	●		●		●	●
New Mexico	●	● ●	●	●	●				●	●	●	●
New York		● ●	●		●	●	●		●	●	●	●
North Carolina	●	● ●	●		●			●		●	●	●
North Dakota	●	● ●		●				●	●	●	●	
Ohio		● ●	●	●	●	●	●	●	●	●	●	
Oklahoma	●	● ●	●	●	●		●	●	●	●	●	●
Oregon	●	● ●	●	●	●					●	●	
Pennsylvania	●	● ●	●	●	●			●		●	●	
Rhode Island	●	● ●	●	●	●	●	●	●		●	●	
South Carolina		● ●	●	●	●							●
South Dakota		● ●			●	●					●	
Tennessee		● ●	●	●	●	●				●	●	
Texas	●	● ●	●	●	●				●	●	●	
Utah	●	● ●	●	●	●					●		●
Vermont		● ●	●	●	●	●			●	●	●	
Virginia	●	● ●	●	●	●			●		●	●	
Washington	●	● ●	●	●	●			●	●	●		
West Virginia	●	● ●	●	●	●	●	●		●	●		
Wisconsin	●	● ●	●	●	●	●			●	●	●	
Wyoming	●	● ●	●	●	●			●		●		
YES	**29**	**51** **51**	**44**	**44**	**44**	**27**	**20**	**16**	**17**	**31**	**44**	**22**
NO	**22**	**0** **0**	**7**	**7**	**7**	**24**	**31**	**35**	**34**	**20**	**7**	**29**

(*Figure 4*. Education Commission of the Arts 2018, retrieved from https//: www.naea-arts.org.)

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This report documents a weakening support and the low number of states committed to

integrating the arts into their curriculum. The 2018 report shows that only 22 states provide

grants for art education in our schools. Only 17 U.S. states have the inclusion of arts education as

a requirement for their re-accreditation. This report clearly shows that only 16 states have an arts

assessment requirement and only 29 states recognize the arts as a core subject area requirement.

The assessment invisibility is perhaps one of the most concerning pieces of this report. As a

result of low funding and a damaging narrative about the arts, very few schools have consistent

art education. This weakens the viability factor for art in our schools. Only 20 states require

passing an arts course to graduate (p.1). This lack of access to an arts integrated education is

negatively reinforced by the narrative that the arts are not logical, rational, testable, or

measurable. Published statistics found on the National Art Education Association of Reston,

Virginia website provide data from each state in the U.S. When schools do this, everyone hears

the message that art education does not matter and it solidifies the arts as fluff in the minds of

education stakeholders.

To understand how marginalization of the arts continues to manifests itself over the past

two years one can look at the voting habits of our U.S. Congress members regarding arts

policies. While the 2019 report has not yet been shared publicly one can see that as only three

years ago support for art was inconsistent. A report card published in 2016 by Americans for the

Arts provides details regarding how each member of the Senate and House of Representatives

voted in relation to art. It shows the record of "Pro-arts or Not Pro-Arts" on twelve proposals.

According to a report titled "The House Report Card" (2016, Americans for the Arts.org)

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organization that the states with representatives that least often vote in favor or the arts and least

often respond positively to arts support are: Alabama, Iowa, Illinois, Indiana, Tennessee, South

Carolina, North Carolina, Louisiana, Kansas, Texas, Georgia, Virginia, and Wyoming. (2016 pp.

9-16). California had the highest record of pro-arts supports.

      While there are many arts organizations sharing their good ideas and strategies for

integrating the arts as a factor in a well-rounded education (ESSA) the headlines continue to

perpetuate the idea that what really matters are the assessments, the tests, the grades, and the

GPAs. To understand the field of education and reverence for the intelligence evidenced by

individual test scores in traditional academic data, one must look at the history of accepted

cognition theories that prevailed in education.

Factor Three: Cognition Theories and Art

      When searching for an epistemology that would embrace the arts, one finds a variety of

views about the types of thinking facilitated by art. However, the continued marginalization of

the arts within epistemological discussions is due to misunderstandings about the kind of

knowing that happens when students are making art. Logical positivists have refused to include

or privilege studio art as a valid form of k-12 cognition. This has been a problem for some time

in education.

      Several contributions to educational scholarship have gradually chipped away at older

notions of cognition. For example, a book titled, *Taxonomy of Educational Objectives* written

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and published by Englehart, Hill, Furst, & Krathwohl, (1956, Bloom, Ed.). Although not pro-arts

in education book, this book's fresh contribution to an old hierarchy of categories of knowing

began to dismantle the notion that higher order thinking as genetic and static. We can begin to

see an essential shift regarding the categorization of types of knowledge and less emphasis on a

biological notion of how learning happens.

Bloom's Taxonomy (1956) listed a hierarchy of cognitive domains in descending order.

Cognitive is first, followed by affective, and then psychomotor (pg.206). The arts were placed in

the "affective" category (p.206). However, in this example, arts are not linked to irrationality as

they were with Plato. This helped raise appreciation and lowered the stigma of its connection to

madness. The authors also asserted that knowledge is always moving and their theory shows they

did value the affective category much more than previous taxonomies of learning. This was vital

for visual art education because it helped shift the field of education away from some behaviorist

agendas which trapped the arts in a weak position. According to scholar Arthur Efland in *Art and*

Cognition (2002) Bloom's Taxonomy contributed to the transition away from behaviorist notions

about cognition (p.19). The work of Taxonomy (Bloom et al., 1956) contributed to new

possibilities for a future for arts-based researchers to create methods that embraced a theory of

socially constructed understanding. Taxonomy emphasized and prioritized creating and

synthesizing above evaluation in, "the classification of the goals of our educational system"

(Bloom et al., p.1). this left room for visibility of art education. This is of interest to any arts

education researcher is the question they ask, "What is Knowable?" (p.31). This is relevant today

as the authors pointed to issues that we are still wrestling with. Questions such as; What is worth

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knowing? and Who decides? The authors stated "To a large extent, knowledge, as taught in American schools, depends upon some external authority; some expert or group of experts is the arbiter of knowledge" (Bloom et al., p.31). For art educators, this was an early pointing to inequities in who gets to hold the definition of valuable knowledge.

In 1956 when *Taxonomy* was published the authors touched upon important issues that helped deconstruct the accepted unquestioned theories of ways of knowing that American education was built upon. For example, *Taxonomy* helps art educators question Piaget's (1926) theories of biological genetic epistemology because the new ideas about thinking are discussed as being related to social and environment factors as opposed to genetics. While the Taxonomy authors still created categories of knowing they asserted that everyone would experience learning differently due to their geography, culture, and prior knowledge (p.32). Acknowledging student diversity and the knowledge they arrive with arguably aligned more with John Dewey's philosophy of education (1932), with a more experiential thrust towards the current field of art education. As the authors warned in *Taxonomy of Educational Objectives* in 1956, those who are deciding what is worth knowing may have forgotten that:

> There is also a geographical and cultural aspect to knowledge in the
> sense that what is known to one group, is not necessarily known to
> another group, class, or culture. It must be clear from all this, that
> knowledge is always a partial and relative rather than inclusive and fixed.
>
> (Bloom, et al., p.32)

The authors' emphasis on the consideration of the moving social nature of knowledge was new and was valuable news for art educators. Their criticism of having one specialist or arbiter of the important knowledge also aligns them within Vygotsky's (1972) work in *Mind in Society* which discussed the importance of other people and perspectives and helpfulness within the "social "nature of learning (pg.24). These publications were critical to moving the field of visual art education forward to recognize power, to recognize a lack of inclusiveness, and the need for creativity and differentiation in teaching of diverse students in classrooms within an increasingly global society. Though not directly intended for artists or art educators, *Taxonomy* authors provided an important entry point into discussing and possibly naming the kinds knowing that happens in visual arts education. They speak of one of the domains of knowledge as "synthesis" which opens a wider space for considering emotions, values, and perceptions. They describe it:

> The putting together of elements and parts as to form a whole.
> This involves the process of working with pieces, parts, elements,
> etc. and arranging and combining them in such a way as to constitute
> a pattern or structure not clearly there before.
>
> (Bloom et al., p. 206)

Their description leads us to believe that this cognitive function of learning can arguably easily be applied to the idea that learning in the arts is active, moving, and new knowledge is always being constructed. These authors asked us to, "Compare the way we pictured the atom twenty years ago with today's view of it" (p.32). While the publishing of *Taxonomy* moved

conversations along regarding questions of how people know, previous cognition theories still dominated. It is still standard for Piaget's cognition theories (1926) to be part of every American teachers' education program, as are the theories of Lev Vygotsky (1975). They all moved the understanding of how we learn in education forward, but questions about what kind of knowing that happens in the arts are still very much alive. Previous cognition theories do not apply nearly the arts. Therefore, we need more research that does not insist upon one objective truth or one way of knowing in the world, or insists upon making causal claims.

The challenges of unpacking the problem of a reigning notion of cognition were taken on by art educators and fierce art education advocates like Elliot Eisner who wrote the book titled, *Arts & the Creation of Mind* (1976). According to Eisner the problem is, "…thinking has become associated with what children do when they use discursive or mathematical symbols to solve problems" (Eisner, p.viii). Eisner went on to ask the important question, "If work in the arts is cognitive or intellectual, in what way is it so?" (p.viii). This was the question that began his efforts to really look at the type of thinking the arts provide. By asking that question, Eisner set one of the most important tasks for future arts education researchers. This important question revisited later and directly addressed and answered by the book, *Studio Thinking II*: *The Real Benefits of Visual Arts Education* written by Hetland, Winner, Veenema & Sheridan (2007, 2013). A case study research compilation that purposely avoided instrumental causal claims and focuses on the kind of observable thinking or "Habits of Mind" that happens while making art (p.8). Starting at the beginning, with art as the focus is the answer. Elliot Eisner contributed a significant amount of scholarship that greatly influenced art educators across the

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nation. Elliot Eisner was a pioneer in the contemporary efforts to make the artistic and

aesthetic dimension of experience accessible and central in our public education classrooms.

According to Eisner (1996), there are four forms of important cognition in art education. In

Arts and the Creation of Mind Eisner lists them. (p.241).

Eisner explains the first is "To enhance student educational experiences by giving them

multiple entry points into non- arts content" is number one (p.41). The second form is, "To

facilitate experiences that support student awareness of the differences and similarities within the

arts themselves" (p.41). For example, while one of the goals may be expressivity, students

become aware of how their peers achieve that goal is very different. Eisner lists the third as,

"Multiple studies on a theme" (p. 40). He gives an example, "Metaphorphosis is a biological

concept. However, its concepts can be manifested in a host of other domains and disciplines"

(p.40). Finally, Eisner explains the fourth form as, "The practice of a problem - solving approach

through the arts. Problems that require multiple perspectives" (p. 41). Here we are closer to an

experiential, Deweyian, constructivist approach to teaching through an arts approach that

promotes multiple ways of knowing and the accepted notion that art education strategies can be

argued for and their importance known. These areas of cognition named by Eisner go on to

inform the later "Habits of Mind" theory and methods of Hetland et al., (2013) in their landmark

book which was influenced by Eisner's work.

Contemporary art educators appreciate the views of Eisner because it explains what artists

know and validates the kind of thinking that happens. As Barone and Eisner (2012) pointed out,

"In the arts, symbols adumbrate; they do not denote" (p.2). This is critical to the understanding of

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one of the goals of studio visual art education research meaning the arts imply, refer, and support

visibility of new knowledge. This strongly suggested to the art education field that it is okay that

the arts are not intended to be used to denote or function as numeric categories of evidence. They

serve the purposes of suggesting, indicating, foretelling, sketching and outlining. All of which are

valid. They deliberately embrace feelings and multiple entry points. We can now understand

through these scholars that we can advocate for studio arts-based research that will not claim to

reveal one truth. This is one of the most obvious outcomes in the arts. Therefore, there is a strong

argument for collecting evidence of changed ideas, feelings, thinking habits, or perceptions.

These previous discussions regarding how student participants experience learning in schools

could greatly inform future education reform. Art education strategies that emphasize the artistic

process, the mediums, and the ability to document share social emotional outcomes are key.

Scholars such as Arthur Efland in *Art & Cognition*, (2002) and psychologist Rudolph

Arnheim, in *Art and Visual Thinking* (1969), acknowledged the important type of cognition that

is active when the arts are present. However, we must resist the temptation to try and fit studio

art education research into the logical positivist paradigm of validity. Regarding "valid" forms of

cognition, art scholar and philosopher Maxine Greene argues that engaging with art is more of a,

"move away from dependence upon one's own logical operations and a desire to move beyond,

to break with the ordinary" (p.111). Greene's goal of promoting multiple realities in the name of

social consciousness is needed to help move art education along. We need to be able to privilege

social imagination in our schools. This is incredibly important for art educators working with

emerging bilingual students. Their drawings contain their life text, and their visible thinking.

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In alignment with the theory of constructivism Maxine Greene believed that art students construct their own knowledge and meanings, but does not accept the "idea that truth corresponds to some objective state of things" (p.110). In this her theories are aligned with von Glasersfeld in his theory of *Radical Constructivism*. However, Greene tries to free us from the straight jacket of older theories that demand truth as an outcome by stating:

> But the end of constructivist thought in the arts and in education is not the attainment of harmony and coherence. It is to open perspectives, untapped perspectives; it is to look out windows never opened; it is to climb stairs never attempted and look for keys to unknown doors.

> (Greene, p. 130).

This is difficult for some classroom educators to grasp. The notion of incoherence is uncomfortable and it is particularly daunting to logical positivists. Constructivism as Greene describes it brings up images of chaos in the classroom for some educators.

However, Greene's description of the end goal as "not the attainment of harmony and coherence" (p.130) aligns with the creative process. In making art, one keeps the creative process open for as long as possible. Being comfortable with the messiness and movement of creating while trusting the process of art (McNiff, 1998) aligns with the idea of "synthesis" (p. 206) put forth in *Bloom's Taxonomy* (1956) earlier in this dissertation. Greene's description also aligns with Dewey's notion of "the essentials of thinking" in which Dewey states that it is wise to acquire "the attitude of suspended conclusion" (p. 30) as appropriate and needed in visual art education research is an open –ended quality. This would be a continuously growing "way of

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knowing" effected by experiences and social interaction. A process that does not force a

conclusion or one right answer as in standardized tests. In art education research the open

thinking process should be extended and the answer is not rushed to. By avoiding one right

answer and a rigid process, one can move the field of education along and open doors.

This pedagogy design has been demonstrated by Hetland, Winner, Veneema, and Sheridan

(2013) with *Studio Thinking II*. These scholars have dedicated their scholarship to asking what

happens when students in our art rooms make art? This is of interest to me given my question:

What can a studio approach to teaching tell us about the academic and social learning of middle

schoolers?

I also found some alignments between Social Constructivists as well Radical

Constructivistism (von Glasersfeld, 1999). Specifically, within the teaching recommendations

made by Ernst von Glasersfeld and the methods of *Studio Thinking II* (Hetland et al.,2013). *The*

Studio Thinking II methods embodied five of the most important points of Radical

Constructivism. Chapter 10 titled "To Encourage Students' Conceptual Constructing" von

Glasersfeld makes the following statement "As I have often said, constructivism cannot tell

teachers new things to do, but it may suggest why certain attitudes and procedures are fruitless or

counter-productive; and it may point out opportunities for teachers to use their own spontaneous

imagination" (p.177). In Chapter two, von Glasersfeld resolves the sticky problem of "viability"

for art educators. The previous requirement of one correct answer is no longer relevant in radical

constructivism. According to von Glasersfeld, "the requirement that knowledge be called true

only if it reflects a real world is relinquished for the requirement that it be found to be conducive

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to the attainment of our goals in the world as we experience it" (p.44). With the requirement of

"truth" removed, I could implement five critical suggestions for teaching effectively from von

Glasersfeld in my study (p.179). The first was to avoid putting a "blind faith in the efficacy of

language" as he described it as "probably one of the most frequent impediments to successful

teaching" (p.182). As a result, I utilized teaching methods and data collection tools that were not

heavily text laden and I valued the drawing tools as much as the questionnaires. The second von

Glasersfeld recommendation I implemented was the advice to "teach rather than train" (p.178).

In my study, I purposely avoided rote memorization and I focused upon getting students to think

first before any sort of performance tasks. The third was to avoid privileging mental activity over

the use of physical materials. Von Glasersfeld stated "physical materials must be seen as

providing opportunities to reflect and abstract not as evident manifestations of the desired

concepts" (p.184). To do this I purposely did not show a final product or student sample created

by another class that may have addressed our same questions. I also introduced drawing

materials as tools that have very few rules. I did this so that students would not feel that there

was a right or wrong way to use the art materials. Fourth, von Glasersfeld strongly encourages

teachers to "foster reflection" over traditional assessment practices (p.190). He states, "the flaw

in the traditional assessment of student progress is that progress is assumed to manifest itself as a

linear sequence of advancement in competence" (p.190). To avoid this flaw, I focused upon the

metaphor of the stairs provided by Dewey instead of emphasizing the cumulative linear

development of drawing to mastery. The stairs guided a qualitative experience full of starts and

stops, experimentation, pauses, negotiation, disequilibrium and a commitment to prolonging

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inquiry to avoid a forced conclusion. The fifth recommendation made by von Glasersfeld was to

never underestimate the power of "social interaction" in one's teaching (p.191). Ernst von

Glasersfeld explained:

> If one takes seriously the idea that the others we experience are the others we
> construct, it follows that whenever they prove incompatible with our model of
> them, this generates a perturbation of the idea we used to build up the model.
> These ideas are our ideas".
>
> <div align="right">(von Glasersfeld, 1999. p.191)</div>

Here von Glasersfeld makes a critical point that. We are responsible for our ideas and our ideas

will be challenged. To provide the important experience of the social aspects of learning, I

purposely created many opportunities for the students to not only witness my deep enthusiasm

for art but also my deep respect for their ideas about the world. I also believe I modeled a deep

respect for the process of learning more than final grades. I facilitated many opportunities where

the students could learn about each other. I created multiple collaborative situations where

students might experience being surprised by the hidden abilities and knowledge of their peers.

Factor Four: The History of Philosophical Theories and the Arts

When education policymakers make decisions about curriculum they are deciding what is

worth knowing. Curricular decisions based in certain philosophical underpinnings have vast

implications for teaching, learning, and research in art education.

As described by art education scholar Elliot Eisner (2002), in varying degrees, many of the

philosophers, educators, or psychologists we have built our educational foundations upon shared a

strong interest in the position of "form" and they privileged "intellect over the senses" (p.11) in

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their efforts to define what is worth knowing (Eisner, 2002). Art education scholars like Arnheim

(1969) and Eisner (2002), have written about the effects of philosophy as contributing to

discrimination of the arts. As art educators, we now understand that the early philosophers were

each a product of their times and they were required to participate in the dominant discourse of

their times. They also shared an elitist desire for the one good, truth, the defining the qualities of a

virtuous and just citizen, and achieving the perfect state of thinking. However, the list of lingering

Idealist agendas that have influenced the negative view of the arts as an invalid form of cognition

includes ideas going as far back as Plato's *Republic* (c.388 B.C.). This, as described by scholar

Arthur Efland in *Art and Cognition* (2002) also contributed to the lingering belief that the arts

contain no rational cognitive processes and that "the arts are intellectually undemanding

occupations" (Efland, p.1).

    Exploring the ancient roots of what Western culture has valued as worth knowing one can

illuminate the lingering presence of Platonic academic privilege today. This should concern us

given what we have learned as teachers about how students learn. The privileging of intellect

(meaning knowledge that is testable and measurable) over the senses (irrational process and

experience) in our current educational climate has deep roots. Plato blatantly disregarded the

individual thinkers' senses to get at what he decided is true and good. "The arts are not lawful

amusements" Plato states in the *Republic,* (Plato, c.388B.C. Book 3). For example, in "Chapter

four of *The Republic*: Primary education for the guardians" Plato answers questions regarding what

he sees as the defects of storytelling and arts. Plato described the defects as, "Using the written

word to give a distorted image of the nature of gods and heroes, just as a painter might produce a

portrait that completely fails to capture the likeness of the original" (p.130). It appears that for

Plato, his requirement of art was that it visually reproduced the original exactly. Likely, this meant

creating a replica was an attempt at realistic painting and drawing which would have been rejected

by Plato. In Plato's description of true forms, he does not include the arts. For Plato arts are

allegorical and they imitate. Plato did not believe that anything allegorical, man-made, or

touchable by our senses was in the realm of the forms. He believed that true form existed in the

light outside of the cave. In Book VII of The Republic, Plato uses the allegory of a cave to describe

the difference between the unenlightened and realm of the true forms, which for Plato, contained

the ideal forms of objects. Plato stated:

> Behold! Human beings living in an underground den,
> which has a mouth open towards the light and reaching all
> along the den; here they have been from their childhood,
> and have their legs and necks chained so that they cannot
> move, and can only see before them, being prevented by
> the chains from turning around their heads. Above and
> behind them a fire is blazing at a distance and between the
> fire and he prisoners there is a raised way, and you will see,
> if you look, a low wall built along the way the screen which
> marionette players have in front of them, over which they
> show the puppets.

<div align="center">(Plato p.469 in Pojman).</div>

Here we should notice that Plato is using an allegory of the cave to make the point that as a

human imprisoned away from the light, one can only see one's own shadow in the cave.

Therefore, not real forms. Therefore, Plato would not have accepted drawing or painting to be

valid representations of his definition of truth. Ideal forms are not earthbound and becoming (as

described by the allegory of the cave) because Plato believed it was only through the process of

dialectic and leaving the cave that true cognition is achieved. It appears he did not accept any

type of thinking unless it survived his logical scrutiny first. Art educators should understand

Plato's contribution to a negative narrative tradition that still exists in a variety of forms.

Plato is an early example related of how one person/philosopher or group is privileged

and can decide what knowing is, and what is worth knowing. One sees the problem created by

Plato when looking through at drawings or paintings like Georgione's "Tempesta" (mentioned

by von Glasersfeld in his email to me) as we often do in visual art education. We feel something

when we look at it. Therefore, it was relegated to the realm of the senses which meant it was

irrational. In art education, this would mean a drawing of a cat, a painted picture of a cat, or a

shadow of a cat that we can see on the ground in real life or in a theatrical performance would

not be representative of true "cat-ness" for the idealists. Therefore, for Plato, visual arts such as

drama and painting are suspect activities. For Plato, only reasoning through dialectic is the way

to the realm of true forms. This should show us that Plato believed the majority of what he

considered the most important process happens in the mind, not the body, and that only the

process of dialectic speech could find its way to truth. This provides the foundation for

problematic practices still at work in our schools today that continue to favor the intellect over

the senses. We can see this by studying Plato. According to Plato, art belonged to the physical

world and artists were "imitators" (p.131). Therefore, artists were not believed to be dealing in

true form. This made them outside the elite club of knowledge and this continues today.

Therefore, mathematics may be considered as having more validity in our schools. One can see

how this has influenced the current narrative of the arts as frill in the required curriculum. This

continued distrust of the validity of the arts coupled with previously discussed neo-corporatist influencers creates what Tyack dentified this in "Ways of Seeing: An Essay on the History of Compulsory Schooling" (1988). Tyack stated "the practice of enforcing prescriptive methods of schooling in only certain subjects upon our student programs him or her to guarantee the profits of the invisible rulers of the system" (p. 36).

There are specific scholars, philosophers, and educators who were part of moving the field art education field forward. Dewey helped move us away from the Platonic emphasis on privileging the intellect over the senses in education. Art educators acknowledge that John Dewey was one of the first to influence our culture's notion of child-centered education. There is an important article written by Dewey in 1901. This was early in American education history. This is before Vygotsky (1978), who is most often cited for social constructivism and the study of the relationship between speech and children's' drawings. The Dewey (1901) article is *"The Educational Situation"*. The first publication was in 1902 by the University of California Press, Berkeley. This article is important because it shows that Dewey was already talking about the importance of recognizing the social experiential aspects of education in 1901. It also gave us more information regarding how he fit into Constructivism in general. Some of its tenets certainly informed the social constructivists. "*The Educational Situation*" (Dewey, 1901), introduced early discussions of appropriate tasks, and the importance of meeting the child where they were socially and culturally. Dewey's ideas about how socially and historically created social problems negatively informed the curriculum within our schools were progressive. An art educator can interpret this as an argument for a deeper curriculum that acknowledges who students are and to

approach teaching with more breadth. Most of us would agree with that in 2019. Schools should

continue to represent Dewey's hopes for a curriculum that does not continue to recreate negative

social and historic consequences. We should avoid splitting intellectual work with utilitarian work.

We must stop sending the message that intellectual work is more desirable and less pedestrian that

emotional work. These are important questions to highlight in a review as well as when

constructing a methodology for art-based research. One of the most important statements that

support the argument for the process of art education in learning is from Dewey's chapter, "How

we Think" Dewey described "the essentials of thinking" (p. 30). Dewey states:

> The most important factor in the training of good mental
> habits consists in acquiring the attitude of suspended conclusion,
> and in mastering the various methods of searching for new
> materials to corroborate or to refute the first suggestions that occur.
> To maintain the state of doubt and to carry on systematic and
> protracted inquiry.

<div align="right">(Dewey, p.30)</div>

For artists and educators, the idea of suspending conclusion is closer in description to the

creative process. In art-making maintaining "the state of doubt" is more valuable than finding a

right answer (Dewey, p.30). Dewey moved us away from the idea that all valuable thinking is

strictly rational. Thankfully, this seems very different than aspiring to the realm of the forms

through a rigid Platonic dialectic. In fact, this statement also sounds very much like the definition

of creativity or a creative approach to inquiry, understanding and learning from scholars like

Mihalyi Czikszentmihalyi as described in *Creativity* (1996). Keeping the creative process open

and suspending conclusion allows for learning to be process based and inclusive of feeling. This

approach can provide evidence of learning resulting from creating and processing with others.

The social constructivist aspects were built upon by Lev Vygotsky in *Mind in Society* (1978). We can see how "knowing" has moved from away Plato's idea of private cognition in a student's head out into a shared and social process of learning (Greene, 2005). Now the mind can exist out in society as students are sharing, molding, and constructing knowledge with the help of others (Vygotsky, 1978). This was a helpful move toward a more inclusive and qualitative notion of knowledge that includes experience.

In Dewey's book, *Art as Experience* (1938) Dewey was less concerned with what he describes in "*How We Think*" (1910) as a "close-knit" structural definition of the act of thinking (p.3). This later work began to address the elevated role that the senses, imagination, creativity, and intuition play in cognition. As a result, philosopher John Dewey is one of the most influential figures relevant to have furthered the cause for study of arts education

Dewey's works contributed to creating the child-centeredness and a practical applicability of teaching and learning to a child's real life. This included thinking aesthetically as well as some of the earliest attention to a child's experience and the socio-cultural contexts of schools (Epstein, 2001). Art education designed with child centered teaching approaches honors student prior knowing and integrates it into the learning experience. As a result, it is a way to reach all learners while honoring who they are. This appeals to the art education practice of encouraging students to use elements of their realm life to observe and understand. In addition, art education has always been a strategy that supports different learning styles. Therefore, building a research project design

and methodology with a philosophical Deweyian notion of experiential learning along with a social constructivist epistemology for art education makes sense.

Art as Experience (1932) is particularly relevant to studio visual art education with its interest in student notions of what informs a "self" and how that relates to their self-assessment as learners. This book pushed the notion of art experience into the progressive movement and to the forefront of later discussions in education reform. Understanding Dewey's advocacy for including aesthetic experiences in schools as practical was crucial for art educators and researchers. Dewey's progressive and child-centered stance is important because it has informed the history and trajectory of education reform. It has also helped to determine access to the progressive agenda and the growing field of visual art education.

Art as Experience is still required reading in the curriculum of visual art colleges that offer art education tracks. The book is offered to art education students because Dewey believed that the entire curriculum could foster aesthetic intelligence. This concept has roots in Dewey's theory of art and qualitative thought, which is a direct link to art-based research. In art education teacher preparation, Dewey is also a strong link to discussing the type of thinking that happens during the making of art, which is a big part of art education and a mainstream visual arts studio classroom. This includes the idea that things are experienced but not in such a way that they are quickly and tightly composed into one experience. Dewey argued that while we are experiencing, all of these qualitative effects are in full gear and we are not experiencing solely

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quantitatively numbered or logical moves. As with Dewey, in art education the many facets of an

experience are as valid as the description of the whole as he described in a metaphor of stairs.

One quote from his book illustrates Dewey's thinking (which was arguably very visual)

regarding the more multi-leveled, qualitative experience of thinking. I would argue that Dewey's

visual description is one of the most elegant regarding describing qualitative thought existing

with an aesthetic experience, and the desire to explain it. He states, "A flight of stairs,

mechanical as it is, proceeds by individual steps, not by undifferentiated progression" (Dewey,

Art as Experience p. 35). This implies that he was not entirely about the older Piagetian notion of

cognition or logical operations or stage theories (Piaget, 1976). It also implies that he did not

align his ideology with Plato's strict process of dialectic with the goal of discovering true form.

Moreover, it indicates that Dewey impacted social constructivism and, ultimately, art education.

This is because his metaphor of the stairs draws a visible picture for us to understand: although

one is walking through a structured construct, a million qualitative things, experiences, important

things, (including feelings in stages of depths) happen to/with us as well as others each step of

the way of the journey. In *Art as Experience*, Dewey says the following:

> Life is not a uniform, uninterrupted march or flow. It is a thing of
> histories, each with its own plot, its own inception, and movement
> toward its close, each having its own rhythmic movement.

(Dewey, 1939 p. 35)

This concept can also be used to describe the experience of the creative artistic process,

which emphasizes understanding the creative process, prolonging conclusions, and not rushing to

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a final product. This link is critical to any research that will involve the use of art education. The

journey—each step and each experience—is what is important, not the final step, a single

outcome, a test score, or a grade point average. In my methods section, I use this idea-metaphor

of the stairs as a method for teaching during my study. I used the design of a descending

staircase in my teaching to break from the notion of an upwardly ascending creation of a

hierarchy of knowledge. I could have used a horizontal progression, but I was trying to provide

an in-depth introduction of a visual representation of the movement and the possibilities for

students to experience the types of knowledge in their minds and bodies while making their

artworks. I wanted a method that deliberately allows for discussions of the types of knowledge

that may not be considered logical or hierarchical. Students were encouraged to use their bodies

and minds at the same time.

     Another very influential philosopher who helped move art education away from

instrumental claims of causality and scientific management practices was Maxine Greene. Dr.

Greene was the Founder for the Center for Social Imagination, the Arts and Education and at

Columbia's Teachers College. She was a professor in Foundations of Education and Philosophy

and Education. She was philosopher-in-residence at Lincoln Center Aesthetics Institute. Greene

wrote a chapter titled "A Constructivist Perspective on Teaching and Learning in the Arts"

(2005) that describes the potential for emphasizing creativity in teaching and learning to wrestle

older cognition theories away from newer constructivist attempts to expand education into a

socially just endeavor.

In this 2005 chapter, which is part of a larger collection *Constructivism* (Twomey-Fosnot, 2005 Ed.) Greene suggests that the answers are in the processes of experience (like Dewey) and dialoguing as more of a social medium. In her essay Constructivism and their Arts, Greene states, "Those who take a constructivist position will reject the notion that there exists a representable set of phenomena the same for everyone" (p. 115). Again, art educators can understand this to mean that art education should take a constructivist position and fully facilitate the goals of a diversity of understanding. For Greene, the goal is to "understand rather than to know" (p. 111.). We can see this is a change from Platonic knowing, as well. Understanding is appealing to art educators because it allows for the fluidity and ability to change in qualitative ways. Understanding is more social and democratic as opposed to the "correct" knowing believed to be happening only in one's head when there is only one correct answer. Therefore, Greene's work is critical to understanding philosophies in support of the current field of studio arts education. Through the experimentation and open-ended approach of art education, we allow the possibilities to be discovered. The possibilities are open to being built upon. This a key foundational piece of visual art education. There can be unity between the act of creativity, feeling, and the diverse social endeavor of understanding.

When we understand the history of the business practices, problematic cognition theories, and important philosophical underpinnings in our education history, we can easily recognize that we are again in a familiar situation with our new leadership. We have just experienced another destructive decision and its negative consequences for the arts in education. On August 13 of 2017, the *New York Times* reported that the entire President's Council on the Arts and Humanities

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resigned in protest of our current president's policies. Though a strong message from the council,

this event may send art education research back 100 years because our schools are still promoting

the same messaging of art education as an unnecessary frill. The future presence of any arts

education or arts-based research in our schools is not at all a given. This is unfortunate as the arts

provide the entry points for solutions to many of our current K-12 challenges, including the need

for innovative strategies to meet the needs of emerging bilingual students and students with diverse

socioeconomic and cultural backgrounds. Arts in the curriculum support the creation of effective,

non-biased, multicultural curriculum. The arts provide many more holistic assessment strategies

that do not reduce a student's worth to a test or GPA score or a numeric symbol that determines

what their career track should be. An ideal situation would be a Deweyian, student-centered,

radical constructivist, middle school *Studio Thinking II* approach (Winner et al., 2007) to

classroom research environments where students are included in multiple modes of introducing

contents in our curriculum. We could take a deep look at what happens when students make things

collaboratively in response to a proposed social problem or a question. We need time explore how

students understand how making art supports their academic and social learning. We need to look

for ways to promote positive social capital through collaborative art experiences (Putnam, 2000).

Our former first lady recently reminded us of the critical social importance of the arts:

> The arts and humanities define who we are as a people. That is their power—to
> remind us of what we each have to offer, and what we all have in common, to help
> us understand our history and imagine our future, to give us hope in the moments of
> struggle, and to bring us together when nothing else will.
>
> (Former First Lady Michelle Obama, 2016. President's Council on the Arts and
> Humanities. www.pcah.gov)

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FRAME TWO

Literature Review

What can a visual art studio approach to teaching tell us about the academic and social learning

of middle school students in the Northeast? An exploration of students' understanding of how

making art supports their academic and social learning.

What can a studio approach to teaching tell us about the academic and social learning of middle school students? An exploration of student understanding of how making art supports their academic and social learning.

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(*Figure 5.* Visual of categories involved.)

There are three categories of arts education research studies that have informed my decision to create the study I completed. They are as follows: 1 Cognitive transfer research; 2 Qualitative research on art and social capital; and 3 Qualitative arts-based research using drawings and art-making in understanding perceptions, feelings, understanding, and learning.

This frame will begin by presenting research studies that have influenced the larger public opinion regarding the value of arts in K-12 student outcomes. This section also presents the literature that influenced my decisions regarding the boundaries of my research. The literature on cognitive transfer claims influenced my decision to avoid scientific research

methods and not to try and make cognitive transfer claims regarding scores, grade correlations,

or cognitive transfers to a non-arts content area. Instead, I use the art forms of drawing and

mixed media construction to explore student understanding of how a studio art approach

supports their learning. I introduced the collaborative processes of experiencing, creating,

thinking, discussing, and presenting through the context of exploring what happens when

students make art and participate in collaborative art processes (Hetland et al., 2013). Their

relevance will be explored in the context of the study.

      The studies I examined include longitudinal quantitative studies for their context and for

the opportunity to learn from their gaps. I explored research that employed art-based research

methods. I included studies that specifically utilized the medium of drawing to understand

student perceptions of concepts. I also examined studies that utilized participant interviews.

      It has been argued that education reform has played an important role in influencing the

types of arts-based research that receive funding and public support. Visual art education was in

a slightly stronger place in the last 10 years in education, but that has changed as of 2016. During

former President Obama's term, an important art education research study was presented as part

of the report by the President's Council on the Arts & Humanities (2007) titled "Reinvesting in

the Arts" (retrieved from <u>www.pcah.gov</u>). President Obama's Committee on the Arts and the

Humanities (PCAH) announced the release of its landmark publication titled Reinvesting in Arts

Education: Winning America's Future Through Creative Schools. This was the culmination of:

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> 18 months of research, meetings with stakeholders, and site visits all
> over the country, this report discussed the current condition of arts
> education in America, including an update of the current research
> base about arts education outcomes, and an analysis of the challenges
> and opportunities in the field that have emerged over the past decade.

> (2016. p. 3. Retrieved from www.pcah.gov)

This report was a move to make the country aware of the positive benefits of arts integration for young people in our K-12 schools. However, there is a specific type of arts integration: cognitive transfer research.

This section discusses some of the most relevant art education research studies that made claims of cognitive transfer from art to another academic subject. This concludes with how this research led me to avoid cognitive transfer claims in the development of my study in favor of working toward understanding rather than knowing.

Regarding the current lack of equitable access to the arts in our country, it is possible the field of art education transfer research is equally to blame for the decline in access to on-site visual arts studio programs. Arts integration researchers have been willing to comply with a master narrative regarding what type of research is most valid. Accepting the pressure to fit into positivistic research fueled many transfer studies. Researchers did this by collaborating with the stance that the most valued forms of evidence of student learning in these studies were increased test scores and GPA's in non-arts subjects. This is cognitive transfer.

Literature Review Area One: Cognitive Transfer Causal Claims in the Art Education Field

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When the National Art Education Association (NAEA.org) was established it began

developing a storehouse of research studies supplying evidence that art education has positive

effects on students' academic learning. These historic research studies have provided evidence

that the arts have a positive effect on several key areas of importance for our students. The

research categories available to the public include evidence of positive effects of an arts

integrated approach involving three of the most currently discussed areas of education. They

currently include: 1 Equity and Access; 2 College and Career Readiness; and 3 Academic

Achievement (2017, www.artsedsearch.org). These studies report positive outcomes. However,

in most of these studies the evidence of student success was measured through test scores and

GPAs. This was done instead of analyzing forms of integration assessment. An integrated

assessment process would consider the core of the child through non-biased, integrated

approaches to academic social learning and expressivity. As of this year, once again, the largest

arts education advocacy institutions continue to make claims about the benefits of integrating the

arts into other subjects. For example, the Education Commission of the States ([www.ecs.org)](www.ecs.org)

provides advocacy publications. One of their featured education reform documents is titled

"Beyond the Core: Advancing Student Success through the Arts" (www.ecs.org/beyond-the-

core-advancing-student-success-through-the-arts/.

The field of arts integration has been advocating for itself for many years. Some of the

goals have included integrating arts modalities into non-arts content. It has not completely

succeeded for a variety of reasons discussed in this dissertation. However, the field is making

great progress. When cognitive transfer research first began to emerge, many of the larger studies

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ignored the use and discussion of the actual art forms in favor of gathering evidence of higher

scores, GPAs, etc. For example, researcher James Caterall is associated with a well-known, early

longitudinal study focused mostly on grades and scores. As a result, not much attention was paid

to the how arts integration has positive effects on equity or social learning. Unfortunately, the

early research did not deeply explore actual art modalities at work in learning. This happened

during the time of American education reforms resulting in policies like "No Child Left Behind"

(NCLB, 1990). Earlier visual art education research, such as Catterall's, tried to correspond with

the logical positivist methods of validating research work in the arts. It has not worked well for

the field or for being able to assess the student holistically or name what happens when student

participants are making art (Hetland et al., 2013). Some education scholars have offered reasons

as to why it failed and examples of the negative effects of outside forces (Ravitch, 1996). Some

recommended finding another way that utilizes mixed methods or methodologies that allow for

more diverse categories of evidence (Gude, 2000 Eisner, 1990). Even education sociologists

have argued for education pedagogies that prioritize the facilitation of equality and sociocultural

responsiveness (Takaki, 1990). The dangers of forcing arts research into a scientific model are

clear. Reasons to avoid forcing art to be part of a reigning paradigm are clearly described by

renowned art education scholar Elliot Eisner. He stated:

> To idolize precision if in the process it trivializes the questions one can raise, the
> problem still remains, only it is of another order. Obviously, what are needed are
> methods that have some significant degree of precision and, at the same time, do
> not reduce problems into questions that are trivial. One of the major weaknesses

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of the logical positivist movement was a tendency on their part to dismiss poetic
and metaphorical language as meaningless utterances.

(Eisner, 2007).

Studies and articles examined here contain core arguments used by art advocates to make

a case for the positive effects of art education on students' academic growth. These studies are

important to know of because they started an important discussion about whether art provides

data. Also, they are important because of what they did not do. While there are very few research

examples of anyone having taken the *Studio Thinking II* approach to middle school art

instruction to examine what happens when student participants in an art room make art, there are

some that come close to discussing the issues I have explored in my study.

These studies are presented in *Art Education: Frameworks, Research and Practice*

(2007) by Burnaford, Brown, Doherty & McLaughlin. One of the earliest, largest, and most

famous compilation of research studies that contributed evidence that art education had a

positive effect on student academic learning was "*Champions of Change*" (1999). While this

study focuses mainly on music and theatre arts integration, it did not isolate the research

methodology to the visual arts process. It is relevant because it is one of the largest research

reports ever published by The Arts Education Partnership in Washington (AEP, 1999.www.aep-

arts.org), and it is considered a foundational research study in the field. Also, it is relevant to this

researcher because it included middle school students' grades and made cognitive transfer

claims. The researchers of this study were Catterall, Chapleau, and Iwanaga (1998). They

published the results in a document titled "Involvement in the Arts and Human Development:

General

Involvement and Intensive Involvement in Music and Theatre Arts" (pp. 1-18). This study was republished by the Arts Education Partnership during former President Obama's leadership.

"*Champions of Change*" should be considered a positive contribution to the field of art education because it contains a compilation of studies that began a critical discussion that is still underway. Studies about the cognitive transfer from arts involvement raise questions of whether we value art for art's sake or if we value its ability to be the vehicle to other academic content considered more valuable. I have included the study "Involvement in the Arts and Human Development" (Caterall, Chapleau & Iwanaga 1999) in this review because studies like this one show some of the history of the field of research that claimed to facilitate and measure the effects of art education. They show the period when art education researchers undertook enormous studies, including studies into multiple art forms, and made enormous claims about the benefits. It is important to understand this study and the impact it had on the field. It is still cited as one of the most important studies in arts and education for a variety of reasons. Unlike the study I completed, there was no focused study of the kind of social learning and thinking that happens when student participants are making art for art's sake in the moment. This study did not use *Studio Thinking II* (Hetland et al., 2013) methodology including envisioning, observing, reflecting, collaborating, and creating (p. 8). However, I include the study as it was one of the first large studies appearing in the large research compilation *Champions of Change* (1999, Fiske, B. Ed.). This was a collection of arts-related and arts cognitive transfer claims. Also, many studies following this were informed by Catterall's work. Catterall et al. (1999) reported on seven correlative studies that showed a pattern of linkage between high levels of arts

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participation, higher academic grades, and test scores in the subjects of math and reading. Their

sample size was 25,000 student participants in grades 8-10. Catterall's team completed these

correlative studies by doing an analysis of the Department of Education's NELS existing

database which holds documented math and reading test scores of student participants. NELS is

managed by the National Center for Educational Statistics at the Office for Educational Research

and Improvement, (2017, USDOE https://nces.ed.gov/).

The research design for Involvement in the Arts and Human Development is described by

Catterall as follows:

> the most ambitious longitudinal study ever undertaken by
> NCES. It extended the age and grade span of earlier NCES longitudinal
> studies by collecting data from a middle school/junior high school cohort,
> the eighth-grade class of 1988. Along with the student survey, NELS:88
> included surveys of parents, teachers, and school administrators.
>
> (Catterall, retrieved on September 9, 2017, from www.necs.gov)

However, the researchers did not test whether a high or low level of participation

in actual visual art courses had any effect on visual arts learning. The team grouped the

participants' data by grade, then by documentation of their enrollment or lack of enrollment in

the arts, then by their socio-economic status, and, finally, by course grades (www.aep-arts.org).

These variables were then cross-walked. Catterall's team studied data from more than 25,000

student participants in American secondary schools (8th through 12th grade) over 10 years. In

their summary, Catterall stated that, ultimately, the "research did not definitely explain the

differences shown, nor was it able to attribute student successes unequivocally to the arts" (p. 3).

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However, they still made claims that it was due to arts involvement, which upon closer look,

really meant enrollment. Arguably, this study could have been even stronger if the variables and

tools they used also assessed the qualities of the actual art forms. The study did not give details

regarding what the art and music teachers actually did with student participants in music. Yet, it

moved us all along because of the attention it got and forced us to consider the irrationally

mystical question of cognitive transfer in education research.

Phase one of Catterall's team study cross-walked the set of data showing student

"involvement" in the arts generally across all non-arts disciplines, not just math and reading.

Phase two examined the "importance of sustained involvement" in a single discipline such as

music (p. 2). In this case, they used the art forms of instrumental music and the theatre arts (p. 2).

They do not share in details here which music, music education pedagogy, or which theatre arts

were used. Although this may seem odd, they did clearly state that this was not really the point.

They were using numbers initially to find correlations between large sets of data. It is a shame

they did not parse out the differences between the effects of historic theatre arts and modern

theatrical performances because they only used enrollment data, meaning that what mattered was

that a student was recorded as having been enrolled. They did not look for links between a

specific form of theatre or improvisation or which period in theatre yielded the most social and

emotional learning. It is an unfortunate omission not to have made meaning of the cultural

understanding or misunderstandings of the student participants involved. We also do not know

who defined the scale for "attitudes and behaviors" for the study. What might have been the

reasons behind what may have been categorized as "bad behavior"? Who got to decide? Whose

definition was used?

Despite this, according to Catterall:

> "Our analyses found substantial and significant differences in achievement and important attitudes and behaviors between youth highly involved in the arts on the one hand, and those with little or no arts engagement on the other hand".
>
> (Catterall, p.3)

Unfortunately, we do not get any deep details on the theatrical arts. We do not know if any of these plays were studied with any other visual art forms typically involved in theatre. For example, there is no linked discussion regarding visual arts as theatre scenery painting or the re-creation of period-style rooms. We do not know what could have happened if the student participants were encouraged to role play to achieve deep character understanding directly linked to their assignments in english classes. Perhaps researchers could have employed an ethnographic interviewing approach (Luttrell, 2010) with student participants given opportunities to describe what they remember thinking while learning in theatre and music and whether they can connect how doing so may have improved their academic scores. Catterall stated, "the achievement differences between high and low arts youth were significant for economically disadvantaged student participants" (Catterall et al., p. 3).

Unfortunately, the study does not provide a detailed definition of disadvantaged. Could this have included a discussion of the measurement of negative social and cultural capital at schools in relation to arts involvement (Putnam, 2000)? Did "disadvantaged" mean only socioeconomically, or did it also include the emotional consequences of what student participants endure because of not having the same social status as the dominant class?

This was a missed opportunity to address equity and social/cultural capital at work in the school curriculum. To explain their study's validity, Catterall's team reported that, "Twenty of the differences we found favoring arts that involved student participants were significant at the p<.001 level" (2018, p.2.retrieved from www.newschool.ie/wp-content/uploads/2018/01/Involvement-in-the-Arts-and-Human-Development.pdf. p. 3).

This is statistically significant. However, the qualities or the types of thinking involved with making the actual art forms were not cross-walked with high or low achievement. Some arts methods lend themselves to clarity and may provide specific forms of very helpful evidence. The simplest way would have been to have all the student participants begin with the simple act of drawing from their own experiences. Catterall further reported, "The only difference not significant was performance on the history geography tests for low socioeconomic status" (SES. p.3). This meant that among student participants in low socioeconomic status situations, their enrollments or lack of enrollments in arts courses had no effect on their history geography test scores, meaning that there was a good chance that this difference between high and low involvement in the arts made no difference at all on geography tests taken by low SES student participants. Is this the result of biased expectations in geography and test outcomes? How was the learning of geography specifically linked with the qualities of art forms?

It would be interesting to dig deeper into this. What was missing for these student participants that could have been addressed through art education research and approaches to the content of history and geography? Was there any visual studio approach to the study of geography? There is also no discussion in this study about a cultural response (or purposeful lack

of), as would be described by Moll et al. (2005) in *Funds of Knowledge*. We should ask if the geography content related at all to all the students' real lives. What "funds of knowledge" did student participants arrive with that were left untapped (Moll et al., 2005)?

It is important to emphasize that all Catterall's team really measured was student participants' "involvement" with the arts, which really meant that student participants were enrolled in arts-related courses. There was also no deeply detailed determination of the level of proficiency of specific artistic instructors in the study, their biases, their processes, or discussion about the differences between those who were documented as having been enrolled in painting courses and those in theatre courses. It seems like this would have been a very important variable to parse out. One might see this as a missed opportunity to determine the social-emotional status of the student participants' "involvement" or "engagement." Can we assume the student participants' feelings and their relationship to the art making have absolutely no effect on their test taking? If one is going to try and validate the study of "engagement," it should be automatic that researchers would see the links between social-emotional learning and the need to include it as well as providing more information about the definition of engagement.

The researchers made claims that student participants who had sustained involvement in theatre arts (acting in plays and musicals and taking acting lessons) experienced a variety of positive developments. For example, they cite "gains in reading proficiency, gains in self concepts and motivation, and higher levels of empathy and tolerance for others" (p. 2). While they do claim to have utilized survey tools, it is unclear to the reader what tools they used to

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measure such themes as "tolerance" (currently a disputed term in education). This would be

critical information to share when claiming to measure through a survey. The instrument they

used could have been flawed with bias and poor questions. However, Catterall et al., still

concluded that student participants from both low and high socioeconomic backgrounds, when

enrolled in arts courses, all had higher grade point averages, and they presented this claim in

Visual Art Education: Frameworks, Research, and Practice (Burnaford, Brown, Doherty &

McLaughlin, 2007).

In addition to the questions raised earlier, there are some weaknesses in this study. The

first is obvious, and the researchers acknowledge it. There was no analysis of the actual art and

no search for links between specific mediums of the arts and grades. Catterall stated, "Readers

will see that we do not address here anything having to do with achievement in the arts per se,

itself an important domain apart from any connections between the arts and more traditional

academic success" (p. 3). The reason Catterall gave for any weaknesses of the study was, "panel

studies are not well suited to unambiguous causal modeling" (p. 3). However, a reader of these

studies must still ask the questions: What role did the specific art forms actually play? Is creating

art not a form of intelligence that can be observed? Particularly important to report on would

have been the specific qualities of visual engagement of theatre, theatre arts, set design, and

costuming. These issues were not really discussed in depth. However, this study received a lot of

attention that then fueled more studies making claims of cognitive transfer. We have unanswered

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questions regarding the instruction, the presence or lack of studio approach, and the absence of

the medium of drawing.

Another well-known empirical study that made claims of the benefits of visual art

education was built upon North Carolina's network of A+ Schools (which now have been

established in other states). A+ Schools was a whole school reform movement. The design was

to integrate the arts school-wide and provide arts instruction in at least four art forms at least

once a week in a set of pilot schools for the first four years. This was another example of an

attempt to use a whole school community in another multi-year study. The data, which included

surveys, interviews, and observational data, were analyzed by scholar Bruce Nelson. Nelson

(2007) stated the following upon his review of the results:

> The arts were no longer considered a distraction from the core curriculum.
> On the contrary, two-way visual art education provided opportunities for student
> participants to encounter the central ideas of the curriculum more frequently and
> more diversely, increasing the chance for all student participants to master content
> at a deeper level.
>
> (Nelson, p. 33)

Contemporary researchers began to examine the claims of past art education studies

included in such compilations as *Champions of Change* (1999, www.pcah.gov). Arts education

scholars Vaughn and Winner (2000) unpacked the previous claims and determined that although

there was a weak correlation it was not a causal relationship. In their opinion, it was not

appropriate for researchers to claim a causal relationship.

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In their article titled "SAT Scores of Students Who Study the Arts: What we can and cannot conclude about the association" (2000) they described that "students who take any kind of art courses in high school have higher SAT scores (both math and verbal) than students who take no art courses at all" (pg. 86). However, they were adamant that no one should be making causal claims and that correlational claims, such as theirs, still need to be researched because "perhaps student participants who choose to study the arts are high achievers to begin with" (p. 86). As Vaugh and Winner (2000) pointed out we may have been asking the wrong questions in our quest for validity. It is arguable that earlier art education researchers were ultimately complicit in the marginalization of studio visual art in their focus on higher test scores, grades and GPA's and in making causal claims.

Recently more studies have emerged critiquing earlier causal claims regarding the effect the previous research has had regarding supportive arguments for arts in our schools. One example of a critique is from an art education researcher questioning previous cognitive transfer claims in art education pedagogy. Lisa LaJevic published a controversial study in 2013 titled, "Art education: What is really happening in the elementary classroom" (2013). Lajevic's research was conducted at an elementary school in southwestern Pennsylvania. The author, who had a background in arts education, was studying how "classroom teachers understand, experience, and implements art education" (Lajevic, p. 8). Through the methods of interviews, focus groups, classroom observations, and written texts, Lajevic concluded that the only kind of art education going on in the schools she studied was of the lowest quality and involved teachers who were clearly "devaluing the arts" and using them for "decorative purposes" (p. 8). This

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describes the arts as relegated to an afterthought or a distraction from the more valued

curriculum. This was not good news, and it confirmed that the arts were still not guaranteed in

schools. The arts were not believed to be as valuable as a "core academic subject" capable of

being the primary mode through which to learn content. This shed light on a very important but

ignored piece of teacher preparation programs; despite some valuable art education studies, they,

the classroom teachers, are not being shown how to do it. One suggested reason is the absence of

the requirement of art education courses in the standard preparation programs of teachers in the

U.S. and the lack of arts requirements in our high schools (2017, Americans for the Arts).

Studies this like this added to the argument that previous art education research did not guarantee

a permanent place in our school curriculum or in the training of teachers. While much work has

been done in the field of art education, we are still left with questions: What does a studio

approach to teaching tell us about the academic and social learning of middle school students?

What do students tell us about how art supports their academic and social learning? Studies like

this are very important for art educators to pay attention to because they show the continuously

precarious place of the arts in our schools. Repeating this study in an upper middle school may

produce important findings as well.

Literature Review Area Two: Qualitative Arts-Based Education Research that explores the

creation of social capital, new methods, and new knowledge.

Qualitative art-based education research does not make cognitive transfer claims. When

reviewing the definitions and examples of the types of art education research, it occurs to a

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reader that some of the goals and objectives of visual arts education research. The methodologies

are most like those applied in the fields of arts-based research and social science qualitative

research. Therefore, it is helpful to consider the literature of some well-known arts-based

researchers who helped clearly explain how art education research is different from scientific

positivist methodologies. For example, Levine's philosophical basis for *Arts Based Research*

(2004) is as follows:

> But it is a mistake to think that the methodology of natural science is the
> solely appropriate one for the study of human beings, for in this case we
> are what we are studying – the truth that we seek is not only a truth
> of knowing, it is a truth of being, and we seek it with our whole being,
> with our emotions and our imagination, as much as with our cognitive
> faculties- indeed we know ourselves primarily through these non-cognitive
> (or at least non-logical because often contradictory) means (p. 11).

It is arguable that any studio visual art room is engaged in arts-based research. In the art

room the goals do not typically include uncovering some universal truth of knowing in our art

rooms. It is more of a journey to understanding. To venture into visual art education research that

one must be comfortable with ambiguity, emotions, contradictions, and a lack of order. The

emphasis is on a suspended process, and the end goal should not necessarily always be coherence

(Greene, 2002. p. 246). To engage in arts-based research it will be more important for

participants to rigorously unpack prior epistemological positivistic scientific research for its

biases and inherent discriminations because, as explained by Sprague (2010) in *Seeing Through*

Science, "official knowing as we have inherited it is not the objective, unbiased, apolitical

process it represents itself to be" (p. 79). The discomfort that art education and social researchers

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may initially feel as scholars, is described by Knowles (2007). In *Arts-Informed Research*,

Knowles explained the initial uncomfortable fit that arts-integrated researchers feel when

entering the field of research:

> .. as professors, we quickly came to know that our jobs in large part defined
> by our abilities to attach words of explanation to phenomena, experiences,
> processes, contexts, and systems. We soon discovered, however, that the
> predominant language—or discourse—of the academy did not ring true to us
> or how we perceived our task. (p.57)

Knowles describes the discomfort so many of us in art education feel when the conversation

turns to validity and reliability. In determining the role of an arts-based method

researcher/scholar, Shaun McNiff writes about the other pitfalls of art-based methodologies:

> I have discovered how easily art-based researchers can become lost and
> ineffective when inquiries become overly personal and lose focus or a
> larger purpose, or when they get too complex and try to do too many
> things. Therefore, I always focus on the creation of a clear method that can
> be easily described and then implemented in a systematic way that lends
> itself to the reporting of outcomes. Ideally, the method can be replicable
> and utilized by other researchers who may want to explore the problem
> separately. Experimentation with the method and learning more about it
> can even be a primary outcome of the research and an aide to future
> professional applications (McNiff, 1998, p. 33).

McNiff gives us a road map we can use to enter art-based research without being overly

preoccupied with proving scientific validity. He does so by giving the researcher permission to

place faith in a clear method that can be easily described. As a result, we can untangle ourselves

from the history of positivistic or epistemological bullying.

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their academic and social learning.

Art-based research experimentation is an important aspect of the method created by

Hetland et al. (2013) in their research study. Unlike previous cognitive transfer arts research

methods used, much of what can be collected in qualitative arts research will be in the realm of

perceptions, opinions, value systems, and actual artwork artifacts. This is key in qualitative arts-

based research that examines social capital as well.

There are many complex factors that can contribute to a student's negative experience of

schooling such as poverty (Kozol, 1991), over-standardization of subjects (Meier & Wood,

2004), unqualified teachers or a constant turnover of new teachers (Darling-Hammond, 1992),

and a family culture of prioritizing daily survival above play, creativity, and exploration of

children's artistic talents (Lareau, 2003). Negative perceptions are reinforced by a school's

public message that the arts are a "frill" or part of the "null curriculum" which are content areas

purposely not being taught (Eisner, 2001).

Access to an arts education can offer many benefits to many populations in different

ways. Access to the arts and an art education is a form of social capital (Putnam, 2000). The

access itself is a form of social capital. Access to art instruction has been shown to increase

student self-confidence, reduce stress, and support emotional and social expressivity (Harland et

al., 2002).

There is little visual art research directly exploring whether a lack of access to the visual

arts in socio-economically disadvantaged school districts has a direct correlation to low test

scores, high drop-out rates, and low parental involvement—all indicators of negative social

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capital (Putnam, 2001). This area of research can be crucial in making the argument that all

children have the right to access an arts education because of the positive consequences it has on

their social development and their success in relationships with adults in authority roles, in other

academic disciplines, and in life. Access is, in fact, what sociologists like Robert Putnam (2000)

have defined as "measurable social capital" (p. 20).

      Education researchers Moll, Amanti, & Gonzalez, in *Funds of Knowledge* (2005), assert

that teaching and teacher preparation should include sociocultural educational theories

recognizing student participants' and families' knowledge to be invaluable. It should be brought

into the curriculum. In addition to creating a strategy that involved teachers going to the student

participants' homes, Moll et al. recommended that teachers should emphasize the use of cultural

artifacts (the art and special objects at home) and have a student-centered place of knowledge.

Their arguments against a shallow approach to art education (as LaVejic described) is what Moll

et al. are advocating for. For example, in the chapter titled "Beyond a Beads and Feathers

Approach" in *Funds of Knowledge*, Amanti (2005) used an example of how ineffective (and

disrespectful) it is to use stereotypical, cheap, store-bought beads and feathers to teach Native

American history. There are still stereotypical strategies unfortunately used by teachers when

teaching about culture and history; they are critiqued by educators trying to help teachers who

are not aware of their white privilege (Lee, 1998). One can see how shallow the learning

experience is without meaningful studio visual art education. Amanti identified a profound need

on the part of researchers and educators to enter a much deeper exploration of multiculturalism

and diversity when teaching or researching culture using cultural artifacts. As described in Enid

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Lee's *Beyond Heroes and Holidays* (1998), all teachers must understand that perhaps not

everyone celebrates these holidays with joy and turkeys and perhaps not everyone wants their

sacred artifacts to be reproduced with recycled materials. Non-white student participants may

experience this as a forced entry into the making of holiday decorations and the language of the

dominant culture—most likely the culture of the teacher (Lee, 1998). It is an example of the

dominant culture deciding how things are done all the while leaving out important voices (Lee,

1998). Sociologists like Robert Putnam (2000) would argue that entering a school as part of the

dominant culture and an understanding of the way things work is considered "positive social

capital" (pg. 20). Art educators need to understand how to include all cultures in the curricula

and the negative social capital they create when they do not. These scholars contributed very

helpful reminders for future researchers to look deeply at our own biases.

Following are some of the well-known sociocultural theorists and studies showing it is

possible to build positive student social capital while meaningfully teaching how to use art.

Some forms of arts-based research have been critical to moving art education along in schools.

When we look at the important literature describing access to valuable experiences within the

sociocultural context of education, (provided by scholars in the social sciences), the theory of

social capital is prominent. The theory of social capital is relevant and can be applied to visual

art education because the main characteristic of social capital is that it resides in access to

experiences considered socially and economically valuable, such as schools with ample financial

means, or with the latest Makerspace technologies. Perhaps even valuable access to library

reading programs, computer labs loaded with the most current applications, or cultural events,

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etc. It can also mean the availability of anti-bias, healthy social-emotional relationships within an

organization, the teachers, and between individuals from different backgrounds in school

communities.

As the work of sociologists has begun to be embraced by art education researchers, their

field has benefited greatly from its inclusion of the voices of sociologists in studies. The term

"social capital" is typically credited to James Coleman (1987), but art education researchers will

discover that social capital was defined even earlier, in 1916, by a practical education reformer

of the Progressive era from West Virginia, L.J. Hanifan. Hanifan's 1916 use of the word

"capital" in the phrase social capital was "figurative" (p. 53). Hanifan's definition of social

capital was:

> We do not refer to real estate or to personal property or cash, but rather to
> that in life which tends to make these tangible substances count for most in
> the daily lives of a people; namely, good will, fellowship, sympathy, and
> social intercourse among the individuals and families who make up a social
> unit- the rural community, whose logical center in most cases is the school.
> <div align="right">(Hanifan, p. 53)</div>

Since Hanifan's time, there have been new ideas about what conditions support the formation of

positive social capital in schools.

In any discussion of social capital, the work of French sociologist Bourdieu must be

included. Bourdieu's (1977) earlier argument in *Reproduction in Education, Society, and Culture*

is that we have historically ignored the amount of social capital brought into school systems by

students of diverse cultures (Bourdieu & Passerson,1977). This thinking is still relevant now in

2019 and critical when considering the challenges for students from diverse socioeconomic

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classes and cultures who are arriving in schools and classrooms where everyone already seems to

know the way things work around here. A student may not speak the dominant language and

may have different social customs and interpersonal communication styles. Not knowing how

things work socially in the classroom or community creates negative feelings for students,

particularly when teachers ignore the funds of knowledge that children arrive with (Moll,

Amanti, & Gonzalez, 2005). The "way things work around here" is typically controlled by the

dominant culture, dominant curriculum, dominant language, and the individuals with power in

the schools. It is plausible that if the culture of a school is strictly driven by standards and test

scores, this could also negatively impact a student's access to ever gaining access to a visual art

education curriculum in school. Unless one provides a supportive curriculum and environment in

which all the students see themselves represented, one may create an aversion to the "vulnerable

risk of creativity" (Willcox, 2017). It is possible that American schools still too often create

environments that only work to the advantage of the students who can quickly decode the

language and the existing standards of aesthetic taste and class (Bourdieu, 1977, Putnam, 2000).

      Sociologist Thomas Sergiovanni's book, *Building Community in Schools* (1994), helps

the art education field clarify social capital in school communities as being represented by

attitudes of either "gemeinschaft" or "gessellschaft" (Sergiovanni, p. 11). This description can

also be understood as "white privilege" (McIntosh, 1989). "Gemeinschaft" occurs when a school

system has nurtured its immediate and surrounding community so that it is similar to a "family-

like" school and a "school-like family" (Epstein, 2001). On the other side, "gesellschaft" occurs

when school leadership only promotes an individual's interests by creating a culture that focuses

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on individual contracts and business-like goals. It is easy to see the prominence of "gesellschaft" in 2019 in our schools with all the contract arguments, open hostility toward teachers, and the continued emphasis on high-stakes competitive standards-based teaching. This climate may contribute to the perpetuation of micro-aggressions in the classroom amongst students and teachers (Solozano, Ceja, & Yosso, 2000). There is no room for an important process described by Libba Willcox (2017) in her descriptive case study, namely "The shift from high-stakes assignments, those that concern projects and major grades, to low-stakes assignments contributed to an environment where trying and failing were a part of learning" (p. 10). This would include visual art education.

Specific to the topic of access to an arts-integrated education are the forms of social capital that describe the existence of group norms that encourage certain behaviors, and the kind of social capital having to do with relationships with authority figures within organizations, for example, teachers. Sociologist Robert Putnam defined it in *Bowling Alone* (2000). In this book, Robert Putnam asserted that social networks have value. Putnam asserts these privileges can be invisible to the eye, but they are felt and made apparent through actions. Applied to the classroom, negative social capital (Putnam, 2000) can be measured by student participants' sharing the identification of a lack of feeling of belonging in the school culture, with their experiences of bias in education by teachers, staff, and peer participants, or feeling shame about not knowing something (Brown, 2006), or a lack of bridging of cultures (Epstein, 2001). In addition, one can use surveys or questionnaires designed to capture student feelings and perceptions. Student participants may report a sense of a lack of bonding and low levels of

guidance from authority figures regarding the importance of building positive and equitable

relationships in school. High dropout and low student retention rates are also symptoms of

"negative social capital "(Putnam, p. 11). We should be interested in how education agendas

combined with the unfortunate mythology of "talent" is still creating negative outcomes for

research.

Although sociologist Goffman did not include the specific descriptions of experiences of

visual artists or art educators in his book, Goffman's ideas are relevant to anyone trying to

understand the phenomenon of stigma. Goffman's definition of stigma can be directly applied to

schools and visual art classrooms. Goffman illuminated the need for new dialogue and new

thinking about social relationships in our schools. One can also apply his theories of class and

marginalization to the narrative of art education researchers and their second-class citizenship in

the larger, more powerful scientific field of quantitative research. From Goffman's (1963)

Stigma: Notes on the Management of Spoiled Identity, one understands that stigma is the result of

an invisible social structure embedded in notions of socioeconomic class schools. For example, it

is common that a stigma is attached to the identities and abilities of student participants more

interested in the arts than mathematics. It is a content area subject that is perceived as different,

less intelligent, more pedestrian, and utilitarian, while the careers of business majors, engineers,

or mathematician are perhaps more privileged and considered culturally important. "The term

stigma, then, will be used to refer to an attribute that is deeply discrediting, but it should be seen

that a language of relationships, not attributes, is really needed" (Goffman, 1963, p. 3). In

building arts-integrated curricula in schools, relationships are key. The stigma that visual arts

teachers and researchers feel is real. As a result of the history of curricular priorities, the cutting of the arts, and the low funding, teachers feel like second-class citizens. Making art is physical work. However, the notion that art is also cognitive was not considered by many (Eisner, 2002). Art was rarely discussed as a form of valuable cognition in our earliest schools; today, it is still considered fluff by some. This attitude was played out in our k-12 education culture. The problem of viewing the arts as less cognitive is exacerbated by elitist narratives about class and prestige. This stigma was described by Crawford (2009) in, *The Case for Working with your Hands*. Crawford said, "A gifted young person who chooses to become a mechanic rather than to accumulate academic credentials is viewed as eccentric, if not self-destructive" (p. 38). Students who express an interest in the arts as a career are often strongly discouraged. There is also still a stigma attached to creative people as eccentric. This stigma keeps them in the category of "other". This is unfortunate as so much of the future of education relies upon students entering their pursuit of creativity freely and without judgment. For students who are in an art room culture that continues to teach outdated notions of talent, the mystic concept of giftedness, and outdated art processes are running the risk of losing students who want to continue in the arts but don't believe they are talented enough. Worse yet, is if the parents and school culture that stigmatize creative and artistic students who do not fit into the standardized quantitative mold of excelling in the subjects deemed more important than the arts. Add to this the social discomfort already experienced by middle- school-aged students, and we have a disaster.

Author Diane Reay (2005) also discussed studies investigating similar goals of curricular revisions. Reay's work is arguably relevant to future research involving art student identity and

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the larger existing research about how this may relate to social class. Reay used case study

methodology to make the effects of the social class upon participants more visible. The case

studies presented are from the ten years Reay spent studying social class in education through

King's College in London, England. While Reay stated that although her research is, "an

incomplete mapping- a sketch of part of the terrain that loses much of the richness, depth, and

detail of the broader psychic landscapes of social class" (p. 914), the case studies were quite

powerful. The transcribed discussion groups vividly showed the student participants' descriptions

of themselves (p. 920), their thoughts about their intelligence (p. 918), and the level of their

assumptions about their futures based upon their socioeconomic status (p. 916). Reay shed light

on the presence of entrenched social class awareness in the children that was informed by their

socioeconomic class. The way Reay created the discussion questions for the children is important

as they are open-ended prompts rather than leading questions or tests. Reay acted more like a

participant than a distant observer. This work is a good example of how to allow case study

participants enough room to respond authentically in education research. The way that discussions

between children in a variety of social class groups go so deeply into the interpersonal, emotional,

and social dynamics can be replicated in future visual art education studies. Art education can

provide a safe space for "vulnerability in the art room" (2017, Willcox). Evidence of feelings of

inferiority and superiority are made visible in this study (p. 918), including the construction of the

notion of "having taste" (p. 918) and the development of dispositions related to the community. In

this article, there is an introduction of the notion of the existence of a created "psychic economy"

(p. 912) that may partially explain the phenomenon. Reay defined this as emotional and psychic

responses to class that "lie underneath class practices" (p. 912). Reay's article also introduced and unpacked new concepts and studies, such as Rubin's (1976) study of social class as a "felt injury" (as cited in Reay, p. 916) and new but somewhat familiar knowledge about the perpetuation of injury through education testing policies (p. 916). It is possible that schools perpetuate similar class practices.

Deasy & Stevenson's (2005) research question was, "How do the arts contribute to the improvement of schools that serve economically disadvantaged communities?" Deasy and Stevenson presented case studies documenting the lives of student participants enrolled in ten elementary, middle, and high schools with "strong arts programs" (p. 1). The study included economically disadvantaged student participants: "at least 50 percent of the student body qualifying for the federal free and reduced-price lunch program" (p. 1). The research methods included observations and interviews. The interviews were conducted with educators, student participants, and parents and community members. Reflective data interpretation was used. While this study had enormous potential, the researchers did not find very clear causal correlations between arts involvement and evidence of community improvements. However, they found positive effects of the arts within the school culture. Out of nine key findings, the following most aligned with the theories of social capital and dispositions in classrooms. They have stated that as a result of their study they assert that art education,

> develops teachers' abilities to understand and relate
> to their student participants and, therefore, to teach more effectively
> by helping student participants construct new knowledge in relation
> to prior knowledge and experiences" Also, it, "increases teachers'
> engagement and satisfaction in the teaching profession" as well as

> "builds community and social capital where it is present
> in the schools, leading to interdependence, tolerance, and empathy.
>
> (p. 1., 2005, Deasy & Stevenson).

In addressing measuring a student's sense of belonging to a positive community and experiences a study completed by anthropologist Shirley Brice Heath (1998), it is especially relevant to consider considering the potential of the arts to positively contribute to the social development and academic learning of student participants, an area currently receiving a lot of attention in the training of new teachers (2017, Wallace Foundation). Shirley Brice Heath (1998) studied non-school youth organizations in low-income neighborhoods. Her research with colleague Adelma Roach, titled, *Imaginative Actuality: Learning in the Arts,* strongly suggested that student participants who were involved in arts education for at least nine hours a week were four times more likely to have high academic achievement and three times more likely to have high attendance (Brice-Heath, Roach, 1998). While initially like earlier research that prioritized academic scores (Catteral et al., 1989), this study found important correlations in attendance as measurable social capital. Heath and Roach's findings are particularly interesting because while researching non-school youth organizations she consequently collected data that showed that visual arts education also positively affects retention. The retention of student participants was higher. We can understand this to be a measure of positive social capital (Putnam, 2002). Brice-Heath's (1998) research suggests that the role of arts in student participants' development "academically and socially may be especially important for anyone in school who otherwise feels left out" or isolated (p. 3). These findings are perhaps applicable to emergent bilingual

student participants, or to student participants with special needs. The study did not, however, describe student backgrounds in detail regarding families of student participants who had high attendance at these non-school youth organizations. Also, specific art forms and processes were not probed. However, this study went further in linking the social-emotional variables because of art education.

A powerful arts-related example of how bridging and bonding in economically disadvantaged neighborhoods created positive social capital is in Putnam's second book *"Better Together"* (Putnam, 2003). In this book, Putnam wrote about a large art integration research project, "The Shipyard Project", completed by Liz Lerman's dance troupe involving case studies and the measurement of positive social capital because of a large community-based art project (p. 55). The "Shipyard Project" (Wallace Foundation, 2017) transformed an abandoned naval shipyard in Portsmouth, New Hampshire, and resulted in bonding and bridging two diverse and economically challenged communities (through access to art, dance, and music instruction based upon the shipyard's history and experiences). This large project also later included bringing in guest artists to work with area schools that previously did not interact with one other due to bitter past experiences of poverty and a shared negative experience of ancestors working in the naval shipyards. Liz Lerman, the founder of the Dance Exchange, was lead researcher. Liz Lerman began by interviewing former shipyard workers, their wives, widows, etc. Lerman also collected the autobiographical stories of shipyard workers, public surveys, and stories. While the interviewers shared their stories, Lerman documented the gestures they made as well as how they physically described the jobs they did as workers. Lerman then composed dances based upon all

she had collected. They could build social capital between a few very unlikely social networks. They drew on the emotions and experiences of many in the community surrounding the old Navy shipyard. The project bridged workers, hostile neighbors, local politicians, artists, and educational communities in the area. Many small miracles happened during the project. The project coordinators could document increases in social capital through the mixed methods of interviews, surveys, and actual art making. One of the most important strategies was allowing people to feel and share while creating art. One can see a small bit of this project on vimeo. (https://www.vimeo.com/48822110

Evidence of positive social capital was collected later as well documented interviews with members of the military, who reported how meaningful they found it and how respected they felt, and their observations on how Lerman bonded the military and artists through art, particularly around sharing the details of what they learned through their life experiences with the shipyard.

While there are quite a few success stories involving our school, districts collaborating with outside community arts groups, communities, and teaching artists, the funding sources for these programs are often inconsistent because of the structure of grant-writing and the enormous needs of districts. However, this research contributed largely to the increased positive social capital of community members through shared visual art education experiences. This "Shipyard Project" also created new art forms (2017, Wallace Foundation) It is also shared in college and high school curriculums.

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Specific to the "Shipyard Project", one can see that socioeconomic class and lack of access of ways to bridge communities was in effect contributing to the negative social community conditions. Putnam's studies can be explored in regards to how access and social capital are subject to "hidden injuries of class" (Sennett, & Cobb, 1972). Children who demonstrate resilience come from families and communities that provide caring and support, hold high expectations and encourage children's participation (Bernard, 1991). Resiliency is the ability to adapt well to adversity, trauma, tragedy, threats, or even significant sources of stress. This resilience is like one of the "Habits of Mind" in *Studio Thinking II*, (Hetland, et al., 2013)" called "Engage and Persist" (p. 6) which is "Learning to embrace problems of relevance within the art world and/or of personal importance, to develop focus and other mental states conducive to working and persevering at art tasks" (p.6).

Visual art education contains the possible strategies to heal these hidden injuries by providing multiple access points and roads into transformative learning through art education. Future research regarding how to level the playing field for equity may inform and change teacher and policymaker attitudes toward students from economically disadvantaged areas. Access to arts instruction has been shown to increase student self-confidence, reduce stress, and support emotional and social expressivity (Harland et al., 2002).

Outside of the American education field, several international studies examining the relationships between socioeconomic status, gender roles, and aesthetic involvement can also inform research on the important links between art education and access to the arts. These inquiries helped define what is meant by aesthetics, which is problematic in its assumptions and

biases. While aesthetic involvement and attitudes can be measured in regards to activities such as

public arts education and gallery and museum education attendance, this stance makes enormous

assumptions about access. For example, the exploratory study conducted by McManus and

Furnham titled "Aesthetic activities and aesthetic attitudes: Influences of education, background

and personality on interest and involvement in the arts" (2006) probed this context. This study

was published in the *British Journal of Psychology* (2006) and assessed the roles of education,

personality, and demographic issues such as socioeconomic class, age, and gender in relation to

aesthetic activities and attitudes. Interestingly, higher parental social class was associated with

more aesthetic activity. This study answered the question of whether student participants with a

higher social class, meaning more social capital and social power, have more access to valuable

cultural events. However, it contains some issues regarding the well-intentioned focus upon

disadvantaged student participants that have been described by authors Lynch & Allen as biased.

For example, in their work titled, "*Target practice? Using the arts for social inclusion*" (2007),

they caution against providing arts programs that make claims about inclusion before doing the

work to look deeply into how the decisions around who is being targeted for inclusion are made

(p. 5). One could argue that if art education finds a permanent place in the curriculum, perhaps

there

would be less need for educational interventions which may further stigmatize students.

Literature Review Area Three:

Qualitative drawing research exploring changes in student perceptions and ideas:

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middle school students? An exploration of student understanding of how making art supports
their academic and social learning.

I chose drawing as the art form to utilize in my study. Drawing is regularly included in the existing visual arts studio curriculum in schools. However, not in the way that I utilized it. The medium of studio drawing is still included as a requirement to gain admission into many professional art schools, so drawing is important to pay attention to it on behalf of our students headed for creative careers as well as all students. In this study, I used drawing as a process tool for students to show what they think about and know in relation to their education.

The role of drawings in education-related research regarding the language development of children is well documented. Regarding the important relationship between drawing, academic speech, and writing, Vygotsky (1978) explained through his studies of children's drawings and their relationship to speech, "We see that when a child unburdens his repository of memory in drawing, he does so in the mode of speech—telling a story" (pg. 112). Vygotsky described children's drawings as "graphic speech that arises based on verbal speech" (p. 112). However, as children become older, they become painfully aware of their audience and criticism, which is why academic curricula should support the development of drawing as well as writing throughout middle and high school. Sadly, this is not always the case. Drawing can support emerging bilingual learners as they arrive at school with valuable tools and "funds of knowledge" (Knoll, Amanti, & Gonzales, 2005) that may be ignored in conversation. Young people make drawings, and the ability to make investigative marks on paper is vital (Vygotsky, 1976; Haas-Dyson, 1989; Bowker, 2000). Often mistakenly labeled as scribbles or dismissed as unfamiliar schema, drawings from diverse students may be overlooked regarding their usefulness in the learning of writing as they progress in the curriculum. Drawings and investigative mark-making can be a

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their academic and social learning.

critical support base and entryway into learning a language as well as the socio-cultural context of

education (Vygotsky, 1978; Sheridan, 1990). It is critical to consider the usefulness of mark-

making in thinking and feeling as well as expressing. As stated by Ann Haas Dyson in *Multiple*

Worlds of Child Writers: Friends Learning to Write (1989), "The key to writing development thus

is not what is written on the page but what the child is trying to accomplish in the world beyond

the page" (p.265). Equally true for the student drawings in this study.

Award-winning literacy educator and researcher Nancie Atwell (1998), a pioneer in

responsive teaching in literacy, wrote the book *In the Middle*, where she described an unfortunate

self-consciousness among middle school student participants that can slow down progress in both

drawing and writing. All teachers should be aware of these. Atwell states, "Student participants in

the intermediate grades begin to seek reassurance that what they do is acceptable to others. They

become aware of audience—of others' opinions-and realize that what they've done will be

judged" (p. 148). Therefore, it becomes critical to create safe spaces (Willcox, 2017) in which

educators can implement visual art education strategies that help ease anxiety, particularly among

middle school emergent bilingual learners. This needs to be implemented and accepted despite

tensions surrounding immigration. When conducting a study in middle schools, it is important to

be aware of this social awkwardness and to do one's best not to increase those negative feelings.

I described this phenomenon in my observation journal in the findings section.

Drawings contain vital information about student learning (Arnheim, 1970). Studies that

facilitated drawings before and after an activity as well as the narratives to capture student

participants' evidence of learning need to explored for their potential guidance. These studies

also honor the kind of information that shows in drawings regarding student thinking and feeling about studio art content. In addition, quite a few of these studies did not privilege only text-based, language-based evidence in making the argument that visual art education supports student learning. In some studies, the drawings stood as strong, valid evidence of new thinking and learning on the part of the student participants.

As we learn more about how student participants construct knowledge through social processes and the changing boundaries of the domain of communications, new exciting possibilities are created. Multiculturalism and a deeper understanding of diversity in education are informing us about how young people build new knowledge. While teachers facilitate learning, we should integrate this with the fresh idea that teacher research can be a creative act, and that many aspects of collaborative program creation and school, family, and community partnerships are rich with creative problem-solving opportunities and compelling research questions.

An important study involving young student participants' drawings was completed by Einersdottir, Dockett, and Perry (2008) "Making Meaning: Children's Perspectives Expressed through Drawings" (2008). The researchers wanted to collect evidence of a change in young student participants' perceptions about and perceptions on school culture and experiences of school over time. They used drawings as a strategy tool to engage young people around the topic of starting school.

In their report, they placed a strong emphasis on having children be part of research because they assert that "research is a creative process" (p. 2). They utilized the methods of

participant observation in their study. Drawings were facilitated, observed, and discussed with the children (as opposed to behind their backs or out of earshot) to access young people's views and experiences by actively listening to young people as they drew and talked about their work. The researchers paid close attention to the narratives the young student participants shared while they were drawing. They also gave the children cameras as another level of data collection. The researchers emphasize that they do this to support putting the data-gathering part "in the hands of the children" (p. 3). This proved to be very effective in creating a feeling of being involved in the research as opposed to being the subject of research and arguably has positive implications for future studies.

     Einarsdottir, Dockett, and Perry (2008) described their approach as having had five purposes for the use of the tool of drawing. One is providing a context in which children have "some control over the involvement in data collection" (Einasdottir et al., p. 3), as opposed to feeling like they are just being intensely observed. The second purpose was to create a context in which "children are not responding only directly to teachers' power, which can influence children's responses" (p. 3). Third, they stated they wanted to "provide familiar tools and materials to engage in conversations about the topic" (p. 3). The fourth objective was to "encourage children to take time to respond to questions or engage in discussion" as they draw (p. 3). Lastly, the fifth purpose of using drawing was established on the basis that the researchers recognized that some children prefer to convey their perspectives and experiences through "a combination of verbal and non-verbal means" (Einasdottir et al., p.3).

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their academic and social learning.

The first phase of their research was informative because the researchers began by using

drawing to see children's baseline impressions and visualized thoughts of their first year of

school. Sometimes, the focus was on how the children felt. For example, when they worked in

schools in Iceland, they provided drawings of children's impressions about their first year of

school; then, they provided a second drawing that focused on how (if at all) their feelings had

changed (Einasdottir et al., 2008). The same team also did another version of this study later in

Australia in which the children were invited to draw their impressions first and were later asked

to draw about how they felt their ideas had changed. This is a powerful way to work with the

student participants on their own self-reflection and to experience a situation where their feelings

matter. This study also asked students to draw and complete sentences in relation to their

drawings. In both studies, the drawings were considered equal and valid evidence to inform the

study. However, their strategies for avoiding biases and the balance of power broke down. For

example, in one location, the classroom teacher facilitated the drawing activity with the entire

class. At another location, children were invited to join the researchers individually or in small

groups to talk and draw about starting school. The procedures were different, and that arguably

weakened their ability to avoid teacher bias.

Einersdottir, Dockett, and Perry (2008) use of the pre- and post- drawings to capture

change, movement of thinking, and transformation led to compelling findings. They observed

children's willingness to be involved and the children "regarded it as a meaningful and

worthwhile activity to complete" (p. 10). However, the researchers also named the challenges as

well. They report their challenges as falling into the categories of bias and power. For example,

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the researchers note their surprise over the fact that teachers in the classroom context are very

influential factors in the generation of drawings and conversations (p. 10). This aligns with the

cautions that come along with designing a study with any student participants. There is a great

risk of bias, favorites, and teachers correcting work in the middle of the research, and one must

respect the need for sensitivity when working in someone else's classroom. These visual art

education researchers also noticed that teachers tended only to want to show the drawings they

had deemed "good" (p. 10). One can see that this could defeat the entire purpose of the study,

which was to see the responses of all student participants equally, without biased editing. In

addition, allowing aesthetic judgments of "good" or "bad" into the process when the point of

drawing was really to capture a change in thinking is inappropriate. Teacher bias perhaps can be

avoided by implanting a process between both locations or through more clarity around the

teachers' actual role. Working with a group of unbiased teachers ahead of time to all agree on

categorizing evidence in drawings in relation to the research helps reduce the risk of this

happening. The researchers also imply that a big issue is that anything children do in the

classroom could be a problem because "they will relate to work that has to be done in school" (p.

10). This suggests future research on whether it is possible to obtain valid evidence in a

classroom when the teacher is deeply involved.

Regardless of their language and culture, all children draw and make marks. Mark-

making is an ancient activity (Simmern, 2000). The arts level the playing field through their

inherent differentiation and universality. Art offers a non-text visual entry into content and

provides student participants (and teachers) multiple ways to show evidence of learning.

Research has looked at the psychological aspects of children's drawings specific to the human figure (Pillar, 1998), and Ring (2006) raised the issue of considering children's drawings to be expressions of meaning and understanding. These studies are particularly relevant to the current field of visual art education, as they consider children's drawings to be an act of meaning-making that focuses on children's intentions.

Research that has looked at the psychological aspects of children's drawings specific to the human figure Pillar (1998) and Ring (2006) raised the issue of considering children's drawings to be expressions of meaning and understanding. These studies are particularly relevant to the current field of visual art education as they consider children's drawings as an act of meaning-making and focusing on children's intentions. The work of Cox (2005) explains that a drawing is purposeful and is a constructive process of, "thinking in action" (p. 123). In all cases, these researchers had developed a rubric based upon existing rubrics available for coding the categories of student drawn responses.

Regarding the benefits of linking drawing strategies to visual thinking in action and learning academic content, researcher Ni Chang published a study titled "The role of Drawing in Young Children's Construction of Science Concepts" (2012). Building upon the knowledge that young people enjoy making marks with tools on paper, Chang asserted that it is also known that children's drawings are vehicles for expression and communication" (p. 187). Chang uses drawings as ongoing assessments to guide instruction and planning of learning experiences for young people.

Children's drawings can offer evidence of learning and how they can help facilitate the process of further learning. Chang's study is a good example of successful visual arts research. Chang first utilized the focused use of drawings in lessons about the water cycle. Through observations of teachers using drawing in their practice, Chang also observed that a student's first drawing of an ant (from memory) contained vital information regarding what the student participants knew just from lived experiences (p. 189). This was followed by student involvement in reading books about spiders. Chang noticed that after completing their first drawing, "there was an increase in the attention paid to the book and reading about ants" as well as improvements to the amount of new knowledge in the drawing (p. 190). Chang observed that asking student participants to begin with a drawing promotes the construction of knowledge. He believes that the drawings at the beginning of a lesson were supportive of the young person's learning because drawing, "piqued his curiosity" (p. 191). In addition, the child could answer specific questions regarding the number of ant legs, where they are attached to the body, and the parts of the body in much greater detail than before drawing. In all of Chang's observations, the second drawings of each student participants following the reading process were richer in content. As Chang puts it, "[It] signifies his enhanced understanding" (p. 189). In addition, now the child had two entry points into learning and can not only refer to his own progress he can continue developing both. Chang observed the evidence of a student's learning and stated that, "There is a clear difference between Kevin's first and second drawings of the spider that demonstrate his increased understanding of the science concept in the dimensions of Characteristics of Organism" (p. 189) In this study using before, and after drawings, additional

student participants showed increased understanding of the concepts in their second drawings. Researcher Chang noted that the use of drawing to support children's acquisition of science concepts made the learning atmosphere more invigorating and enjoyable (p. 191). This approach also supports children's acquisition of visual arts concepts and materials.

The process of drawing an object in front of us holds meaning for student participants. Researchers have argued that meaning is more powerful if it is followed by writing about the object. This drawing process of direct observation has been shown to support the writing processes (Sheridan, 1990) of young people. Susan Sheridan's work, Drawing/ Writing: The New Literacy documented the positive effects of integrating the drawing process in literacy classes with emerging bilingual learners. Given the known presence of drawing and its accessibility, drawings and exploratory marks can be a quickly effective equalizer in the classroom. Current visual art education research that involves the combination of drawing and literacy specifically with the teaching of writing through drawing strategies for emergent bilingual learners can be effective (Sheridan, 2000).

As described and demonstrated in Susan Sheridan's book *Drawing / Writing: The New Literacy* (1997), teachers and student participants can participate in "a visual approach to literacy" (p. 7). Sheridan has created a comprehensive program methods book and guide for teachers and artists who are interested in working with the notion that drawing is a springboard into writing. The tradition of drawing is key in Sheridan's cross-modal visual/verbal procedure for conducting an information search. According to Sheridan, "Drawing is a method for creating intelligible order. It is a universal language, and a natural one" (p. 7). These positive outcomes of

drawing and literacy, specifically strategies that involve visual art education, also suggest that perhaps art education holds enormous potential for emergent bilingual student participants. Drawing allows all student participants to take content information and process it. Sheridan assets that "student participants who are learning to write in English can use drawings as a vehicle" (p. 191) to show us what they knew earlier as opposed to being pressured to prioritize what they do not yet know. These are all experiences that can positively inform future art education research and can also promote positive social capital learning for student participants in their classrooms.

As I was planning to use the interview process in study, I looked for research that utilized the interview of artists to gather descriptive meaning. One study conducted by Mace & Ward (2002) used the grounded theory approach by (Strauss & Corbin, 1990). They took the transcribed interviews of 16 participants who were diverse working artists. Their interview guide was designed to be consistent but also to provide room and flexibility for "unanticipated discussion" (p. 181). They organized responses into meaningful categories and then continued to extract their meanings. They used grounded theory procedures in which they took the transcripts of the artists' discussions and coded them into categories. They describe that they allowed "theory to emerge from the data rather than approaching a research question with preconceived ideas" (p. 182). The results were the identification of four major phases of activities that artists engage in: 1. Artwork Conception, 2. Idea Development, 3. Making the Artwork, 4. Finishing the Artwork and Resolution (p.182). Embedded in each of the phases are several coded meaning units that were developed through the documentation of the starts and stops of the creative

process. However, one of their findings was that each move an artist makes is creative. The researchers found it to be more present as an overall quality as opposed to visible inside each decision an artist makes. Another interesting finding was the big difference between the popular narrative of art as creative problem solving and what actually happens when aking art. They assert that the process is equal to problem finding (p. 191). This is interesting in contrast to so many current narratives about the importance of problem solving. While not directly related to interviewing middle schoolers, this study is very important for how it was part of the period before the publication of one of the most important art case study research studies of today. It is called Studio Thinking II (2013).

Hetland, Winner, Sheridan and Veenema published a book titled, *Studio Thinking II* (2013): The Real Benefits of Arts Education. This book became mandatory reading for art educators and it is considered one of the most important case study arts research projects in America to date. The researchers were attempting to address the important question that was left behind by previous researchers who had made causal claims as well as not having included the actual art processes as data themselves. In their earlier book, Studio Thnking (Hetland et al., 2007), these researchers set out with the question, "What really happens when student participants are engaged with making art?" (2007, p. 7). They asserted that not enough research has been done first in the actual arts courses to be able to make any arts integrated claims about other non-arts subjects. As a result, they felt it was important to start at the beginning again.

Hetland, Winner, Sheridan, and Veenema (2013) designed case study research over one

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year that included observations, field notes, interviews, and documentation through photography.

They studied five visual arts classrooms in local Boston-area schools. One study took place at the

Boston Arts Academy, the only high school of this type in Boston, Massachusetts. They

observed classes to try and determine what kind of thinking went on in the art classes they were

observing. While this is an important study to have in the field, it, unfortunately, ends up like yet

another taxonomy which rises from the need to put the observed behaviors and student

testimonies into categories of cognition. However, the valuable point they were trying to make

with this work was that before anyone can make any truly causal claims, one must first name

"what happens in the arts" that could transfer (Winner, p. 2). The eight habits of mind they

named are arguably quite visible in many other academic content areas as well. One could argue

that the dispositions the researchers have called reflecting, observing, etc., are quite embedded in

the sciences and in reading just as much as in art (p.6.). While it is very helpful to suggest a new

taxonomy that is "not hierarchical" (p. 7) and a language to use when trying to describe the kind

of learning that happens in visual arts, there is no mention yet of how this method and language

of teaching would apply to emergent bilingual student participants. However, one can see how

student participants with social-emotional challenges would benefit from learning about the eight

habits of mind provided by Studio Thinking II (2007). They argued:

> If student participants were explicitly taught to think about habits of mind
> that they had acquired in arts class and to try to use them in biology
> class, for example, these dispositions might indeed transfer. (p. 7)

As a result of their study, the researchers describe the eight habits of mind at work in the arts in

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their academic and social learning.

"Understanding Art worlds; Stretch and Explore; Reflect; Observe; Express; Envision; Engage

and Persist; and Develop Craft" (p. 6).

Again, although they were researching in an arts academy, which is entirely arts-integrated,

it is confusing to see that there is not a focused discussion about the development of specific art

forms such as drawing. They stated, "We have chosen not to follow the development of each

particular art project from start to finish. Rather we draw on parts of a project pertinent to our

discussion" (p.ix). There was only a slight discussion regarding how this new categorization of

visual thinking transfers to anything else. This study has laid down strong building blocks for

describing what one observes but ultimately only goes as far as to suggest a new method of

teaching without replicating previous methodologies and claims linked to outcomes such as test

scores and grades. They hoped, as they explain in the book, that all schools would adopt this

theory of *Studio Thinking II*, as explained by Winner, (2013).

> The first step is to assess how well each habit has been learned in a
> parent domain (art is the "parent" if learning transfers from art to
> another subject). The second step is to determine whether the
> strength with which a habit in the arts is learned predicts how well
> the habit is used inside a target domain outside of the arts (e.g.,
> mathematics or reading) (p.7).

In 2018 another important book was published and it has influenced my work. Hogan,

Hetland, Jaquith & Winner (2018) published Studio Thinking II from the Start: The K-8 Art

Educator's Handbook. This book most directly aligns with my research because it has taken the

studio habits of mind in the book previously written about Studio Thinking II pedagogy at the

high school level and aligned them with the lower grade levels K-8. The book clarifies the

following activities that happen called, "Studio Structures" as 1) Teacher presents 2) Student

participants at work 3) Talking about Art 4) Showing Art (pg. 4). This method informed my

pedagogy of teaching during this study.

FRAME 3: Methodology

This is a qualitative study. I introduced modifications of the observational research and

the research methods of the *Studio Thinking II* (Hetland et al., 2013) model for teaching visual

arts. I facilitated sessions of art education experiences in the context of the "Habits of Mind"

method (p.6). For this research, I entered a public school eighth-grade classroom in Northeast

Massachusetts. I introduced the student participants to the "Eight Studio Habits of Mind" over

the course of eight sessions. These included: "1. Understanding Art worlds; 2. Stretch and

Explore; 3. Reflect; 4. Observe; 5. Express; 6. Envision; 7. Engage and Persist; and 8. Develop

Craft" (p.6). This framework guided the eight sessions and the design of their progression. Over

the eight sessions I also conducted classroom observations and two student interviews. I

facilitated sessions in which students created art individually and in groups as students learned

about each "Habit of Mind". I documented student discussions about their perceptions of their

learning in the current art curriculum and their experiences in class. I facilitated collaborative

visual arts experiences by using the mediums of drawing and construction (Chang, 2012;

Einasdottir et al., 2008; Cox, 2005; Sheridan, 1990). I facilitated open-ended questionnaires to

understand student perceptions regarding their social capital in art education and in school and

any changes to their perceptions after participating (Song, Y., Creegan- Quinquis, 2017). To

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analyze the outcomes, I used grounded theory and open coding processes (Glesne & Strauss). I

kept an observation drawing journal in which I wrote and drew about my observations of the

student experience. (Luttrell, 2010), and as stated in the previous section of my field entry, I

made artworks in response to some of my own questions and experiences in order to understand

them more deeply. I purposely avoided doing a causal transfer claim study and made a point of

not asserting that these students might improve at math or another non-art academic subject as a

result of participating in art. I made a point to avoid what I considered to be the pitfalls

associated with many of the larger famous cognitive transfer arts integration studies described in

the literature review.

Participants

18 students participated (8 males and 10 females). Participants were 8th grade students in a

public middle school in a town northeast of Boston, Massachusetts. The participants represented

the diversity of this school which has a growing number of minorities and a large population of

differently-abled students. The students at the school are described as having a high percentage

of socioeconomically challenged families.

Limitations of this study

Two weeks before the start of this study 40 permission slips went out to the parents and families.

18 signed forms returned. While the class size varied between 20 and 25 students on any given

day, the number of student participants given parental permission to participate and from whom I

had permission to include their visual artwork and writing was 18. At times, student participants

were absent or refused to hand in their work, which accounts for times when the number of

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drawings or questionnaires submitted were lower than 18. In the early stages of the study some

of the students put their work in the trash or took it with them. In addition, early into my work,

the classroom teacher went on leave abruptly. As a result, I did not work with the teacher Mrs.

NCP for this study. Instead, I was the visiting teacher for eight sessions held on Fridays. There

was a substitute teacher with the students for the rest of the weekdays. The substitute provided

the regular curriculum to all students.

Data Collection Tools

The Pre-drawing and Post-drawings

Pre-and post-drawings have been used in research for a while (Einasdottir et al., 2008) and the

use of drawings in understanding children's perceptions of the world and of learning has been

confirmed (Sheridan, 1990, Chambers, 1985). The drawing instruments were designed to contain

only a blank circle outline in the middle of the page. The only prompt written on the page was,

"Please draw an artist". The only verbal directions were "Please draw an artist" and "This is a

drawing exercise." I also stated "This is not a test; there is no right answer. I am collecting your

ideas and your thinking." They had 15 minutes to do their drawings. I collected them.

The Pre-questionnaire

To understand student attitudes toward their art instruction and their perceptions of

themselves in the context of an art room a pre-questionnaire was developed. This questionnaire

had been tested by myself and a colleague in a pilot study a year earlier (2017) and found it to

be reliable (Song, Y. & Creegan- Quinquis, 2017). Before the art-making experiences,

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their academic and social learning.*

participants filled out a pre-questionnaire that included 10 questions. Each question left room on

the page for additional writing and commentary from participants. The questions allowed the

focus to be on the participant's feelings and recall of experiences. The questionnaire contained

ten questions. See Appendices for visual of the Pre-questionnaire and Post- questionnaire.

The Post–questionnaire

The post-questionnaire was facilitated at the end of Session #8. The post-questionnaire

was developed to capture any changes in student understanding of themselves as artists and any

changes in their perceptions of themselves in the context of art education. The post-questionnaire

was facilitated following the interviews and after the art history discussions and after making

collaborative artworks. The same ten questions were included in the post-questionnaire with the

addition of one new question. The new question was, "Do you think that there are any

connections between what we did in class together and any of your other class subjects?" This

additional question was discussed at the end of the last session.

The Eight Teaching Sessions: Classroom Instruction Method:

I used a social constructivist approach to teaching and learning in the art room. I

embedded the methods of *Studio Thinking II* (2013) and I explained to what "Habits of Mind"

are to students (p.6). Guided also by the "Studio Structures for Learning: Three Flexible

Classroom Formats" at work in *Studio Thinking II (*p. 20), I utilized a modification the method of

"Demonstration /Lecture" (p. 21) in Sessions 1- 4. For sessions 5-8 I used the "Studio Structures

of Learning" (p.20) which included "Students-At-Work" (p. 25) and "Critique" (p.26).

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middle school students? An exploration of student understanding of how making art supports
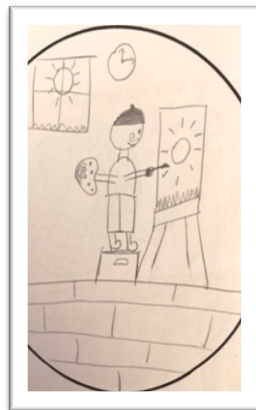*their academic and social learning.*

For the broader design I used a descending visual. I noted Dewey's metaphor of the staircase

(1938) earlier in the literature review. I used this staircase as to develop the method of instruction

delivery. I visualized and structured the progression of the eight sessions using the staircase. The

visual shows the progression of eight sessions (*Figure 6.*). I put the learning experiences in the

shape of stairs as described by Dewey when he discussed having an experience. I deliberately

created a downward progression of building new knowledge. I believe this is a shape that

emerged from saturated experiences in working with visual art materials. I did this to counteract

the cognitive model of aspirations toward higher-order thinking and hierarchical learning

models. Inspiration does not only come from above and I needed a metaphor for exploring the art

process deeply. With this shape, I believe I created a metaphor which is informed by cognitive

constructivism (Piaget, 1926). In addition, I also encouraged students to avoid looking for "one

right answer or truth" (von Glasersfeld, 1999). I also encouraged them to embrace the different

perceptions of their peers that arise when working collaboratively. I wanted participants to see

past the white western history of art that often privileges the notion that inspiration comes from

the heavens above. These middle school students expressed the belief that "where it's at" is not

where they are. I created opportunities for students to witness and believe that they already had

what they needed to be artists and to have a voice in current conversations outside of their

classroom walls.

In asession themed "Understanding Artworlds," I showed the students the works of

several diverse contemporary artists. I chose these artists because each has contributed

significant public artworks that raise awareness about many broader societal issues. Their

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artwork is out in society starting discussions. The artists included were: Carl Fredrik

Reutersward (gun violence), Luke Jerram (homelessness), Tatyana, Fazlaahlizaden, (women's

rights), Kehinde Wiley (racism), Nick Cave (racism), Eduardo Kobra (diversity of public art

murals), Ai Weiwei (refugee crisis), Bansky (social justice) and Katherine Downson (HIV).
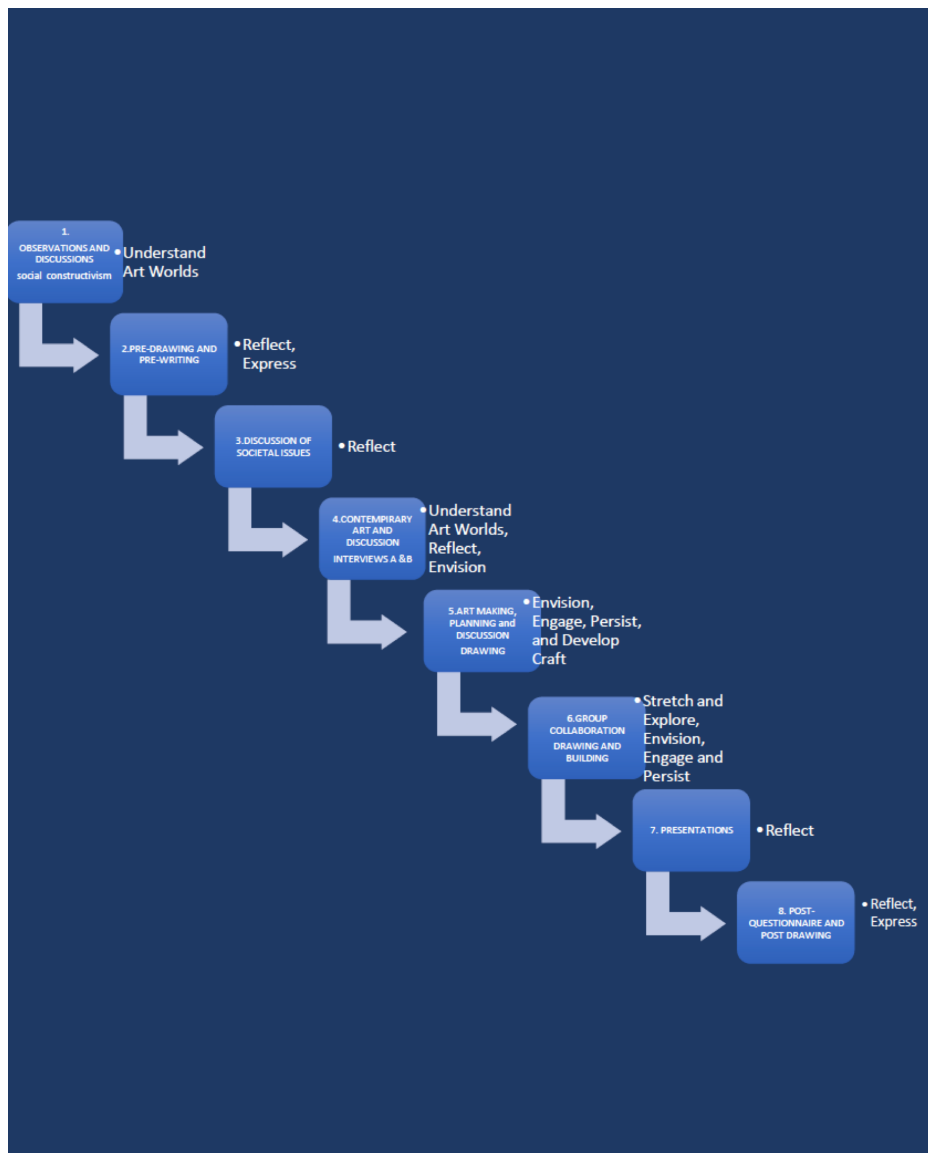
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(*Figure 6.* Staircase progression of the instruction and learning experience.)

The structure of the staircase was inspired by Dewey's description of experience and thought. He

stated "A flight of stairs, mechanical as it is, proceeds by individual steps, not by undifferentiated

progression" (Dewey, *Art as Experience* p. 35).

FRAME 4: The Findings

Coded Drawing Categories	Number of times the category appeared in Pre-Drawings	Number of times the category appeared in Post-Drawings
1. Artist works alone/other	17/1	12/6
2. Stereotype French male/other	14/4	4/14
3. Gender: male/female/ other	14/4	10/5/3
4. Race: white/other	14/4	4/14
5. References to art forms traditional/contemporary	18/0	9/9

(*Figure 7.* Table of results for Pre-drawings and Post-drawings)

There were 18 drawings analyzed. The table shows five areas of significance in the Pre-drawings

and the Post-drawings. The elements of the drawings were coded and analyzed for presence of

elements. The table shows the number of times the coded element appeared in both the Pre-

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drawings and Post-drawings. There are significant decreases in the categories of stereotypes,

artists working alone, white French artists, and traditional art materials. Also significant are the

increased presence of female artists and the representation of non-traditional materials Following

are some additional visual examples of the changes to participants' drawings after the Studio

Thinking experiences.
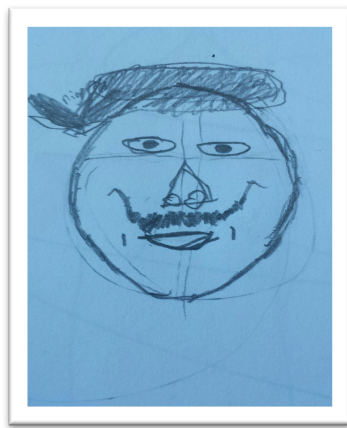
(*Figure 8.* Pre-drawing.)   (*Figure 9.* Post-drawing.)

(Figure 10. Pre-drawing.)   (*Figure 11.* Post-drawing)

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their academic and social learning.

Interview Findings:

I analyzed the two participant interviews. Once I transcribed and found patterns of word use I

used open coding for analyzing the larger themes and ideas in transcribed material. The

following is a visual translation of specific word re-occurrences in the transcription.

(*Figure 12* . Students A and B interview word count query.)

There were four significant findings in the interviews. These findings also aligned directly with

the responses in the pre-questionnaires. The finds of the interviews aligned with the pre-

questionnaire written responses in the following areas:

1. Curriculum :Students expressed feelings of disappointment over lack of encouragement to

engage deeply in visual art as a serious academic subject. Most important to Student A was that

he would not call himself an artist unless someone else outside of himself noticed this, and if that

happened he might be talented enough or allowed to a real artist. Student A was clearly

disappointed by the inconsistent drawing instruction he received. He shared that he has had to

teach himself and that he does all his drawings outside of school.

2. Social Capital: Students stated they had no opportunities to work collaboratively in visual arts class. These findings also appeared in the pre-questionnaire responses.

3. Social Capital and Art Identity: Students believe they are not artists unless there is a presence of outside approval of their having a talent. Responses implied that there is a gift called "a talent" that some people have and some do not. Student B was most disappointed about the lack of career related arts technologies at the school. Student B's aspirations to become involved in digital media and video production were not supported. Student B shared that she would have to look outside the school to get the training to do what she wants to do in life.

4. A biased, out-dated curriculum : Students were taught using only the white western curriculum and history of art. The findings of Interview participants were like those of the rest of the class. The interviews and questionnaires show alignment in their similar descriptions of the types of basic art materials students have been allowed to use. Responses on questionnaires included: "The usual stuff" and "Mostly painting and clay" and "We made bowls."

Group Collaborative Drawing Work Findings

One of our sessions was devoted to working and creating with peers. Participants were seated at tables in groups. For the group collaborative work I used a verbal prompt. I asked "What issues in our world do you wish adults were better at fixing?" A flurry of hands and shout outs emerged including, "sex trafficking, cancer, poverty, homelessness, animal rights, and public safety" (personal communication with participant students, 2018). Each table was given blank papers of a

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variety of sizes and they were provided with pencils. (See Appendices for description and example

of the drawing template used during the collaborative drawing session.)

In the data provided through written observations of the collaborative drawing sessions, there were

visible themes that arose from the coding of the drawings. One significant theme was the

identification of adults being responsible for most of the societal ills identified in the drawings; this

was shown by representing adults participating in bad behaviors and showing ignorance regarding

larger societal issues that student participants felt urgent about. The most significant finding from

this activity was the visible change in the participants' behaviors toward each other when deeply

involved in a collaborative project. The participants were respectful and cooperative and inclusive

of participants. As I will explain in the findings and discussion section it is my observation that

during this collaborative work, they felt most seen by each other. In this session, groups of students

created proposals for public artworks. The collaborative drawings showed both rational and

imaginative thinking in the same work. They were stunningly honest and clear. In these drawings,

student participants drew plans for a large-scale public artwork that would draw attention to larger

societal issues. Student drawings indicated their belief that the issues in question were being

ignored by adults.

     In this example (*Figure 13)* about the negative consequences of deforestation, we can see a

family of birds with their suitcases forced to move out of their home by deforestation, which is

shown by the tree that has been struck down by an axe. The student explained that she wanted to

show the problem of what happens to the homes of wildlife and ecological assets during

forestation. The wild animals are forced to move to a location that may not be appropriate for their

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species. There is an element of danger in the drawing and the participants explained this danger for

the wildlife was a result of "the selfishness of developers."

(*Figure 13.* Student work in response to collaborative planning drawing process.*)*

Pre-and Post-Questionnaire Findings

From a sample size of 18 there were three findings from the analysis of pre-questionnaires and

post-questionnaires. As described in the staircase model used for the teaching sequences (*Figure*

6), students participated in five sessions of collaborative visual art experiences which

emphasized the *Studio thinking II* Habits of Mind. Two tools were utilized to collect data during

Session #2 (themes: "Reflect and Express"). The two tools were: the Pre-drawing tool and the

Pre- questionnaire tool. During Session #8, the final session, (themes: "Reflect and Express") the

two tools were facilitated again.

The majority of both of the questionnaire questions allowed for a response of "Yes" or "No".

These responses were coded as 1= "Yes" and 2= "No"

Finding 1. Results of the questionnaires

Question #2 Do you ever work collaboratively with your fellow students on an art or art history

project? There is a 37.5 % increase of "Yes" in participant responses in the post-questionnaire.
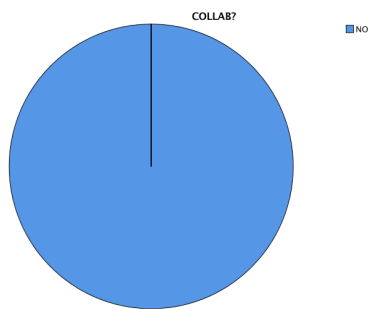
Figure 14.
Pre-questionnaire:
100 % = No
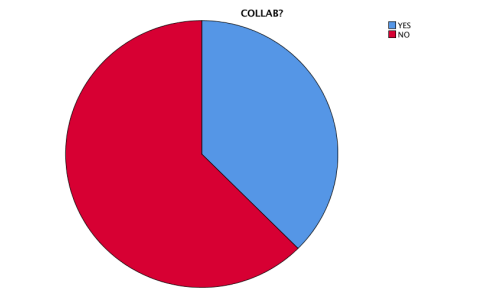
Figure 15.
Post-questionnaire
37.5%= Yes
62.5%= No

Finding 2.

Question # 3. Do you see yourself as an artist?

There is a 25% increase of "Yes" in responses of participants in the post-questionnaire.

QUESTION : Do you see yourself as an artist?
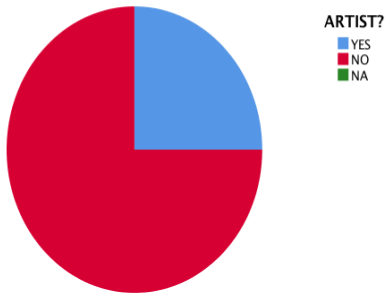
(Figure 16.)
Pre-questionnaire:
75%= No
1.25%= Yes
1.25%= NA
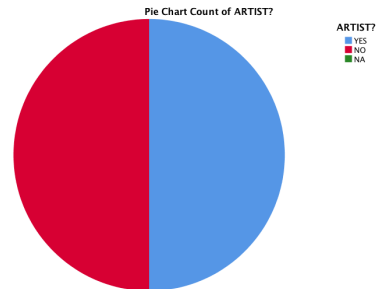
(Figure 17.)
Post-questionnaire:
50%= Yes
50%= No

Finding 3.

Question #10 Do you believe artists can help make the world a better place?

There is a 12.5% increase in "Yes" in participant responses in the post-questionnaire.

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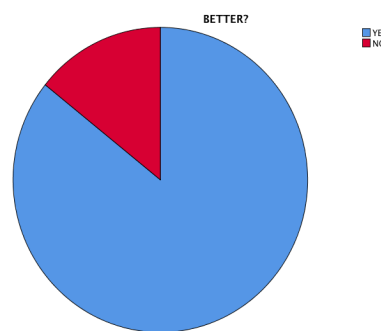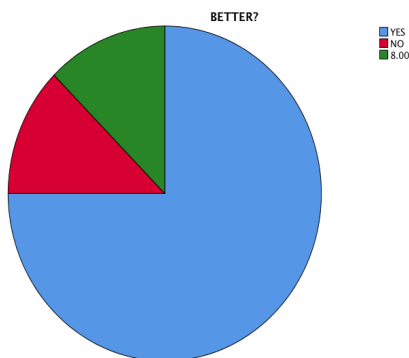
(Figure 18.)
Pre-questionnaire:
75%= Yes
1.25%= No
1.25%= NA

(Figure 19.)
Post-questionnaire:
87.5%= Yes
12.5%= No

FRAME 5:

Discussion and Implications

The data has provided answers to questions about how student view the role of the studio

arts in their social and academic learning. Some data points toward pathways for more research.

The Pre-Drawings and Post-Drawings

The findings from the drawings are significant. In the post-drawings, there is a visible

"letting go" of the rigid academy drawing technique from earlier instruction provided in earlier

grades. As one can see in the image *(Figure 8)* provided, the participant approached the drawing

almost as if it were an exam. Looking closely, one can see the participant force a formula often

taught for drawing faces upon the drawing task. The participant chose an older academy

approach over his/her own creative thinking. The drawing on the left (*Figure 8*) shows the

struggle marks, the starts and stops of trying to "get it right". This formula is taught in art class

as part of the curriculum. A large circle is partitioned and sectioned out to achieve perfect

symmetry in the face. Also, the stereotype of the white French male artist with a mustache and

beret is present in the Pre-Drawing (*Figure 8*). The post-drawings had much more fluidity, color,

and imagination. The diverse skin color of the female artist (*Figure 9)* is attended to, and the

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drawing appears to be a celebration of an understanding that this artist can fully consider herself

an artist. The additional post-drawings (*Figure 11*) show new details of artists using art forms

other than painting on an easel which suggests a change in thinking about what deserves the title

of "art". The findings provided by the pre-drawings and post-drawings are relevant to future

research. The findings suggested that there needs to be a review and redesign of the required

state curricular visual arts content currently prescribed in this state of Massachusetts. The pre-

drawings pointed to participants' stereotypical beliefs that the definition of an artist only includes

white European males. In the areas of gender diversity and multiculturalism, the findings (as well

as state curricular documents), confirmed there was little instruction involving female artists,

diverse artists, contemporary artists, or non-traditional approaches to art-making. Upon review of

the state standards, it is evident that the older white western tradition of visual art and art history

is still privileged.

Participant Interviews

Student interviews findings include consistent evidence of student disappointment with

the current curriculum. The interviews also provided evidence of student frustrations with the

curriculum. Participants stated clearly that the curriculum does not have the content that they

believe they will need to pursue creative careers. Participants showed interest in new areas of art

knowledge beyond the traditional Western male history. A review of the prescribed curriculum

provided by the current state standards for visual art teachers has not been updated since 1999.

That being said, during the interviews participants clearly knew and could explain which art

medium and job opportunities they were interested in. However, these are mediums were not

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offered in their art curriculum. The two participants responses aligned closely with the pre-questionnaire and post-questionnaire question specifically asking students to name the types of art projects they had previously done. All responses analyzed were similar and as a result are in a category called basic activities such as: "painting, clay, and collage". No participants named drawing or arts technology as mediums they were frequently taught in the art room.

Pre-Questionnaires and Post-Questionnaires

The findings of the pre-questionnaires were interesting for several reasons. These findings can inform us about student experiences of visual art classes. The findings included evidence that participants like art but they refer to it as a "fun break" from their other "boring" courses such as math. This suggests that they do not view the current art courses as serious subject. This implies that the participants have absorbed the lingering narrative that the arts are a "frill". The findings also suggest they do not have opportunities to work collaboratively. This was confirmed by the descriptions of previous art projects, which were all individually completed in their seats. It would be important to do additional research on this question.

It is significant that these students did not see themselves as artists before the studio collaborative drawing experiences. Findings also included mixed responses in the areas of understanding art history as well as mixed opinions about the purposes of art. The participants' written comments provided a great deal of important information for us to consider in our plans for improvement of education curricula and of student experiences of positive social capital. Overall, there was strong evidence that these students do not believe they are talented. There is also strong evidence of misconceptions about who is privileged enough to be able to refer to him

or herself as an artist. There is significant evidence in the interviews as well as the pre-questionnaires that students did not have the opportunity to work together on something in the art room. This suggests that more time should devoted to creating opportunities for student participants to work in groups and beyond the constraints of the current curriculum. As they described, these student participants had never worked collaboratively, and observations show that they struggled with the usefulness of the curriculum. Given the number of exciting tools and available materials out there, it should be easy to provide student participants with many more opportunities for success and the ability to feel like a part of the larger class. This was unexpected. However, after the arts involvement, participants could name more connections to the larger theme of seeking justice and mentioned their books and their other courses.

The interviews, pre-questionnaires and observations support the findings that students do not feel that what they are learning in the current visual art room is related to their other subjects in school.

Researcher Observation Notes and Artworks

The observation notes taken during this study documented negative assumptions shared about middle schoolers behaviors and their potential. Upon my arrival, I was quickly made aware of negative social capital and negative narratives about student participants. It is important to mention that when I said that I was going to be working with middle schoolers, I was reminded that middle schoolers were the "worst possible" population of students. The following written observation are from my research journal. They describe the climate and state of student interactions before they participated in the studio activities. I took notes before, during and after the *Studio Thinking*

experience. I observed an increase in social capital during and after the collaborative drawing

sessions.

1. Observation and process journal before *Studio Thinking* experiences.

Week One:
I began the class sitting amongst the student participants talking with them, not at them. I wanted to model discussions in which equity and collaboration were present. I talked with them about the importance of a community in learning and the important role of communicating in art rooms. I explained to the students that "Understanding Art Worlds" means understanding as an artist and with other artists, others in the community. I asked participants to introduce the person to their right and tell me something positive and cool and interesting about them. The class was visibly shocked. I observed the following: Although the participants confirmed for me that they had been in the same classes since 6th grade, they struggled to find anything to say, let alone something positive to say about each other. There were instances when someone asked to be able to skip over someone but would not say why. I did not allow this. I said, "Tell me something positive or something interesting you know about them". I observed their many attempts to avoid being nice to each other by making generic statements about life and comments about liking gum and wearing shoes. Some participants responded as if they were in physical pain when asked to interact as part of a community. I made some interesting observation here of who had powerful social capital in the room and who did not. The behaviors of the participants in social power included: laughing while others spoke, eye rolling, micro-aggressions, the recognizable behaviors of avoiding mixing with others not dressed in the expensive sneakers and clothing marked as "cool". This provided me with helpful information I needed to develop collaborative art experiences for the class.

(Observation field notes, February, 2018., p.2.)

The group work: I described this phenomenon in my observation journal:

Today, I began by describing the collaborative work they were about to do. I sat amongst the students. I asked each table group to talk for a while about what they would like to propose as a group artwork that would address an issue that they all agreed might be important. We discussed these additional concepts that would guide our work. They would be: 1. Reflect meaning learning to think and talk with others about an aspect of one's work or a process. 2. Engage and Persist, meaning learning to embrace problems of relevance within the art world and/or of personal importance, to develop focus and other mental states conducive to working and preserving at art tasks. 3. Envision is the process of learning to picture mentally

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what cannot be directly observed. Also, to imagine any possible next steps in making a piece. I asked each table group to come up with a drafted plan for their artwork. I also explained to them that we were going to practice "deep listening". which means that when we are listening to each of our peers' ideas, we cannot interrupt, fix their idea, or tell them what they feel is wrong. I asked them also to notice if it was difficult for them not to interrupt. I asked them to remind themselves that their job is to listen to peers. Participants were able to do so.

(Observation field notes, February, 2018, p.3.)

I described the findings of the collaborative *Studio Thinking* experiences in my journal notes:

I believe that because of my approach and the type of arts-based activities I facilitated, these students showed their best selves to me and each other. Before the art experiences, students would barely speak to each other or me. After the drawing experiences, (as in Einasdottir et al.,2009, and Chang, 2012), student participants were engaged in discussing their drawings and ideas with me and each other. The pin-drop silences of the first days with the students were gone after the arts experiences. Group discussions were much more animated, and I observed students showing visible support of each other. Student participants were not bickering, insulting, bullying each other, or physically acting out as some were in the first week. Documentation of group discussions and participants' final artworks all support the assertion that a *Studio Thinking* approach to making art promotes the academic and social learning of middle schoolers. An increase in the participants' expressions of positive social capital were found in the post-questionnaires and during the collaborative art creation and sharing sessions. This finding was shown in the form of increased confidence in their comments about their work and their experiences of the creative process. When student participants worked together, there was an observable difference in their treatment of each other when there was a collaborative task at hand. This finding tells us that this grade level and this population can build social capital through collaborative bridging and bonding strategies through the visual arts. These changes were captured in observations, post-questionnaires, and in their group presentations during their presentations of final artwork proposals and the discussions that followed.

Researcher Artworks

A variety of artworks were created (or completed) in response to engaging in the act of

research. Making these works created an opportunity for me to think and process the

experiences of being with these students. The works were created in a variety of materials

including drawing, painting, and mixed media. The titles of the works are significant phrases

I heard from students, artists and authors.
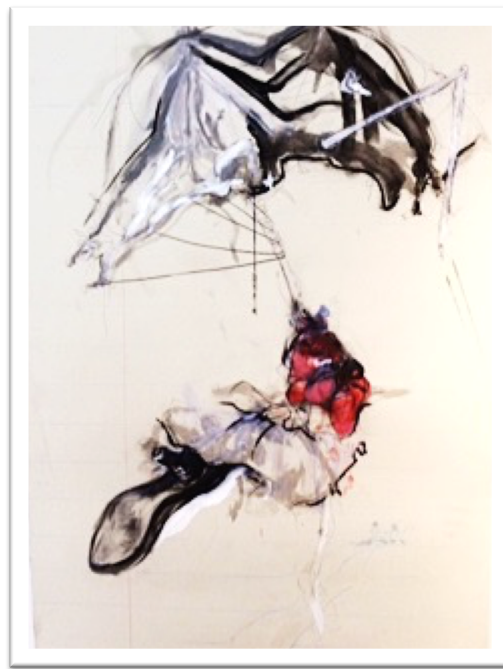
(*Figure 20.* 2018, M.C. Quinquis, "Return of the Vulnerable Observer"*)*

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(*Figure 21*. 2018, M.C. Quinquis, "Broken Education Ladder")

This work was completed during the discussions with participants about what they believe art

class is for. Their disappointment in the current arts curriculum is significant. They were

discussing how the system is broken and that art class "only prepares us for next year's art

classes, not for when we get out of here" (2018, personal communication with student participant

in this study).

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DISCUSSION

Implications for Future Research

Recommendations for future studies would include trying to obtain a larger sample size

and a longer period of time devoted to the research study. I would also recommend bringing in

real-life artists to speak with students about their work and how they engage in broader societal

issues. This could provide even stronger findings in the category of students seeing themselves

as artists. In this study, the potential for teacher bias and influence was none because the teacher

left the week I arrived. However, it would be interesting to deeply involve an instructor next

time.

The findings of this study offer a road map of valuable pathways for future research.

The first pathways to consider is the one that leads to more understanding of how middle school

students' perceptions of themselves in relation to a public school visual art curriculum. Student

responses to the pre-questionnaire question "Do you like art class? was significant because

during the pre-questionnaire session, there were many references to art class being "fun" and a

"break from other boring classes". While it is wonderful that students view the art room and

class as a break from other boring classes, it was distressing to read comments strongly implying

that they have not thought of visual art as a serious subject that has a far reach in terms of future

career prospects.

Of equal importance was the data the pre-questionnaire produced regarding questions,

about what they can remember doing or making in the art class. Their answers show evidence of

a curriculum that is not at the level of proficiency for 8th grade. Their responses show that they

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have been doing the simplest of art projects such as clay vases, some simple prints, some

painting, and next to no drawing. As I observed in my first visits (before our study), some

students threw their artwork in the trash on the way out the door.

After the collaborative art-making and contemporary art history experiences, there were

journal, post-questionnaire and artwork findings that suggested that more students consider

themselves artists. Early on, as evidenced in their pre-questionnaires, they did not consider

themselves artists due to old notions of talent and being good at something. This negative belief

about oneself can have negative implications for a future career path in the creative employment

fields which are predicted to be looking for creative individuals. The post-drawings completed

after the intensive studio experiences and contemporary art history experience show a significant

change in thinking about who is entitled to be an artist. In the post- questionnaires there is a

significant increase in the diversity of genders seen as artists in participant drawings.

Another category in need of future research is the relationship of students to the medium

of drawing. The study points directly to the finding that drawing is underused in the current

visual arts curriculum. I found that the *Studio Thinking II* method contributed to new vocabulary

for students to use to describe what they were doing. The additional question #11 added to the

post-questionnaire was designed to see if participants would name how their *Studio Thinki*ng

experience may be connected to their other courses. Only a few participants connected our

discussion about social and academic learning with classwork with their English course.

However, they did not use the language of "Habits of Mind" on their post-questionnaires. I

believe more data would be available if this had been a year-long research study. This can be the

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focus of a new study. Some future research questions may include the following questions: What

kind of contemporary curriculum can we bring to the teaching of art that will enable 8th graders

to connect to the work beyond continuously presenting old stereotypes and stigmas that

perpetuate biases? What can we do to provide a curriculum that represents the lives, cultures, and

learning styles of our increasingly diverse populations of 8th graders in our schools? Also, we

need to ask ourselves why we only emphasize specific art forms as art. If we claim to be

preparing student participants for the 21st century and beyond, why do we not have any of the

digital media that many student participants are using in our curriculum? Lastly, we should

pursue researching whether it is helpful to pursue documenting the habits of mind in the visual

art room. While the study strongly implies some changes to the visual arts curriculum are

required, there is a clear need for more research on this question.

 In conclusion, a *Studio Thinking II* method combined with a social constructivist

underpinning told us quite a bit regarding how students understand how making art effects their

social and academic learning. The findings in this study tell us there are negative consequences

to how students perceive themselves when we uphold outdated biased theories. We have also

learned that there are negative consequences to student social capital and class engagement when

we continue to perpetuate the mythology of western white geniuses as the holders of truth.

Lastly, this study has provided new undiscovered pathways for us to better understand how to

provide middle school students with relevant, meaningful curriculum that also addresses their

social and emotional growth as equally as their academic growth.

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APPENDIX A

INFORMED CONSENT FORM

TITLE OF RESEARCH: *What can a studio approach to teaching tell us about the social and academic learning of middle school students? An exploration of student understanding how making art supports their academic and social learning.*

Dear Parent or Guardian,

Your child's class has been invited to participate in an arts activity during their regular art class period with Mrs. NCP. The theme will be the arts and the social studies curriculum. If given permission, your child will be making artworks using typical art classroom materials to explore the concepts of history, community building, democracy, and inclusion, in the US.

Students will be researching historical and contemporary artists who address and question these themes. Students with permissions will be participating in the creation of collaborative sculpture, paintings, to interpret topics in social science and history classes. Their ideas about their the art curriculum will be collected before participating in an arts integrated activity and again after. If student is not given permission, he/she will not be negatively affected. He/she will receive the regularly scheduled art curriculum which will proceed as usual.

INVESTIGATOR:

Maureen Creegan-Quinquis (Doctoral student at Lesley University)

Before agreeing to participate in this research study, it is important that you read the following explanation of this study. This form describes the purpose, procedures, benefits, risks, discomforts, and precautions of the study. Also described is <u>your right to withdraw from the study at any time.</u> No guarantees or assurances can be made as to the results of the study. All participant questions will be answered fully by interviewer.

RISKS AND DISCOMFORTS:

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There are no risks of harm or discomfort. Students will experience the same level of risk as they would in any art class in a public school. This arts activity is not part of a student's grade for the course. There are no public critiques of student artworks. There are no toxic materials used. There are no inappropriate images used.

ALTERNATIVE TREATMENTS:

None

BENEFITS:

By demonstrating that art education strengthens students' academic and social learning this project may illuminate the importance of prioritizing a visual arts curriculum in our schools.

CONFIDENTIALITY:

The information gathered during this study will remain confidential in a locked drawer during this project. Only the researcher, and Lesley University IRB (Internal Review Board) department will have access to the study data and information.

There will be no identifying names on the artworks. Participant's names will not be available to anyone. The data will be destroyed at the completion of the study in 3 years. The results of the research will be published in the form of a Lesley University dissertation paper and may be published in a professional journal or presented at professional meetings.

WITHDRAWAL WITHOUT PREJUDICE:

Participation in this study is voluntary. Each participant is free to withdraw consent and discontinue participation in this project at any time without prejudice from this institution.

AGREEMENT:

This agreement states that you have received a copy of this informed consent. Your signature below indicates that you agree to allow your child to participate in this study.

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I have read the information provided above. I have been given a chance to ask questions. My/our

questions have been answered to our/my satisfaction, and I agree to have our child participate in

this study. I have been given a copy of this form.

SIGNATURE OF PARENT: DATE_____

SIGNATURE OF STUDENT PARTICIPANT: DATE_____

SIGNATURE OF RESEARCHER: DATE_____

I have explained the research to the participant and I have answered all of their questions. I

believe that the parents understand the information described in this document and freely

consents to participate.

Maureen Creegan- Quinquis

Maureen Creegan- Quinquis

Researchers:

1. Lead Research Supervisor PhD Committee Advisor**:**

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their academic and social learning.

Doctoral Student Lesley University

1815 Massachusetts Avenue Cambridge, MA 02138

Researcher status: Doctoral student in the PhD in Educational Studies, Individually Designed
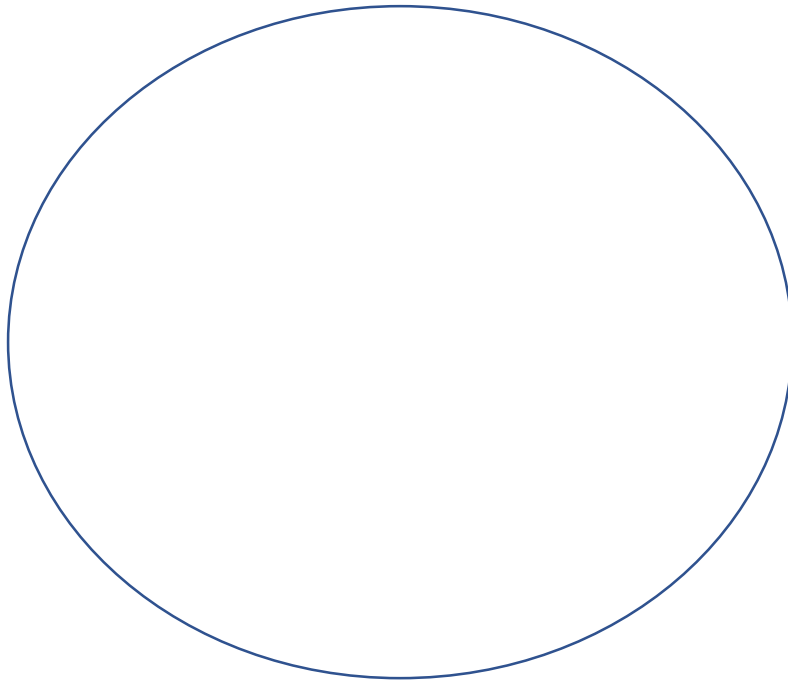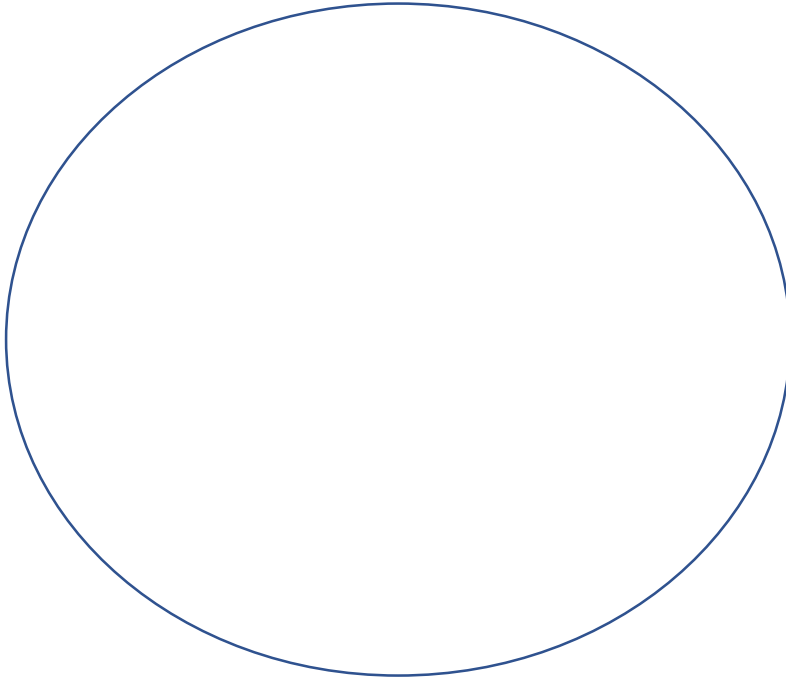
Specialization

APPENDIX B

DATA COLLECTION TOOLS

1. Pre-drawing tool

Please draw an artist

Name:
Name

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2. Post-drawing tool

Please draw an artist

Name:
Name

3. Pre-Questionnaire (10 questions)

NAME_____

1. Do you like the subject of Art or Art History? Why?

2. Do you ever get to work with your fellow students on an art history project?

3. Do you consider yourself an Artist? If not, why?

4. What kinds of Art projects have you done?

5. Do you think Art is a good way to ask important questions in our world?

6. Do you have a favorite History monuments or sculptures?

7. Do you learn about artists in your classes? Do you have a favorite? Who is it?

8. What do you think the words "seeking justice" mean to artists?

9. Do you know what the word inclusion means?

10. Do you believe that artists can help make the world better?

Thanks for sharing your thoughts!

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their academic and social learning.

4. Post-Questionnaire (11 questions)

NAME_____

1. Do you like the subject of Art or Art History? Why?

2. Do you ever get to work with your fellow students on an art history project?

3. Do you consider yourself an Artist? If not, why?

4. What kinds of Art projects have you done?

5. Do you think Art is a good way to ask important questions in our world?

6. Do you have a favorite History monuments or sculptures?

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their academic and social learning.*

7. Do you learn about artists in your classes? Do you have a favorite? Who is it?

8. What do you think the words "seeking justice" mean to artists?

9. Do you know what the word inclusion means?

10. Do you believe that artists can help make the world better?

11. Do you see any connections with what we did in class with your other subjects?

Thanks for sharing your thoughts!

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middle school students? An exploration of student understanding of how making art supports
their academic and social learning.

5. Semi-structured Interviews (28 questions)

Semi-structured interview questions were created prior to the interviews. The researcher in this

study developed a "guide". This guide is a list of questions and topics that need to be covered

during the conversation in a particular order. However, the researcher also kept it flexible enough

to allow for additional answers from participants when appropriate.

1. Do you like the subject of art or art history?

2. Do you ever get to work with your fellow students?

3. Do you consider yourself an artist?

4. What kinds of projects have you done?

5. Do you think Art is a good way to ask important questions in our world?

6. Why is that?

7. Do you have a favorite monument or sculpture?

8. Do you learn about artists in your regular classroom?

9. What do you think the words "seeking justice" mean to artists?

10. What do you think the word justice means?

11. Do you believe that artists can help make the world better?

12. Can you see a connection between the 8th grade art curriculum and what you may want

    to do later perhaps as a career?

13. Do you think the 8th grade curriculum is up to date?

14. What things do you think schools should offer more of?

15. Can you say more?

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*their academic and social learning.*

16. What might you suggest for improving the 8th grade curriculum?

17. Did you enjoy any of the art projects here at your school over your time here?

18. None?

19. We looked at a bunch of images from contemporary artists using their work to publicly

    draw attention to injustices together in this class. Can you remember one that you liked or

    thought about again after class?

20. Why that one?

21. Can you say more?

22. What careers are you most interested in?

23. Can you say more about how training in drawing would help?

24. You mean like how people used to study how to draw cells for animation to work at

    Disney?

25. Have you had any instruction in any of those technologies here?

26. Is that because they are more of the tools you currently use outside of school?

27. How would you say that social media has effected your generation?

28. So, if you had more access to those art forms how would that help?

Thank you so much for speaking with me.

6**. Collaborative drawings about a societal issue**

Verbal prompt and drawing space provided. Each group was provided with multiple sheets of

11" x 14" and 8"x10" newsprint drawing paper. Participants could use whatever drawing

materials they desired. There were no rules. The verbal prompt only mentioned "drawing".
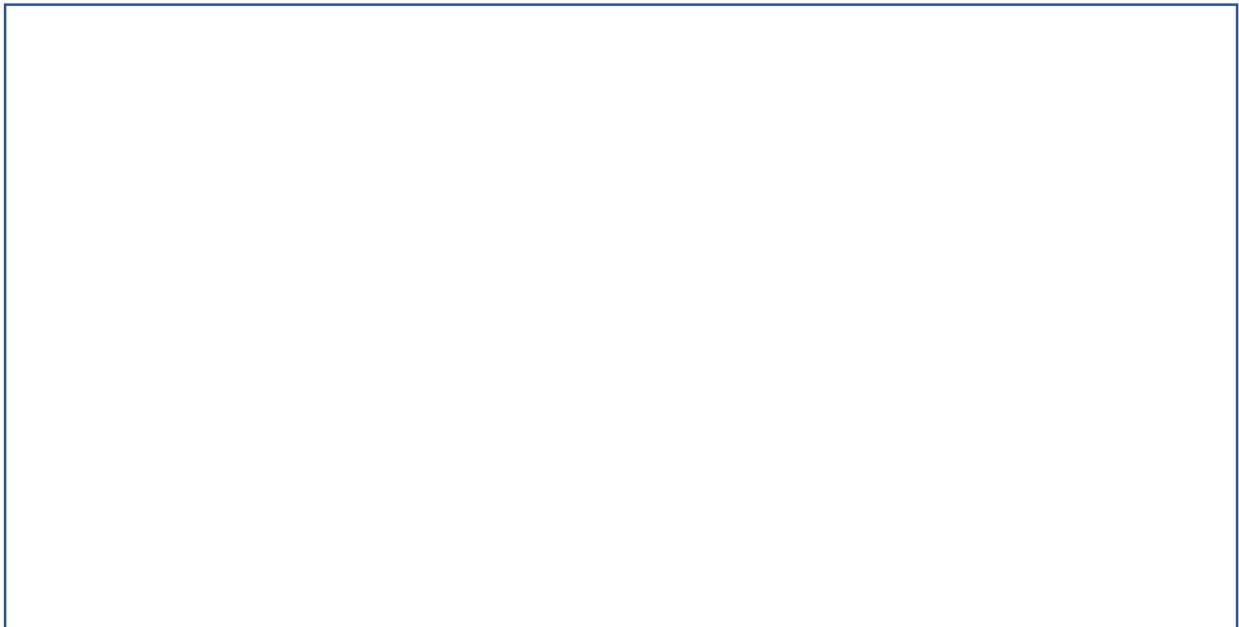
Verbal prompt. "Imagine with your group that you have been asked to collaborate on a

large piece of public art that will address a societal problem or concern. Please work

collaboratively and decide together which issue you will address. Please use drawing to show us

your collaborative work(s) of art. You will be sharing your group ideas with the rest of us la

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