

A Micro-Ethnographic Study of Creative Behavior of Title 1 Urban Art Students:
How do Context, Collaboration and Content Play a Role in the Development of
Creativity?

By

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A Dissertation Presented in Partial Fulfillment
of the Requirements for the Degree
Doctor of Philosophy

Approved April 2014 by the
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ARIZONA STATE UNIVERSITY

May 2014

ABSTRACT

Through the disciplines of art education, anthropology and psychology the researcher examined research-based traits and characteristics of the creative process among a second year Title 1 urban high school art class. Within the theoretical framework of social justice, this micro-ethnographic study explored exactly what teaching and learning to be creative implies and proposes a potential resolution for art teachers learning how to enhance teaching children how to think creatively. The research proposition is that student creativity occurs as a function of a series of interrelated factors including a nurturing classroom context, strong teacher-student dialogue, strategic questioning, purposeful incorporation of visual culture, and manipulation of content in favor of student interests within the culturally situated context of the art classroom. Navigating teacher-student relationships at moments of creative origination produced results indicating that the art teacher alone is the single most influential factor for enhancing creative outcomes in a classroom. Through incorporation of a variety of collaborative activities and comparative analysis of dissimilar content-driven projects generated evidence that artistic skills and creativity do not necessarily go hand-in-hand. The study finds that the artworks produced evidence based nuances of the creative traits of originality, fluency, flexibility, and elaboration in which profoundly varied in character depending on the content and the context. The study concludes that creativity cannot be strictly taught or learned, but rather that it can be enhanced through teacher nurturing and manipulation of content to encompass a socially intelligent uptake in the culture of art-making. Broader implications are suggested focusing on the significance of creative education and the impact it can have for educational systems, schools and undergraduate programs in art education. The researcher proposes an art education curriculum model that fosters both creative thinking and the unique learning needs of Title 1 urban students. The curriculum suggests the art teacher begin initial instruction by teaching students about the traits, characteristics and obstructions of

creativity prior to teaching artistic skills sets to serve as a foundation of creative awareness from the start.

Dedications

For Ms. Kelly Hogan and her second year Art 3-4 high school class and to all art teachers (especially those of Title 1 urban schools) and their students whose creative possibilities are transformed by the experiences of the social classroom in the reality of making art.

Acknowledgements

This dissertation has been written over a course of three years assisted along the way by a wide range of people. My first gratitude is to Professor Bernard Young, my doctoral committee Chair and program advisor, whom in particular, guided this research process with his outstanding theoretical and practical insights in art education; his great patience in reviewing and editing my work and through his enlightening contributions he has made in the area of multicultural art education, which have all served as a great inspirations to this study in relationship to Title 1 urban populations.

My second gratitude is to Dr. Mary Stokrocki, a professor of art education at Arizona State University and a highly valued research committee member. Dr. Stokrocki provided detailed, thorough feedback, and supporting resources which strongly aided in the development of this dissertation. Her experience, knowledge, insight and recommendations have been vital to the success of this study particularly in the areas of qualitative research and visual culture in art education.

My third gratitude is to Professor Gustavo Fischman, another valued research committee member who has served as a strong influence. One of my first classes at ASU was with Dr. Fischman. I immediately became drawn to his social and cultural perspectives in education from an international view point. Dr. Fischman has conducted research in many areas of Latin America and his work provided great insight to this study in particularly in the areas of teacher compassion and student oppression. Dr. Fischman personally inspired me as both a teacher and a developing researcher in ways that opened my mind to broader concepts in the field of education.

I wish to particularly thank the select participating teacher Ms. Kelly Hogan, an art teacher of remarkable virtuosity, and her class who allowed me to observe for six weeks and were most generous with their time and sharing their experiences. Their names are unfortunately, but necessarily withheld for confidentiality reasons.

There are many others who deserve thanks – friends, family, teachers, colleagues, students – too many to mention individually. However, I do wish to thank my school administrator, Mr. Scott Gayman, who has supported me through my entire academic endeavor of pursuing a doctoral degree. Mr. Gayman has been flexible with my full-time teaching and instructional leader schedule to accommodate my completion of coursework at the University, he was willing to allow me to conduct research on his school campus, and has always both inspired and encouraged me to be a leader. I truly would not have been able to accomplish this study without his caring support.

I would like to thank my incredible department of art teachers in which I have had the privilege of serving as their visual arts instructional leader for many years now. It is

important to note that many of my inspirations for creative research, passion and concerns for Title 1 urban children, instructional methods, art education assessments, and teaching practices are not my own, but a combination of observations, conversations derived from planned learning communities and practices of those members of my department. I consider myself very fortunate to work with a large art department filled with such talent and ambition. Not to mention, their indescribable sense of love and respect for our sensitive population of students! My art department colleagues have been a continuous support throughout both my art education research and leadership endeavors.

Lastly, I would like to thank Mary Sue Foster, my former professor of art education at Wichita State University, for being the first professional art educator to educate and inspire me to pursue a career in the field of art education. I began taking coursework under Mary Sue Foster towards my bachelor's degree as a first generation college student in my family. Mary Sue always believed in me and pushed my abilities. She coached me through my first student teaching experiences and then inspired me to pursue my Master's Degree in Art Education. Mary Sue offered a class for art educators "Stimulating Creative Behavior," in which inspired my initial interest in creative research over ten years ago. Although I have not worked with Mary Sue in several years, I continue to recognize her as my first and foremost inspirational mentor for all of my endeavors in the field of art education. Thus, I would not have accomplished what I have in both my academic and professional careers without her initial encouragement and support.

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CHAPTER 1
INTRODUCTION TO THE STUDY

Introduction and Orientation to the Chapter

This study aimed to explore exactly what teaching and learning to be creative implies and proposes a potential resolution for art teachers learning how to enhance teaching children how to think more creatively. Through the disciplines of art education, anthropology and psychology the researcher examined research-based traits and characteristics of the creative process among a second year Title 1 urban high school art class within the theoretical framework of social justice. Creativity in this study is defined as “the ability and disposition to produce extraordinary, new and original ideas.” Teaching creativity was conducted by focusing on the incorporation of a nurturing classroom context and manipulation of content designed around student interests and visual culture.

The researcher found it significant to conduct the study in a Title 1 setting because Title 1 Public schools have the highest percentages of children from low-income families and contain students most at risk of failing and meeting state and national academic standards (United States Department of Education, 2011). Therefore, Title 1 schools conventionally suffer from a lack of access to sequential and quality arts education. Arts education is core curriculum, and candidly supports Title 1’s focus on meeting the State and National academic standards. Conducting a study in a Title 1 school enabled the researcher to further support existing research indicating that art education can increase levels of academic achievement and students who participate in art programs attain higher levels of academic achievement in all disciplines (Kistner,

2011). Arts education is particularly valuable to students from disadvantaged settings, which also aids in leveling the playing field for Title 1 students. In addition, research has revealed that art education increases creativity, critical thinking and problem solving skills and, therefore, can support the development future job skills. The researcher heavily considered a national study of 85% of business executives who reported difficulty recruiting individuals with creative abilities as a primary determination to focus on Title 1 schools in this study as an inspiration for selecting this topic (Los Angeles County Economic Development Corporation, 2010).

Moreover, this study emphasizes the need to encourage the development of Title 1 urban students' creative and innovative potential for several purposes such as; (1) New media and technologies that learners use in their everyday lives can be exploited in creative and innovative ways and contribute to formal and informal learning, (2) Modern immersion in a highly media-dominated environment leads new cohorts of students to learn and understand in different ways, which requires teachers to develop creative approaches, new methods, solutions and practices in order to attain interest in learning, and (3) Creativity is a form of knowledge creation can potentially have positive effects on all areas of learning such as enhancing self-learning, learning “how to learn” and life-long learning skills and competences. The researcher provides an explanation as to why the development of creative thinking skills should be a critical component of curricular development within Title 1 schools in further detail in Chapter 5.

Investigation in this study was conducted by applying the following three primary techniques; (1) interviewing and revealing the stories of three art students and

one highly successful and respected art teacher among her students and administration, (2) careful observation of her teaching practices, student interactions and responses when asked to create a traditional art lesson resulting in similar outcomes, and (3) observation of two creative and collaborative lessons followed by a custom-designed lesson emphasizing the personal lives and interests of each individual student. The three research techniques enabled the researcher to gain a deeper understanding of exactly what learning to be more creative should look like in a classroom, what struggles are typically encountered, and to identify specific creative traits and characteristics that were influenced by both classroom context and content.

Following these three research techniques, the researcher was able to examine and compare creative behaviors constructed from the results of two research-based rubrics; (1) Rubric for creative thinking abilities (Appendix C1) and (2) Rubric for Artistic Skills and Techniques (Appendix C2) for two drastically structured lessons with dissimilar content to evaluate exactly how creativity can be enhanced by both student driven content and a nurturing collaborative classroom context.

The two collaborative lessons included one that focused on brainstorming, idea fluency and elaboration when producing ideas, while the second lesson focused on creating an invention; both allowing the investigator to examine how creativity can be enhanced and suppressed in a collaborative setting. Three students along with the art teacher participated in semi-structured interviews to assist in organizing a combination of observation notes and rubric scores assigned to the artworks in order to collectively achieve a convincing examination and overview of the creative process under varied

circumstances in which the content was changed. All data was used to conclude the findings regarding the creative process and experience among the participating students, to identify research-based strengths and weaknesses of creative thinking abilities, and to compare visual creative skills among the two drastically different lessons.

Art education as a field of study has undergone major changes reflecting not only adjustments in content and practice, but also the addition of new areas of study, changing attitudes, and new objectives as a result of critical attitudes common to educational critiques. Transitions in art education such as combining content and context can affect how art teachers develop their own practices and curricula. As we progress further in the twenty-first century, art education that focuses on valuing local cultural practices, developing a sense of interconnectedness, and social responsibility could form new relationships that can work toward enhancing creativity, empowerment and interaction of low-income students, teachers, and community in attaining greater equity in representation and voice.

Content in art education refers to "message" and "subject matter." A traditional way of organizing content has been to place it in basic categories of iconography. Content can be divided into categories of theoretically value-free levels of complexity without intrinsic hierarchy; (1) primary content is taking inventory of what one literally observes when examining subjects and imagery; and describable facts, actions, and (2) secondary content includes things which push "what one sees" into "what one understands," and requires a certain knowledge to recognize a theme or message beyond what is obvious. Context in art education refers to the varied circumstances in which a

work of art is produced and/or interpreted. Content is "what" the work is about, form is "how" the work is, and context is "in what circumstances" the work is. Artists do not create contexts, but they work within them. Context is the interlacing of complex circumstances in which artists work in relation to their physical environment, historical trends and traditions, social movements, cultural values, intellectual perspectives, and personal commitments.

Problem Statement

Opportunities for enhancing creativity can easily be passed when content and context are not thoughtfully built into the art curriculum. The arts are one of the few remaining curriculums in which creativity can be a strong focus in most populations. However, a large percentage of students from Title 1 schools are limited on their time allowed in fine arts due to additional language courses and additional test preparation time. A recent federal study conducted by the U.S. Department of Education (2012) highlighted the impact that the No Child Left Behind Act (NCLB) has had on arts education and revealed a finding in the study that confirmed that the Nation's poorest students are currently receiving the least amount of art education. Ten years ago, the data confirmed that 100 percent of high poverty schools offered music instruction, but has currently dropped to only 80 percent and the percentage offering visual arts, dance, and theater has declined even lower. Secretary Duncan concluded the disparity between high-

poverty and low-poverty schools “deeply disturbing” and “absolutely an equity issue and a civil rights issue” (Department of Education, 2012).

The growing gap and disparity between urban and suburban and suburban school districts has been thoroughly documented. Patterns of widening economic inequalities and segregation between urban and suburban school districts are confronted with a lack of certified teachers with a high teacher turnover, less basic resources, higher student dropout rates, and declining ethnic and economic diversity (Kozol, 2005). This can lead to the common term “urban,” which can imply the meaning of “underprovided contexts primarily involving children of color (Kozol, 2005). The modern poor interpretation of this term contradicts the overall direction of the art education movement throughout most of the 20th century even though Art education was founded within the urban city and thrived in urban centers throughout most of the 20th century. Due to educational policy within the past few decades that narrowed the focus of education on mathematics and reading, the role of art in many urban schools has nearly diminished. Yet, many of the urban schools in which remain successful are “arts focused” schools (Hutzel, Bastos, & Cosier, 2012).

Many of the United States Title 1 urban schools have been classified as having “At- Risk,” or recently relabeled as “At Promise” student populations. Title 1 funds aim to fill the gap between low-income students and other student populations. The U.S. Department of Education provides supplemental funding to school districts to meet the needs of “At-Risk” and low income students. “At- Risk” students are defined as young people who have a higher than normal probability of making poor choices that will

greatly affect their future. Some of the factors include single parent homes, higher crime neighborhoods, unemployment, at or below the poverty line, emotionally and/or physically abused, few support systems, and neglect or abandonment (Franklin and Smink, 2001). More students are speaking English as a second language, withholding various cultural expectations of schooling, and confront numerous environmental issues and influences such as gangs, poverty, teenage pregnancy, and drug abuse attending Title 1 urban schools and may not learn and adapt to a linear curriculum (Franklin and Smink, 2001).

Authentic visual expression of an idea or thought strictly relies on one's choice of "how" one creates. When freedom and choice are removed or restricted from art making, one is left unimaginative and with the potential to fail at producing art at all. However, the teaching of art is tightly bound to the teaching of creative thinking. With modern day standards, test requirements, and the combination of financial hardship along with high-crime neighborhoods, Title 1 urban art educators are facing a greater problem with the bond between art and creativity. Art is the first class students are removed from for testing, test preparation, counseling, therapy, and additional language instruction. In addition to frequently removing students out of art courses, many districts are requiring a specified amount of reading and writing lessons to be incorporated into the curriculum, which also cuts instruction time ultimately leaving art teachers with little time to focus specifically on creativity separate from the standards.

Changed circumstances both within and outside schools have presented new pressures and proposed several problems for teachers and students alike. Single parent

families, problems with drugs and alcohol, racial tensions, and poverty are but some of the social variables defining the circumstances in which many children grow up today. Children and youth experience not only physiological and maturational changes in "growing up," but also the social influences of their diverse environments. Teachers see the result of these influences in behavior that doesn't always mesh with their formal education preparations and goals. In effect, teachers and students often live in different worlds with conflicting goals and behavior (Duncum, 2005). Transitions in modern art education are reflective of both content and context. What one refers to content, whether it is design principles, the study of the things that people create, or particular aesthetic value, is historically and contextually situated, which means that context is always present in what we choose to label as content.

Therefore, understanding the relationships of content and context consist of several persisting transitions. One can be optimistic about the future of art education if art teachers and future art teachers make serious attempts to understand the changes in art, aesthetics, pedagogy, students, and the society of which they and their students are a part of. Meaning is not always suggested through the content of art, but it involves understanding the complex context in which art is created and used.

Transitions represent the primary concerns of contemporary art education that accommodate traditions and change representing content and context. The term creativity is often linked to art making, creativity is not always about the production of a work of art, musical composition, theater production, or dance choreography, but is also linked with an "overall" way of thinking among business entrepreneurs, scientists, and even in

politics. By linking art and creativity, teachers can assist students in understanding art as an intelligent and extraordinary visual response to the individually defined big questions in life. The nature of learning requires the use of skills associated with creativity.

The United States is fortunate, for it includes not only immigrants but also political refugees, indigenous Americans, and descendants of people (sometimes brought against their will) from every continent on the globe. This boundless diversity has resulted in the inventions, discoveries, ideas, literature, art, music, films, labor, languages, political systems, and foods that enrich American culture. These same resources also have the potential for enriching the American classroom. Immigrant students bring us opportunities to be explored and treasures to be appreciated, and they help us challenge the status quo. Adopting a truly global perspective allows us to view culturally and linguistically diverse students and their parents or guardians as resources who provide unparalleled opportunities for enrichment. However, we need a greater repertoire of approaches to teaching and learning to cope with varied styles of learning. Teachers and students alike must cultivate interpersonal skills and respect for other cultures. The new world economy demands this global view. Our markets and economic competition are now global, and the skills of intercultural communication are necessary in politics, diplomacy, economics, environmental management, the arts, and other fields of human endeavor.

Purpose of the Study

The researcher chose this study because of her experience teaching in Title 1 urban schools and her deep concern for arts education, creativity, and this sensitive population of students who may be potentially creatively oppressed by some traditional art education programs and delivery of non-engaging content within a limited context. Experiencing daily interaction with students in gangs, from foster homes, ones who have suffered physical abuse, served in juvenile detention centers, live in poverty and come from diverse races, the researcher has observed many occasions in which these students are capable of creating highly creative, expressive and original compositions. However, this occurred only when students were provided with less-restrictive and student-driven content. In contrast to these observations, the investigator has witnessed many occasions in which suggesting students to think creatively becomes a frustrating challenge. The researcher does feel that the implementation of creativity and instruction on creative skills through environmentally stimulating context and content is greatly needed among this specific population of students.

It is of great importance to understand that despite the negative concerns and attention urban education draws from various areas of society, there is evidence that urban schools have a history of distinction especially in the area of art education which can be revealed when examining the numerous examples of school-based programs and arts curriculum that can promote possibilities of art education in urban settings including arts-based schools (Hutzel, Bastos, & Cosier, 2012). Arts educators have struggled with

various constructs and conceptual strategies for urban education and it has become clear that more definitive choices need to be made regarding how teachers and policy makers approach the urban multiethnic learner.

This study can serve as an addition to current knowledge of the problem of potential disconnection between Title 1 art teachers and their students when designing content and attempting to teach or enhance creativity, the vulnerable population, and to better understand the relationship between the variables of content, context, and the instruction of creativity among Title 1 urban students. Moreover, it is critical to understand the educational potential of cities and methods of teaching through connection with context and the student's individual assets. It is also important to consider the expanded role for cultural, art, and educational institutions when imagining the transformation of city schools (Hutzel, Bastos, & Cosier, 2012).

Upon providing an outline of the theoretical foundations for creativity and innovation in the context of art education, it is the researcher's personal belief that art educators have the power to unlock the creative and innovative potential of their students, and therefore, the primary purpose of the study is the initiation of transition in planning and practicing within an environmentally engaging context along with content that is community and culture-based to better serve Title 1 urban art students.

Context of the Study

Because ethnographies are about actual people and their surrounding context, the researcher incorporated reflection on what she thought about ethics in regards to how she was presenting information, how that information might affect people if made public, to be as accurate as she could when writing and to factor what knowledge she would gain from the experience. The researcher also had to consider herself as part of the context being a participant-observer, the term most synonymous with ethnographic research, and adopt a stance that was both distanced and interactive in order for the study to emerge from the juxtaposition of this stance (Kahn, 2011). This study focused on one specific population described below.

Population of the Study

The context of the study is completely natural and there were no attempts to control it. The school is a public Title 1 urban high school, which is housed in a lower-income neighborhood. Majority of students were labeled as “At Risk/At Promise.” The school is located in South Phoenix, in the state of Arizona. The classroom was a non-categorical, which means it contained a mixture of children with some special needs. These special needs include mild learning disabilities and one student with autism/mild Asperger’s. Many of the student’s first spoken language were Spanish. Ethnicity of the students included a diverse mix containing primarily Hispanic students and African

American students. White/Caucasian students were the minority race within this context, with only one white student in the participating class.

The class was a second year art and design course containing mixed ages of students being sophomores through seniors. This was an afternoon class, which students were winding down from their day. The school day is from 7:30 a.m. to 2:30 p.m. The students attended school Mondays through Fridays. The classroom contained one highly qualified art education full-time certified teacher (Ms. Hogan) and eighteen enrolled students. Ms. Hogan was in her fourth year of teaching art and was in her second year teaching at this high school. Her race is White/Caucasian and she has only taught at low-income high minority schools.

The sampling plan was based on convenience, but was random due to varied grade levels in the class ranging from tenth grade through twelve grade. The sample population slightly varied from each day depending on various factors such as absences, illness, special needs, and amount of time allotted for art.

Research Questions

The research questions were designed to provide an overview of the thoughts and experiences of both the students and the teacher in regards to the creative process.

Answers to the questions are provided at the end of Chapter 4 and are based on cumulative findings combining field observations, artwork analysis and interviews.

Through examination of (1) observable creative skills and limitations, (2) perspectives

and values of creativity as a component of education, curriculum, and life skills, and (3) and the influences of content and context within the art room to stimulate and develop creative skills, the researcher sought answers to the following research questions;

1. How do Title 1 urban art educators view “creativity” in relationship to their own curriculum, standardized state and national curriculums, and curriculum driven by their school?

A. Do Title 1 art educators feel creatively challenged and/or restricted when teaching low- income students?

B. Do art teachers and administrators feel that they may have a lack of bicultural resources within their school?

2. What perspective do Title 1 urban art educators have regarding the role of content and context specific to their population of students?

A. Do Title 1 urban art educators incorporate population-relevant culturally and environmentally appropriate content within their curriculums?

B. Does learning about art through the use of custom designed content aid in stimulating and developing creative thinking verses traditional content and classroom context?

C. How does the personal culture of each teacher separate their art curriculum from traditional arts or interfere with creative learning among their student cultures?

3. Do Title 1 urban art students demonstrate creative characteristics and thinking abilities without limitations during the actual creative “process?”

A. Does collaborative work encourage development of creative traits and characteristics?

4. What additional factors may positively or negatively influence creative thinking abilities among Title 1 urban art students?

A. What value and level of importance do teachers place on the development of creativity as part of curriculum and education?

Aim of the Study

A diverse classroom is the ideal laboratory in which to learn the multiple perspectives required by a global society and to apply information concerning diverse cultural patterns. Students who learn to work and play collaboratively with classmates from various cultures are better prepared for the multicultural world now and in the future. Teaching and learning strategies that draw on the social history and the everyday lives of students and their cultures can only assist this learning process.

Ethical research requires the focus of efforts where need is the greatest. Issues within social and economic justice propose a problem area in which a large population of students, teachers, and administrators, communities such as families and schools, and society being a significant portion of the United States population within the future work force are all affected by the possibility of students not being effectively trained in creativity throughout their education.

With this in mind, art educators within Title 1 urban schools should have a clear vision, awareness and understanding of what creativity is and entails in order to fully comprehend how it can be enhanced. In addition, evaluation of creativity should consider both students' and teachers' perspectives. Creativity in art education should have more of a focus on process rather than product, and focuses therefore on the development of thinking and cognitive skills. Creative learning requires innovative teaching.

Innovative teaching is both the practice of teaching for creativity and of applying innovation to teaching. Both aspects call for an educational culture which values creativity and sees it as an asset in the classroom. Teachers are key figures in constructing a creative climate, but they need support from both policymakers and institutions. In particular, curricula and assessment are key areas to be addressed in order to allow creativity in the classroom. Curricula should undergo a skillful and thorough development, giving the same importance to every subject, taking creativity into consideration and defining it coherently throughout the curriculum, allowing freedom and time for discovery, and taking learners' interests into account.

Conceptual Framework

Several recent pragmatic and theoretical examinations of creativity have concluded that creativity is content specific. In order for progress to be achieved, more comprehensive research programs regarding the debate about the content general or specific nature of creativity must continue to be conducted in order to be resolved.

Content within context in a low-income high minority classroom may honor life experiences, environment, and promote creative behaviors.

Moreover, it is critical that the teacher be a component of developing creativity within their own classroom. Because the national and state visual art standards provide flexibility for “how” instruction is delivered and “what” content and context is taught, art educators withhold tremendous potential for creating content and context specifically designed for Title 1 urban students, which could easily encourage the teaching of creativity and conceptual thinking skills.

Social justice is regarded as a matter of reallocating resources to improve the situations of the disadvantaged and is presented as a matter of the rights of the Title 1 urban schools to make claims on the rest of the society in regards to transforming methods of instruction to better accommodate multicultural and low-income urban populations in a less linear and non-traditional way. This study considers a deficit of culture and poverty within the American school system, particularly in Title 1 urban schools. Because cultures have historical theories and practices in which have long built up such as slavery and colonization, reflections upon the idea of a cultural mismatch within the school and the home are embedded within the framework of the study. Art and social justice education offers inspiration to transform arts education curriculum and arts integration projects. The incorporation of contemporary artists and ideas into traditional curriculums can help students to apply, relate, and understand the content in their own settings (Keifer-Boyd, Emme, and Jagodzinski, 2008).

Proposing that art can contribute an extensive collection of methods towards envisaging and producing a more unbiased and impartial world, this study provides examples of successful methods progressing beyond models of discipline-based to encourage students to think creatively and produce self-meaningful artwork (Keifer-Boyd, Emme, and Jagodzinski, 2008). Therefore, the study focuses on funding knowledge for teachers working to build curriculum around known knowledge of the individual area's culture.

Public schools, educational programs, teaching methods, and curriculum within the United States are not the same and are not equal. For example, teaching methods and certain curriculum that may be noted as highly effective may not be effective at all in different schools depending on a variety of contextual factors. Facilities, materials and supplies are not equal among public schools as well.

Historically, arts education in the United States developed due to a close connection with resources and assets of the city. Cultural institutions, museums, places of worship, and community centers continue to offer an array of opportunities which continue to encompass the arts. Artists will frequently engage in community –based work that seeks to improve living conditions and empower residents upon the inspiration of awareness of becoming grounded within social critique and social imagination inspired by the pedagogy of the Brazilian educator Paulo Freire (1982).

Collectively, artists, cities, various organizations, and students can work to create new understandings of and different possibilities for urban education. Signs, languages, and encounters in which organize our experiences with everyday life can be thought of as

a method of transforming the urban schooling experience through the idea of urban educators being able to transform our language regarding city schools and re-signifying our interpretations which could shift from problems and needs to a focus on assets and possibilities. Educators can organize and advocate for the central role arts education can play in restructuring urban schools. Art education inspired by contemporary arts practices can promote a change in which addresses the specific needs of timely issues of today within urban schools (Hutzel, Bastos, & Cosier, 2012).

Common ground among the social perspectives that were examined in this study are based on the conviction that the visual arts are vital to all societies and that representations of art in education should seek to reveal its complexity, diversity, and integral cultural location. These perspectives represent the lived meanings of art among teachers and students through a change in curriculum, collaborative instructional methods, and a heavy focus on “process.” Currently, major universities such as Berkley and Stanford are implementing specific courses in “creativity” into their education requirements in order to better prepare students for the future job market of creative and conceptual thinking careers.

The researcher had to consider her own background and interests and what she could bring to the research. Researchers have a personal history that situates them as inquirers and have an orientation to research and a sense of personal ethics and political stances that inform their research (Denzin and Lincoln, 2011). Denzin and Lincoln refer to researchers as a “multicultural subject” and view the history, traditions, and conceptions of self, ethics, and politics as a starting point for inquiry. Within the

framework of social justice, the researcher considers the multicultural subject as an important concept in gaining a stronger understanding of her participants. In order for social justice to be effective in this study, participants must be made aware of what is not “working” for them and “why” they deserve to learn in a style in which they can relate to. Much of this section seems to repeat itself from the beginning of the chapter.

Logistics of the Study

Logistical arrangements require substantial planning and are factored into the design and implementation of the study. Negotiations with students regarding emerging ethical dilemmas and arrangements with the teacher are considered as part of the logistics of the study. The critical challenge for this qualitative research is condensing hundreds of pages of notes and transcripts to a manageable presentation for readers. In addition, some problems occurred relating codes, the amendment of transcripts, and giving simply consideration to the difficulty of reporting an ethnography.

Logistical arrangements involved confirming detailed arrangements with the classroom teacher and school administrator such as setting dates of the proposed observations and interviews prior to undertaking the fieldwork. This additionally required ethics approval from Arizona State University for the study to be reported (Appendix A1). Further plans were made as the study proceeded in regard to discussing the focus of the predetermined lessons and activities, the scoring rubrics, checking for interruptions such as exams, staff development days or holidays.

Negotiations required an ongoing commitment building a strong level of comfort with the students and the participating teacher in order for the planned activities and prolonged observations minimized potential stress. As the investigator proceeded with discussions with the students and the teacher, negotiations become somewhat political such as considerations of the culture of the class and relating to the teacher on both a professional and personal level.

Study Limitations

Limitations that restricted the scope of the study that could not be controlled by the researcher include a variety of minor conditions. The researcher was able to observe for six weeks. Although six weeks was sufficient time, the researcher felt that more time spent within the context would have allowed for more discoveries and even deeper interpretations. A further limitation was hypersensitivity to being filmed. It is possible that some students acted out or “overplayed” their character in the presence of the camera.

Validity determines whether the research truly measures exactly what it was intended to measure and how truthful the research results are (Golafshani, 2003). Wainer and Braun (1998) describe the validity in quantitative research as “construct validity”. The construct is the beginning concept, notion, question or hypothesis in which determines which data is to be gathered and how it is to be gathered. Furthermore, they assert that quantitative researchers actively cause or affect the interplay between construct and data in order to validate their investigation. In this relation, the involvement

of the researchers in the research process would greatly reduce the validity of a test (Wainer & Braun, 1998).

Validity in this study was heavily dependent on the individual judgment of the researcher and on her personal interpretation. Therefore, the investigator had to consistently reflect on her ability to thoroughly describe her own interpretations. Because qualitative research is often exploratory and tailored to the needs of one individual, it was difficult to extrapolate findings to more broad audiences because the study was specific to one setting and was not generalizable.

Consequently, making it difficult to formulate broad recommendations, such as recommendations for policy change including those the researcher emphasized within her standpoint of social justice for this particular study. Additionally the qualitative research provides in-depth answers about one, very specifically defined group of students and their teacher, it does not entirely provide assurance that findings can transfer across groups within similar settings (Watt, 2007).

Finally, the concept of analyzing the nature of intrinsic and extrinsic creativity and how it relates to connected notions such as truth, belief, and justification was challenging, but applied directly to the study population and was completed through dialogue and interviews. Moreover, as previously declared, creativity was not always observable or measurable and the researcher was not able to interpret thoughts at the unconscious level.

CHAPTER 2
REVIEW OF LITERATURE

Background to the Study and Literature Review of Creativity: Key Concepts, Theories and Title 1 Urban Schools

Introduction and Orientation to the Chapter

This chapter provides an overview of research on creativity and challenges within modern day Title 1 urban schools and serves as a summary of multiple perspectives. The chapter closely examines literature from a variety of fields including art education, philosophy, science, psychology, education and cultural studies. Upon reviewing and establishing a solid understanding of existing research-based theories extending back over fifty years, this review provides a basic overview of knowledge that aided the researcher throughout the methodology.

By means of seeking definitions and historical understandings in creativity research and thoroughly reviewing the traits and characteristics of creativity, the researcher applied a mixture of theories and concepts from the review of literature that she felt would best apply to a Title 1 urban art classroom. Theories of creativity from this review are embedded within the methodology of this study and served as a rich foundation for examining the phenomenon as a “thinking” practice in the art room.

Representations of creativity are expressed in numerous theories in which is diverse causing a conflict in assumptions regarding the same observed creative endeavors throughout history within diverse cultures. Thus, the literature is categorized into three primary subjects; 1. Literature Review of Key Concepts and Theories of Creativity;

including sub sections that aid in formulating answers to “What is creativity, the creative process and how can it be assessed?” 2. Overview of research conducted on Title 1 urban schooling, and 3. Creative teaching and the classroom, Title 1 access to arts education, and researched benefits of teaching creativity to Title 1 urban students.

There is a limited disciplined division among approaches to creativity within many domains, fields of study and the breadth of the field of art education. Therefore, focusing on psychological and philosophical approaches to the question of creativity, this review divides the topic into the above three transitional sections and sub-topics, for which the purposes of this review are respected loosely. Each section portrays a key concept that overlaps into the field of art education and are included throughout all sub topics relating to creativity.

The objective of this chapter is to provide a scholarly sample of literature to convey answers to questions regarding the history of research of creativity, questions of the actual phenomenon of creativity, and relate concepts of creativity posed by this study to art education explicitly for Title 1 urban student school settings. Many of the sub topics relate modern Title 1 urban students within the United States public school system as to why creative thinking is a critical skill to be developed and why creativity may be oppressed among this specific population of students within America’s low-income urban schools.

Literature Review of Key Concepts and Theories of Creativity

The History of the Creative Subject among Mankind

Vasari

Upon exploring the phenomenon of creativity, the researcher felt it was important to examine the history of creative understanding and awareness to gain a deeper understanding of exactly how humans have perceived this notion among Mankind. Long before the human species recognized the concept of imagination, creative inspiration was viewed as a divine gift. It was thought that a gift from God was bestowed upon an artist who was sent to the world to teach others methods of perfecting a skilled craft. Giorgio Vasari, an artist and historian of the fifteenth century, described the concept of creativity as a divine gift from ‘the benign ruler of heaven’ (Vasari, 1965). Creativity was portrayed as withholding the divine power of having the right judgment when making choices that effect light and shadow, correct proportions in sculpture and architecture, and the overall aesthetic pleasure of looking at an artwork. Vasari referred to Michelangelo as a creative genius and as one who was truly divine.

Romanticism; Kant

Romanticism, a literary, artistic, and philosophical movement originating in the 18th century, characterized by a reaction against neoclassicism and an emphasis on the imagination and emotions spread through Europe and into Western culture, providing society with a standpoint of how the creative subject is constructed, and a lesser focus on theories of the creative process and product. The researcher believes Romanticism had a strong impact on many of the common perceptions of exactly what creativity is today in the modern world. Those from this era embraced art, poetry and literature, and music through the belief that creativity was founded on feeling, imagination and genius, which greatly differed from previous historical perspectives. Romanticism set ground work for the philosophical contemporary constructs of creativity (Coyne, 1996).

The creation of art was thought to be self-governing of all conditions other than unprompted and instinctive activity made possible through faculties in the creator's consciousness (Rothenburg and Hausman, 1976). It was initially believed the "creative genius" was considered a gift in spirit which the artist cannot explain how they developed ideas, but would withhold the gift until death (Coyne, 1996). The original genius may have acted as a model for others to follow. Immanuel Kant, a Romantic of this time, aided in the development of the highly influential theory that expressed how the importance of imagination, judgment and genius were established as aspects of creativity within the Western tradition in sciences, philosophy and the arts (Coyne, 1996). The researcher considers how students in this study perceive creativity as being a natural gift

in which not all humans have or as a way of thinking that can be expanded based on imagination and feeling.

John Dewey

John Dewey, a philosopher of theories in progressive education, art and the creative process, began a modern trend of thinking within the twentieth century that directly aligns with many of researcher's personal beliefs and the cooperating teacher in this study. The "experience" was a critical component of the creative subject and was argued by Dewey that it is emotional and purposive, but not always cognitive. Experience has a pattern and a structure which enables 'doing' and 'undergoing' and is conjoined through imagination, which actions and consequences must be imaginatively connected.

Dewey believed that the artist is governed by the 'process' and that their work will progress depending on what they have already completed and what they will do next. It is stated that an artwork must be aesthetic in order to be artistic or creative; therefore, there must be a connection between the artist and the aesthetics of his or her work (Dewey, 1980). Sensitivity and skill ground the act of production and perception of aesthetic enjoyment. Dewey was interested in the formalism of American schools during the 1880's-1890's and how schools could embrace the concept of 'experience, ' through pointing out that little focus was projected on children's individual needs or unique perspectives of the world. Dewey advocated the importance of fostering learning through enhancing freedom to exercise intelligence (Dewey, 1980). This study closely examines

the creative process of art-making in which the researcher pays great attention to the “experiences” the students the students proceeded through while in the process of creating two very different artworks. Dewey’s theories serve as an unwavering connection to the thorough process of observable creative thinking among the study’s participating students.

Elliot Eisner; Influence on Creativity Research

It is essential to note the major change in trends that occurred in the field of art education within the last century to acknowledge that art educators altered and/or shifted their notion of what creativity is within the subject of art following the research of John Dewey. Elliot Eisner and additional art educators began to note John Dewey’s theories and further study creativity. Art education focuses began to shift in the early 1920’s from skill development and basic hand-eye-coordination to understanding some of the creative capacities of students. This movement motivated additional art educators such as David Ecker, Herbert Read and Victor Lowenfeld to conduct additional research on “The Creative Subject.” The field of art education began to shift in a direction that aimed to foster aesthetics in order to foster artistic and creative learning (Eisner and Ecker, 1970). The influences of Eisner are further described in more detail later in this chapter.

Sigmund Freud; Creativity as Unconscious Play

Studies within the discipline of psychology began to explore the unconscious instead of the consciousness of the individual source of creativity. Although the unconscious mind was not formal measure of this study, it was essential for the researcher to recognize that there are many components of the phenomenon of creativity in which are not perceptible within this study, but acknowledged. Sigmund Freud proposed a theory of ‘desire’ as a source of creativity among the creative subject. He stated that repressed and displaced feelings within the unconsciousness may provide raw material for the artist. Freud wrote an essay titled *Creative Writers and Daydreaming* in 1907 in which he questioned where a creative writer creates gets their material and how a writer forms an emotional impression on their audience (Freud, 1988). Freud believed that the construction if imagination involved within the creative subject was substituting a day dream and was a form for the paly of childhood. In creative arts, the pleasure of play is exchanged for a substitute in a daydream or phantasy. He proposed that an adult’s daydreams are motivated by a desire to satisfy a wish or correct an unsatisfying reality (Freud, 1988). Again, regardless of the discipline, the notion of “imagination” has become a common connection in research in the area of creativity.

History of research on the Creative Process, The Creative Product and Education

This section of the literature addresses more specific historical material regarding the actual creative “process” and the final creative “product.” Furthermore, this section connects many of the concepts of creativity to modern day schooling, particularly Title 1 urban students. Because societies have perceived the concept of creativity differently throughout history and the concept has evolved and changed throughout history, including the term itself, it is important that the basic history of the evolution of creativity and research of the term was included in the literature review.

Examining how the word “creativity” has been used in the past can aid in a greater understanding as to why there are many different perspectives on creativity today. Creativity was taught in public schools the 1970s and 1980s, often through topic-based projects, but there was a lack of accountability, detailed planning and thoroughness. Much of this perceived “creativity” disappeared in the 1990s as it did not fit into a strategic and linear curriculum and schools thought that there was not time for it and that such an approach was not valued by central government (Zimmerman, 2009). Moreover, as described further in this chapter, the researched risk factors of Title 1 urban students provide evidence as to why teaching creative thinking especially to Title 1 urban students is beneficial as opposed to a traditional linear visual arts curriculum.

Guilford and the Onset of Creative Research in the United States

The study of creativity research was initiated by the mathematician Henri Poincare (1854-1912) and led to Wallas' development of a four-step Creative Problem Solving process in 1926, which included: preparation, incubation, illumination, and verification. Within the discipline of psychology, research on creativity was officially initiated in the United States after an influential speech given by J.P. Guilford in 1950 to commence his election as president of the American Psychological Association. Guilford, until that time known for his work on psychometrics and intelligence, and the arrival of a "second industrial revolution" which would make humankind's "brains relatively useless." The economic value of our minds would be jeopardized, as he predicted, by the emergence of "remarkable new thinking machines" (Guilford 1950). During the same period, the American society began to search for ways to promote greater invention and higher level thinking and concurrently, the Sputnik amazement was interpreted by the authorities and the public alike as the price for not cultivating creativity in individuals from early in life. At this time, creativity became something valuable to the American society and researching methods on how to increase it.

Today, our self-made information society is challenging the global workforce to find new ways to earn a living, which many require higher level thinking and creative problem solving skills. Creativity can be viewed as a historical force. Art and science transform people's ideas and worldviews, and technological innovation continuously transforms society and daily living. Toward the end of the twentieth century, the

importance of innovation and creativity for economic production was widely recognized among business leaders (Hutchison, 1986).

By the 1950s American psychologists Torrance and Guilford began researching creativity separately and developing creativity tests that remain in use today. Guilford has been writing about the connection between learning and creativity for decades and firmly states that “creativity is the key to education in its fullest sense and to the solution of man’s most serious problems” (Guilford, 1967). He found it difficult to separate creativity from learning theories and claimed that “A creative act is an instance of learning...a comprehensive learning theory must take into account both insight and creative activity” (Guilford, 1950).

Additional resources were published within and outside of the United States included Koestler’s publication of *The Art of Creativity* and several decades later, Sternberg’s (1999) documentation of 50 years of research in the field of creativity. It was argued that teachers need to integrate creativity into the everyday curriculum and creativity requires consideration beyond the classroom as well. The business and commercial world is beginning to recognize the importance of creativity as a “key to greater productivity” and new marketing opportunities are growing and emerging technologies have increased the importance of creative solutions. “Creativity is the generation of new ideas, either new ways of looking at existing problems, or of seeing new opportunities. Torrance’s creativity characteristics of originality and flexibility (1974) strongly support this concept. The failure to think critically and creatively is an obstacle for the students of today as they prepare for a demanding future. First-year

students attending a university are often asked to explore new ideas, think critically, and re-invent the ways in which they think and commonly face challenges throughout the process on how to think critically and creatively.

Defining Creativity

General meanings across disciplines

High accomplishments in art, science, technology, and any type of activity or product, whether ideational, physical, or social, can be creative. Creativity is a way of thinking and producing ideas in various forms. Creativity consultant Wycoff (1991) defines creativity as "new and useful". Wycoff further explains creativity is the act of seeing things that everyone around us sees while making connections that no one else has made. However, generating one single definition for the word creativity is challenging due to the diverse perspectives throughout history and disciplines.

Therefore, creativity is defined throughout the literature by citing research material discussing creativity and providing definitions based on a variety of scholarly articles, journals and books that have researched on this topic. A final definition of creativity was formulated for the purpose of this study based on theories explored in three major disciplines of psychology, science and Art Education. As a result, a "cumulative" definition has been developed by the researcher to specifically serve this study, which is

“Creativity is the ability and disposition to produce extraordinary, new and original ideas.”

Skinner and Maslow; The Creative Individual and Self Actualization

In contrast, B.F Skinner, a well-known expert on behaviorist theory, describes creative individuals as very good at producing alterations to ideas. He stresses that people who produce more alterations are more likely to generate one that is reinforcing. Skinner believed that creativity results from reorganizing psychic material which is unconscious to the individual and thus appears spontaneous (Skinner, 1971; Fadiman, 1984). From a behavioral viewpoint, the creative act would be a cognitive behavior pattern that first retrieved unconscious material and then synthesized it in the context of an immediate stimulus. Subsequently, operant conditioning transpires as the tension moderates since the individual had found a successful solution. The individual may experience surplus operant conditioning if other persons praise the creative product (Skinner, 1971.)

However, the behaviorist theory does not explain the uniqueness of individuals. Abraham Maslow, a researcher in psychology, referred to “self-actualization” as the need to express our individual talents through a hierarchy of basic human needs. He describes the hierarchy as what drives humans to fulfill their highest potential, with creativity being on the higher end of the pyramid. Maslow identified fifteen traits of a self-actualized person (Maslow, 1970). Some traits included self-acceptance, spontaneity, independence, tolerance, altruism, ethics, and capability of loving others (Wycoff, 1991). However,

research does indicate that there are many examples of exceptionally creative individuals who survived turbulent lives and a more common modern-day belief in a relation between creativity and mental disorder. Although it has not been conclusively shown that the more frequent disorders are the higher the level of creativity, the notion and awareness of exceptionally creative individuals and a relationship between unstable lives was of interest to the researcher when examining the risk factors and creative behaviors of Title 1 urban art students.

Science, the Human Brain and Creativity

Within the discipline of science, scientist Bronowski (1967) explains that the creative activity of the scientist and the artist are the same. Creativity is viewed as an attempt to discover hidden likeness in the universe and it is a search for recognition and order ideas. He refers to the brightest people in business, science and arts, as creative copycats because their ideas are a reworking alteration of other products, formulas or systems. Creativity is often associated with the creative arts but in reality it is not only unique to the arts. It can be seen and identified in all aspects of the arts, humanities, sciences, mathematics, and technology (Bronowski, 1967).

The Left Brain and Right Brain

Scientific research on the human brain can also provide justification for understanding the creative process, thinking, and problem-solving abilities among individual humans. Roger Sperry and Michael S. Gazzaniga, both scientists and surgeons, performed a series of experiments on epileptic patients during the 1950s and 1960s, in which they cut the corpus callosum, a bundle of nerves joining the two halves of the brain. Upon the discovery that the two halves of the brain could not communicate with each other, it became clear that each half had its own traits and functions. The left brain is responsible for language, logic, numbers, sequence, detail, linear processes, symbolic representation, and making judgments. The right brain processes visual images, rhythm, music, imagination, color, patterns, emotions, and is nonjudgmental. Because both hemispheres conduct different modes of thinking, the two halves of a human brain can experience conflicting interpretations of awareness (Gazzaniga, 2005). Many theorists have suggested that creativity is a “right-brain” experience; however, some believe that creativity somehow involves the communication between both of the hemispheres, but this has not been fully concluded (Gazzaniga, 2005).

Scientific Theories and Methodologies

There are a range of theories and methodologies that deal with the brain and how humans perceive the world, culture, and personality types. Several examples include the

following models and theories; Howard Gardner's Theory of Multiple Intelligences, Neuro Linguistic Programming, Belbin Team Roles, the Herrmann Brain Dominance Instrument, and the Enneagrams, and some that focus directly on creativity such as the Kirton Adaption-Innovation Inventory, which identifies two types of inventive personality types (Haviland-Jones and Barrett, 2008).

Scientists can conclude while studying the brain that creativity is a "part" of thinking. It is one of many operations the brain can perform simultaneously. Scientists believe humans are all creative, but encounter daily problems, constantly manage change in environment, and withhold drastically different cultural beliefs which can all influence levels and production of creative abilities and thinking. Levels of creativity and creative styles differ among all humans (Haidt and Shiota, 2006). Creativity is not something existing within only a select few, but an attribute that can be provoked by working a muscle, the brain. Therefore, it is thought in science that creativity can grow and strengthen within individuals through practice and exercise. The central concept proposes that intelligence is a potential and thinking is an operating skill in which results in humans being capable of learning to improve the quality of creative thinking (Robinson 2005).

Characteristics of Creativity

In addition to generating a definition of creativity based on theories from the above disciplines, research from all three disciplines and various theories regarding the

characteristics of highly creative people have been studied and documented. Several studies have indicated that creativity has been associated with a wide range of behavioral and mental characteristics, including associations between remote ideas and contexts, application of multiple perspectives, curiosity, flexibility in thought and action, qualitatively different solutions and answers to problems and questions, tolerance for ambiguity and uncertainty, and unusual uses of familiar objects (Stenberg, 1999).

Multiple Intelligences; Howard Gardner

Dr. Howard Gardner is the Senior Director of Harvard University's "Project Zero." Project Zero is an educational research group committed to understanding and enhancing "learning, thinking, and creativity in the arts. Several of Project Zero's projects involve the design and implementation of alternatives to traditional intelligence testing and often focus on "at risk" populations. In addition to his current research, Gardner is most known for his theory of multiple intelligences, which he proposed in 1983 (Gardner, 2003). When reflecting on the concept of creativity and creative thinking, it is important to understand Gardner's theory of multiple intelligences as a means of breaking down individual thought processes and patterns of thinking.

Although there are a few questions and issues around Howard Gardner's notion of multiple intelligences, it has still remained a strong focus in teacher education. Gardner's theory has aided numerous educators to reflect on their practice as well as provide encouragement to examine beyond the narrow confines of the dominant

discourses in education and focus on individual strengths and learning styles of students. Howard Gardner viewed intelligence as 'the capacity to solve problems or to fashion products that are valued in one or more cultural setting' (Gardner & Hatch, 1989). After conducting extensive literature reviews applying his eight criteria of an 'intelligence,' he found an support from experimental psychological tasks. Gardner first developed a list of seven intelligences. His first two intelligences have typically been heavily valued in schools, the following three are most often associated with the arts, and the remaining two Gardner referred to as 'personal intelligences' (Hatch & Gardner, 1993).

Gardner's seven intelligences include; (1) Linguistic, (2) Logical-Mathematical, (3) Bodily-Kinesthetic, (4) Spatial, (5) Musical, (6) Interpersonal, and (7) Intrapersonal. Linguistic intelligence involves sensitivity to spoken and written language, the ability to learn languages, and the capacity to use language to meet goals. This intelligence includes the ability to effectively use language to express oneself using language as a primary method of remembering information. Examples of those who Gardner considered having linguistic intelligence include writers, poets, lawyers and speakers. Logical-Mathematical prototypes are typically interested in patterns, categories and relationships. They are often attracted to arithmetic problems, strategy games and experiments. Logical-mathematical intelligence consists of the capacity to analyze problems logically, conduct mathematical operations, and investigate problems scientifically. Gardner's explains this as it entailing the ability to detect patterns, reason deductively and think logically. Gardner most often describes prototypes of this intelligence being associated with scientific and mathematical thinking (Brualdi,1996).

Bodily-Kinesthetic intelligence involves using one's whole body or parts of the body to solve problems. Gardner considered this a method to use mental abilities to coordinate bodily movements. In addition, he viewed mental and physical activity as being related to this intelligence. Prototypes in this category process knowledge through bodily sensations and are often athletic, dancers or good at crafts involving physical activity and movement. Spatial intelligence involves the ability to recognize and use the patterns of wide space and more confined areas. Commonly, these individuals think in images and pictures. Often they may enjoy mazes or jigsaw puzzles, drawing, building, or daydreaming. Musical intelligence involves skill in the performance, composition, and appreciation of musical patterns and sounds. It involves the capacity to recognize and compose musical pitches, tones, and rhythms. According to Gardner, musical intelligence runs in an almost structural parallel to linguistic intelligence. Prototypes of this intelligence are often singing or drumming to themselves, are usually very aware of sounds that others may not hear, and are often discriminating listeners (Gardner 1999).

Interpersonal prototypes tend to be leaders among their peers, good at communicating and those who seem to empathize with others' feelings and motives. Interpersonal intelligence is involves the general capacity to understand the intentions, motivations and desires of other people. Typically an individual with this intelligence can easily work effectively with others. Educators, salespeople, religious and political leaders and counselors all examples of well-developed interpersonal intelligence. Intrapersonal intelligence addresses the capacity to understand oneself, to appreciate one's own feelings, fears and motivations. Gardner views it as involving an effective working model

of ourselves, and ability to apply such information to regulate our lives. Intrapersonal children may be shy and they are very aware of their own feelings and are often self-motivated (Gardner 1999).

An 8th intelligence was added in 1999, which is referred to as “naturalistic,” which involves nurturing and relating information to one’s own natural surroundings. Individuals who show strength in this intelligence may find careers which best suit them include naturalists, farmers and gardeners. Gardner is currently reflecting on a ninth intelligence, being “existential” intelligence, which is “the posing and pondering of big questions.” Gardner claimed that the intelligences do rarely operate independently and that they are used simultaneously and do tend to complement one another as one develops skills or solves problems.

Gardner argued his two essential claims regarding multiple intelligences. First, that the theory is an account of human cognition in its fullness, being that the intelligences provided 'a new definition of human nature, cognitively speaking'. Human beings are organisms who possess a basic set of intelligences. Individuals have a unique blend of intelligences. Second, the main challenge that is confronting the deployment of human resources 'is how to best take advantage of the uniqueness conferred on us as a species exhibiting several intelligences' (Gardner, 2006).

Harvard University’s Project Zero has and continues to thoroughly research the development of processes of learning among children, adults, and organizations since 1967. Project Zero is currently building on this research to help create societies of reflective, independent learners with an overall focus on enhancing deep understanding

within all disciplines and to promoting critical and creative thinking. Project Zero's research goal is to “understand and enhance learning, thinking, and creativity in the arts, as well as humanistic and scientific disciplines, at the individual and institutional levels” (Harvard University, 2010).

Researched Traits of Creativity

Ideational fluency and other traits and characteristics of creative individuals have been identified by several creativity researchers, including Howard Gardner and Mihaly Csikszentmihalyi; have written about fluency of ideas and similar concepts as characteristic of creative individuals, particularly in the context of being able to teach people to enhance these characteristics. Wycoff (1991) refocuses research on four common traits found in creative people, which were earlier identified by: 1. Risk taking while having the courage to be wrong, 2, A willingness to express their thoughts and feelings, 3. A sense of humor, and 4. The ability to accept and trust their own intuition (Wycoff, 1991). Based on a combination of research produced by Howard Gardner and Mihaly Csikszentmihalyi, the researcher carefully chose Wycoff's translation of risk-taking and having a willingness to express one's own thoughts and ideas as creative traits to serve as primary focus and semi-formal assessment method for measuring observable creative behaviors within this study.

David Perkins (1981), a former professor of Harvard University, identified several other traits consistent in creative people in addition to these common four that Wycoff

explored and the researcher considers relevant to this study as well, which include: 1. A desire to find order in a chaotic situation, 2. Withholding an interest in unusual problems and solutions, 3. Maintain the ability to make new connections and challenge traditional assumptions, 4. Explore idea creation by testing and judgment, 5. Are satisfied by pushing the boundaries of their own abilities, and 6. Are motivated by a problem itself, rather than any kind of reward (Wycoff, 1991).

Thinking Abilities; Originality, Flexibility, Fluency and Elaboration

Psychologist Guilford contributed to research on creative traits and characteristics through examining an ability to “think” in a particular manner. In other words, he perceived the notion of abilities relevant to creative abilities, as transformation abilities that enable an individual to transform or revise what one already knows into new patterns and conceptualized these abilities as cognitive abilities. Guilford believed that personality characteristics were important to creativity but alleged they were separate from these cognitive processes (Soliman, 2005).

Further theories for understanding human characteristics of creativity are supported by the following ideas and research: in addition to the above studied and observed characteristics of highly creative people, Author Joe Khatena (2000) discusses four creative “thinking” abilities. The creative thinking abilities described are 1. Fluency, being the ability to produce several ideas for a task, 2. Flexibility, being the ability to show a conceptual change in thinking relative to a task, 3. Originality, being the ability to

produce unusual ideas that not thought of by many people, and 4. Elaboration, being the ability to add details to a basic idea. The researcher carefully selected these specific traits to use as semi-formal observational assessments for this study. Additional research on creative thinking and process involves at least five distinct phases: first insight, saturation, incubation, illumination and verification, which are also informally considered throughout this study (Isaksen, Dorval, and Treffinger, (2011).

Originality is one of the main components and traits of creativity, which can directly relate to one's development of personal style. Originality can best be described as the development of an original idea is one not thought up by another person previously. However, sometimes two or more people can come up with the same idea independently. Several creativity researchers, including Howard Gardner, Viktor Lowenfeld, and Mihaly Csikszentmihalyi, have examined originality, fluency of ideas, and similar concepts being a main characteristic of creative individuals, especially in the context of being able to teach people to enhance these characteristics.

As previously discussed, Gardner (2008) believes that rather than having a single general intelligence, human beings are better designed as having a number of independent abilities, called the multiple intelligences. Each of these intelligences, alone or in combination with other intelligences, can be activated in creative endeavors. When the imaginative processes are activated in creative endeavors, the possibility of genuine creativity emerges (Gardner, 2008). In order to examine influences and effects on creativity, one must consider the traits of creativity as well and where they may relate to one another.

As previously discussed regarding the scientific perspective of the human brain and the two hemispheres, all individuals with healthy brains have some creative potential. Psychometric measures of creativity are based on the hypothesis that the ability to create is general across a variety of activities such as art, business, music, and technology. This view implies that a person whose creativity is above average in one area can be expected to be above average in other areas as well (Allen, 2010).

Csikszentmihalyi and Torrance

As discussed throughout the literature review, the two most famous and influential remaining researchers are Mihaly Csikszentmihalyi and Paul Torrance, who much of today's research is most commonly referenced. Csikszentmihalyi is a Hungarian psychology professor, who immigrated to the United States and is well-known for his work in the study of happiness and creativity.

Ellis Paul Torrance was an American psychologist who became a professor of Educational Psychology and in 1984, the University of Georgia established the Torrance Center for Creativity and Talent Development. Torrance is most famous for his research in creativity. He also created the Future Problem Solving Program International, the Incubation Curriculum Model, and the Torrance Tests of Creative Thinking (Torrance, 1981).

Torrance administered his first official series of creativity tasks among four hundred Minneapolis children in 1958. His assessments were noted as a strong

measurement of creativity. Torrance's creativity index predicted those kids' creative accomplishments as adults and was mostly accurate; children who came up with more good ideas on Torrance's tasks grew up to be entrepreneurs, inventors, college presidents, authors, doctors, diplomats, and software developers. However, Jonathon Plucker, professor of educational psychology and cognitive science and an expert on creativity, intelligence, and education policy reanalyzed the data from Torrance's assessments and found that a connection to lifetime creative accomplishment was more than three times stronger for childhood creativity than childhood IQ. Enriched environments can aid in the development of smarter children (Plucker, 1999).

Creativity and Research in Art Education

La Pierre (1997), a researcher in methodologies for art education, states that in order to utilize the best research methods Art, "the researcher should seek methods which are most appropriate for their inquiries." She claims that this is the focus on intuitive, spatial, and concrete elements that characterize the cognitive structures of artistic accomplishments (La Pierre, 1997).

These concepts are more important for Art than other disciplines. "It is emphasized that the interrelationships of these concepts constitute domain-specific knowledge and the choice of research methods involve decisions among the various issues such as characteristics of individual participants , small samples versus large samples and how each affects reliability, standardization practices to increase objectivity

and consistency versus researcher involvement, adapting research findings from outside the field and examining the effect this has on the validity of content from within the field, and authentic, practical, or realistic settings versus laboratory manipulated experimentation". She also emphasizes, through citing various studies, that there is an emphasis on issues relating to the nature of research in Art Education.

Modern concerns are on the issues of Arts-based Research against Science-based Research, Naturalistic Generalization instead of Statistical Generalization and the issue of Personal-Practical Knowledge. According to Eisner (2002), these issues have something in common "They represent efforts to undermine theoretical science as the only legitimate way to come to know". Eisner emphasizes the importance of the "practical" in Art Education, which involves personal practical knowledge, but as an equal method of knowing, learning, and understanding (Eisner, 2002).

Along with the methods, style of inquiry in Art Education, and the nature of Art itself are the main differences between research in Art Education and other disciplines. Elliot Eisner argued "if one wants to understand artistic development or art itself one must use art or artistically relevant modes of inquiry". Creativity is an ongoing aspect of quality art education; therefore, understanding the methodologies of arts based research when examining levels of creativity among art students is of high importance. Focusing particularly on the recent and past arguments of Eisner and the important trends in implementing creativity through the study and comparison of Discipline Based Arts Education vs. Creativity and trends, movements, and changes in art education are all important components when researching creativity in art education.

Researchers in art education can inquire and learn from an artistic perspective and develop new parameters that reflect a knowledge base that is directly related to the arts. In a search to identify a research style in the arts, it is not just a matter of the “actual” physical and perceptual characteristics of art, but is also the style in which individuals are asked to make art, react to art, and express various ideas all with creativity being a large factor. Art Education research developed within both the fields of Art and Education. Art Education is considered to be a discipline linked to Education. Since the history of Art Education is tied to both to the history of Education and the history of Art, research in Art Education is thoughtful of the theory and practice of educational research methodologies.

Influences of Eisner in Creative Research

Recently passed, art educator Elliot Eisner is highly recognized among the educational and art education community for his research and contributions to both disciplines including his input on the nature of creativity and how it can be applied in art education. Eisner strengthened the overall appreciation of the process of education through his research and publications in the arts, creativity, and assessment of learning. Although Eisner contributed to research in creativity, he constructed the case for advancing proper attention to the cognitive in art rather than it being driven by only emotional and what were termed creative forces. Uhrmacher (2001) explains that Eisner

stressed that environment shapes artistic attitudes and that art education has unique contributions to make to growing children.

Additionally, Eisner sturdily argued a concern for the critical and aesthetic in art and improved consideration of historical context. Later, Eisner argued that approaches that simply provided children arts materials in the likelihood that their creativity might emerge resulted in curriculums 'with little or no structure, limited artistic content and few meaningful aims' (Eisner 1988). Due to Eisner's advocacy, art education had become a content-oriented discipline until later when Eisner drastically shifted his views in support of creativity. It is important for a researcher in art education, particularly researching a complex topic such as creativity, that the artistic methods of inquiry are understood in order for more effective research. Therefore, it is critical that former and current trends in creativity research conducted by art educators in specific, beyond the educational and psychology fields, are carefully observed (Eisner, 1998).

Adding to the nature of studying in Art Education includes the creation of Art, reflecting, developing appreciation, observation, interpretation, critique, and philosophizing about creative arts. These characteristics are not found in other disciplines such as Science, Medical research and some Educational research. Eisner believes that "Research in art education is the systematic attempt to utilize the tools of scholarship in answering questions germane to the field". One of his books, *The Kind of Schools We Need* (1998), he made an important contribution to the debate on school reform in the United States. He closely studied the process and the artistry of education and their importance.

His process also identified many important themes associated with John Dewey regarding experience, creativity, education, and art. He additionally includes information regarding reflective practices and Howard Gardner's research on multiple intelligences. A second book *The Arts and the Creation of Mind* positions the arts in our schools and questions how they contribute to the growth of mind. *The Arts and the Creation of Mind* dismisses the notion that the arts are intellectually easy, emotive rather than reflective processes completed with the hand "somehow unattached to the head" (Eisner, 2002).

Moreover, it is stressed that to be competent to create a configuration of an experience that can be referred to as being aesthetic and requires a mind that animates one's imaginative capacities and that encourages one's ability to undergo an emotionally transfused experience. Perception results in a cognitive event and what one sees is not simply a function of what one yields from the world, but rather what one personally makes of it (Eisner, 2002).

Influences of Viktor Lowenfeld

Viktor Lowenfeld, a former professor of art education at the Pennsylvania State University, had a strong impact on the field of art education in the United States. His studies and career continue to be topic of study in the field. His book *Creative and Mental Growth* was published and became an influential textbook referenced in art education throughout the second half of the twentieth century. Several prospective elementary school teachers throughout the United States applied his theories, even during

a time when teacher education programs were undergoing rapid expansion in response to the shortage of teachers that occurred after World War II (Smith, 1983). Lowenfeld described the characteristics of child art production within each stage of development and recommended suitable forms of art media and activities for each age. Creative expression and the practices that nurture it were a strong psychological positioning which provided a scientific basis for his research (Lowenfeld, 1952).

Although Lowenfeld did not claim to invent the stages of development, he did modify them from earlier sources. In addition, he recognized two expressive types of individuals which occurred around the beginning of adolescence. Lowenfeld suggested that each creative type required a different instructional approach. Therefore, his research supports today's notion of implementing different methods of teaching to accommodate different types of students, particularly low-income Title 1. Teaching should incorporate creativity naturally rather than restrict it. Lowenfeld researched and wrote about the similarities of creativity in the arts and in the sciences, proposing the idea that general creativeness could possibly transfer from the arts. Lowenfeld's views have inspired several doctoral dissertations throughout the past few decades on the psychological importance of creativity refined in the arts for general creative abilities (Saunders, 2001).

Creativity as Misrecognition

The researcher applied many modern concepts to this study stressed by Australian art educator Thomas, who focused her research thesis for her doctoral degree researching

the proposition that student creativity occurs as a function of misrecognition in the culturally situated context of art classrooms. She proposes that these concepts discovered by means of navigating teacher-student relationships at points of creative origination. Therefore, concluding that these concepts can predict that exchanges between teachers and students are sites for transactions of symbolic capital where the teacher's pedagogical role is objectively repressed through the mechanism of misrecognition. The pays close attention to Thomas's notion of an exchange between the teacher and the student as an observable characteristic in which may influence the creative process in this study (Thomas, 2009).

Thomas's study found evidence for creative autonomy as misrecognition as it takes place in classroom transactions and that different stages of diplomacy and insight are engaged in these exchanges. As social reasoning that underscores these exchanges surfaces it becomes complex among varied contextual points of view, expressed in open secrets, subjugation, and denial. This study revealed that the artworks produced indication of originality that greatly varied in nature according to the subtlety of misrecognition that was transacted in the pedagogical exchanges (Thomas, 2009).

In addition, this study exposes underlying functions of creativity which were extracted from the final results. Thomas states that the functions govern the way in which misrecognition performs as a contradictory logic in the relationships between the teacher and students, which strives to confirm a group's belief in creative autonomy, while illogically, all members take advantage of the contextual contributions that are available.

Thomas's study prompted the researcher to explore a combination of observable behaviors of individual creative autonomy, autonomy in a collaborative setting and autonomy influenced by the participating teacher as a transaction with her students in this study. Therefore, the researcher applies Thomas's theories frequently throughout the fieldwork and final analysis. Thomas's study concludes that creativity cannot be strictly taught or learned, nor is it innate and autonomous. Therefore, creativity can become dependent on shared beliefs, desires and intentions which are transformed over time (Thomas, 2009).

Amabile's Componential Theory of Creativity

An additional model and theory that the researcher applies to this study includes The Componential Theory of Creativity, first pronounced by Teresa Amabile in 1983. Amabile's theory was designed to be broadly useful for both psychological and organizational creativity research and describes the creative process alongside various influences on the process and its outcomes and addresses intrinsic and extrinsic motivation as components of creativity. Two important assumptions trigger this theory; (1) there is a range from low, ordinary levels of creativity found in everyday life to the highest levels of creativity found in historically significant inventions, performances, scientific discoveries, and works of art and (2) there are degrees of creativity in the work of any single individual, even within one domain.

Amabile claimed that the level of creativity that a person produces at any given point in time is a function of the creativity components operating, at that time, within and around that person. The influences on creativity include three within-individual components: domain-relevant skills (expertise in the relevant domain or domains), creativity-relevant processes (cognitive and personality processes conducive to novel thinking), and task motivation, specifically, the intrinsic motivation to engage in the activity out of interest, enjoyment, or a personal sense of challenge (Amabile, 2013). The surrounding environment is considered as a key component of creativity outside of the individual, particularly the social environment.

This theory stipulates that creativity requires a convergence of all components indicating that creativity should be highest when an intrinsically motivated person with high domain expertise and high skill in creative thinking operates in an environment high in supports for creativity. Moreover, the componential theory of creativity is a comprehensive model of the social and psychological components necessary for an individual to produce creative work and is grounded in a definition of creativity as the production of ideas or outcomes that are both novel and appropriate to a goal. Four primary components are essential for any creative response including three components within the individual; (1) domain relevant skills, (2) creativity-relevant processes, and (3) intrinsic task motivation and one component outside the individual; (1) the social environment in which the individual is working. The latest version of the theory embraces organizational creativity and innovation, transporting implications for the work

environments created by managers and defines the components of creativity in relation to how they influence the creative process itself (Amabile, 2013).

Sternberg and Lubart's Investment Theory of Creativity

A further theory that is significant to the study of creativity, but did not officially play a role in the analysis of this study includes Sternberg and Lubart's Investment Theory of Creativity is a divergence theory according to which creative people are ones willing and able to "buy low and sell high" in the realm of ideas. Buying low refers to practicing ideas that are unknown or out of favor but that have potential to grow and expand. Commonly, when these ideas are first presented, they confront some degree of resistance. The creative individual endures fronting resistance and sooner or later sells high, moving on to the next new or unpopular idea. Features of the Investment Theory include creativity "requires a confluence of six distinct but interrelated resources: intellectual abilities, knowledge, styles of thinking, personality, motivation, and environment. Although levels of these resources are sources of individual differences, often the decision to use a resource is a more important source of individual differences" (Sternberg, 2006).

Assessing Creativity

Methods of assessing creativity is a key component to researching the challenging topic of creativity in which they can provide more easier understood explanations and can aid in justifying how creativity can be measured and what common characteristics can be compared. There have been several methods for testing creativity that are currently developing and that have already been implemented in several countries. Testing creativity has been a somewhat controversial issue questioning the best methods of measurement.

The Remote Associations Test (RAT) developed by Sarnoff A. Mednick (1962) measures how easily a person can find a link between different concepts. Paul Torrance's (1974) Tests of Creative Thinking (TTCT) measures divergent production that shows how many different answers to a question a person can provide within a time limit. More modern research, including research by Robert Sternberg (1997) proposed the existence of practical and creative intelligence, in addition to analytical intelligence which most modern day IQ tests measure. Tests such as these use complex test items from realistic contexts as mentioned above. Creativity tests do correlate somewhat with each other, but critics state that there are no objective criteria for scoring the responses and that test performances might not be indicative of a creative mind.

Traditional Quantitative Testing

Most traditional creativity tests provide quantitative information about very restricted aspects of creativity. Two creativity tests which were published in Germany during the eighties are both good examples of restricted quantitative aspects, when first design and construction of a new assessment instrument began. Both instruments, the Test for Divergent Thinking (1977) and the Verbal Creativity Test (1975) were restricted by their range of applicability.

The TDK (1977) was developed for just three grades, 4-6, and the VCT (1975) could be used only with adolescents and adults from age 15 on with good school education, since the test uses only verbal material on a higher level. Both test designs are slightly extensive in application and evaluation, but both lack a theoretical basis by consisting of various creativity tasks from the American tradition. Cultural issues can restrict the US's ability to creatively compete in the emerging hyper-competitive global economy. Creativity researchers such Guilford, Torrance, Wallach and Kogan (1965) all note the above influences on validity. The VCT results are dependent on general verbal and intellectual abilities. Both tests are speed tests and are close to intelligence tests based on application. Both tests refer to only divergent thinking and they are restricted only to the aspect of productivity by providing quantity of primarily verbally determined ideas (Urban, 2004).

Torrance Tests

Torrance created the well-known Torrance Tests to measure children's "Creativity Quotient." Scores within the United States have been falling over the past two decades. The test was first administered about 50 years ago. "Creativity scores had been steadily rising, just like IQ scores, until 1990. Since then, creativity scores have consistently inched downward." Bronson and Merryman, parenting researchers and co-authors of numerous "creativity crisis based" articles and the recently popular book *Nurture Shock: New Thinking About Children* (2009) believe that creativity can be nurtured and learned, as shown by various scientific studies of cognitive function. In addition to this belief, they state that educational institutions need to provide environments that foster creative approaches as well as organizations need to foster creativity and innovation into their corporate cultures.

Cultural traits may change or influence the questioning of beliefs that are passed from our parents, such as religion and morals. Western culture in particular is concerned with critical thinking, which tends to destroy new ideas prematurely due to quick judgment. In western culture this style of thinking is forming the improvement mentality of finding what is wrong and improving it. Eastern culture has focused on how we can improve rather than criticism. This philosophy developed the system of "kaizen," which is known as "continuous improvement" in Japanese companies that has been adopted by many western companies to compete in business (Kaizen, 1986).

The Test for Creative Thinking- Drawing Production

Another common modern assessment is The Test for Creative Thinking - Drawing Production (TCT-DP) is latest modern creativity instrument that is becoming a popular tool for creativity assessment, particularly for visual arts. The test was designed as a more holistic concept of creativity than the traditionally quantitatively oriented, divergent thinking tests, and the Torrance Tests. Drawing production is evaluated by means of a set of criteria which at the same time represent the underlying test construct being that the test has been normed with various age and ability groups (Urban, 2004). The test was developed with a broad applicability, including young children, and considers culture fairness.

When the new test instrument was designed, it was built as a model for simple drawing production. “In designing and constructing the new assessment test, the following ideas and factors were all considered and implemented; 1. The test should be applicable to persons of a broad age range, 2. It should work as a useful screening instrument in order to help to identify high creative potentials as well as low creative or rather neglected, poorly developed ones, 3. The instrument should be simple and economic in application, in conducting scoring, and interpretation, economic in time and material, and 4. The test should be highly culture-fair” (Urban, 2004). The researcher purposely incorporated components from this test as functions of the collaborative activities in this study to aid in the observation of fluency, originality and elaboration during observation of the creative process in a group setting.

Review of Literature on Title 1 Urban Schools

Urban high schools have a unique set of challenges because they have larger enrollments than suburban or rural schools, teachers experience fewer resources and have less control over curriculum, and generally there are morale issues and higher rates of discipline problems. Additional obstacles challenged within urban high schools include student fears associated with safety, spending less time on homework, having higher absentee rates, and a higher likelihood of carrying weapons to school (Obama, 2011). As noted in the most common risk factors among low-income children, overall studies conducted on urban high schools nearly fifteen years ago indicated that students lack family stability and there are higher teacher absentee rates and recruitment difficulties that are associated with hiring good teachers (US Department of Education, 1996).

Low academic achievement of minority students in which race and ethnicity are linked to academic achievement is one of the main challenges urban schools face. There is an existing gap between African-American and Hispanic students and Caucasians and Asian students that is not explained by ethnic or racial differences that indicates there is adequate evidence that academic differences among racial and ethnic groups may be more a product of the academic content and classroom instructional experience than the student's background or ability (Hemphill and Vanneman, 2010).

As a result of many studies conducted on curriculum experiences of low-income urban students and concerns regarding cuts in the arts prior to the NCLB Act, President Barack Obama argued for reinvesting in American arts education and reinvigorating the

American traditions and pride of creativity and innovation in his 2008 Arts Policy Campaign platform.

Risk factors of poverty may increase the likelihood of lower levels creative of creative thinking skills. Title 1 schools are identified by the portion of their populations that comes from low-income families (Hemphill and Vanneman, 2010). In order to establish a valid study among Title 1 low-income students additional literature was reviewed to provide a general basis for understanding the social and behavioral aspects of the chosen population for this study. After reviewing these aspects, it will be concluded as to why creative thinking skills are highly critical for this specific population. Behavior, social and emotional factors, socioeconomic status, nurture from caregiver, acute and chronic stress factors, and health and safety issues are the six critical influences on Title 1 students.

Risk Factors for Title 1 Urban Students

Behavior

Many theories exist which attempt to explain behavior differences among children. Psychologists and child development specialists conclude that behavior stems from a combination of genes and environment with genes beginning the process. Starting with the development of a fetus during pregnancy, factors such as quality of prenatal care, exposure to toxins and stress can all have a strong influence on the development of

a child, especially on IQ (Scaramella, Neppl, Ontai and Conger 2008). Genes can be either activated or turned off by a variety of other environmental factors, such as stress and nutrition and can either strengthen or impair aggression, immune function, learning, and memory. A complex social web of relationships is formed from experiences in school among peers, teachers and staff, and family provides a stronger influence on their behaviors than had previously been assumed in research. The relationship among the student and their primary caregiver forms an insecure, unattached, or attached relationship. It has been shown that children who have established a secure attachment with their primary caregiver, typically behave much better in school. Dual factors of socialization and social status greatly contribute to behavior (Scaramella, Neppl, Ontai and Conger 2008).

Strong and secure relationships among family aid in stabilizing a child's behavior and are considered a core aspect of guidance that is required to build lifelong social skills. Children who grow up with strong and secure relationships learn healthy emotional responses to everyday situations. However, children raised in poor households often do not learn that response, which ultimately affects their performance in school. Social dysfunction can potentially inhibit students' abilities to work well in cooperative groups. Some teachers can interpret students' emotional and social deficits as a lack of respect or poor manners, but it is more accurate and helpful to understand that the students come to school with a narrower range of appropriate emotional responses and the truth is that many children simply don't have the developed and learned components of necessary responses.

Social and emotional factors

Children whom are confronted with emotional and social instability typically were ones who developed the weak attachments formed as an infant in poverty, which leads to major insecurity during the early childhood years. Unfortunately, in many impoverished families there tends to be a higher result of adverse factors such as teen motherhood, depression, and inadequate health care. Theory and research in this area suggest this begins at birth when the attachment is formed between parent and child and that is predicts the quality of future relationships with teachers and peers (Bost and Wainwright, 2005) in addition to playing a strong role in the development of social functions as curiosity, arousal, emotional regulation, independence, and social competence (Sroufe, 2005).

It is also common that children from such backgrounds are often left home to fend for themselves and their younger siblings while their caregivers are working. When compared with their middle-to-upper class peers, they spend less time playing outdoors and more time watching television and are less likely to participate in after-school activities (U.S. Census Bureau, 2010). This is not a strong supplement for warm person-to-person interactions when developing emotional skills and the lack of developing positive relationships with peers inflicts long-term socio-emotional consequences (Szewczyk-Sokolowski, 2005). Humans process and understand their surrounding world and environment by determining whether the environment is positive or negative.

Confidence, self-worth, and independence are all traits that children develop upon gaining a sense of mastery of their environments and effect personality (Sroufe, 2005).

One study revealed that children are more likely to have social conduct problems, as determined by both teachers and peers over a period of four years (Dodge, Pettit, and Bates, 1994). In addition, a study of negative emotionality and maternal support found that low-income parents were less able than were upper-class parents to adjust their parenting to the demands of higher-needs children (Paulussen-Hoogeboom, Stams, Hermanns, and Peetsma, 2007).

The production of new brain cells are inhibited when there are deficits in this area. This can alter maturation, negatively affect the healthy neural circuitry in children's brains, and predisposition them to emotional dysfunction (Gunnar, Frenn, Wewerka, and Van Ryzin, 2009). Human contact and warmth is required for a good general sense of well-being and has been established in research in physiology.

Socioeconomic status

Children raised in poverty daily face an overwhelming number of challenges that non-poverty-stricken children never have to confront. In addition, their brains have adapted to environmental conditions in ways that can negatively affect school performance. Economic hardship makes it difficult for parents/caregivers to develop trusting environments that can build children's secure attachments. Behavior research

shows that children from impoverished homes develop psychiatric disturbances and poor social functioning at a larger rate than their non-poverty-stricken peers.

Nurture from caregiver

Parental education below average many poor households and caregivers tend to be overworked, overstressed, and authoritarian with children, by applying the same harsh disciplinary strategies used by their own parents, and can even lack warmth and sensitivity which can aid in failing to form solid, healthy relationships with their children. One study found that only 36 percent of low-income parents were involved in three or more school activities on a regular basis, when compared with 59 percent of parents above the poverty line (U.S. Department of Health and Human Services, 2000) and low-income parents are can be frequently overwhelmed by lower self-esteem, depression, and a sense of powerlessness, which are all feelings that may get passed along to their children in the form of insufficient nurturing, negativity, and a general failure to focus on children's needs.

Acute and chronic stress factors

Merriam-Webster's dictionary defines stress as a physical, chemical, or emotional factor that causes bodily or mental tension and may be a factor in disease causation. It can be a physiological response to the perception of loss of control resulting from an

adverse situation or person. When acute and chronic stress is present among children raised in poverty, it can leave a devastating effect on their lives. Acute stress refers to harsh stress resulting from exposure to such trauma including abuse or violence. Chronic stress refers to high stress dealt with over a longer period of time. Children living in poverty experience significantly greater chronic stress than their non-poverty peers. Stress such as this can have devastating influences on a child's physical, psychological, emotional, and cognitive functioning, which are all areas that affect brain development, academic success, and social skills. This can result in a lack crucial coping skills and significant behavioral and academic problems in school.

Theory and research on stress among children living in poverty suggests, through biology, that cells cannot grow and deteriorate at the same time. Ideally, the body should be in a state homeostatic balance. Homeostatic balance is a state in which the vital measures of human function remain in their optimal ranges. Stressors that threaten to disrupt homeostasis include neglect, social exclusion, and lack of enrichment, malnutrition, and drug use, exposure to toxins, abuse, criticism, and trauma. Chronic or acute stressors challenge the body differently. Common stressor among low-income families include living in overcrowded, substandard housing or unsafe neighborhoods, enduring of community or domestic violence, divorce, death of family members, and experiencing financial strain (Evans & English, 2002).

Additionally, such factors as lack of proper supervision, physical neglect or abuse, inadequate day care and schools, and vulnerability to depression combine and increase stress upon the developing child. Low-income parents are often overstressed in trying to

meet the daily needs of their families and this can result in depression and negativity that often leads to insufficient nurturing, disengaged parenting, and a difficulty in focusing on the needs of the children. When compared to middle-income children, research has shown that low socio-economic children are exposed to higher levels of familial violence, disruption, and separation (Emery & Laumann-Billings, 1998). Studies has indicated that when a child who comes from a stressful home environment, they most often tend to channel that stress into disruptive behavior at school and be less able to develop a healthy social and academic.

Health and safety issues

Safety concerns are higher among low-income Title 1 students which can cause to underperform academically. Community violence, dangerous neighborhoods, bullying, and school and gang-related violence, all contribute to lower academic performance, impairing of test scores, diminished attention spans, and increased absenteeism and tardiness (Schwartz & Gorman, 2003). Many high school students either stay home or skip classes due to fear of violence and children who have had exposure to abuse, neglect, danger, loss, or other poverty-related experiences are more reactive to stressors. It is the cumulative effect of all the stressors that often makes life and school more challenging among low-income students. One study discovered that poor children were 1.52 times more likely to report physical neglect and 1.83 times more likely to report sexual abuse than were middle-to-upper class children. Alcohol and drug use increases

the chances and likelihood of abuse occurring and studies have indicated that adults tend to use drugs and alcohol upon experiencing an array of stressful life events and reside in crime-ridden neighborhoods (Emery and Laumann-Billings, 1998).

Creativity and Title 1 Urban Students

Title 1 students, whom already face significant risk factors in which can directly affect their academic abilities, are further restricted from the teaching of creative thinking skills as a result of a heavy focus on discipline and behavior among the teaching staff, and classroom management. In addition, there are added dangers of repeating the cycle of risk factors demonstrated within studies of common stressors, habits, and behaviors identified among low-income students that can negatively affect the overall likelihood of attending college in the future or securing a stable job. Because studies have indicated that low-income parents tend to be overwhelmed by lower self-esteem, depression, and a sense of powerlessness, and are feelings that may get passed along to their children in various forms, a lack of developing creative thinking skills and oppressive memorization skills places these children in a challenging position.

When considering and exploring what is most beneficial when teaching Title 1 students, an outline of suggestions based off of current research in Title 1 schools, teaching creative thinking skills, and teaching methods and classroom management will be provided in the conclusion. Considerations for effective teaching of creativity to introduce modern interdisciplinary concepts regarding creativity within Title 1 schools

will be presented throughout the following statements. Teachers and students should make use of critical and creative thinking skills to help them solve problems in the classroom and everyday life. Starting with the basic adoption of creative tools and approaches and demonstrating specifically how creativity methods can be used in the practice of problem solvers can assist a student in the process of problem solving, which complement the traditional rational approaches and can simplify common creative-thinking frustrations observed among students.

Teaching Critical Thinking Develops Creative Thinking

Many researchers agree on the prominence of teaching critical thinking skills as an essential component for developing creativity (Guilford, 1950). Divergent and lateral thinking are considered component for creative thinking. Divergent thinking emphasizes that there is not one correct solution to a problem, while lateral thinking involves changing perceptions and flexibility, both demonstrating an overlap with creativity because both are concerned with producing something new.

Successful teachers of at-risk students have a strong knowledge base, are actively engaged with positive academic discipline, have a solid understanding of how students learn, and the necessary skills to help students to meet high standards. Teachers employed in high poverty schools are often not provided adequate professional development opportunities which can result in increased frustration leading to high teacher turnover.

What does creativity look like in a classroom?

Benefits of strong implementation of creative thinking skills beginning in a Title 1 school art room include the following example of a proposed ideal classroom; An ideal classroom in which students are creatively engaged, the children are would most likely question and even challenge the learning material presented. There would be a general sense of “openness” and freedom of thought along with encouragement from the teacher and other classmates. Students who are taught creative thinking skills would display a general sense of curiosity and may not necessarily follow all rules (Perkins & Wieman, 2008). Title 1 students, whom have experienced safety and poor nurturing issues, would greatly benefit from a less restrictive classroom environment in which they could freely express themselves and enhance creative characteristics such as risk taking, originality, and flexibility.

Risk taking may be a common characteristic among low-income students due to personal defense and survival skills acquired throughout their lives. When less creative restriction is present within a classroom, students are able to more easily make connections and see relationships when engaged in learning. Creative pupils have been identified to think laterally and make associations between things that are not usually connected. For example, they imagine, see possibilities, and ask ‘what if?’ consider alternatives, look at things from different points of view, explore ideas with various options, and are able to modify their ideas to achieve creative results.

Students who are taught only linear methods of learning and thinking are unable to reflect critically on ideas, actions and outcomes as they learn to process information step by step rather than experiencing a universal and large picture. Creative thinking skills can teach students to review progress, invite and use feedback, criticize constructively and make perceptive observations. Teachers of all curricula areas, particularly the arts, can encourage all of the above, but these actions would require a change in the way schools are run and the way teachers instruct students.

Support for Title 1 Urban Teachers

Many schools, particularly Title 1, and teachers do not have access to the necessary practical support and guidance in developing approaches for teaching and modeling creative thinking skills due to pressure placed on teachers and students within Title 1 schools (whom often receive the lowest scores and labels) as a result of the NCLB act. It is important to reduce or eliminate the factors which inhibit the creative activity of teachers and learners and give priority to those that encourage it.

In education, there are high levels of prescription in relation to content and teaching methods, but at the same time, there are huge risks of “de-skilling” teachers and encouraging conformity and even passivity in some (Sawyer, 2008; Bronson and Merryam, 2010). This creates a challenging paradox in which industry commentators are stressing that in order for our students to have a successful future, our Nation will require those who “think” and are creative and innovative, but at simultaneously, our Nation has

a standard education system in which works against this, particularly when the first two programs in schools to get “cut” are art and music.

At a national level government has a responsibility to reduce these risks and to promote higher levels of teacher autonomy and creativity in teaching and learning. Without the support of government and school leaders encouraging creativity, it is a difficult challenge to effectively teach Title 1 student populations how to think creatively, especially when coming from backgrounds of neglect or criticism. School leaders have the ability to build an expectation of creativity into a school’s learning and teaching strategies by encouraging, recognizing and rewarding creativity in both students and teachers. In addition, school leaders have the ability to provide resources for creative endeavors, to involve teachers and students in creating stimulating environments, and involve parents and the local community.

Creativity, Hardship and Play

Studies from Mihaly Csikszentmihalyi and University of Northern Iowa’s Gary G. Gute have found it to be true that highly creative adults frequently grew up with hardship. However, hardship by itself does not lead to creativity, but it does force children to become more flexible, which is a trait of creativity. Through examining the environments, risk-factors, behaviors, and attitudes among Title 1 students as they develop creative thinking skills during early childhood, there are distinct types of free play that are associated with high creativity.

Preschoolers who spend more time in role-play do have higher measures of creativity. Role playing allows them to voice someone else's point of view and helps develop their ability to analyze situations from different perspectives. In middle childhood, kids sometimes create fantasies of alternative worlds in which they revisit their paracosms repeatedly. This type of play usually peaks around ages 9 or 10, and is a very strong sign of future creative thinking.

A Michigan State University study of MacArthur "genius award" winners found a high rate of paracosm creation in their childhoods. After about fourth grade, students tend to lose their freedom to think creatively within their schooling experiences. This is due to the more complex material provided and heavily on the methods of teacher instruction, which can stimulate or oppress creative thinking skills. When oppressed, students tend to underperform, drop out of high school, or don't finish college at higher rates. Quitting can be a result of discouragement and boredom (Bronson and Merryam, 2010).

Creativity in Demand

According to a 2012 IBM poll of 1,500 CEOs identified creativity as the number one "leadership competency" of the future. Around the world other countries are making creativity development a national priority. For example, a British secondary-school curriculum was redesigned to emphasize idea generation, and pilot programs have begun using Torrance's test to assess their progress, which began recently in 2008. The European Union designated 2009 as the European Year of Creativity and Innovation,

holding conferences on the neuroscience of creativity, financing teacher training, and instituting problem-based learning programs with curricula driven by “real-world inquiry” A final example is China, which has formally been known as having education reform of intense linear and memorization- based instruction. Today, Chinese schools are also incorporating a creative thinking and problem-based learning approach.

Title 1 Access to Arts Education

Title 1 funds are available to schools that have over 40% of their student population living at or below the Federal Poverty Level and are intended to help students achieve proficiency on state academic achievement standards and to work to ensure equal access to high quality education. The NCLB Act does allow allocation of Title 1 funds to support arts programming which can allow students who normally wouldn't have access to arts education a chance to participate. Access to arts education has been shown to benefit Title 1 students in several ways; (1) Leveling the playing field for at-risk students, (2) Increasing levels of academic achievement, (3) Lowering dropout rates, (4) Developing future job skills. A high-quality arts education program can fulfill the purpose of Title 1 funding by ensuring that all students have equal access to high-quality education, including arts education (Catterall, 1997; Fiske, 1999).

In contrast, according to the President's Committee on the Arts and the Humanities in their recently published report, *Reinvesting in Arts Education*, students who are most likely to benefit from arts education, socio-economically disadvantaged

students, such as Title 1 students, are the same students that are least likely to have access to it (President's Committee on Arts and Humanities, 2011). Therefore, it has been strongly advised through research and supporters of the arts to help ensure that all students, especially those attending Title 1 schools, have access to high-quality arts education in which they can develop creative and conceptual thinking skills.

Art is an integral component of a vision of an equitable education, however, urban schools and quality art education are not comparable or compatible among non-urban and non-Title 1 schools. With an overall lack of quality arts education in many of today's low-income urban schools due to less funding, unmotivated unqualified or undereducated teachers and administrators in urban schooling all prepare urban Title 1 schools for failure. There is an economic justification for educational failure of poor and minority children due to the way in which schools can be viewed as a 'sorting mechanism of society' (Duncan-Andrade & Morrell, 2008). Kozol compared the different pedagogies and outcomes of schools in the nation in and determined that children in one set of schools are predetermined to be governors; children in another set of schools are educated to be governed (Kozol, 2005).

Research Based Art Education Methods for Urban Schools

Distinguished Arts Programming and Arts Based Schools

Arts based public schools in which choose to focus on the arts have proven to thrive in urban settings. Several currently existing arts based schools such as Roosevelt and Lincoln Middle School of the Arts, Milwaukee High School of the Arts and Elm Creative Arts Elementary School, The School for Creative and Performing Arts in Cincinnati has promoted an environment that allows students to develop individual artistic and academic potential regardless of background, race, ethnicity or gender.

Several urban arts based public high schools have been recognized as offering excellent pre-professional arts training and college preparatory programs within the United States by involving parents, hiring motivated teachers, and recruiting and encouraging motivated students. Through conducting studies on these types of arts based urban schools and parental involvement, one study at Boston Arts Academy revealed that when urban parents and students have a choice of schooling such as arts based, it is more likely to engage parents at higher levels even when the parents come from populations who ‘typically’ are considered difficult to engage (Hutzel, Bastos, & Cosier, 2012). Students who earn high accomplishments in arts-related activities through schools are no less significant, there are students from arts based schools in urban settings in which have been repeatedly recruited by prestigious universities and arts institutes (Speer, Cohn, & Mitchell, 1991).

Teacher Choice of Curriculum and Content

Through balancing structured learning with opportunities for modeling creativity, Title 1 students can more easily develop their own creative thinking skills when instructors have freedom to consistently model creative thinking and inventiveness within their classrooms. Additional suggestions incorporating creative thinking into an art room that extends beyond the process of creating a final product include; (1) repeatedly encouraging idea generation because students need to be reminded to generate their own ideas and solutions in an environment free of criticism, (2) cross-fertilizing ideas when possible by avoiding teaching in subject-area boxes in which students' creative ideas and insights are often a result from learning to integrate material across subject areas, (3) building self-efficacy in a manner that all students have the capacity to create and to experience the joy of having new ideas, (4) constantly question assumptions by making questioning a part of the daily classroom exchange; it is more important for students to learn what questions to ask and how to ask them than to learn the answers, and (5) imagine other viewpoints by encouraging students to broaden their perspectives by learning to reflect upon ideas and concepts from different points of view while teaching self-direction and the management of groups while being able to provide attention to individuals. However, Title 1 students may require help to believe in their own capacity to be creative.

Content is also an important aspect of culture. Multicultural art education is interdisciplinary and can allow teachers the opportunity to engage students in the

participation of constructing their own curriculum. Art teachers maintain the flexibility of choice when it comes to incorporating culture and artists into their curriculum. Art teachers should consider their choices of curriculum as conscious decisions in which politics are automatically embedded such as what multicultural issues and topics should be included. The teacher choice of incorporating diversity within the art curriculum and content should be reflected upon in the areas of debate, contrast, and relation to student population (Young, 2011).

Attention to the aesthetic contributions of various cultures of each classroom population should be considered as part of the content selection. Art education can help aid students to gain a deeper understanding of their own culture, value the heritage of others, and promote appreciation of vast forms of art in which provides interpretations that communicate general concerns regarding life (Armstrong, 2011). Art education can be considered a contribution to the “harmony” of a multiethnic society. Culture entails a combination of behavior patterns, symbols, institutions, values and other human-made constituents of society (Armstrong, 2011).

The urban classroom is made up of mixed group of cultures and ethnic groups. Multicultural art education goes far beyond simply “assigning” a culture to focus on for art projects, but can promote personal connections and understanding of the immediate cultures and ethnic groups within individual classes. Ethnic groups can be considered as different types of micro cultural groups in which maintain different characteristics that are separate from other cultural groups. Ethnic groups have historic origins, shared traditions, and shared heritage which conveys the idea of many of the U.S urban schools

withholding subcultures that are actually bicultural in the way that they have acquired American characteristics while retaining characteristics of their own ethnic groups.

Therefore, when viewing a multicultural/multiethnic curriculum and implementing content, the teacher should research, seek information of cultures other than their own, and create lessons in which can relate to the many perspectives representing the cultures and ethnic groups represented within their classroom (Armstrong, 2011). This can assist in the prevention of the teacher withholding superficial assumptions of appropriate cultural fits and to avoid making errors of interpretations when viewing, interpreting, or creating works of art.

When developing content in that is culturally appropriate, it is important to consider “the evolving culture,” which includes social issues, political issues, economic issues, and philosophical issues. Armstrong (2011) provides the following examples of how a teacher can incorporate these concepts within their curriculum content; (1) Explore ideas about regarding the importance of art within the lives of their students and what criteria are applied when developing a sense of value for the artwork, (2) Recognition of places in which art has held historical influences within the areas of social, political, economic, fantasy, and the religious lives of cultures, (3) Using student cultural identity to instruct and inspire individual productions of art, (4) Choosing media in which is appropriate for aesthetic ideas formed from, and (5) Recognition of relationships that contribute to the aesthetic qualities of art that communicate specific meanings.

Classroom content and context can be heavily influenced by the student and their personal interests, visual culture, and cultural background when the teacher considers the

population of their students when designing curriculum. Dr. Young, a Professor of Art Education at Arizona State University, recommends allowing students to identify current sociocultural issues in art and examining contrasting areas among intercultural relationships between art and religion and teachers application the concept of Artworlds (a curriculum organizer) in order to aid teachers in finding meaningful connections from diverse cultures that make up a multicultural society. Young also states the importance of recognizing culturally sensitive teaching strategies for diverse student populations within predominately White teaching environments (Young, 2011).

When a teacher truly respects their students as humans whom are entitled to their own individual values and cultural experiences and maintain sensitivity to knowledge regarding current trends, cultural and historical influences, and experiences that relate to the individual identity of the child, should be capable of selecting the most appropriate activities and lessons to promote attraction and interest in the creation of art by building feelings of confidence of being successfully involved and related to the content and context of their own artwork (Armstrong, 2011).

Meaningful content and context are part of a sociological emphasis of universal aesthetic themes in which can guide and structure curriculum to assist students in creating art within a personally meaningful context. Art should not be isolated from the world and life it has been inspired through. This helps students relate to art from multicultural and multiethnic societies within America and the society in which has evolved outside their immediate world. Meaningful context can encourage students to assign form to their own

ideas through media and to discuss and evaluate the many qualities derived from the production of art within all cultures throughout history.

With the understanding and help of the teacher, students can view an encounter with art as a translation into meaningful situations within their own lives (Armstrong, 2011). Armstrong suggests that art be implemented by a teacher who is educated and informed about the entire world of art, who is sensitive to the uniqueness of individual cultures and ethnic groups, and knowledgeable regarding the facilitation of the social and intellectual growth of the students through implementing the appropriate teaching strategies and methods. Armstrong believes these teacher contributions can contribute to our understanding of a multicultural society, the development of a positive self-identity, and integrate information about the vast diversity of art forms and symbols applied to visual form based on life experiences and value systems from all cultural and ethnic backgrounds. This transition of content and context could potentially aid in the development of creativity.

Addressing Cultural Needs

Researchers and teachers conduct studies among cross-cultural groups can make adjustments for cultural differences in order to increase the chances of receiving unbiased information. One of the primary focuses of addressing cultural needs is to create equal education opportunities for students from diverse ethnic, racial, religious, gender, social class, and cultural groups (Young, 2011). Due to the broad cultural differences present in

many urban schools, it is easy for a researcher or teacher to form bias comparisons. These adjustments should be considered in order to better understand symbols within artwork that may represent cultural differences.

Young refers to “cultural equivalence” as whether working concepts withhold similar meanings within cross-cultural groups requiring analysis of various meaning in which may occur in an art classroom. Children from diverse backgrounds can create entirely different meanings within their artwork which may be misinterpreted although the artworks could have the same representational styles. Cultural differences may influence the process of art production by emphasizing social and cultural values through their cultural beliefs about art. If cultural egalitarianism and diversity are not explicitly considered, exceptional distinctive characteristics and abilities of students may go unnoticed (Young, 2011).

Multicultural education should always incorporate a global perspective in order to truly provide a world context for examining American ethnic and global diversity and through including the relationships of American ethnic groups to the global system within the differential impact of global forces and trends on all American ethnic groups.

Through structuring a model for “global multicultural art education,” a more comprehensive approach can be developed by combining the following key elements; (1) Ethnicity can serve as the core of multicultural education, (2) Multicultural education as the inner ring, and (3) Global multicultural education as the outer ring (Spruill-Fleming, 2011).

The element of ethnicity could potentially serve as the custom designed “content” by the art teacher in the areas of subject, theme, media, product, design, function, and style. Creativity can be implied throughout this model. Multicultural education could serve as the “context” through engagement and promotion of cultural continuity, cultural change, communication, intragroup relations, similarities and differences, culture and ethnicity, and power and related concepts. Lastly, global multicultural education could serve as the additional element in which “creativity” may be viewed through expression/response and as both components of connecting student interests and background to the content and the context.

The consideration of resistance of visual representations of racial and cultural stereotypes in and through visual culture is also important for the urban art educator to encourage. As discussed further into the chapter, visual culture and media have a huge impact on culture and cultural identity. Discussions and some classroom instruction around the topics of the impact of visual culture have become popular, but can tend to become confusing in where and how race and culture can be misrepresented in contemporary visual art and visual culture.

It is important for art educators, especially those in Title 1 urban schools, to assist students in critiquing such representations in of race and culture and to teach students to resist typical stereotypes particular to representations of culture and race (Carpenter, 2011). Race and culture are separate being that race is the social and historical construct imposed though colonization and imperialism and relates to the grouping of people

through physical visual characteristics. Culture is the shared practices and beliefs of common people.

When race and culture become combined as individual constructs of one's personal identity, it becomes easy to form stereotypes. Teachers must understand that race and culture both shape the way in which one views him or herself, but also how others may view them. Racial and cultural distinctions can be difficult to separate, but can be encouraged through identifying individual races (including mixed race, bi-cultural, and multi-cultural races rather than assigning just one) and the incorporation of shared cultural experiences. When students and teachers are capable of promoting and understanding these distinct differences, art can become more democratic and celebrate diversity, personal freedom, and provide a voice regarding the concerns of the everyday world.

Understanding that art itself can invite confusion of racial, cultural, and geographic distinctions by implying artistic and stylistic similarities among groups of people such as categorizing and assuming the following are all from the same; Asian art, African art, Black art, or European art, when in fact they are easily being stereotyped through being placed into categories (Carpenter, 2011).

The Creative Teacher

Creative teaching is one of the largest components to introducing creative thinking skills within curriculum, especially within Title 1 schools. Creative teaching can

be defined two ways: (1) teaching creatively, and (2) teaching for creativity. Teaching creatively might be described as teachers using imaginative, varied, and hands-on approaches to make learning more interesting, engaging, exciting and effective. Teaching for creativity might best be described as using forms of teaching that are intended to directly develop students own creative thinking and behaviors.

However, teaching for creativity must involve creative teaching. Teachers cannot develop the creative abilities of their students if their own creative abilities are suppressed (Haring-Smith, 2006). Because the arts provide curricula in which already allows room for the creative process and incorporates creative products, arts instructors are already at an advantage for introducing the direct teaching of creative thinking skills. These are skills are ones in which could tremendously benefit Title 1 students who have traditionally been oppressed within their schooling experiencing due lack of teacher training and knowledge of low-income students and the environmental, safety, and nurturing backgrounds of the students. Teaching with creativity and teaching for creativity include all the characteristics of good teaching, which are (1) including high motivation, (2) high expectations, (3) the ability to communicate, and (4) listen and the ability to interest, engage and inspire.

Creative teachers require expertise in their particular fields but also learned techniques that stimulate curiosity and raise self- esteem and confidence, and most importantly, they must recognize when encouragement is needed and confidence threatened, which is especially true among Title 1 students Title 1 students who have experienced frequent criticism throughout their lives, tend to “withdrawal” themselves

from an educational setting in which confidence is threatened. Through balancing structured learning with opportunities for modeling creativity, Title 1 students can more easily develop their own creative thinking skills when instructors have freedom to consistently model creative thinking and inventiveness within their classrooms.

Additional suggestions incorporating creative thinking into an art room that extends beyond the process of creating a final product include; (1) repeatedly encouraging idea generation because students need to be reminded to generate their own ideas and solutions in an environment free of criticism, (2) cross-fertilizing ideas when possible by avoiding teaching in subject-area boxes in which students' creative ideas and insights are often a result from learning to integrate material across subject areas, (3) building self-efficacy in a manner that all students have the capacity to create and to experience the joy of having new ideas, (4) constantly question assumptions by making questioning a part of the daily classroom exchange; it is more important for students to learn what questions to ask and how to ask them than to learn the answers, and (5) imagine other viewpoints by encouraging students to broaden their perspectives by learning to reflect upon ideas and concepts from different points of view while teaching self-direction and the management of groups while being able to provide attention to individuals. However, title 1 students may require help to believe in their own capacity to be creative.

Teacher Qualities

When considering research on acute and chronic stress and the fact that children living in poverty experience significantly greater chronic stress than their non-poverty peers, it is critical to consider requirements and characteristics when hiring and training a Title 1 teacher. Because stress can have devastating influences on a child's physical, psychological, emotional, and cognitive functioning, a teacher should be a positive role model in which creatively engages and encourages students.

In order for students to learn and develop creative thinking skills, the teacher must first establish good teaching skills that specifically address the culturally diverse populations within their classrooms. Students are unable to learn these new skills when comfort, respect, safety, and basic survival needs have not been met. The most influential approach to develop creativity is for teachers to be role models. Children expand creativity not when they are told to, but when they are shown (Sternberg, 2010). Therefore, teacher preparation and education should be the first and most important aspect when developing a program that implements the teaching of creative thinking skills in Title 1 schools.

When excessive teacher turnover in low-income urban communities occurs it can result in a low teacher commitment rate where many urban high school teachers have potential to be poor adult role models and may choose not to engage with students, which ultimately has a negative and strong impact on student achievement (Darling-Hammond & Sykes, 2003).

Through requiring teachers to be highly qualified, meaning they have a designated amount of college hours or professional development within their area of content including teacher education courses, it is proposed that teachers will more likely be engaged in their career and with their students and withhold an overpowering belief that they make a difference due to their teaching practices and personal concern for their students. When teachers demonstrate qualities such as caring and commitment, they can bring meaning into their relationships with students and provide students with respect, high expectations and trust of the students' intellect to find solutions to problems.

Revising the educational and everyday understanding of what makes a teacher a “caring professional” should be a primary focus when hiring inner city Title 1 teachers. Concepts of caring and authority should be critically analyzed in order to support issues within the construct of teacher education and structures career discrimination. Fischman, a professor in education at Arizona State University, suggests that teachers are often viewed stereotypically based on being male or female. When students in teacher education programs lose their passion before they even graduate, what happens to the teacher qualities needed in our low-income schools?

Caring, professionalism, and authority are among the most important concerns of policymakers and teacher educators. Fischman (2000) states that many teachers entering teacher education programs begin with a moral purpose and a passion for the field. However, it is important to consider when, where, and why so many teachers lose their passion quickly to burnout directly related to stressful conditions or a development of a false consciousness influenced by extraordinary high expectations. Gender roles maintain

a strong relationship within our cultural perception. Female teachers are often portrayed and viewed as a “mother” figure.

Because emotions and beliefs are not always part of educational research, it is challenging, but important to include the multifaceted dimensions of emotions. It is impossible to ignore emotions and feeling when conducting authentic research on schooling and education. The emotions of both teachers and students easily interplay with one another. Isolating feelings from thinking and understanding do not serve a purpose in transforming inequities that occur within schools and society (Fischman, 2000).

Whiteness Theory

Whiteness theory places “whiteness” as a social construction rather than biological. Typically whiteness is thought of as “natural” and is understood as either a personal attribute or as a scientific category. However, it depends on what is at stake when deciding who counts as being white. It has been suggested that whiteness is best thought of as a form of property through being perceived as legal or cultural property. This concept demonstrates how “whiteness” can be seen to provide material and symbolic privilege to whites, those passing as white, and sometimes honorary whites. Access to higher education and choice of safe neighborhoods in which to live are some of many examples of material privilege (Hutzel, Flavia, and Cosier, 2012).

Symbolic white privilege includes conceptions of beauty or intelligence is directly tied to whiteness and that implicitly exclude blackness or brownness (Thompson, 2004).

Through this expanded view of privilege, teachers can help students to see through circumstances they have taken for granted. One example would include the fact that children of color are identified for special education in far less numbers than White children when living in a society that claims “that everyone has an equal opportunity or chance to succeed if they work hard.” Therefore, in order to be more effective teachers of urban children, students and teachers must understand that the status quo is not a neutral fact of life”(Hutzel, Flavia, and Cosier, 2012).

White privilege is different from simple Euro centrism in the way that Euro centrism refers to standards and values that start from European-based culture and experience and that either ignore or denigrate other cultural values and experience. Thompson (2004) points out that the primary problem with Euro centrism is a failure of pluralism, a lack of appreciation for other cultures. White standards of beauty or intelligence are narrow and are Eurocentric. In contrast, white privilege depends on the deflation of non-whites. “White standards of beauty or intelligence rely on an implicit dichotomy or opposition between white purity, say, and black primitivism, they create a hierarchy that cultural pluralism cannot overcome” (Thompson, 2004).

White teachers in urban schools should value the investigation of whiteness studies to assist in understanding themselves, their students, and how their students perceive them. This can aid in the understanding of how White privilege can position those as “other” than White, while remaining invisible due to the way our American culture is constructed. Whiteness theory also implies that White people are oblivious to their own “White privilege.” This concept emerges through the idea of Whites being

taught to think of their lives as morally neutral, average, and ideal along with the general thought that when “Whites work to benefit others, it may be viewed as work which will allow them to be more like us” (Hutzel, Flavia, and Cosier, 2012).

Art educator Cosier (2012) suggests asking students to engage in deep self-reflection regarding race, class, gender, and sexuality as markers of identity that impact education. This can aim to assist students to learn to recognize and challenge embedded bias and developing a more democratic teaching stance which is culturally responsive and anti-pedagogy based.

Cosier (2012) suggests the following three interconnected thematic categories; (1). Understanding self, (2) Understanding diverse learners, and (3) Understanding cultural complexity in order to achieve less bias and stereotype within the overall urban schooling experience. Learning to reflect on one’s own culture (including those who are White) and focus on the challenges of cultural differences when teaching and learning, teachers can become more aware of their own concepts of identity work in relationship to other cultures.

Whiteness can also be viewed as the norm and cause those to believe they have no culture or ethnicity. This complex, challenging, and complicated concept of Whiteness is embedded with the American culture. White urban school teachers must reflect on their own identity through intellectual and psychological work to be truly anti-racist in order to connect with and understand culturally and ethnically diverse students (Hutzel, Flavia, and Cosier, 2012).

Impact of Visual Culture

The field of educational research began to examine aspects and topics related to visual culture in education during the last decade of the twentieth century. Arts-based research began to analyze teacher and student drawings in relation to the influences of popular culture and identity (Fischman, 2001). "Visual Culture" studies aim to recognize the predominance of visual forms of media, communication, and information in the postmodern world.

Visual culture is focused on visual events in which information implies certain meanings sought by the consumer in an interface with visual technology. Visual technology can be viewed as an object or device designed to enhance natural vision ranging from photography to paintings to television and the Internet. Research on visual culture takes in account the importance of image creation and its components, and the completion of the work by its cultural reception. Visual Culture does not always depend on just pictures, but rather a tendency "to visualize existence" (Mirzoeff, 2009).

When reflecting on history, visual culture has had a dominant presence revealing how enduring the connections between art, culture, politics, and power really are. Rulers, kingdoms, and ancient and modern societies have tactically engaged the arts to revere their victories and emphasize their power among their enemies. Examples include imperial Roman medals, coins and statues that commemorated the rule of powerful emperors and Medieval monumental works of art (under the dwindle of Christian themes)

that were created to support the ideological interests of the church. Art has steadily been in the deliberate engagement of leaders and politicians (Clark, 1997).

Nazi Germany and Soviet Russia have used a variety of artistic methods to aid in achieving their ideological goals, as well as most modern day Western democracies. Therefore, when examining social justice, teachers can promote expression of issues and foster democratic principles within their teaching through incorporation of visual culture. However, teachers first should consider how their pedagogical practices join with the multifaceted connections between culture and politics (Duncum, 2002; Freedman, 2003; Tavin, 2003).

The disciplinary positioning within schools has become one of the recent motivations for some art education theorists to invite the implementation of visual culture forms of art education. Many advocates of art education-based visual culture have successfully demonstrated that the visual culture is coupled with ongoing political, social, psychological, and cultural struggles (Duncum, 2002). Cultural struggles transpire among plentiful cultural faces and through a variety of visual media, which include some of the following; teenagers' bedrooms, shopping malls, theme parks, community celebrations, television programs, advertisements, and digital environments (Stokrocki, 2002).

According to Mirzoeff (2009), a visual culture theorist, visual culture is not a just part of our everyday lives, it is our everyday lives and our human knowledge is now more visual and visualized than ever before. Visual culture focuses our attention to the significance of the visual experiences in everyday life (Duncum, 2002). Everyday aesthetic experiences are often overlooked but remain an important position in which

many of our attitudes, knowledge and beliefs are formed. Duncam (2002) describes our everyday aesthetic experiences as significant sites where philosophical and conceptual struggles arise often without our conscious awareness. Visual culture is embedded in self-governing principles that join the practices of teaching and learning that focuses on lived experiences with the purpose of disrupting and transforming structures of oppression (Tavin, 2003).

Oppositional artists have exploited their work to arouse studies in art education visual culture, art, pedagogy, to enrage audiences, to stimulate the unconscious, and to convey ideas and emotions since the early 18th century (Clark, 1997). Through concentration on the social, cultural, political, and religious instruments and limitations that notify our actions and rage our principles, artists are capable of revealing us to ourselves, to one another, and to the world we are attempting to develop together. This artistic concerning of our individualities, our beliefs, and our engagements in society are often perplexing and discomfoting.

The study of visual culture connects popular and "low" cultural forms, media and communications, and the study of "high" cultural forms such as fine art, design, and architecture. The human experience of vision provides connecting relationships between verbal, auditory, emotional, physical, intellectual, spatial, and historical vectors.

However, in order to understand visually, one must inquire about the conditions and context surrounding of the producers of imagery such as social, cultural, and economical in relationship to one's one perception and reception of images (Fischman, 2001). The experience of culturally meaningful visual content appears in multiple forms

in which visual content and codes which change from one form to another such as the following examples; print images and graphic design, TV and cable TV, film and video in all interfaces and playback/display technologies, computer interfaces and software design, Internet/Web as a visual platform, digital multimedia, advertising in all, fine art and photography, fashion, architecture, design, and urban design (Irvine, 2011).

Visual culture can tend to be dismissed in educational research due to academia's pressure to "publish or perish." Today, visual culture continues to be a growing interest in educational research. The importance of visual culture in contemporary forms of communication such as graphic images and stylistic layouts of text are recognized as primary forms of communication in advertising, but are rarely paid the same attention in academic production. Therefore, arguing the goal of educational research reflecting more on the possibilities of incorporating visual culture into educational research. Fischman (2001) provides an example from Mark Twain by pointing out society's early distrust of the ability to interpret images without having labels in relationship to modern concerns among some social scientists in regards to the growing presence of imagery. It is noted that the use of words and images appear to be consistent with culture.

Through examining the relationship between words and images could be applied as valuable tools in educational research. Visual experiences are an integral component of social and cultural reality and have become an overwhelming revenue of circulatory signs, symbols, and information (Fischman, 2001). Fischman states that it is important to re-examine the assumptions that texts, words, and images reinforce one another and that they actually have dynamic interactions which can be reflected through culture. This idea

could assist teachers in a deeper understanding of the influences interests of their student populations.

Educators from a variety of disciplines, including art education understand the power of visual images to communicate and function as meaningful content, but also as a challenging inquiry regarding race, culture, and identity. Racial stereotypes through media such as film can initiate a variety of interdisciplinary conversations for schools and curriculum possibilities. Art educators can play a central role in this development due to freedom of social, technical, and conceptual position of selection of content through creative resistance pedagogies (Carpenter, 2011).

Selig (2009), a high school art educator published in *Art Education* discusses the fact that many art educators have written about aesthetics and visual culture, but very few have explored the connections between them and what actually influences one's personal style. This article focused on aesthetic reactions to various artworks in an urban high school in Baltimore. Her findings concluded that personal identity such as clothing style, adornments, or objects of personal use made them look or feel good. Students were also influenced by entertainment and media. Style included accessories, hair, tattoos, cars, nails, body piercing, and cell phones.

The author used the term style rather than fashion in order to include many different aspects of the students' personal aesthetic choices. These different styles and aesthetic choices of appearance and interests in current media helped create identity among students in different social groups. Selig discovered that her research helped her gain a deeper understanding of what her urban students find aesthetically pleasing within

their visual culture (Selig, 2009). This study suggests that the artistic style among urban students can be heavily influenced by their environment.

Impact of Graffiti Art on Urban Students

Because graffiti can potentially offer adolescents an opportunity to feel as though they can proclaim themselves to the world, it is important to take in consideration the influences of creativity and style of graffiti art on urban students. Such art has traditionally been the preoccupation of adolescents from lower socio-economic backgrounds, those with the least power and voice within society and the group most attracted to graffiti (Phillips, 1999). Banksy is a modern England-based graffiti artist and a political activist who has had a strong influence on urban teenagers within the past decade. Much of his street art combines dark humor with graffiti is completed by applying distinctive stenciling techniques. His artistic works of political and social commentary have been featured on streets, walls, and bridges of cities throughout the world and have had an extensive impact on urban students in America (Gough, 2012).

The journalist Foster (2006) invented the phrase, "The Banksy Effect," to illustrate how interest in other street artists was growing as a result of Banksy's success, which was prompted during 2006 upon a purchase of an original artwork of Queen Victoria as a lesbian by the popular American celebrity Christina Aguilera setting a trend of dozens of celebrity collectors including Brad Pitt, Angelina Jolie and Kate Moss, who purchased paintings sold in Sotheby's London for £50,400, setting an auction record for

Banksy's work (Elsworth-Jones, 2012). He is also known for his headline-making ploys, such as leaving an inflatable doll dressed as a Guantanamo prisoner in Disneyland and hanging a version of the Mona Lisa with a smiley face in the Louvre in Paris. Banksy's most provocative statement which generates the most publicity, is the fact that Banksy's true identity has always been a guarded secret, known to only a handful of trusted friends (Joseph, 2008).

Graffiti writing is as ancient as human communication, but in the United States, it gained widespread attention only with its emergence in urban neighborhoods in the late 1960's and 1970's. It is a fact that many of today's urban students are growing up in environments in which they are heavily exposed and influenced by this style of art. Most non-urban individuals have come to associate this graffiti explosion with urban gangs, regarding its markings and murals as visible, invasive challenges to middle class and elite aesthetics, property concepts, and sense of security.

Although gangs have produced a portion of urban graffiti during the last three decades, most is more accurately linked to hip hop, a mix of cultural practices that appeared in the neighborhoods of New York and other U.S. cities during the mid-1970's (Ferrell, 1993). Some anthropologists and other scholars argue that hip hop graffiti has actually functioned as an alternative to gangs, with "writers" organizing themselves in crews that assist with each other "through style and production as opposed to violence (Reisner, 1971). Over the years, graffiti crews have focused urban adolescents on putting their art up around the city, inventing new styles, organizing visits to the subway yards, and other experiences that, although often illegal, are far less destructive than most gang

activities. The writer expression "graffiti saved my life" is no exaggeration; without it, many more urban kids would have become entangled in violence and crime (Reisner, 1971).

Influenced by visual culture through media forms, the growing popularity of hip hop music, and influences of the street artist Banksy, graffiti is suddenly reappearing in art galleries and commercial settings and inspiring a new generation adolescents from all races, social classes, and nations. But while graffiti's public visibility has scrutinized over the last three decades, its attraction to urban youth has remained relatively consistent, especially among the poor Black and Latino teens, predominately male, and who continue to constitute its core constituency in the U.S. The general public perceives the creation of graffiti as a way to rebel. However, graffiti could potentially satisfy a complex set of needs, functioning for most participants as an antidote to adolescent isolation, boredom, powerless, and anonymity-the same experiences that draw many urban kids to gangs (Ferrell, 1993).

Why Teach Creativity for Culturally Diverse Low Income Urban Students?

When searching for benefits for creativity for culturally diverse urban students, I further explored these specific studies and topics; (1) The United States Department of Education Office of Evaluation and Policy Development Government Accountability Office Report of 2009: Access to Arts Education Report, (2) No Child Left Behind: A Study of Its Impact on Art Education by Robert Sabol in 2010, (3) various arts-

integration studies on low-income students, and (4) President Barak Obama's 2011 Reinvesting in the Arts proposal.

Upon, reviewing the following literature and studies, it is evident there has been a decrease in arts prior to the No Child Left Behind Act among low-income students in particular, creative oppression among low-income students, and many additional significant factors which potentially harm the teaching of creative thinking in Title 1 schools and can conclude the teaching of creative thinking is highly beneficial for low-income urban students.

Creative Restrictions in Title 1 Urban Schools

The federal government has invested billions of dollars in federal grants to states and school districts to improve educational opportunities for specifically for low-income students because their academic performance is measurably lower than that of non-Title 1 students. The No Child Left Behind Act (NCLB) of 2001 originally intended to address this issue by building on the proficiency targets required by the Improving America's Schools Act of 1994 (IASA) along with establishing a deadline of 2014 for all students to reach proficiency specifically in reading, math, and science. The 2001 law requires districts and schools to demonstrate adequate yearly progress, referred to as "AYP" in order to meet or exceed state standards for all students within every key student subgroup, including low-income and minority students, students with disabilities, and students with limited English proficiency. Schools and districts are required to take

actions if they do not demonstrate progress towards meeting the state's proficiency targets.

However, when students in schools receiving funds under Title 1 of No Child Left Behind Act do not make sufficient progress, their schools are identified as "needing improvement," which can result in harmful limitations placed on arts education. All of the following statements were summarized from literature material and research provided through The United States Department of Education Office of Evaluation and Policy Development Government Accountability Office Report of 2009: Access to Arts Education "Inclusion of Additional Questions in Education's Planned Research that Would Help Explain Why Instruction Time Has Decreased for Some Students."

This large study on the potential negative effects on arts education as a result of the NCLB act was conducted for the following purposes; (1) evidence that schools may spend more time improving students' academic skills to meet NCLBA's requirements, (2) concern that arts education might be cut to less instruction, (3) to actually determine how student access to arts education has changed since NCLB act, and lastly (4) to seek answers to the following questions upon the request of Congress; Has the amount of instruction time for arts education changed and have certain groups been more affected than others? To what extent have state education agencies' requirements and funding for arts education changed since NCLB act? What are school officials in selected districts doing to provide arts education since NCLB act and what challenges do they face in doing so? What is known about the effect of arts education in improving student outcomes (US Department of Education, 2009)?

According to the analyzed data from the Department of Education, by conducting surveys of 50 states art officials, interviewing officials in 8 school districts and 19 schools, and reviewing existing research, it was found that the efforts in which schools apply to improving academic performance can lead to changes in the amount of instruction time in the arts.

With NCLB Act's 2014 deadline approaching, increased attention has been focused on the amount of time teachers are able to devote to other subjects including the arts in the forms of visual, theater, dance, and music. Since schools do spend a greater amount of time and focus improving students' reading, math, and science skills simply to meet NCLB Act's accountability requirements, which has promoted concern that arts education might be reduced or, worst case, eliminated. In order for the Department of Education to determine whether there have been any changes in student access to arts education since NCLB Act, the Congress requested an examination of the above questions (US Department of Education, 2009).

The Department of Education has been conducting a National Longitudinal Study of No Child Left Behind (NLSNCLB). To identify changes in students' access to arts education, The Department of Education analyzed data on changes in instruction time between school years 2004-2005 and 2006-2007 for all subjects, including the arts. Their study only collected data on changes in instruction time from elementary school teachers, therefore, the following nationally representative findings on students' access to arts education apply only to elementary schools and apply only to the time between school

years 2004-2005 and 2006-2007 and not to the full period of time since NCLB Act was passed into law.

Seeking to achieve the most accurate data, department members applied various quantitative and qualitative techniques. Surveys for arts officials were of those who served as an official in a state department of education or other designated state agency who were knowledgeable about the states' role in shaping the provision of arts education in public schools were implemented and completed by forty-five state arts officials.

The survey collected data on state arts education requirements and funding in school years 2001-2002, the year NCLBA was passed, and then again during 2006-2007, searching for changes made to state arts education requirements and funding between those school years, and factors contributing to any changes. According to the surveys of state art officials, state funding amounts for arts education showed an increased in some states and a decrease in others. However, arts education officials did attribute the increases or decreases in funding to state budget changes to a greater extent than they did to NCLB Act or other factors (US Department of Education, 2009).

Members of The Department of Education interviewed officials in Illinois, Massachusetts, Florida, and New York. These states were selected because they had a larger number of schools not meeting AYP and districts and schools based on criteria that provided variations in the income level of the school district, schools' performance status under NCLB Act, and schools' urban and rural locations in order to best determine what district officials and school administrators are doing to provide arts education since NCLBA and the challenges they faced. Two school districts and 4 to 6 schools in each

district for a total of 8 school districts and 19 schools within each state were observed. District officials and school administrators described several strategies to provide arts education, although many struggled with decreased budgets and competing demands on instruction time. School administrators that had been able to maintain arts education applied several strategies, which include the following; (1) varying when the arts are offered, (2) seeking funding and collaborative arrangements in the arts community, and (3) integrating the arts into other subjects.

Unfortunately, this study did reveal arts programs being entirely removed from daily curriculum and supplemented as “after school” programs as an effort to continue offering arts education implemented among administrators. In addition to teachers and administrators, officials representing at least one local arts organization that supported arts education in public schools were also interviewed. Last, The Department of Education reviewed existing studies that examined the effect of arts instruction on student outcomes, such as academic achievement and even graduation rates in order determine what is known about the effect of arts instruction. All of the above methods were used to make final conclusions of the data (US Department of Education, 2009).

Although this study did not reveal a large percentage of cuts in instruction within art courses, it did determine that low-income, or Title 1 schools are the most potentially harmed by the NCLB Act. Results indicated that most elementary school teachers reported that instruction time for arts education remained the same between school years 2004-2005 and 2006-2007. However, about 7 percent reported a decrease in arts instruction time, and the Department of Education identified statistically significant

differences among school characteristics in the percentage of teachers reporting time spent on arts education had decreased. In specific, teachers at schools identified as “needing improvement” and those with higher percentages of minority students were more likely to report a reduction in time spent on the arts.

The average amount of reduction in weekly instruction time in arts education among teachers that reported either an increase or a decrease, the study found that teachers at elementary schools with high percentages of low-income or minority students reported larger average reductions than teachers at schools with low percentages of these students. One example provided within this study specifically indicated that teachers reporting decreases in arts education time at schools with a high percentage of low-income students reported an average decrease of 49 minutes per week while teachers reporting decreases in arts education time at schools with lower percentages of these students reported an average decrease of 31 minutes per week (US Department of Education, 2009).

Reauthorizing the 1965 Elementary and Secondary Act

Within the past two reauthorizations of the Elementary and Secondary Education Act of 1965 (ESEA), an act passed with the overall purpose improving educational opportunities for poor children, the Congress has recognized the importance of arts education in public schools. Although the NCLB Act does not include proficiency requirements for the arts, it does authorize Education to provide grants for arts education.

Model Development and Dissemination grants program and the Professional Development for Arts Educators program are two examples of competitive grant programs that provide funding for arts education research projects in which integrate arts disciplines into public school curricula, and improve funding for art teachers' professional development.

The findings of this study incorporate two perspectives regarding the role that arts education can assume in public schools which are; (1) viewing arts education as having intrinsic value because of the insights into self and others that experiencing the arts can yield, and (2) focuses on the association between arts education and development of cognitive, affective, and creative skills, including improved achievement in academic subjects such as reading and math.

Moreover, many aspects of the direct effects of the NCLB Act on creative thinking and teaching along with the impact it has had on arts education continue to be researched and are current topics among the National Education Association and the Department of Education. Through reviewing this large study conducted by The Department of Education proposed by Congress, it is indicated that low-income Title 1 students would most benefit from a curriculum which offers more instruction time in arts education (US Department of Education, 2009).

Impact of Achievement Gaps

Urban high schools have a unique set of challenges because they have larger enrollments than suburban or rural schools, teachers experience fewer resources and have less control over curriculum, and generally there are morale issues and higher rates of discipline problems. Additional obstacles challenged within urban high schools include student fears associated with safety, spending less time on homework, having higher absentee rates, and a higher likelihood of carrying weapons to school. As noted in the most common risk factors among low-income children, overall studies conducted on urban high schools indicate that students lack family stability and there are higher teacher absentee rates and recruitment difficulties that are associated with hiring good teachers (US Department of Education, 1996). Low academic achievement of minority students in which race and ethnicity are linked to academic achievement is one of the main challenges urban schools face (Tandoori et al., 2002).

There is an existing gap between African-American and Hispanic students and Caucasians and Asian students that is not explained by ethnic or racial differences which indicates there is adequate evidence that academic differences among racial and ethnic groups may be more a product of the academic content and classroom instructional experience than the student's background or ability. As a result of many studies conducted on curriculum experiences of low-income urban students and concerns regarding cuts in the arts prior to the NCLB Act, President Barack Obama argued for

reinvesting in American arts education and reinvigorating the American traditions and pride of creativity and innovation in his 2008 Arts Policy Campaign platform.

Strong documentation that standardized and passive methods of learning rather than active engagement, boredom instead of intellectual excitement, and linear thinking rather than cognitive flexibility have documented the potential effects of developing and teaching creative thinking skills (Perkins and Wieman, 2008). Cognitive flexibility is one of the core mental executive functions involved in creative problem solving. Transferring knowledge is when one demonstrates the ability to apply ideas creatively in new contexts and requires that learners have opportunities to actively develop their own representations of information in order to convert it to a usable form. Many important developments in arts education research, as well as major shifts in the landscape of American education, including the impact of No Child Left Behind and increasing economic pressure have occurred within the past decade.

The following components increased the awareness and overall concern for schools across America; (1) dropout rates that approach fifty percent in some demographics, (2) narrowed curriculum and strict focus on standardized testing instead of how to think creatively and problem solving skills that are essential for helping them to compete in today's economy, (3) the existing achievement gap between our highest and lowest performing students, and (4) teachers who want to reach out and engage their students, but lack the tools with which to do so. With this in mind, President Barak Obama's Committee on the Arts and Humanities (PCAH) recently spent over a year conducting an in-depth review of the current challenges and opportunities facing arts

education and interviewed educational leaders around the country, visited schools, and surveyed recent research in arts education.

This Committee emerged when President Ronald Reagan was in office when inspired by data that clearly identified the effect of arts education on student academic achievement and creativity and by actual observations in neighborhood schools across the country (Crawford & Trophy, 2006). President Obama's attention was drawn to that schools are improving test scores and nurturing their students' competitiveness in the future workforce by investing in arts education strategies, even in the toughest neighborhoods including Title 1 Schools. Results of this study reinforced that an arts education provides a critical benefit to our Nation's students and in order to effectively compete in the global economy, business leaders are increasingly looking for employees who are creative, collaborative and innovative thinkers. A greater investment in the teaching creative thinking through the arts is an effective way to help prepare today's students with the skills they will need to succeed within their future jobs.

A large body of research on the differences between novice and expert cognition indicates that creative thinking requires at least a minimal level of expertise and fluency within a knowledge domain (Crawford and Brophy, 2006). Longitudinal, brain research in arts education, and arts integration studies have provided significant data regarding influences of creativity and the arts. One example of a longitudinal study is two seminal studies with large sample sizes from the late 1990s which revealed that low income kids who participated in arts education were 4 more times likely to have high academic achievement and 3 times more likely to have high attendance than those who didn't.

Recent updates to these studies have been tracking the same kids into their mid-twenties, also revealed that these advantages only increased over time, and that arts-engaged low-income students are more likely than their non-arts-engaged peers to have attended and done well in college, build careers, volunteered in their communities and participated in the political process by voting. These recent studies have aided in the conclusion that on average, arts-engaged low-income students tend to perform more like higher-income students in the many types of comparisons that the studies tracks (Berlak, 2005).

Benefits of Teaching Creative Thinking to Title 1 Urban Students

The benefits of arts education on the developing mind of children have recently begun to be explored in more depth by examining the brain. The field of neuroscience is beginning to find additional ways that the arts can influence cognitive development which include the following examples; (1) Music training is closely correlated with the development of phonological awareness is one of the most important predictors of early reading skills, (2) Children who practiced a specific art form developed improved attention skills and improved general intelligence, (3) Training their attention and focus also leads to improvement in other cognitive domains, (4) Arts Integration techniques that apply multiple senses to repeat information, cause more information to be stored in long-term memory, and may actually change the structure of the neurons. As indicated above, the neurons can also be affected during development among low-income children

experiencing common risk-factors such as chronic and acute stress. Creativity could potentially benefit this form brain development in which has been restricted due to environmental factors of low-income children (Berlak, 2005).

Studies on arts integration is currently a promising area for further development. Recent research has shown excellent results in reaching the lowest performing learners, and raising test scores without narrowing the curriculum. One example includes the Chicago Arts Partnership in Education, which was a school-wide model for arts integration. Nineteen Chicago elementary schools working under the arts integration model demonstrated consistently higher average scores on the district's reading and mathematics assessments over a six year period when compared to all district elementary schools (Berlak, 2005).

Another example is an arts integration study conducted in Maryland that compared three arts integration-focused schools to three control schools over a three-year period and found that the arts integration schools with the highest percentage of minority and low-income students reduced the reading gap by 14 percentage points and the math gap by 26 percentage points over a three-year period. In the control schools, the number of proficient students actually went down 4.5 percent. In addition, this evaluation also tracked the experiences of classroom teachers as they learned how to integrate the arts. Almost all teachers agreed that they had "totally changed their teaching" and nearly all of them agreed that they had gained "additional ways of teaching critical thinking skills" (Berlak, 2005).

Study by Robert Sabol; 2011 NCLBA's Impact on Visual Arts Education in the United States

Robert Sabol, a Professor of Visual and Performing Arts at Purdue University and former President of The National Art Education Association, explored NCLB's effects on visual art education in the United States. This study was supported by a grant from the National Art Education Foundation and the significance of the study focused on the upcoming reauthorization of the ESEA, which has encouraged conversations and concerns regarding the skills students need for college and career.

The Partnership for 21st Century Skills identified these skills as follows; learning and innovation; information, media and technology; life and career skills. Sabol applied both quantitative and qualitative methods to his study of visual art educators' opinions on the impact of NCLB on art education, with a final total of 3,412 responses. Sabol's study found that all areas of visual art education programs covered by the study were affected by NCLB, but the effects were less pronounced in some areas than in others.

Respondents in this study reported that NCLB has had the most negative effects on scheduling, workloads and funding for their visual art education programs and NCLB has had limited negative consequences on the areas of staffing, teaching loads and enrollments. In addition, respondents reported that NCLB's focus on assessment has had unintended consequences on student learning such as a narrowing of students' interests in learning and limiting the ability to explore a broad range of content.

The most significant areas of negative effects in which art education programs have experienced were revealed when teachers in those programs attributed to the restructuring of educational priorities resulting from NCLB. Over three-fourths of respondents reported that because of NCLB, schedules in their programs either have increased interruptions, conflicts and problems, or had become more complicated. Over half of the respondents to workload increases, two main reasons cited were (1) the additional work required to compensate for cuts to art curriculum content as a result of NCLB, and (2) additional assignments to teach remedial students or supervise non-art related activities. “Art educators generally have negative attitudes about the overall impact NCLB has had on art education” (Sabol, 2010).

Seventy three percent of the respondents disagreed that NCLB positively affected their attitudes about being an art educator. However, Sabol did not implement open-ended questions about educators’ attitudes, a number of respondents offered statements about feeling marginalized and devalued by colleagues, students and school administration. Educators described feelings of competition with non-arts educators, decreased work ethic in new teachers and increased disagreements with administration. Respondents felt that this narrowing was a direct effect of strong emphasis on testing and has also contributed to a decline in the quality of student work (Sabol, 2010).

Concluding Remarks

Again, reviewing and establishing a solid understanding of existing research-based theories extending back over fifty years, this review provides a basic overview of knowledge that aided the researcher throughout the methodology. By means of seeking definitions and historical understandings in creativity research and thoroughly reviewing the traits and characteristics of creativity, the researcher applied a mixture of theories and concepts from the review of literature that she felt would best apply to a Title 1 urban art classroom. Theories of creativity from this review are embedded within the methodology of this study and served as a rich foundation for examining the phenomenon as a “thinking” practice in the art room.

The United States has a long proud history of innovation and creativity having been one of our country’s greatest assets that provides our workforce an edge in an increasingly competitive global economy. Thus, teachers need to prepare the next generation of inventors, designers and creators. It is recognized that this is essential for our schools to be teaching creative thinking skills and to address challenges with creative solutions.

Policy makers, teachers, and many parents have developing concerns that the current education system may be failing to give our children the tools they need to reach their full potential as 21st century students. Evidence of the various negative effects initiated by the NCLB Act on art education analogous to the research documenting risk-

factors of low-income children has confirmed a requisite to further research in developing methods for teaching creative thinking.

It can be resolved that Title 1 students are among the strongest population negatively affected by the NCLB Act within arts education. Therefore, the researcher concludes the review of literature with the notion that teaching creative thinking through arts education could serve as a solution to many of these problems.

CHAPTER 3
METHODS OF THE STUDY

Introduction and Orientation to the Chapter

The methods applied are the procedures used to acquire empirical evidence and analyze it for purposes of answering the research questions. Through the application of micro-ethnography and qualitative methods, the modes provide a carefully arranged format to closely examine one small classroom environment over an extended period of time in order to observe the extrinsic creative process step by step. Qualitative methods aim to answers questions in a holistic manner based on the available information and cross-verifying among several sources of transcript and field observation information, which are correspondingly provided in the review of literature.

The choice of methodology was made in light of the literature review with careful deliberation to address many of the key concepts and theories relating to the following items in favor of Title 1 urban high school students; (1) Observable creative characteristics and traits, (2) Observable stimulants or depressants of creativity in collaboration, (3) Detailed observation of the creative process and its contextual influences, and (4) Cultural interplay embedded within the creative process.

Foreshadowed Concerns

Questioning what creativity is and how it is acquired is the epistemology of this study. Foreshadowed concerns include the notion of analyzing the nature of intrinsic and extrinsic creativity and how it relates to connected concepts such as truth, belief, and

justification. The researcher notes her understanding that observation of the creative process cannot be assessed on an unconscious level nor can the creative conscious always be observed, understood or evaluated fully. This understanding has been considered and addressed throughout the study and focuses on the observable surface of the visible and audible researched-based characteristics and traits of creativity. Moreover, creativity is not always observable or measurable.

Rather than measuring, the study applies the use of scoring rubrics composed of the most common researched traits and characteristics of creativity to examine areas of observable strengths and weaknesses throughout the creative process and within completed artworks. Based on these circumstances, the investigator notes that all creative actions and behaviors analyzed and described within the methods are those only extrinsic and observable to the human eye. The visual images and descriptive interview transcripts are grounded within a social justice theoretical framework and linked to ideas about culture, context, and creativity.

Ethnography is additionally challenging within this study when considering how to write and incorporate interpretations of one's self as the researcher into the study by reflecting on who we are and the people we study from the most neutral standpoint. Remaining humble and maintaining a consistent stance of being somewhat naive, withholding an open and non-judgmental perspective and trying not to enter the study with a hypothesis were challenges that the researcher was concerned with when writing interpretations. It becomes particularly challenging when transforming the study from

micro to a macro viewpoint and applying the gathered information in a manner in which it can be most accurately reflected upon on a larger scale.

For example, within this educational ethnography the researcher begins within a classroom setting and progresses to more person-centered ethnography when considering individual students, then examines the sub cultures within the classroom and how they interplay within the research followed by the teacher culture, and lastly addresses and reflects upon a larger perspective at a macro level including neighborhood and family culture and finally, reflecting on existing ideas, trends, and methods within school systems and how they are formed under educational policy.

Summary of Methodology

Qualitative inquiry involved a systematic process of describing, analyzing and interpreting ideas discovered in context of the classroom, this method began with observation of a phenomenon, being the creative process, and further depicting its characteristics. The investigator applied the process of developing conclusions through observations of comparisons resulting in a final outcome that provided new insights and reclassifications, rather than numerical comparisons (Stokrocki, 1997).

This design was best for this study because the study focused on a sensitive population, in which the “voice” of the participants was of high importance. The collection of data did involve some philosophical assumptions and interpretations and,

therefore, the use of field notes, recordings, interviews, conversations and artworks were transformed into a series of concluding final representations.

Only qualitative methods could capture the experiences of these students and teachers within their natural and record them within their nature environment. There are many factors in which can influence creativity such as daily environment, teacher instruction, health, emotional issues, and of course the idea of a student learning in an educational environment that places a strong emphasis passing tests that all could limit levels of creativity, but through the use of qualitative method, coding, charting, and comparing the researcher was able to link a connection between the custom-designed environmentally and culturally appropriate content and classroom context to developing stronger creative skills when analyzing and interpreting the meanings of the teacher and her students' stories.

Rationale

The rationale for the use of micro-ethnography in this study of creative classroom behavior was to record the observed events and carefully analyze observations in order to determine the social organizational features of the classroom. Ethnography can be defined as a specific study of one context from a perspective evolved through prior knowledge and experience that aims to understand a given experience from the view point of the participant. Micro ethnography is the study of a smaller experience of everyday reality and involves the process of data collection, content analysis, and

comparative analysis of everyday situations for the purpose of developing insights (Stokrocki, 1997).

The purpose for carrying out in-depth analyses is that creative learning in a typical school classroom is deeply embedded in the flow of social interaction between teacher and student. Understanding a student's failure to think creatively requires an understanding of the individual student and his or her environmental circumstances such as context in addition to understanding communication failure by one or both members (teacher and student) in these interactions. Since conducting a time consuming and detailed analyses, thought was given to what the unique contributions of this research approach were and how the information obtained can be related to efforts to improve classroom creativity instruction.

While micro-ethnographic methods could eventually lead to findings that improve creativity instruction in general, the application thus far will be beneficial to understanding the contextual problems experienced among low-income children of culturally different back-grounds. The nature of teacher-student interaction during heavy conceptual, critical, and creative thinking lessons is an essential factor to consider when looking at certain students' failure to be creative.

It is undetermined what social organizational processes underlying these variables that support or are connected with high levels of creative achievement. The researcher questions whether this can be seen and how situations with positive features of creative behavior come about and how they are maintained through the actions of the teacher and students. The purpose of micro-ethnographic analyses would be to "bring to life" some of

the parameters identified in the fieldwork through careful observation, detailed notes, and interpretation of a class in which the teacher emphasizes a belief in and purpose of creative development in addition to fostering an environment where everyone, teacher and students, work together to reach that goal.

Ethical considerations

When contemplating ethical considerations involving the role as an insider/outsider to the participants before conducting an ethnographic study, assessing all possible issues prior to being present within the classroom, not disclosing personal information without consent, establishing supportive, respectful relationships without stereotyping, and acknowledging whose voices will be represented in the final study were the proceeding considerations.

In addition, as summarized by, there was a need to be sensitive to the vulnerable population, imbalanced power relations, and any possible issues in which may have placed participants at risk. Precautions were taken by allowing students to stop participation in the study at any time, to use anonymous names if requested, and allowing participants to skip any interview questions in which made them uncomfortable. The researcher ensured informed consent from all participants and their guardians to minimize the risks to participants and to answer questions and concerns prior to conducting the study. In accordance with the guidelines of the University Arizona State University regarding the protection of human participants, a request for review was

submitted and approved by Institutional Review Board for approval to survey/interview approximately 30 participants for this study (Appendix A1-A4).

Methodology

Overview

Exploring the complicated environmental context of Title 1 urban art students, the influences of various teacher-designed content, and concerns for creative development among a variety of art students and art teachers within Title 1 urban schools were the primary objectives of this study. These components were studied through; (1) Reflecting on the environmental context of Title 1 urban art students by observation of classroom environment, interviews, group conversations, and artwork incorporating cooperative and environmental components of each student's life, (2) Examining the influences of various teacher-designed content that closely observed various creative-based activities and a final art production incorporating student interests and environment, (3) Addressing concerns through interviewing regarding creative development through reflection on the teacher's personal culture, lack of bicultural resources, personal school art stereotypes, and what contextual issues such as uncontrollable influences within the school including standardized testing, lack of instructional time and materials, and classroom size can depress creative development within an art classroom.

As an effort to observe and describe a multitude of creative experiences in art and creative teaching strategies which may be more effective in educating diverse student learners, this study explored and reflected on teaching methods which implement traditionally designed art content and implement custom-designed content that is relative to the environment of the students along with cooperative and collaborative learning strategies in order to observe what influences “population specific” custom-designed content and context may contribute to the development of creative thinking. Research suggests that effective instruction that acknowledges students' differences and reaffirms their cultural, ethnic, and linguistic heritages, which the student is more likely to understand and connect with their own learning experiences.

Instructional approaches that build on students' backgrounds have shown to be effective in furthering the development of creative abilities on Title 1 students. Critical, conceptual, and creative thinking can be promoted when the teacher designs the rules of the classroom to be culturally explicit and enable students to compare and contrast them with other cultures (Saravia-Shore, 2008). Teachers must understand student attitudes and perspectives in addition to having knowledge of student backgrounds and culture to make their classrooms effective learning environments in order for this type of learning to occur.

Seeking information about students' home lives and traditions can inform the teacher about the rich diversity in their classroom. Children become more engaged in lessons when they are brought into the initial dialogue by being asked what they know about the topic and what they would like to know. Through selecting a culturally relevant

art curriculum and instructional content that recognize, incorporate, and reflect students' heritage and the contributions of various ethnic groups can strengthen a student's self-esteem especially when they can create and see the contributions made by their own racial or ethnic groups within the history and culture.

When able, teachers should adapt the curriculum to focus lessons on topics that are meaningful to students. Therefore, classroom context can become more welcoming, supportive, and encouraging for developing creativity and students can realize that teachers value and appreciate each child's culture and language. First, creating an appropriate context and content through selecting and incorporating the perspectives, voices, historical events, poetry, and artwork of the range of racial and ethnic groups that make up each individual classroom can allow students the freedom of feeling less restricted, self-expressive, and more likely to take risks when expressing and sharing their ideas in a work of art.

Secondly, identifying and eliminating stereotypes by not allowing sexist or racist language and stereotypes in which can additionally harm students by the demeaning depiction of their ethnicity and by the limitations they will feel on their ability to live and work harmoniously with others in their classroom and in their society. Art teachers have an advantage of easily being able to incorporate all of the above issues into the content and context of his or her classroom and create creative and culturally compatible learning environments while still meeting the state and national standards for visual arts.

Typically, an American classroom is one of whole-class teaching in which the teacher as

leader instructs, assigns, demonstrates to the whole class, and is usually followed by individual practice and assessment.

Third, cooperative learning strategies can assist in difficult issues in multiethnic classrooms when students tend to cluster in cliques based on ethnicity and break down defensive withdrawal and provide students time to get to know each other and to find that they do share some common problems and common feelings. Creative learning can thrive when engaging students in arts activities that encourage dialogue on issues that are important to them and provide opportunities for students to express themselves through the visual arts enabling them to learn about and develop their creativity and multiple intelligences such as visual, spatial, musical, interpersonal, and intrapersonal intelligences (Gardner, 1983).

Students who can make sense of their world and form relationships through drawing and painting graphic or stylistic images such as social and political issues, personal culture, urban style art, and incorporation of personal ideas, style, individual symbolic material, and popular media can highly benefit in enhancing and developing their creative skills. Applying imagination and taking time to elicit individual interpretations of visual arts through open-ended questions in a classroom setting enables students to understand, as they listen to other classmates, the multitude of interpretations that are possible when viewing the same work of art (Saravia-Shore, 2008).

Data Collection included four types of data: (1) in-depth, open-ended interviews, (2) direct observation and fieldwork practice, (3) a variety of written documents (drawings), and (4) scoring rubrics. The investigator made direct observations of the

activities and interactions within the one classroom, sometimes engaging personally in those activities as a "participant observer." For example, the researcher participated in part of the drawing assignments by asking the students questions as they worked through the creative process and served as a model for one group's creative inventions.

Following the observations, the investigator applied the observation notes to write fieldwork descriptions of the observed activities, behaviors, actions, conversations, interpersonal interactions, and any other aspects of observable human experiences that were relevant to the study. The seven stages of qualitative observations within this study include; (1) fieldwork practice, (2) preparing the data, (2) defining the unit of analysis, (3) developing categories and a coding scheme, (4) coding all of the text, (5) drawing conclusions from the coded data, (6) comparative analysis, and (7) connecting the final conclusions to the review of literature.

Fieldwork practice

Through fieldwork practice, the investigator collected as much concrete data as possible over a wide range of facts. The researcher did withhold an advantage of being able to fully conversant with the language of the participants studied due withholding over ten years of experience working in the exact environment of the students that were observed. Fieldwork tends to proceed initially along somewhat haphazard lines, when in the position and holding the perspective of an anthropologist/ethnographer in this type of study, it was instinctive to establish a sense of "safety" and comfort among the subjects.

Is it less haphazard when the fieldworker in an organization that is not situated at the higher end of the kind of power relationship. Therefore, the researcher actively interacted and established a lessened sense of power and more of an overall sense of inquisitiveness and excitement to learn about the subjects early in the fieldwork practices in an attempt to observe the most authentic experiences. The researcher observed one class period at one high school second year Art and Design class grades ten through twelve for an extended period of six weeks in which different tasks and creative activities were observed in more in depth.

Week One – Field Observations

The first week, was used entirely for field practice, visual and video-recorded observations, and recorded notes along with establishing a sense of comfort within the classroom and among the students and teacher. Through interaction, asking questions, and even engaging in some of the activities the students participated in. This allowed the investigator time to observe the general classroom environment, context and classroom setting, individual teacher instruction methods and practices, and the traditional content implemented.

Week Two – Field Observations

The researcher observed of two different “mini” lessons that incorporated creative thinking and some collaborative work which built up to one final project. The two mini lessons and one final lesson included; Lesson 1 – Collaborative Creative Brainstorming for a Product Design, Lesson 2- Collaborative Inventors, and Lesson 3 –The Final Project; Creating Social Issues for a Political Campaign Poster. The second week was used to implement the first two mini lessons being both cooperative creative exercises. The cooperative lessons served as building blocks for relationships among the students in an attempt to open the dynamics of the classroom and slightly alter the context in order to prepare them for a final custom-designed lesson the third week which incorporates the everyday lives of the students into the content.

The multitude of creative exercises and custom content designed art project allowed the researcher to examine the creative process from several angles, situations, and contextual settings. In addition, this assisted the researcher’s understanding of the roles of a variety of content presented in relationship to creative thinking such as simple observations of excitement, disappointment, boredom, levels of student engagement, and overall interest in the various contents provided.

Lesson 1 – Collaborative Creative Brainstorming for a Product Design

The first creative problem solving activity, Lesson 1, was a collaborative creative brainstorming activity. The teacher worked with the students as a class first to generate and brainstorm a list of popular products in modern culture on the board such as iPods, iPads, headphones, video games, etc... Upon generating and listing popular icons/objects on the board, each group will select a product and create a “lotus blossom flower,” inspired by famous scientist Charles Darwin for brainstorming ideas, with extending ideas for improvement of the product.

Darwin a famous evolution scientist of the late 1800’s who developed methods of organizing his thinking around connected themes by expanding his thinking through inventing alternative possibilities and explanations. The creative-thinking technique that has further expanded upon Darwin’s (1887), original method is Lotus Blossom, which was originally developed by Yasuo Matsumura of Clover Management Research in Chiba City, Japan. The technique aids one in mimicking Darwin’s thinking strategy by organizing thinking around significant themes. One begins with a central subject and expands it into themes and sub-themes (Fiolek and Kelly, 2009).

In the Lotus Blossom, the petals around the core of the blossom are figuratively "peeled back" one at a time, revealing smaller components. This approach is pursued by adding petals until the subject is comprehensively explored. The cluster of themes and surrounding ideas and applications, which are developed in one way or another, provide several different alternative possibilities. The guidelines for Lotus Blossom are writing

the central problem in the center of the diagram and writing the significant themes, components, and extensions of the subject in the petals surrounding the central theme. One can expand each petal into sub-groups of additional ideas (Fiolek and Kelly, 2009).

Lesson 2- Collaborative Inventors

The following creative problem solving lesson, Lesson 2, on day two during the second week also involved cooperative learning and was completed within the next two class periods the following days. When a student is asked to "invent" a solution to a problem, the student must draw upon previous knowledge, skills, creativity, and experience. The student also recognizes areas where new learning must be acquired in order to understand or address the problem. This information must then be applied, analyzed, synthesized, and evaluated. Through critical and creative thinking and problem-solving, ideas become reality as children create inventive solutions, illustrate their ideas, and make models of their inventions. Creative thinking lesson plans such as this one provides children with opportunities to develop and practice higher-order thinking skills.

The students were placed into new groups of 3-4 students and were provided instructions on becoming an inventor. The lesson will be introduced with power-point slides of sketched designs created by Leonardo Divinci and other famous inventors. Each group was then given the challenge of being an "inventor" by allowing each group to invent an everyday object and relate it to how they thought of their ideas. Concepts that

were discussed throughout this activity were the ideas of “what type of thinking does it take to be an inventor” and discussions of famous inventors that have changed our lives.

The objective of this lesson was to demonstrate how inventors came up with their ideas. The first day of this lesson allowed the groups to develop their invention ideas create sketches that assisted in building a model of their invention. The following class period, the teacher provided a brief review on the lesson. The remaining class time was devoted to the students’ hand-building and designing a three-dimensional model. Students were provided with building materials such as clothe, toothpicks, styrofoam, masking tape, and yarn. On the third day, each group was allowed the beginning portion of the class period to add finishing touches to their designs. Followed by the completion of their designs, each group shared their invention with the rest of the class and discussed how they developed their ideas and why or why not they think their invention is creative.

Both Lesson 1 and Lesson 2 activities allowed the students and teacher to discuss the concept that “discovery consists of looking at the same thing as everyone else and thinking something different” and “How does change encourage creative thinking?” Criteria for team participation included observed skepticism of existing experts, inquisitiveness, class contributions, affirmative art studio building contributions, ability to empathize with other student ideas, ability to promote creativity in others, and awareness of surroundings (Bartel, 2010). The investigator focused on only one group at a time for each group activity in order to break down and closely examine the most common researched traits and characteristics of creative individuals.

Visually measurable criteria included the following; (1) Demonstration of creative thinking skills such as flexibility, fluency, and elaboration (2) Employing unique ideas that work (originality), (3) Ability to phrase insightful questions and answers, and (4) Ability to think critically with an open and inquisitive mind (Bartel, 2010). Each of these categories were broken down and further defined and reflected on prior to scoring. Although the uses of rubrics were implemented, majority of the focus on data will was the dialogue, attitudes, and behaviors recorded and observed throughout the actual process of creative teamwork (Appendix B).

The Final Project: Social and Political Issues Artwork

The final project was a custom teacher designed lesson on social/political issues that directly affected the lives of each student and was implemented over a period of three weeks. The objective of this extended lesson was for students to work on building painting skills and techniques, creating collages, conceptual and creative thinking, self-expression, and understanding how to visually represent a controversial concept and tell a story using art as the language.

Students were required to identify a social/political issue that directly affects members of their immediate society that were considered to be problems, controversies related to moral values, or both. Students had to create a visual representation of their idea which would “provoke an audience” and visually tell a story of their chosen social/political controversial subject using a combination of paint and collage materials.

Sub objectives included the following: (1) Composition skills; students had to compose an “original” social issue/concept and ideas in a visually pleasing way by applying prior knowledge of compositional skills including overlapping, visual balance, emphasis, and use of space on a canvas. (2) Vocabulary and writing; Students had to define what a social issue is and identify artworks that depict social and political issues. Students learned about “Expressivism,” which is an aesthetic and critical theory of art that places emphasis on the expressive qualities. According to this theory, the most important thing about a work of art is the vivid communication of moods, feelings, and ideas.

Again, students were all second year art and design students and have had limited experience and instruction working with a variety of media, including paint. This also served as an opportunity to explore using more than one media within the same artwork. Acrylic paint served as a common media, while the students had the option of adding collage such as text from magazines, copied photos, and glued fabrics.

Beyond the use of mixed media, this project was designed to aid students in the development of highly original ideas evolving through conceptual and creative thinking skills which become more challenging and difficult with expressive subjects. This project took 3 weeks to complete. Materials required included canvas, brushes, acrylic paint, pencils, collage materials, gloss medium. An assignment instruction packet with brainstorming worksheet and a preliminary thumbnail sketch worksheet had to be completed before the students were allowed to begin their final drafts.

Assessment was conducted by the researcher and the participating teacher considering both the creative process and artistic skills and techniques of the artworks

using predesigned rubrics. These criteria were used to evaluate the compositional structure (elements of art, principles of design) of an artwork. For purposes of this research, each component on the rubric addressed commonalities among the students and aided in examining and comparing expressive criteria and creative criteria which contextually based on the lives of the students. Results and findings of each lesson are further explained and reported in Chapter 4 (Appendix C1 and C2).

Interviews

Following the observations and fieldwork, the investigator applied the third technique conducting of three individual student interviews from the participating class in addition to an extensive interview with the cooperating teacher. Student interviews began with general background information, previous experience in art, and individual perspectives of creativity enhancements and restrictions, which were mostly open-ended questions and allowed for semi-structured interviews (Appendix D1-D4).

The investigator's primary intention was to depict how much students really understand creativity, what they believe creativity is, what do they feel restricts them from ever being creative, and what excites and encourages them to be creative. In extension to creating student interviews as a qualitative technique, the investigator conducted a separate interview designed specifically for the art teacher. The interview addressed common issues within art instruction and creativity. Eighteen specific questions were designed as mostly open-ended and were sequenced in a semi-structured

interview. Perspectives and experiences of the Tile 1 urban art educator were very important to this study due to witnessing the making of art, creative process and problem-solving, and addressing a challenged population of students.

Interviews were exceptionally beneficial in generating insights and concepts related to the research questions, expanding the understanding of the social concept of this study, searching for exceptions to the rule (universal) by charting individual cases, and documenting historical idiosyncratic cases. The investigator applies the findings gathered from the interviews to help validate answers to the research questions. Results from all interviews are further explained in Chapter 4.

Preparing the Data

All data was gathered within its natural environment, within the classroom setting, which assisted in the engagement of natural behavior. Upon interviewing and transcribing the student and art educator interviews, the researcher attempted to literally transcribe all verbalizations rather than create a summary, and considered sounds, pauses, and other distractions during the interview, and asked direct questions addressing the research questions. Open ended questions were used in order to receive as many details as possible. Open ended questions allowed the participants to answer from their own form of reference rather than being confined by the structure of close-ended questions and allowed the participants to express their thoughts more freely.

The investigator developed detailed field notes that included descriptions of conversations, interactions among the students and the teacher, and reactions to creative-thinking based assignments, reactions and attitudes during the “process” of the creative thinking assignments. A combination of field notes and personal quotations have been applied throughout the results and findings in Chapter 4, which aid in illustrating the data. Additional descriptive data is included in the numerical, but interpretive scoring of student rubrics of creative traits following the observation of creative-thinking drawing assignments, reflecting on photographs, drawings, and video footage. Although this was exceeding time consuming, the researcher concludes that these methods for preparing the data provided the most accurate information for this type of study.

Defining the Unit of Analysis

The unit of analysis is the basic unit of text which was classified during content analysis. The primary unit of analysis for this study was the interview transcripts. Defining the coding unit was a fundamental decision because content analysis applied individual themes as the unit for analysis. Understanding a theme can be expressed in various formats such as a sentence, a single word, a paragraph, or even an entire document (DeWever, 2006). The researcher applied themes surrounding the research questions as coding units in which were examined for expressions of ideas relating to the phenomenon of creativity and its influences. Assigned codes to chunks of the transcript

text were developed as the researcher felt representation of a single theme or ones that were relevant to the research questions as each theme emerged.

Developing Categories and a Coding Scheme

Categories and a coding scheme can be formed from reviewing the transcribed interviews and field notes. The researcher generated categories that intended to describe the chosen phenomenon and attempted to verify a connection between teacher practice, cultural connection among teacher and students, and collaborative creative based lessons, and whether it is evident that teaching lessons focused on creativity, collaborative work, and custom-designed content can promote and enhance overall creative thinking. When developing categories the from raw data, the investigator applied constant comparative to stimulate original insights, which assisting in constructing differences between categories that were more apparent. The principle of the constant comparative method is (1) the systematic comparison of each text assigned to a category with each of those already assigned to that category, in order to fully understand the abstract properties of the category, and (2) integrating categories and their properties through the development of interpretive memos (Weber, 1990).

For this particular study, the investigator applied a preliminary model in which inquiry was formed around. The researcher generated an initial list of coding categories prior to transcribing interview transcripts and modified the model within the course of the analysis as new categories emerged inductively (Miles & Huberman, 1994). Qualitative

content analysis allowed the investigator the ability to assign a unit of text to more than one category simultaneously if needed (Tesch, 1990). To ensure the consistency of coding, the researcher developed a coding manual, which will consisted of each category name and definitions for assigning codes. Applying a constant comparative method within the coding manual, the researcher understood it would evolve throughout the process of data analysis, and could be extended with interpretive notes (Weber, 1990).

Figure 1: Coding categories for student interviews

Coding Categories	Color Code
Family and home environment	BLUE
Past experiences in art	RED
Definition of creativity	TEAL
Examples of individual creativity	PINK
Inspirations to be creative	GREEN
School limitations on creativity	VIOLET
School experiences promoting creativity	GREY
Creative encounters with artwork incorporating content that relates to student's life.	YELLOW
Favorite experiences in current art course (context).	DARK YELLOW
Feelings regarding personal creative expression in the presence of others.	DARK GREEN
Comments on collaboration enhancing creativity	TURQUOISE

Other	DARK GREY
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Figure 2: Coding Categories for Teacher Interview

Coding Categories	Color Code
Views of creativity” in relationship to their own curriculum, standardized state and national curriculums, and curriculum driven by their school.	PINK
Feelings of creative challenge and/or restricted when teaching low-income students.	BLUE
Feelings of have a lack of bicultural resources	YELLOW
Opinions regarding role of content and context specific to their population of students.	GREEN
Incorporation of population-relevant culturally and environmentally appropriate content within their curriculums	TEAL
Examples of personal culture separating art curriculum from traditional arts or interfere with creative learning among their student cultures.	GREY
Examples of school art stereotypes.	DARK GREEN
Descriptions of describe a creative prototype in a classroom.	VIOLET
Feelings of value and level of importance administrators place on the development of creativity as part of curriculum and education.	RED

Coding the Text

Upon achieving a consistent inter-coder agreement, the researcher applied the established coding rules to all of the text. Each transcript was read and carefully reviewed several times. During the coding process, the investigator checked the coding repeatedly in order to prevent migrating into a personal sense of what the codes meant (Schilling, 2006). The researchers applied the color codes to each coding category in order to easily and quickly visually distinguish between the categories and to develop a comparative analysis.

Developing transcripts

In the case of this study, the evidence of behavior and creative process is established through digital recordings taken during the time of observations and during structured interviews with both the students and the participating teacher. These digital records are additionally supported by field notes made by the investigator. In reporting the results, narratives and interpretation, references are assigned to the respondents. Transcripts were then created through these digital records. These transcripts are used as the basis of analysis and triangulation (Appendix D1-D4). Each transcript includes:

- Transcripts of verbatim text and necessary contextual detail
- Respondent codes (the teacher and the student)

- There are selected transcriptions referred to in the triangulation of results, which contribute to confirming the contextual and content influences on the creative process, connecting events, inferring causes, and comparing and describing effects.

Drawing conclusions from the coded data

After all categories and themes were coded and identified, the researcher began to make conclusions in order to present reconstructions of the meanings found in the data. By carefully studying the in-depth dimensions of each of the categories, identifying relationships between categories, finding patterns, and comparing all categories against the full range of data was a critical step in the analysis process in order to conclude and present valid results (Schilling, 2006).

In order to draw and write up final conclusions, the researcher created a comparison analysis chart that was used as a primary tool for comparing coded themes (Appendix E). Next, the investigator applied an illustrative comparison analysis by creating visual graphs and charts comparing opinions, ideas, and feelings among the participants to support interpretations. Recognizing the highly interrelated set of activities of data collection, analysis and report writing, the researcher intermingled these stages within the final conclusions. Final data is represented partly based on participants' perspectives and partly based on the researcher's own interpretation, never clearly escaping a personal connection to the study. Last, the researcher discusses the findings by

comparing them with her personal views, with extant literature, and with emerging models that seem to adequately convey the essence of the findings, which can be read in Chapter 5.

Comparative analysis

Uncovering patterns and themes which lie half-way between qualitative and quantitative approaches was the primary goal comparative analysis (Ragin, 2000). Formal analysis of qualitative evidence that incorporates a language that is half-verbal-conceptual, half-mathematical-logical and focuses on what conditions were necessary for an outcome of interest was easily allowed through qualitative comparative analysis (Pajunen, 2008). When presenting the final qualitative content analysis results, the researcher strived for a balance between description and interpretation. Description is important because it provides the audience background and context. Because the investigator implemented a qualitative model of research, and interpretation represents some of the researcher's personal and theoretical understanding of the phenomenon, the researcher worked to provide sufficient descriptions in order to best allow the readers to understand the basis of her interpretations (Patton, 2002).

Distinguishing the units of comparison was the main goal. Conducting comparative analysis among all of the data by developing different content analysis charts based on researcher observation of the student creative thinking "process," collaborative work, final artworks created by students, and the different scoring rubrics of

creative characteristics from lessons 1, 2, and 3. A content analysis chart based on final rubric scores generated from student artworks and the student's overall creative thinking abilities that are visually evident within the final products of the political and social issues artwork and the completed traditional lesson of creating a value study applying the technique of stippling, aided the researcher in identifying similarities and differences, particularly between artistic skills and creative skills. The investigator observed and compared the creative differences among teaching a lesson that focuses on more traditional content and one that is custom-designed by the teacher which will heavily focus on altering the context of the classroom, evoked conversations and debates, addressed some multicultural issues, and directly incorporated the context, experiences, and perspectives of the student's individual lives into the content of the artwork.

Instrumentation - Scoring Rubrics

As specified in the literature review, most traditional creativity tests provide quantitative information about very restricted aspects of creativity leaving it difficult to create a common method of judging artistic creativity. Rather than a test, the primary form of instrumentation that was applied was the use of four rubrics that combine a number of researched traits and characteristics of creativity and artistic skills presented in the review of literature in which were observable.

Lesson 1: Collaborative Brainstorming Rubric

This rubric was used during the observation of one specific group working collaboratively to brainstorm ideas for improving a product on the market. The creative assessment rubric was self-developed by the researcher and based on the provided research on common characteristics and traits of creativity based on literature by Wycoff, Khatrna, Eisner, Csikszentmihaly, Guilford, Torrance, and Urban and Jellen. Each of the following four criteria were examined and each student was assigned a ranking based on the observable skills during the creative process based on a 0-4 scale, 0 being no visual evidence and 4 being high visual evidence (Appendix C3).

Criteria and Categories:

1. Withholding an Interest in unusual problems and solutions
- 2 . Being motivated by the problem itself, rather than reward.
3. A willingness to express thoughts and feelings.
4. Risk-taking while having the courage to be wrong.

Observation of Creative Traits and Characteristics of Collaborative Artwork Rubric for Lesson 2 Invention

This rubric attempts to measure creative characteristics and traits while observing student “process” and when assessing student collaborative lesson 2 creating an

invention. In addition to seeking and observing some of the following characteristics during collaborative work, the researcher individually addressed each of the characteristics among the students during casual conversation as they were working in order to better establish clear answers and clarify observations.

This rubric focuses on “actions, reactions, and observable behaviors. “Observable creative behaviors” that the researcher looked for included; (1) withholding an interest in unusual problems and solutions, (2) being motivated by the problem itself, rather than reward, (3) a willingness to express thoughts and feelings, and (4) risk-taking while having the courage to be wrong. Additional researched characteristics that the researcher looked for and reflected on when ranking each student into a final score area were demonstrations of awareness of creativity, independence, high energy, thoroughness, curiosity, having a sense of humor, showing capacity for fantasy, open-mindedness, if student needed alone time, and if any emotional actions were present. The rubric was a self-created by the researcher and developed by combining expressive learning assessment methods developed by art educators Dorn, Madeja, Sabol, and Varep (2004). The rubric is broken into three main criteria each with their own sub categories including characteristics and traits identifying high, average, or low levels of each characteristic and trait observed (Appendix B). A sample outline for the categories and sub categories in which the researcher carefully followed and assigned scores to the following components of the rubric on the next page:

Figure 2: Observation Categories for Collaborative Work

Preliminary Sketches	Product (Process)	Process Communication
<i>Creative Thinking Skills</i>	<i>Creative Thinking Skills</i>	<i>Process Communication</i>
A. Fluency B. Flexibility C. Elaboration D. Originality	A. Fluency B. Elaboration	A. Communicates and expresses ideas among the group
		<i>Challenge and Originality</i> Level of challenge and originality
		<i>Collaborative Work</i> A. Focus on the Task and Participation B. Dependability and Shared Responsibility C. Problem-Solving D. Group/Partner Teamwork
		<i>Interpretation and Working Plans</i> A. Adaption to changing plans (flexibility)
		<i>Observable Creative Characteristics</i> A. Withholding an Interest in unusual problems and solutions B. Being motivated by the problem itself rather than reward C. Risk-taking while having the courage to be wrong

Creative “Thinking” Abilities Rubric for Lessons 3: Social/Political Issues and Traditional Lesson Creating Value by Applying Stippling Technique

The third rubric of creative “traits” was used to score components of actual student artworks from the social/political Issues artwork lesson and the traditional lesson creating value by applying the stippling technique. Both lessons have a focus on student-made “products.” This rubric serves as an instrument to rate a student’s ability to apply four common components of creative thinking during the process of creating these two lessons examined in this study (Appendix C1). The final outcomes (art products) were each ranked according to the rubric and broke down into scores which are used for a final comparison among all students who participated in the study.

An additional rubric scoring artistic qualities and expressive criteria was evaluated separately. There are four main criteria, in which are all based on the research of common characteristics and traits of creativity based on literature by Wycoff, Khatrna, Eisner, Csikszentmihaly, Guilford, Torrance, and Urban and Jellen. Each of the following four criteria were examined and each student was assigned a ranking based on the observable skills during the creative process based on a 0-4 scale, 0 being no visual evidence and 4 being high visual evidence (Appendix C1) .

Criteria and Categories:

1. Fluency
2. Flexibility

3. Originality
4. Elaboration

Rubric for Artistic Skills and Techniques (Dorn, Madeja, and Sabol, 2004)

The researcher chose to implement a pre-existing rubric developed by art educators and presented in the book *Assessing Expressive Learning: A Guide for Teacher-Directed Authentic Assessment in K-12 Visual Arts Education* by Charles Dorn, Stanley Madeja and Robert Sabol (Appendix C2). This rubric was used in addition to the Creative Thinking Abilities Rubric in order to compare artistic skills to creative skills when given a traditional lesson with little creative freedom and when given a student-centered lesson such as the Political and Social Issues lesson in which allowed creative freedom. The researcher assigned scores to the following categories based on each individual level of development being 1 for Inadequate, 2 for Developing, 3 for Accomplished, and a 4 for Exemplary.

Criteria and Categories:

1. Elements and Principles of Design
2. Application of Media and Technique
3. Composition Design
4. Expression of Concept

Triangulation and Validity

The investigator applied two types of triangulation within study; (1) data triangulation, and (2) investigator triangulation. Data triangulation is the use of different sources of data and information as a main strategy to categorize each group that is being evaluated and including a comparable number of people from each group in the study (Marshall and Rossman, 1999).

Data Triangulation

Through collecting a variety of sources of data which included personal interviews, observation field notes, and student produced drawings, the researcher could compare grade levels, instructional methods, teacher/student interactions, and the teacher/researcher generated scores on the process and products created in the lessons. Because the interviews addressed a variety of viewpoints perceived from distinctively unlike positions including the researcher, the researcher was able to compare their expressed perspectives in order to establish a sense of “truth” among the interview participants.

This sense involved great consideration regarding the personal experiences of teaching or learning creative and conceptual thinking skills in relationship to modern mandatory standard-driven curriculums, but with considerations of visual arts standards that allow flexibility and choice of content and teacher instructional methods which can

change the dynamics of classroom context. Observation field notes served as an additional support for establishing whether or not similar creative behaviors were observable among the different collaborative groups and the individual artistic productions.

Investigator Triangulation

Investigator triangulation involves the use of more than one evaluator and usually includes others who work in the same field of study and was implemented by allowing two additional professional art educators assist in assigning scores to all rubrics. Each evaluator studied the data by applying the same qualitative methods and compared the findings with the other evaluators to conclude if the findings are the same in order to establish validity. Investigator triangulation was a very important component to the study because the study proposed scoring roughly thirty student produced drawings to determine what creative characteristics and traits were most common and less common among the students. Findings did not drastically differ among the evaluators and suggested the uncovering of "true" and "certain" findings (Marshall and Rossman, 1999). Investigator triangulation was a very important component of this research.

Concluding Remarks

The researcher notes that the scoring instruments may present minor issues of reliability and validity if she were the only person using the rubrics to score for the qualitative analysis of this research. However, the participating teacher, along with an additional volunteering art educator both assisted in scoring that data from the classes and agreed on the most accurate scores after reviewing video footage of the activities and closely examining the finished artworks.

Additional variables included student absences, the amount of time the researcher was allowed to observe “process”, various interruptions such as students being called out of art class, and prior conflicts with the school or teacher. Thus, the researcher understands that creativity is not always measurable and even always observable, therefore, stresses that this study only aimed at describing what was visually evident among the students engaged in the actual “process” in the variety of creative-based activities, the visible creative strengths and weaknesses within various artworks, and the descriptions, interpretations, experiences, and ideas generated from students and teacher expressed during interviews in order to better understand the dynamics of content and context when teaching for creativity in a Title 1 urban setting.

CHAPTER 4
RESULTS AND FINDINGS

Introduction and Orientation to the Chapter

This chapter reports and interprets details of the results and findings upon analyzing the data. Data analysis is intended to summarize the mass of information collected from artwork rubrics, interviews, and field observations in order to answer the research questions, examine the foreshadowed problems, and explore the conjectures. Analysis and interpretation are closely intertwined throughout the chapter and a higher level of interpretation is discussed in further detail in Chapter 5. Details are provided on how the design of the study takes in account field observations and the development of transcripts and applies the use of pseudonyms and codes within the transcript references.

Observations and Field Practice

Observations are descriptive, focused and selective. Nuances of language, actions, and contextual detail are the primary component in which the investigator observes. Various intensities of turning points or climaxes throughout the observation process do occur, however, the focus remains on the thoughts, conversations, and interactions between the students and the student and teacher. Dialogue between all participants, including the teacher remains the main interest. The sense of the episodes observed is further confirmed in the transcripts developed from the observations. Capturing the students and teachers interactions particularly in certain moments in time engaging in the

creative process are recorded and lean themselves to building characterization of the individuals in the classroom.

Focus and selective scrutiny of the transactions between the teacher and the students and the students and their classmates within their daily moments of making art in both individual and collaborative settings was a primary aspect of the fieldwork. The teacher exchanges with the students as a whole and individually in order to aid them in the creative process of developing ideas and solving compositional problems. There are a variety of observations in which the teacher is observed talking with small groups of students and individually providing suggestions for a range of artistic and creative options, laughing, making jokes, and providing constructive feedback when students indicated a struggle with design concepts, media, or the creative thought process.

Ms. Hogan was prudently selected by the researcher specifically for her successes and strengths teaching art to Title 1 students. The researcher served as Ms. Hogan's visual arts instructional leader and had many positive experiences observing and evaluating Ms. Hogan prior to this study. The researcher felt that Ms. Hogan's teaching style was a good fit for this particular study and strived to capture her "energy" and amazing relationship with her students as an example of how the teacher can have a strong positive influence on creative thinking and vis-versa.

Verbal exchanges and non-verbal exchanges such as facial expressions and bodily gestures are considered when reflecting on and comparing the various aspects of behavior, reactions, and interactions allowing consistent patterns to emerge over time that provide a strong and supportive contextual environment for the students to creatively

express themselves. It was evident from the first day of observations that friendships, interdependencies, and alliances among the students and teacher were already developed and well-established.

Observations also capture an obvious difference in the comparison of artworks produced under different conditions. For example, the investigator observes differences among students' technical skills and creative styles convey recognizable styles among particular students and other which are drastically different. Selected artworks following a traditional lesson structure, such as the value study applying the technique of stippling focused on observation and technical skills, provided the investigator with a slightly different contextual environment than the final lesson on social and political issue which was very open-ended and taught in a less linear style. There were occasions in which dramatic revisions were made from what was proposed in the students' rough drafts, but only when the lesson was open-ended and delivered in a "laize-faire" style. Some of these artworks became increasingly "risky" as though they were prompted by dare or the encouragement, openness, and general contextual environment established with the classroom.

Students' research of images reflecting social and political issues in the computer lab and rough draft sketches for compositional planning are examined in the relation the emerging final artworks. Evaluative remarks stated by the teacher and student self-reflections provide additional justifications of the assessment of tasks observed throughout the study. The investigator formally seeks clarification from the teacher and the students regarding the technical processes used and the formation, inspirations, and

thought processes of ideas as they emerged. By seeking clarification, the investigator was able to better verify different aspects of the emerging artworks during the observational process of art making.

The students' intentions for their artworks are discussed with the teacher, who mostly supported the ideas of the students, but consistently provided more feedback on compositional design and technical issues. Again, this form of dialogue demonstrates evidence of an "exchange" that directly influences creative thinking. Students discuss their doubts regarding both their design issues and uncertainty of how to visually express their ideas when not working from observation, particularly on the social and political project.

A few students reveal early on in the observations that, despite their comfort level, established the classroom among their peers and their teacher and having a conceptual grasp of their own artwork, they did confront cultural concepts in relation to themselves in which they were unsure how they would present them. Hopes and fears regarding their artworks were also revealed throughout the observations. Students did indicate a general concern regarding how their artworks would be assessed, which conveyed that the creative thought process can be influenced by teacher or assessment expectations.

Observations as Complex Interactions

The position of the ethnographer depended on the interplay of culture and power along with the multiple identities of the participants. Therefore, the teacher and the students are also observing the investigator. This is considered a relational form of understanding in which each party develops and carries out individual interpretations of the other (Rosaldo, 1993). Acknowledgment of the multiple identities and overlapping culture that are inhabited plays a role in behaviors observed.

Ethical and moral dilemmas that surfaced could not be ignored. Entailing of micro politics and personal relations, particularly among students labeled “At Risk,” sometimes emerged when students were asked direct questions about what they are doing by the researcher. Although, students in this study were mostly non-reluctant to divulge much of what they were doing, some later transpired personal issues outside of the classroom in which did reveal a sense of discomfort at minimal times when working.

It was precarious of the investigator to acknowledge and accommodate moments in which the interplay of personal culture or home environment conflicted with the presence of an “outsider” in the classroom. Examples from the study include the revealing of one who had specific special education accommodations as part of an Individualized Education Plan for Asperger’s and Autism and another student who had prolonged absences from the class due to a hospitalization. Sensing the students’ unease, the investigator moves on with the intention of relieving pressure on the students and to avoid compromising the project.

Overall, all students with the exception of two, consistently showed interest and comfort participating through all research activities, observations, filming, and questioning. One student showed symptoms of discomfort by not wanting to be exposed when recorded experiencing obvious stress related to talking to the teacher or speaking to the researcher. Lupita, one student who struggles with mild Asperger's syndrome, was extremely socially awkward and very uneasy with discussing her art in the presence of others or work in collaborative settings. The teacher and the researcher both allowed her to conduct individual separate, but similar activities as the other students in the class. Lupita would on occasions ask the researcher to photograph her artwork indicating interest of a desire to be included, but without questioning or recording. On another occasion, Lupita tightly hugged the researcher by surprise and kissed her on the cheek! Without drawing any attention from the class, the teacher politely reminded Lupita about maintaining personal space. At this moment, the researcher was the one who expressed a slight degree of stress being unsure of how to address the situation. The social interactions and reactions to a student such a Lupita allowed the researcher to examine the relationship between Lupita, the teacher and her classmates closer.

One male student shared a personal story without being asked by the researcher. Engaged in a group conversation regarding the reasons for the students' choices of social topics for their political poster project, the young male began explaining to the investigator how his father committed suicide while his mother was pregnant with him. David's story prompted the two other students who sat at his table to share personal issues from their lives such as not talking until after the age of five due to his parents

divorcing when he was only two years old. Following Zach's story, Jalen shared how his uncle had accidentally shot himself in the head. Because of the sensitive environment and backgrounds of some Title 1 urban students, the investigator had to consistently maintain sense of compassion, respect, and a general "openness" to the students and carefully addressing delicate conversations in the most non-invasive way possible as each situation occurred throughout the study.

Other students took time to divulge their ideas and trust to the investigator. Some students were amused and perplexed with the purpose of observations at the beginning and were very aware of what they were doing and being noticed for what they did. As time progressed, the students became less engaged with their awareness of being observed. As the different situations began to unfold, the investigator had to consider on a case-by-case basis regarding how far she could intrude upon the setting. The dilemmas such as questioning a student who appeared to be very shy and would not speak, but may have actually been quiet due to life experiences and/or trauma outside the classroom, handling social appropriateness and questioning with Lupita, and attempting to include a student who was overly interested in being heard but who had missed several weeks of the observations due to severe medical issues were all examples that had to be resolved in the moment and contextually.

A reflective position to anticipate in advance was required to determine the significance of these events to classify them and go about documenting each action. Therefore, the investigator had to make split decisions in advance regarding whether an episode prior to its unfolding was worthy of interest. All necessary contextual detail that

was required caused the researcher to reflect on how it would be recorded, framed with in a video, the angle of view and depth of focus, and how the intrusion of culture could be transferred while remaining mindful of the purpose of the study.

Contextual Descriptions of the First Week

Upon the initial entrance of the classroom, the investigator closely studied the visual aspects of the physical space. Six old large wooden work tables filled the center of the small classroom. As one enters the room, they proceed through an area of unused spaced which is due to the design layout of the room with large shelves to the right that held various material including newspapers, magazines and a large drying rack next to another classroom entrance that was adjoined to the room. A large double portfolio shelf and two student computers stations were along the right wall towards the entrance.

Overall, the classroom was tiny and crowded with large storage cabinets on both sides of the classroom and no windows. Two large sky lights filled the room with natural light other than the fluorescent lighting. The back wall of the room had a large medal door with a glass window leading to the back work area of a ceramics classroom full of pottery and sculpture-filled shelves, kilns, and dusty cobb-webbed cement flooring and brick walls. Ms. Hogan's desk was in the far back left corner of the classroom. She had the cabinets behind her desk covered with personal photos of herself, friends, drawings, and of photos of students. Centered between the two sinks, was a painting of the word "art" in graffiti style lettering.

Several colorful paintings on stretched canvas of various subjects were placed on top of the shelf above the sinks. Just across from the sinks was a large white board which was divided into two sections; one for the advanced class and one for the beginning level classes. Each section had daily objectives for the class written, due dates for projects, and daily work assignments. Adjacent to Ms. Hogan's desk was a large long rectangle canvas filled with the names of past students that were custom designed and spray painted by a visiting artist from the previous year. Several ceiling tiles were painted with various designs. One large tile had a blue and turquoise monochromatic Statue of Liberty with the words "In Hogan we Trust," indicating that the teacher's past student had most likely enjoyed her class. Moreover, the room had a warm and welcoming vibe, was colorful and filled with student artwork with subject matter that was clearly appealing to the age and population of students.

Each class began with "daily work," which is written in a designated space on the white board. The students keep sketchbooks that they complete the daily work in. The daily work is intended to provoke creative thought, reflection, and introduces vocabulary to the students and is only intended to be completed with the first ten minutes of each class period. The teacher takes attendance during this time and prepares for her daily announcements, introductions, and instruction. For example, students had to draw a picture or symbol that represented their holiday weekend, list the steps of the creative process, or reflect on the process of their current project.

An additional daily work activity that the teacher included most every Wednesday was "Close Reading," which is a fairly new concept aligned with the many of the

Nation's State's adoption of the Common Core Curriculum to aid students in reading and reflecting on a much deeper level with a goal of strengthening comprehension. Rather than providing text for the students, the teacher developed "text dependent questions" that relied entirely on a visual image or artwork depicting deeper meaning, interpretation, and overall comprehension of the artwork.

There were three occasions in which the teacher used images produced by the graffiti artist Banksy conveying strong social justice, cultural, and controversial political issues for the students to examine for interpretation and comprehension of the meaning expressed within the artworks. The students expressed interest in the artist, the artwork, and especially the topics and issues expressed visually. For instance, one image was of a homeless man holding a can and a sign which said "Keep your coins, I want change." Students were very interested in the art style, content, and interpretation of these specific images. The dynamics of the classroom context heavily shifted in moments of depicting and interpreting meaning when assigned these images. These methods addressing common student interests and realistic environmental concerns on a level in which distinctly provoked a common passion, offers an evocation of different sets of teaching practices. Practices that have a common meaning between the teacher and the students provokes and provides an indication of authority, power, and establishes normative behavior in this classroom through an unspoken mutual respect for the teacher due to her personal choice of what she presents to the class.

Upon entering the class on the first day, it was apparent to the researcher that the students had developed a routine and expected pattern for the allotted time they were in

the classroom. Eighteen students were present on the first day; however, due to illness and environmental issues outside of the classroom the number of students who were able to complete tasks for the purpose of the study dwindled down to twelve over the period of six weeks. The students were in mid-process of completing a traditional art lesson applying the technique of stippling to a chosen image in order to conduct a value study. All students were heavily engaged and focused on their stippling project. Because stippling is repetitive and requires tremendous observation and focus on the various values within the image observed, the classroom was fairly quiet for the first week and filled with the sound of the pens rapidly dotting the surface of the paper on their tables.

The students were grouped in large tables of four students. The investigator changed seating at tables each day of observation to listen to conversation and dialogue exchanges between the teacher and the students. Several students were eager to have the researcher sit at their tables. They would often make comments such as “quote me,” or “Do you want to hear my idea?” There was a general sense of polite “cockiness” among some of the male students. The study design takes in account the possibility of hyperdramatisation effecting the actions of students and in analyzing the data afterwards. These actions occurred most frequently when the video camera was recording.

The investigator questions the prospect that the teacher and the students might be hyperdramatising performances for the video camera. However, despite the fact that the teacher was responsive and remarkably attentive to the students while knowing that the details were being recorded by the researcher as her actions were played out, the classroom context and warm environment was unmistakable even on the first day of

observation. Students are familiar with her attention in a way that does not appear to be cultivated by the camera.

Although, majority of the students were willing to talk to the researcher, they appear to engage in a manner in which they lend their thoughts and expressions as legitimacy to their representations, understandings and experiences as art students. The actual performance of representing their own interests and those of their groups provided the impression that the students enjoyed the experience and attention. Although the camera can enhance their performances, it may not always be in a negative way and perhaps provide the students a greater incentive to act out their own dramas for the sake of the interested audience. The investigator's awareness recognizing drama increasingly develops throughout the remaining observations forming a critical aspect of the both the teacher and the students' reality which would continue to exist with the presence of the researcher.

While students continued to progress on the stippling project, the teacher would provide continuous examples of stippling projects and consistent individual feedback among the students throughout their process. She shared an image of her own work and discussed her feelings about her own artwork in both positive and negative instances. In addition, she provided an example of how the concept of value without the use of a pencil, blending or traditional shading techniques can be created using media such as a pan or a marker can be created with text or words. Her example included an image of two women's faces created by applying nothing except for numbers, letters, shapes, and words comparing the same concepts of value variations and contrast as applying

stippling. The students were using double-ended sharpie markers to create their value studies.

Although the lesson was traditional and focused on technique rather than creativity, the teacher allowed room for her students to still maintain a sense of choice or selection regarding the content or subject matter. Images included; (1) A man with a tattooed arm sleeve, (2) A close up of a famous pop celebrity rapper Kanye West, (3) Parrots, (4) A skateboarder in the air, (5) Panda bears, (6) A seashell, (7) The Beatles, (8) Tigers, (9) Four men walking in a scene from a popular movie “Clockwork Orange,” (10) The famous celebrity singer Drake, (11) A mean cat face, (12) and a close up of a human eye.

Furthermore, the students received a custom created handout designed by the teacher outlining the project objectives and the method of evaluation. Although students



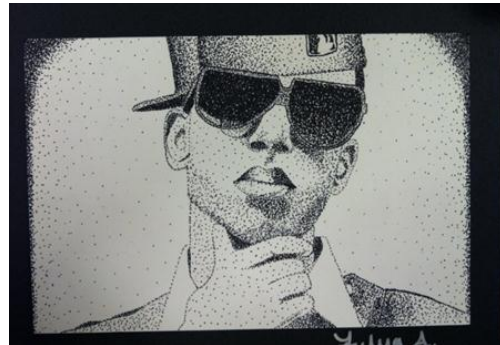
were allowed freedom of content choice, they were required to select a high contrast image with limited grey areas such as no black on black or white on white, but with a wide range and variety of values found on a grey scale, good composition consuming space, and had to meet “teacher approval.” Photo examples of stippled images and grid instructions were also provided on the handout. Students were

required to first practice applying value using stippling on a sphere. Evaluation consisted of four categories: (1) Craftsmanship, (2) Value, (3) Use of Class time, and (4) Written

reflection explaining the theme of the drawing, proposed reaction of an audience, challenges, and progress.

Students applied the use of a grid to copy and enlarge their chosen content and carefully apply stippling to add values observed in their image. The teacher was consistent with walking around the classroom to comment on the students' artwork, provide feedback and offer suggestions. Here, the researcher acknowledges that the teacher herself served as a direct influence on creative thinking by providing suggestions. Although Ms. Hogan never told her students exact ideas, she did guide students in their idea developments. This notion is discussed further in the chapter. She frequently asked the simple question "How are you doing?" as a method of assessing the individual

technical struggles of her students. This simple question allowed students to express and share their frustrations one-on-one with the teacher while also allowing them to continue without interruption if they did not need assistance. By



regularly joking and laughing, it was obvious that the teacher was the primary contribution to the relaxed, welcoming, and comfortable vibe of the classroom environment. Because students were allowed to choose their own content, the investigator was prompted to ask the students to provide an explanation for their choices. Responses included the some of the following; "I love tattoos...I've always loved the art and this picture shows a cool textured design of his tattoos, responded the student

drawing a man with a tattooed arm sleeve. “I choose this because it is the owner of my favorite record label,” responded a second student.

“I have a pet parrot and thought it would be fun to do,” said a quieter female. “I like to watch skateboarding, but wanted to draw a street skater rather than a professional one,” another female responded. “I chose pandas because they are cute and I wanted the challenge of fading the light in all the grey in the fur,” was an additional response.



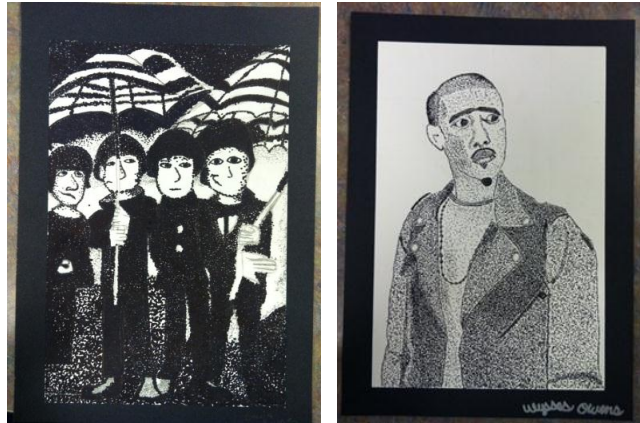
“The teacher helped me choose because I didn’t know and she said the seashell would have good contrast and she is my favorite teacher,” said a female student who had



presented herself as very vocal and outgoing. “I’m a Drake fan and I like his music,” replied another. “My name is Will and I will be a famous basketball player someday. I like this picture because it is from my favorite movie and it has good contrast and matches my culture,” replied one of the more hyperdramatised students. The choice of content or subject matter is a critical aspect for the researcher when attempting to

collect data on contextual and content based influences on the “choice” provided for the development of a final creative outcome. The following images are finished examples of

the traditional lesson of creating a value study by applying the techniques of stippling;



Within the first week of observation, the classroom was bursting with passionate and pleasurable encounters among the students, teacher, and the researcher. Very few

students were shy and mostly all were outspoken, confident, and eager to share their thoughts. It was evident that the students had bonded throughout the previous weeks not only with the teacher, but with one another. A strong sense of trust and respect was present and continued to be present throughout all of the following observations.

Autonomy of Student Purposes

Autonomy factually refers to regulation by the self. Heteronomy, which is the opposite of autonomy, refers to controlled regulation that occurs without self-endorsement. Although some students had very specific reasons for choosing to enroll in art for a second year of their high school experience, many students withheld similar purposes and reasons. The primary reason majority of the students stated as “a leading factor of their choice” for taking a second year art class was “the teacher herself.” Responses included some of the following; “The class was assigned to me, but I had a good experience in the beginning level class and I decided to stay in this class only because I like Ms. Hogan,” Ryann stated. “I really liked the 1-2 class and Ms. Hogan’s teaching,” responded another student. “I enjoyed the 1-2 class,” said another. “It was assigned to me by my counselor, but I felt that I did really good last year,” replied another young lady. “Ms. Hogan recommended it to me and I like to draw,” a boy explained.

As the investigator moved around the classroom questioning student purpose and intent of the selected course, the investigator finished questioning with a male student

named Will. Will was more than happy to respond, and respond loud enough for the entire class to hear his answer. “I transferred back to this school from another high school and my counselor was talking to my mom and explaining that I had three elective spaces to fill in my schedule. The counselor said there was an opening in advanced art and I saw it was with Ms. Hogan and was excited” exclaimed Will! At that moment, Ms. Hogan intervened “Will! This is where you belong!” she remarked with a smile. “I am born to be an artist and it’s time to make some art!” he said while laughing.

Teacher Qualities; Dialogue, Humor and Compassion

Humor quickly became a palpable strength of the teacher. For example, early in the observations, some students joked with Ms. Hogan by offering her fifty dollars to shave her eyebrows off and come to school with them drawn on. All the students were laughing. Laughing, she happily replied that she would never shave her eyebrows. On another occasion, a student decorated his portfolio with the same design as the sweater Ms. Hogan was wearing and joked that he wanted his portfolio to match her sweater. Again, laughing, she complimented his idea and commented on how she would not be able to wear it.

Her appropriate sarcasm, quick wit, easy-going personality, and strong sense of humor allowed the students to easily establish comfort and respect with her and their classmates. Ms. Hogan always smiled when students spoke to her, made eye contact, and always listened to each word they spoke without interruption other than from other

students. A further example of Ms. Hogan's humor was when she dressed up for "Nerd Day" and wore a pair of thick framed black glasses taped together in the middle along with a pair of rolled up jeans and a pair of old All Star sneakers.

Ms. Hogan frequently related concepts from her class to real life situations by telling stories and sharing her own experiences while keeping her students on task. Ms. Hogan is in the process of working on her Master's in Education and Leadership and was also a student. She shared her current experiences and assignments with her class. For instance, she shared a video that she was required to make as an assignment that portrayed the theme "Teacher Leaders Changing the World One Student at a Time." She created a time-sequential photo collage video of mixed symbolic images both from clip art/internet and personal photos that went along with music.

The video began with early education and progressed through graduating high school and becoming a teacher. Images that she included in the first section of learning in elementary school followed themes in which she felt were very relevant to her current position as a teacher. The images reflected themes such as the "right way" and "wrong way" in life through education, using good manners and learning to speak politely, life-long values, the concept of loving your neighbor and loving yourself and the meaning of respect. The second half of the video included images addressing themes such as responsibility, getting your first set of car keys, gaining life skills, giving and receiving support, advice, and guidance, symbols of the meaning of integrity and community, how to provide motivation, going to college, her first graduation with her own high school seniors, and ended with a personal photo of her posing with her former year's high school

seniors in their cap and gown. The video demonstrated Ms. Hogan's true passion for the teaching field and conveyed her intrinsic motivation and gratitude for her job.

Continuing after the video, she asked her students to critique her assignment, an interesting twist for students to have an opportunity to critique a teacher's work and feel that their feedback is valued. Ms. Hogan became "teary-eyed" after sharing the video with her students. One student asked, "Are you crying Miss?" She smiled and replied, "Yes, this really means a lot to me." She proceeded to discuss how proud she felt when her first group of seniors graduated from high school the previous year. This was only Ms. Hogan's second year teaching high school. "I've known since I was having art classes out of my garage in 3rd grade that I wanted to be an art teacher!" She previously taught for two years at a Title 1 urban elementary school. "I was so proud when they graduated, I cried the whole day." Many students appeared somewhat shocked to see her emotion and also seemed to be touched by the situation. "I'm the mom, the counselor, helping you succeed, and it is so much more than teaching. It is so much more than just a letter grade," she said joyfully, in spite of her teary eyes. One student responded, "I know my parents will cry, I will be the first one in my family to graduate from high school. I will be the first one in like seventy years to graduate!"

After sharing her video, she immediately focused her students on their current stippling project. Ms. Hogan tended to easily become emotionally distracted by her students, but in a very positive way by sometimes discussing life related events off topic from art. This often prompted students to share their experiences which ultimately lead to a series of intense collaborative observations in which the students expressed high levels

of comfort and trust with one another. She announced that that day would be the last day to work on the stippling project and that they would resume after the researcher observed them engage in a series of fun lessons addressing creativity, including a final project expressing their views on the upcoming presidential election by created a political campaign poster. “It has been a crazy busy couple of weeks and I think you will enjoy it and have fun,” she explained. Ms. Hogan holds all of her students accountable for listening by requiring them to make eye contact when she is speaking. “You guys are all dotting all over the place while I am talking. Are you listening?” she jokingly replied.

Above and beyond her strong sense of humor and respectful dialogue with her students, the teacher confirmed her tremendous passion for her students. Two weeks into the observations, a very friendly, funny and outgoing student became ill during class. Will had previously been known as one of the “louder” and more outspoken students in the class and had received the title of being “The Class Clown.” This student had already excitedly volunteered himself for an interview, attempted to be in most all of the researcher’s videos, and had frequently asked to be quoted. Unfortunately, he sat with his head on the table for several days complaining of headaches, not feeling well and was no longer capable of working during class.

Will suddenly became absent from class for more than a week. Having been aware of Will’s not feeling well, Ms. Hogan began to ask the class if they had heard anything regarding Will and his health. Students indicated they had heard rumors of him having been hospitalized. Upon the researcher’s return the following day, when asked by the researcher, Ms. Hogan explained that she had already located the hospital he was

admitted to and proceeded to explain why. “He developed a severe sinus infection which spread into his eye and into his blood stream. He will have to have surgery,” she replied with a concerned tone in her voice. “When I first walked in the hospital room and Will opened his eyes, he said Ms. Hogan?” “You are here?” he said surprisingly. “You really are the best teacher!” Ms. Hogan confessed that she nearly cried upon his response.

Ms. Hogan received her Bachelor’s in Art Education at Minnesota State University and expressed a strong interest in teaching at an early age. “During college, I taught art at an alternative learning school with teenagers who had behavioral problems and tutored at the local high school. After I graduated I had a difficult time finding a teaching job so I worked for a year in special education with children who had severe Autism. I was put in charge of their everyday art classes and got a lot of experience adapting lessons for all ability levels. I loved working with Autistic children!” she commented during her interview.

A sense of true compassion for teaching and working with “At Risk” children was highly evident when speaking with the teacher. “I applied for a K-8 Art position in Arizona and was offered the job! I moved to Arizona. I taught K-8 Elementary art for 2 years and I loved it! I was exposed to a completely different challenge than I had been used to. 98% of my school was Hispanic and English was their 2nd language. During this time I learned how to teach with more than just words, I was able to communicate complete lessons to children who didn't speak any English at all. It was amazing to help them succeed! I also had the opportunity to work with a student who was completely blind. The progress he made in himself both mentally and physically was so rewarding. I

was reminded everyday why I became a teacher!” Ms. Hogan explained. Overall, love for her job and her students appeared to be genuine, unpretentious and undisputable. “I decided at the end of last year of teaching elementary that my heart really is with the older students and that I wanted to teach high school. I ended up getting an art position at the high school where all my elementary kids go to so I get to have them again! I am extremely happy with my grade level change and the school I am working for now! I love my kids and my job!” she excitedly expressed.

Collaborative Lessons

The Collaborative Creative Process

This section introduces the narratives of the two key lessons that allowed students to collaborate as teams in order for the investigator to observe the process and stages of creative production. Intrinsic motivation is a primary focus of the investigator for purposes of gaining a greater understanding intrinsic motivation within a collaborative setting and validating some of the aspects of Sternberg and Lubart's investment theory of creativity and Amabile's componential model of creativity. A deeper analysis of the relationship to these two theories is further explained in chapter 5. The representation of the two key lessons is freed up to read as a series of narratives; the full domain and analysis are provided in Chapter 5. In the social reality of the classroom, the domains as cultural knowledge amassed in purposeful conducts as four functions. These functions are

contextually dependent as they attributed in the analysis of the observable creative process in the areas of fluency, flexibility, originality, and elaboration recorded in both lessons.

Additional functions considered and observed include characteristics and traits of creativity being (1) Withholding an Interest in unusual problems and solutions, (2) Being motivated by the problem itself, rather than reward, (3) A willingness to express thoughts and feelings, and (4) Risk-taking while having the courage to be wrong. While these functions are not possible to fully comprehend or observe on an unconscious level, they assume powerful principles for action as generative understandings of the creative process while working collaboratively. The functions have their own coherence and work in tandem and overlay into one another. They are likewise disassembled and reassembled as the conditions change.

These functions are used as the basis for assembling into ground narratives. Characterizing these functions aids in emphasizing the vital importance of paradox and flexibility of interpreting creative thinking abilities that are built into the structure of the study. In the narratives associated with each of the above functions that are presented anticipates that the reader may cultivate a mediated sense and denotation of their agency and purpose in the social reality of the classroom. The investigator mined and configured the lesson designs and scenarios as a method of producing a “thought-provoking and stimulating whole.”

This is consequential from numerous sequences of events founded in the empirical detail of the context in relation to the students working collaboratively.

Relevant contextual detail of the conditions of the events is provided as a method of introducing the narratives. These narratives enable the unique to be reduced comprehensible nonconformities from those more widely accepted narratives of creativity in art education with the emphasis on the student being made intelligible.

Desires and motives often originate and diverge with the beliefs of the teacher. Desires and beliefs have a natural quality that is built into the actions as they occur. These narratives explore the actions, reactions, and engagement with peers as an effort to create collaboratively. They additionally have occasional conflicts with alternative meanings and ethical viewpoints. A metaphor of reality within the creative classroom is intended to provoke the reader to engage in “cultural visualizations.”

Lesson 1: Collaborative Brainstorming for a Product Design

The purpose of this lesson was to identify creative traits such as fluency, originality, and elaboration of ideas while working collaboratively. Close examination of one group’s interactions and development of ideas and how group leaders are distinguished throughout the process serves as a building block for understanding the collaborative process of brainstorming. After generating and brainstorming a list of popular products in modern culture, each group selected a product and created a “lotus blossom flower.” Each group began with a central subject and expanded it into themes and sub-themes. In Lotus Blossom, the petals around the core of the blossom are figuratively “peeled back” one at a time, revealing smaller components. This approach is

pursued by adding petals until the subject is comprehensively explored. The cluster of themes and surrounding ideas and applications, were developed to provide several different alternative possibilities (Fiolek and Kelly, 2009).

Analysis of the creative process of a selected group of students was closely recorded, analyzed and assessed with a creation rubric which focuses on observable traits and characteristic of creativity. This rubric served as an instrument to rate a student's common observable creative characteristics while working as a group upon the introduction of Lesson 1: Collaborative Brainstorming for Product. The students were labeled as A, B, C, and D on the chart (Appendix B).

In addition, the implementation of a specially designed rubric for assessing the Observation of Creative Traits and Characteristics of Collaborative Artwork for Lesson 2- Collaborative Inventors was applied. This rubric served as an instrument to rate a student's common creative traits and characteristics while working collaboratively for Lesson 2 – Collaborative Inventors. The students are labeled as A, B, C, D, and E on the chart. Both product and process were scored through observation of groups of 4 and evaluation of final product from each group. The rubrics were created by combining expressive learning assessment methods developed by art educators Dorn, Madeja, Sabol, and Varep (2004) (Appendix C2).

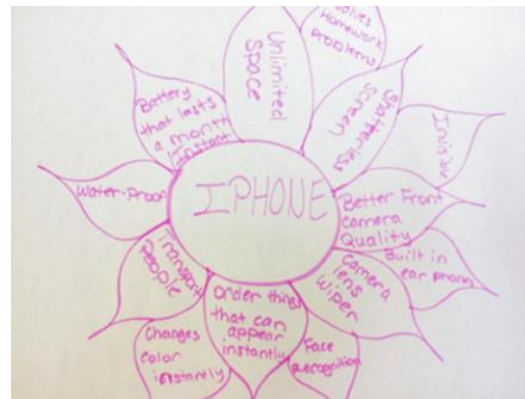
Brainstorming

Students were placed into groups to discuss what they thought the creative process was. Some students appeared puzzled, while dominant leaders of each group quickly formed. After sharing their thoughts with one another, one student from each group wrote their responses on the white board. “When you start a new project, what is the first thing you think about?” asked one female student. “An idea!” several students shouted out. “What about when you get excited?” replied the teacher. “What happens then?” she asked. The students were talking amongst themselves, but were not able to pinpoint the exact answer or word. “An awe-ha moment?” said Ms. Hogan. “Yeah, then I sketch it out!” replied a male student. “Yes, it is sort of like when the light bulb clicks on,” the teacher encouragingly responded. “Then you have to research your idea to get more ideas and plan it out,” she said. “That’s when you get your final idea,” responded the male student.

The following class period, the students were required to review the creative process as part of their “daily work” by writing a response to the question: “What is the creative process?” Many of the answers had several similarities and the students mostly indicated a general understanding of the creative process. One female wrote “Idea, sketch, research, and create is the process.” Ms. Hogan proceeded with the new lesson by presenting a power point presentation created by the investigator introducing a few famous inventors and innovators. The power point presentation emphasized the significance of creative thinking in relationship to the future job market. Slides included

some of the following inventors; Leonardo DaVinci, Thomas Edison, Albert Einstein, and Steve Jobs. Concepts presented included creativity and innovation as a central source of all inventions and innovations and the link between creativity, invention and innovation. Overall, the students appeared interested and some added their own input regarding certain slides. The students showed the most interest in discussing Steve Jobs and how he developed his ideas.

Following the presentation, Ms. Hogan assigned four main groups, each consisting of three to four students. Ms. Hogan introduced the collaborative brainstorming project by allowing the students to list the names of popular products on the white board. She rotated around the class by allowing each table



one at a time to allow each group to name a new item. Products listed on the board included iPods, cellphones, watches, refrigerators, shoes, microphones, toilets, skateboards, flat screen TV's, and tablets. Each group selected one product from the list.



Products selected for the group brainstorming activity were refrigerator, skateboard, toilet, iPhone, and shoes. The investigator focused on only one group during this activity in order to capture the each and every stage of progression, the interplay of

student ideas, and the overall dynamics of the contravention of observing creative

characteristics while working in a collaborative setting.

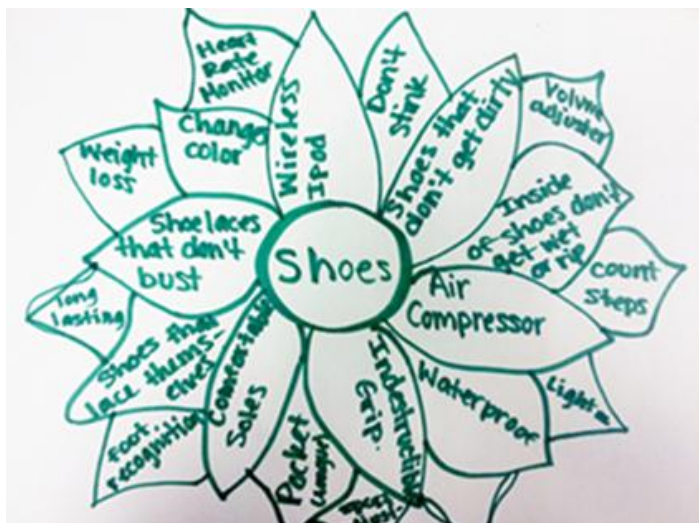


Group 1: Robert, Zulya and Ulysses

Dialogue between these three students easily flowed as they were able to bounce ideas back and forth. The group selected shoes as their product to elaborate on. As their design began, they produced basic ideas such as adding comfortable soles to the shoes, creating a material that would allow the shoe to remain clean, and a more durable material that would not tear or bust. Each time a student in the group suggested a new elaboration it appeared to stimulate the other two members. As the brainstorming progressed, the students developed more creative ideas in which technology became considered and applied to the elaborations. The traits of creativity such as fluency and flexibility were highly evident to the investigator. Fluency of ideas in which had a slow start began to overlap with originality the further the elaborative details written in the pedals progressed. Air compressors to keep feet cool and dry, sensors to allow for foot

recognition constructing a custom fit, construction of technology allowing shoes to lace themselves, and a combination of concepts for weight loss and exercise became emphasized through the incorporation of digital technology. Moreover, the initial idea of a basic pairs of shoes was entirely transformed through the group process of brainstorming. Originality emerged with the process. Excitement, tone of voice, and encouragement among the members of the group elevated the concept of what it means to produce original ideas.

One of the three students demonstrated a solid indication of a general interest in unusual problems and solutions. Robert's immediate response to the lesson implied excitement and a strong sense of interest in the actual process of generating solutions for their idea constitutively throughout the group's expansion of elaboration. He correspondingly conveyed an observable sense of comfort and willingness to express and share his thoughts and feelings with the two other students in his group. Robert spoke



with confidence each time he suggested an elaboration to the product and pronounced himself as a leader from the start. This student showed no hesitation for risk-taking throughout the entire progression of the lesson by

persistently sharing interesting and original ideas regardless of being right or wrong in the presence of his group members. Robert prompted and elaborated on all of the

technology-based enhancements of a shoe and was capable of easily producing the most original ideas of the group. Intrinsic motivation by evidence of some degree of excitement regarding the discovery of a solution proposed by the original problem was observed and recorded by the investigator.

Zulya and Ulisses also indicated above typical characteristics of creativity when working in collaboration. Both indicated some initial interest when the lesson was introduced. Smiles, positive comments, and a willingness to get started were the primary components of observation when considering whether or not the student withheld an interest in unusual problems and solutions. They both exhibited certain intrinsic motivation by the problem itself. Conversely, it is problematical for the researcher to effusively observe what may appear to be intrinsic; therefore, the observations recorded by the investigator are exclusively recorded based on reactions, responses, and the overall tone and dialogue among the students within each stage of progression. Zulya and Ulisses both demonstrated little-to-no hesitation taking a “risk” when making decisions and suggestions for elaboration. Both were capable of providing two to three unique and original suggestions, while Robert served as the leader whom naturally prompted and initiated an offset of elaborations within the group.

All of the above data was analyzed and final results were achieved through the researcher carefully observed and filmed this one particular group throughout the entire collaborative lesson. In addition to observation, the researcher and the participating teacher reviewed the video footage several times to carefully assign each of the three students levels of observable creative thinking abilities using a predesigned rubric

incorporating the most common researched traits and characteristics of creativity in which both the researcher and the participating teacher agreed on (Appendix B).

Summary of Results and Findings for Collaborative Brainstorming

The interplay of culture and power along with the multiple identities of the participants was immediately evident through observation of a relational form of understanding in which each student contributed and interpreted one another. Creativity was influenced by four specific and observable factors: (1) All three students withheld kind, focused, and confident personalities,(2) Each student demonstrated motivation and desire to elaborate a product, (3)The positive and nurturing environment created by the teacher, and (4) Group task characteristics being group knowledge diversity and skills in which caused collaboration to be successful.

Group task was intact and complete and allowed some level of autonomy and positive fun social interaction opportunities in which were observable to the researcher. All members of the group demonstrated commitment to the goal, allowing one another equal participation when making suggestions and supported innovation which was observable to the researcher that aided in creating a sense of safety for creativity. Dialogue between these three students easily flowed as they were able to bounce ideas back and forth creating strong fluency among one another.

The traits of creativity fluency and flexibility were highly evident to the investigator. Fluency of ideas in which had a slow start began to overlap with originality

the further the elaborative details written in the pedals progressed. As the brainstorming progressed, the students developed more creative ideas in which technology became considered and applied to the elaborations. Originality emerged with the process. Excitement, tone of voice, and encouragement among the members of the group elevated the concept of what it means to produce original ideas indicating strong intrinsic motivation by the problem itself.

The researcher notes that there was an observable sense of comfort and willingness to express and share thoughts and feelings within the group. There was little-to-no hesitation observed among the group taking a “risk” when making decisions and suggestions for elaboration. Finally, it was problematical for the researcher to effusively observe what may appear to be intrinsic.

Lesson 2: Collaborative Inventors

With the primary objective of each group creating a physical invention, the investigator was proficiently to observe specific creative behaviors and characteristics by observing the stages of the creative process as each group was confronted with the physical development and agreement of an idea, originality of the idea, risk-taking in the presence of their peers, elaboration, and resolving design problems as one final assemblage of ideas. Ms. Hogan introduced the assignment by reviewing concepts regarding the invention process and providing verbal examples of how inventors develop their initial ideas. “What are some common problems with pets?” she asked. “Shedding!”

one student replied. “You or your pet?” laughed Ms. Hogan along with the rest of the class. “Cleaning my guinea pig box,” said another student. “Some examples might be making toothpaste inside a toothbrush to simplify brushing and losing the toothpaste cap. Or maybe an auto fish feeder or litter cleaner for your guinea pig?” Ms. Hogan added. “Think of ideas as building. Ideas begin building when you develop a problem and search for a solution. Ms. Hogan provided a personal example of her own invention that she constructed when she was in middle school. She explained how she participated in an invention fair. “I invented the Handy Helper,” it was a belt that I could hook to my waist with cleaning supplies attached. I thought about the problems my mom had when cleaning” she laughed. “But I started with a problem and then found a solution.”

“How many of you have made tator tots, mini corndogs or french fries in the oven,” she asked her students. Several students raised their hands. “You could make a spatula with edges so that you could scoop up the items without them falling out.” Ms. Hogan suggested. “Or another invention idea could be an ice cream scoop with a button on top that allows the scoop to extend so that your hands do not get dirty,” she enthusiastically proposed.

Students were assigned to groups of three to four per group. Ms. Hogan instructed “You and your group will work as a team to create and produce a three-dimensional invention. You will have a supply of various materials in which you can cut, paste, sew, paint, etc. Begin with brainstorming ideas by designating a problem in which could be solved. Ask yourselves the two following questions; What would your invention be used for? What audience would it be intended for?” Following her introduction, students

appeared anxious, but excited! “Start with a common problem. Use the previous brainstorming lesson to lay out your ideas as a group” reinforced Ms. Hogan. “What are some common problems with popular products?” she asked. “Other ideas may include toothpaste inside of a toothbrush to simplify brushing and not losing the cap. Or something such as an auto fish feeder?” Ms. Hogan continued to provide ideas until the students clearly understood their objective. “When you throw out your ideas to your group don’t be afraid of what others think! Any idea can be a good idea! This is how ideas begin to build from one another.” She reinforced again. “First thing I want you doing is taking out your sketchbook and start brainstorming your ideas in group. Sketch designs, list words, but remember you will need to create a three dimensional model of your product” Ms. Hogan concluded.

Group 2: Zach, Jalen, and David

Upon the introduction of the lesson, all students used the first class period for brainstorming. Ms. Hogan began arranging boxes of assorted materials on the countertops. The materials included; toothpicks, pop cycle sticks, rope, glue guns, cans, nails, masking tape, cardboard, yarn, feathers, wire, sponges, assorted fabrics (mostly animal print), and plastic containers. The students were also allowed to bring items from home in which they felt would be helpful. The first day of the lesson, it was easily observed by the investigator that the entire class was excited about and interested in participating in the lesson.

The following class period the students began working more intensely in their groups. The researcher focused on one specific group for data collection and observation of the creative process. Zach, Jalen and David were filmed and recorded throughout the entire process of designing and creating their invention. All three young men appeared very eager to start “making something” rather than brainstorming ideas together.

Each member of the group had already collected various materials from the supply box without knowing what their invention was. The investigator interpreted this as a method of brainstorming as well. The students played with the items individually and manipulated tubes, cups, roles of masking tape. One student was stacking cups and taping wires to the sides. Although the presence of actual known objects were not observed, it can be interpreted that these students were testing the materials in order to see what potential they had prior to brainstorming a problem, product, and solution. Surprisingly, all three students were fully engaged and clearly engrossed in the creative process, but individually rather than collaboratively.

Day three of the three-dimensional invention assignment, the three boys finally began to discuss ideas for brainstorming. Ms. Hogan reminded them that they only had three more class periods until the assignment was due and they would share with the class. Immediately the students began shouting out ideas while one recorded the ideas in his sketchbook. It was very interesting to the investigator how these boys self-designated their roles within the group and simultaneously conflicted one another.

The Creative Collaborative Process; Zach, Jalen and David

Because assessing the creative process is difficult and because there are numerous influential factors that can stimulate and block the success of the creative process, for the purpose of this study, the researcher applied the use of a predesigned rubric that broke down the most commonly researched characteristics of creative thinking. In addition to the rubric, it was of high importance for the participating teacher to examine the video footage of the participating students to assist in establishing validity of the assigned rankings of each creative thinking category among the observed students.

In this particular study and collaborative lesson, it became evident through focused observation that some examples from Guilford's study became present among the three students during the creative process. Fluency of thinking was the primary creative characteristic that was observable. Word fluency was an obvious skill or aptitude in which all three students were able to present.

Ideational fluency was indicated through observation of each student being able to easily produce ideas in order to fulfill the assignment requirement. However, when the concept of expressional fluency was examined, Zach was the only student of the three in which clearly demonstrated his ability to write and speak a well formulated sentence using the academic art vocabulary for the specified content. Towards the conclusion of this project, this ability allowed Zach to silently play the role of the leader of the group.

Flexibility of thinking was the next area in which the investigator heavily focused on. As a group, the boys had a difficult time at first settling on an idea and a solution.

Because they all three explored ideas individually and were confronted with a small degree of disagreement, the researcher felt as though some areas of flexibility were a difficult concept to work through, particularly in a group of outgoing and competitive boys. Of the three closely examined and reexamined through video footage, the researcher has concluded that the boys in this group struggled with the ability to easily abandon old ways of thinking and adopt new ones until they could achieve unity within the group.

Due to Zach's strong expressional fluency, the boys found themselves within a small power struggle during the first portion of the lesson. However, after careful reflection and analyzing, the researcher confirmed that all three of the boys were strong in spontaneous flexibility by demonstrating the ability to produce a great variety of ideas and all being capable of jumping from one subject category to another easily. The group did not indicate a struggle of flexibility in providing a variety of different ideas, but only with agreeing on one idea as a group indicating a degree of stubbornness in which limited the aesthetic appeal of their final product.

Adaptive flexibility was strong among all three participants by the end of the lesson. Once they had established a solid plan that they all agreed on, they easily and eagerly adapted to the methods of finding a solution by demonstrating that they could generalize the requirements of the problem in order to find a solution. However, Zach did tend to lead and guide the group until the project was complete.

Originality was the primary observable strength of this group. Although fluency was slightly hindered by a desire to lead, the ideas produced were of original decent. All

three boys proposed ideas in which encouraged assisting in one's health and well-being or assisting in simplifying an action. Zach suggested a "fishing line that reels the fish in for kids." "What about a some kind of reader for the blind or people with poor sight like a target that you point to and it helps you read. This could help the visually impaired," said Jalen. Zach intervened, "Better, glasses for people who can't see, like scanning a product. They could hook it onto their belt, like a Bluetooth or hearing aid." "What do you guys think of solar panels that reflect energy from the sun to improve vision?" suggested David. "I kind of just like the idea of making a gadget or some kind to help make things easier," declined Jalen, wanting to return to the idea of simplifying a task rather than a medical problem.

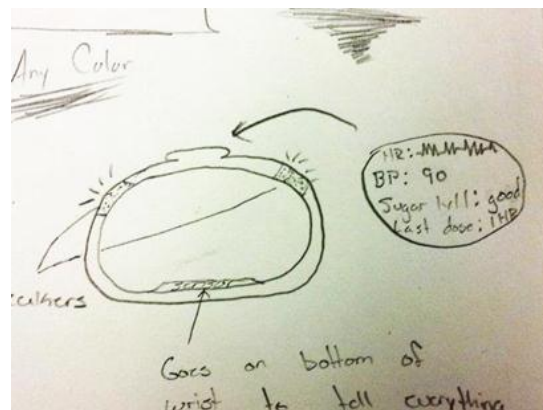
"You know, like a pen that keeps memory and can write down a name when you push a button and can save what you wrote," Jalen said with a smile. "Better, a ruler with gadgets such as a pen or pencil, but with white out and it highlights and erases!" exclaimed Zach, but in a dominating tone. "No, I wouldn't buy that, would you? I think a gadget to connect to your car so if you forget your keys it can unlock and beep." interrupted Jalen. "Hah! Already invented, stolen cars can be connected to a phone and make the car stop, it called OnStar security!" argued Jalen. Zach and Jalen both appeared eager to propose a problem and search for a solution, but had difficulty agreeing on one common problem.

David, not getting a word in, appeared frustrated and was playing with the materials as the two boys dominated the group. Jalen asked David, "What do you think?" Maybe a backpack with a built in music player, water hose leading to a bottle of water,

oh, ummm...or some kind of a health kit on the back that could help people with diabetes?" suggested David. "Ok, what about a diabetic watch that you could wear on your wrist that monitors everything. "Yeah, maybe," replied David. "Ok guys, start drawing ideas for the watch on your sketchbook and I will get the materials," said Zach.

Jalen did not respond and began drawing ideas in his sketchbook that did not appear to be medical watches. Although the group struggled with agreement, each member demonstrated the ability to transform ideas based on previous ideas easily.

With idea fluency being strong, originality of mostly unique ideas were developed with little effort. Each of the boys were able to form associations with one another's ideas in which were remote from one another in either time or logically. The researcher concluded that the student responses were all judged to be clever in their nature and found

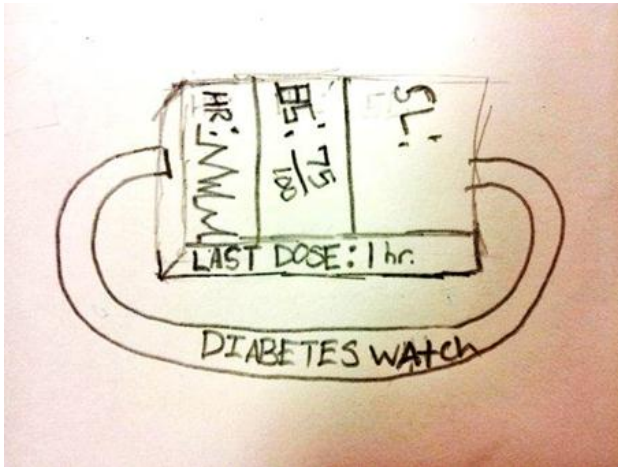


that the boys were additionally capable of redefinition when it came to expanding an idea. As they progressed through idea fluency and flexibility, it was apparent the students were comfortable with giving up old interpretations of familiar objects and proposed methods for using them in new ways.

Elaboration was the primary focus of the researcher when continuing with the development of their group invention once the boys settled on the idea of a medical diabetes bracelet. Because they had used the majority of their allotted class time, they had to work quickly in order to have their presentation ready for the next class period. "It

can't be heavy, it must be light weight," stated Zach. "We need to think of and make a list of the main functions and purposes," he added. Adding details was left for last. Jalen and David began wrapping masking tape around a piece of yarn to form the band of the bracelet while Zach cut a piece of square cardboard to make the face of the watch. David played with red beads that could be glued on to represent sensors.

Elaboration fell short due to the lack of adequate planning for the actual structure and design of their product. Elaborative ideas were developed based on what materials were available and what would work the fastest. However, the investigator notes that a



general tolerance of ambiguity was present even with the lack of adequate structural and design planning.

Although the boys were quickly rushing to create a watch with random and unthought-of out materials, the

three students all demonstrated a general willingness to accept some uncertainty in their conclusion by not creating too rigid of categories last minute. A general interest in convergent thinking was also noted by the researcher by expressing their ideas as a team and all thinking simultaneously towards one right answer.

The following class period, the day of the final presentations, Zach, Jalen, and David presented last. They did manage to create a "mock" medical bracelet made from wrapped masking tape, cardboard, fabric, and markers. They wrapped a leopard print tissue paper around the masking tape as a final decorative component to the band of the

watch. The leopard print was chosen based on convenience and time, not with strong elaborative thought. Their presentation relied heavily on verbal descriptions of their shared ideas of how a bracelet such as theirs could help an individual with diabetes. Ms. Hogan was impressed with their original idea and with the fact that they were able to come together as a group and resolve their problem with a solution. Ms. Hogan had been aware of the group's struggles and disagreements, but only chose to praise them for their collaborative efforts at the end, despite the somewhat poor quality and elaborative details of their physical invention.

As emphasized, the above traits and characteristics are ones found to be common properties of creative individuals. In an endeavor to assist art educators of Title 1 urban students, there is a considerable effort put into training individual students to have these characteristics in a hope of enhancing and increasing their creativity. According to several authors noted in the literature review, including Csikszentmihalyi, creativity training involves these characteristics.

Conversely, while teaching awareness and training on specific creativity characteristics can increase the level of each creative characteristic, it is understood and evident that training does not necessarily increase creativity itself. Gardner, Csikszentmihalyi and others suggest that creative individuals must withhold these characteristics at some level, but there are many others factors in which influence creativity. Moreover, the researcher indicates that this notion is understood and considered; therefore, closely examining and teaching these individual characteristics

separately and as a whole can at the least enhance creative awareness resulting in an overall enhancement of creativity.

When considering creative collaboration, the researcher recognizes the formalities of creative autonomy even when they are contravened in the practical exchanges in the classroom and considers the rewards in which attract those who conform to the social order of the group. Students may behave differently in the presence of others.

Competition may be introduced, which can depress the creative process and pressure of a deadline can directly affect elaboration qualities within the production of an artwork or invention. Functions become 'self-regulating mechanisms' within a group still involve consideration of the transactions of creative capital between the teacher and students. How they are indoctrinated and apprehended to varying degrees accords with the capacities of the teacher and students to not only anticipate one another's reasoning but to also misinterpret the ends to which their intentions are orientated.

For instance, when Ms. Hogan repeatedly says to various students 'I'll show you how to do it' or 'Let me give you some ideas,' which commonly occurred under the good intentioned non-deliberate force of authoring, she does not need to explain why, or make explicit that her intervention will incline to prevent less desirable options from occurring. 'Showing' or 'giving' provides the students with a knowledge and confidence of what to do which the teacher in return anticipates they will act on. This is because the students know it is in their interests and they are also acute to show their own veracity by respecting what the teacher asks of them. Each time Ms. Hogan would provide

suggestions and ideas, she too, was participating in the characteristics of originality and elaboration.

Summary of Results and Findings for Collaborative Invention

The researcher concludes there was a definite observable strong sense of comfort and willingness to express and share thoughts and feelings with the group. Functions became ‘self-regulating mechanisms’ within a group still involve consideration of the transactions of creative capital between the teacher and students. There was no hesitation observed among the group taking a “risk” when making decisions and suggestions the invention ideas, materials, or construction. All members of the group demonstrated commitment to the goal, but at first did not allow one another equal participation when making suggestions.

The interplay of culture and power along with the multiple identities of the participants was immediately evident through observation of stubbornness and some degree of arrogance among the three students. Group task allowed full autonomy in which possibly caused the group to work individually at the beginning of the task conflicting with Amabile’s componential model of creativity in which states that creativity is commonly depressed when autonomy is lowered.

Dialogue between these three students became slightly competitive which supports Amabile’s componential model of creativity in which creativity can become depressed when competition is introduced or a performance evaluation is expected, in

which both aspects were components of this research. All three group members demonstrated a consistent sense of self-determination and control, both individually and collaboratively. The group effectively managed conflict in support of the innovation and eased tension regarding decision-making in which helped support a sense of safety for creativity.

Prestige or recognition for the best ideas produced evidence of influences of symbolic capital when observing the interactions between the students and the teacher as she interrelated with her students by slightly intervening throughout moments of problem-solving and managing group conflict. However, extrinsic motivation did tend to undermine creativity as a group at times during the creative process. This lesson provided evidence that a deadline can directly affect elaboration qualities within the production of an artwork or invention. And, again, it was problematical for the researcher to effusively observe what may appear to be intrinsic.

The creative process did occur in a non-linear manner which involved problem presentation, idea generation, product preparation, idea validation and idea communication. Creativity was influenced by four specific and observable factors: (1) All three students withheld outgoing, strong-willed, and confident personalities, (2) Each student demonstrated motivation and desire to invent a product, (3) The positive and nurturing environment created by the teacher, and (4) Group task characteristics being group knowledge diversity and skills in which caused collaboration to be slightly unsuccessful. Creativity was observable as a decision by all three members which supports the investment theory of creativity through the consideration and observation of

each student having the “choice” of deciding whether to use their own means to generate new ideas, evaluate those ideas, and then express or vend those ideas to others in their group, even in spite of the group’s disagreements.

Observation of the Creative Process

Lesson 3: Social and Political Issues Artwork

This lesson incorporated an assigned topic of political/social issues, but was entirely student oriented, being that the teacher perceived her job as motivating students first to express themselves and then develop their abilities and knowledge about their art. The social/political lesson was introduced just one month before the presidential election in November of 2012, which provided additional inspiration for the students to develop their own topics that could relate to the very present day and time.



The timing of this lesson was perfect and may not have had the same impact if presented at a different time in the year or four year election turnover periods. Ms. Hogan conveyed her strong concern regarding inspiring her students' confidence, creativity, perception, art knowledge, skill/craftsmanship, and attitudes when teaching this lesson. Creative development and expression were the primary components and focuses of this

lesson. In this method, the students decided on a sub topic and their choice of art medium. When teaching about political and social issues in art, the teachers attempted to emotionalize the experience in hope that the students could connect and relate some of the topics directly to their own lives.

Introduction to the Lesson

Ms. Hogan was dressed for “Nerd Day” on the day she introduced the lesson to her students. She was wearing thick black framed glasses taped together in the middle without any lens, a pair of goofy rolled up jeans and an old pair of All Star sneakers. The students were already interested in her appearance as they entered the classroom and appeared to be eager for the lesson introduction. As soon as the tardy bell rang, Ms. Hogan quickly began a power point presentation explaining the two primary political parties running for office; the Democrats and the Republicans. She had designed several slides that thoroughly described each party and their beliefs.

In addition, she provided examples of proposals from each running candidate, Barack Obama and Mitt Romney. She focused on topics and issues in which her specific population of students would relate to for each party. For the Democratic Party, she provided slides explaining controversial topics such as what a social/liberal progressive platform was, stem-cell research, same-sex marriage, pro-choice options for abortion, stricter gun control, environmental protection, universal health care, and, finally, the most influential topic for her population of students, immigration humanity.

Slides explaining concepts from the Republican Party included an explanation of modern liberalists. She began with quotes from Wikipedia, which were very structured and clear for the students. Ms. Hogan started with more historic information regarding this political party dating back to times of slavery support in the United States. The students were silent and completely engaged in the presentation. She proceeded to explain how Republicans allow private charities and large businesses to fund and assist local states, considerations of having no welfare, beliefs regarding defense spending, the importance of defending our country in times of war, the overall stance of not allowing same-sex marriage or abortion, and, this time, the enforcement of importance immigration laws.

Ms. Hogan presented information on both parties from a neutral stance trying to avoid persuasion of either party. In fact, Ms. Hogan did not reveal which political party she was in favor of until several days into the lesson once the students had already decided on a social/political topic they wanted to support, which was the Democratic Party. The topic of immigration and humanity was a “hot” topic and lead to many powerful evoking conversations among the students. Because, over half of the student population in this class was Hispanic, many students, even those who had tended to be quiet, were passionate about sharing their thoughts and feelings regarding immigration and humanity. The level of comfort established in this class appeared to be a critical component of allowing the teacher to introduce such a deep and personal topic without any indication of anxiety or fear of sharing one another’s beliefs throughout the entire lesson.

Carefully selected thought-provoking examples of various slides of political cartoons and posters were shown throughout the presentation. The six examples include some of the following; (1) a political cartoon of Obama spending money and increasing the national debt stating “Obama isn’t working” including an image of people waiting in line for unemployment. Ms. Hogan used this specific example to discuss how simplicity itself can shock and speak to a lot of people. (2) A poster of a terrorist holding a photo of President Obama (playing off of fears in order to promote former running candidate John McCain) sending the possible message to viewers that Obama is Muslim with the statement, “It’s true, the world does not want Obama to win.” (3) A cartoon picture of Obama with the statement “What happened to change we can believe in – it lost out to change I can roll around in” conveying ideas regarding the national debt. (4) “Our National Debt – 14 million out of work drowning in debt,” was a simple designed image confronting debt. 5. A slide questioning political plans by portraying an image of the US economy sinking in a boat with former President George Bush on it bailing out banks.6. A slide that spelled out the acronym SATAN – each letter stood for the following; same-sex marriage, abortion, the pill, atheists, and national debt.

Following the presentation, Ms. Hogan provided the students an assignment handout covering all of the instructions and goals for the art project. Students were asked to choose a side of one of the political parties and explore and research different information regarding that party. Next, they were required to choose at least one social issue topic to defend. They had the option of being “for” the topic or “against” the topic, but had to express and convey their stance visually within a work of art. The artwork

could be a positive campaign poster or a negative campaign poster “putting down” or rejecting the opposing parties views on their chosen topic. The main objective was that the poster/artwork “Make a Statement!”

Ms. Hogan asked the students to reflect on what change they wanted to see and support in the upcoming presidential election. “Choose something you have strong feelings for,” she explained. “It will make your artwork more powerful!” The students were given the choice of media or multimedia for this project. Ms. Hogan said that she preferred they would on a similar size of 12x18 for framing purposes, but were allowed to expand beyond that if wanted. “Simplicity, provoking fears, and provoking anger can be an expressive goal of creating an artwork such as this,” she explained.

Ms. Hogan shared a personal story with her students about her grandfather carrying all of his money on a suitcase after the Great Depression in fear of the government taking it. At this point in the introduction, the entire class showed strong interest in the subject matter. Some students were already asking “when can we get started?” “I know what I want to do!” several students shouted out eagerly. The class period was about to end and all the students were worked up and excited. Ms. Hogan proceeded to explain the process of designing and planning their political/social issues posters.

“We will be meeting in the library computer lab starting tomorrow and will work in the lab for the next three class periods. You will be using the Internet to answers the questions on your handout; (1) What social topics do you support from the Democratic Party and the Republication Party? (2) How do these social topics affect your personal

life?” explained Ms. Hogan. “You will be researching each party’s beliefs and what they stand for. Think about what each one is promising. What changes are they fighting for? How does it directly affect your life? What do you feel strongly about? What change do you want to see?” asked Ms. Hogan.

After completing research and reflection on both political parties, the students were required to search for images in which represented their ideas. Following image searches, the students were required to sketch a rough draft of their poster design and declare what materials they would be using. Upon the completion of a rough draft, the students began their final artwork.

Developing Topics for the Project

As the students were researching beliefs of each political party, the researcher conducted a series of small interviews with a select number of students during the brainstorming process of ideas in order to get a feel for some of the perspectives and viewpoints of the students. The following are selected quotes from students when generating ideas and expressing their choice of topic:



Elizabeth

“I support the Dream Act by President Obama. I think that immigrants need to be treated more like humans and less like animals,” stated Elizabeth. “Why do you feel this way,” asked the researcher. “I have a lot of friends who have lived here all of their life and all they want to do is go to school or college. Plus, Obama promises to act upon this.” She further explained.

Dominique

“I like Obama because he supports gay marriage, I think he can bring more jobs, and he can help with healthcare.” Dominique explained. “Do you have any personal reasons for your choice?” asked the researcher. “Yes, I have gay relatives and my mother is unemployed, which hurts my family. I just want to see change, like getting out of debt.” she replied.

Zach

“I believe in the Democrats because I think abortion should be a choice for women. I am pro-choice. I already have an idea for my project!” he exclaimed. “What are you thinking about doing?” asked the researcher. “I am going to draw a pregnant Donkey with a flag and an air quote coming from an elephant saying ‘As a republican, that wouldn’t be allowed.’ The general idea is that republicans are saying a woman shouldn’t

have the right.” he explained.

“Do you have any personal

reason for choosing this?”

replied the researcher.

“Nothing personal, I just feel it

is wrong.” he answered.



Zulya

“Obama is helping with financial aid to help students go to college,” said Zulya explaining why she supports President

Obama. “How do you think you will

incorporate this into your project,”

asked the researcher. “I am thinking

about drawing a big bag of money

representing debt with a rope attaching

it to a grave stone with a pathway



leading to a college in the background,” she stated. “Humm...that’s a nice plan,” replied

the researcher. “Thank you for sharing it with me,” concluded the researcher.

Robert

“I want to create a whole new government based on violence and use violence to run the government.” explained Robert. “Wow, that is really interesting. Do you mind me asking how you think that is a solution?” questioned the researcher. “I would blow up specific landmarks like government buildings. I think this would result in a ‘more people directed government’ rather than a corrupted government.” he explained. “Wow, what about harming people in those buildings?” asked the researcher. Robert smiled at the researcher and replied “I don’t know.”

He had no justification for blowing up buildings and people, but did proceed to state that he knew a lot of people “right now” that would back him. “I know that there are currently people out there that are willing to cooperate and take over the government for a more violent based government. I’m talking about going back to the 1800’s like Western times when cowboys would ride a horse and were allowed to shoot someone if they wanted.” he further explained.

“So, tell me, what exactly is your political statement?” asked the researcher. “I just think we need to be less humane as a government when it comes to crimes being committed. Stricter laws against bad people, you know, like some countries cut off hands of people who steal. If penalties are driven by fear, there would be less crime. We need to make an example of others like the French Revolution hangings.” he explained. “Ok, then which political party are you supporting?” asked the researcher. “My views are opposing. I really do not support either one of them, so I guess I am neutral.” he replied. “I just

think there are problems with both of them. Romney is talking out of his rectum, like when he talks about drug testing in schools. He is not going to do what he says he is going to do. Just look at his face...he is a liar. He will only make America worse and create jobs and make the country's debt go up.

Drug testing in schools is stupid. I am against it because it is taking away the rights of the students. It is pointless to test kids in sports and doing drugs. It is not the school's problem, it is the kid's problem. Drug testing should be for steroids only! Only crack is going to mess up a kid's life...seriously." Robert continued to easily and comfortably express his thoughts. "How will you organize your ideas for this assignment?" asked the researcher. "Umm, well, I am still working through that process of putting my ideas together," he replied.

Note by researcher on Robert

The researcher felt it was important to share information gathered from the above conversation with Robert with the classroom teacher. Due to the violent proposals within his ideas, as an ethical consideration, the researcher wanted to be in compliance with the school and district safety policies. Upon sharing the information with Ms. Hogan, the researcher was convinced that this particular student would not act on his proposals, but that he was proposing an idea for a government in which he felt was truly run by the people. Although his ideas for punishment of crimes were somewhat alarming, after a long discussion with the teacher who had closely known Robert for nearly two years, she

was confident he meant no harm by his statements, but that he was an intelligent and outspoken student who had always had alternative views, but ultimately with a positive projected outcome.

In this particular situation, the researcher was forced to reflect on the intentions and meanings behind this student's statements, but did not have the experience of working with this student and knowledge of his personal background in order to make a judgment based on his extreme ideas for the assignment. At this point, the researcher had to trust the classroom teacher's more experienced judgment of his character. Robert portrayed himself as a very polite, friendly, strong-willed, and intelligent young man. Later, as mentioned below in the extensive formal interviews, Robert re-explains his intentions in a less alarming and more defined way.

For the sake of this study, it is concluded that Robert is a seventeen year old student who has big ideas in which he is currently developing and may not have the ability or maturity to convey such extreme thoughts accurately at this point in his development. The researcher had to be very cautious of her reactions and responses to this student as an effort to not influence his ideas and allow the production of his ideas to remain mostly original. Although it was difficult to not show emotion or to express personal opinions, the researcher did remain neutral throughout the entire conversation with Robert.

Creating Rough Drafts for Composition

After returning to the classroom after spending three days in the library computer lab conducting research on the political parties, the students were instructed to begin sketching out a rough draft for their final compositions. All students were engaged in the rough draft process, with the exception of one student who had already completed his rough draft at home and was sketching his final composition. “You all must finish your rough design first, then I need to approve it,” stated Ms. Hogan. “Please start thinking about the media you will be using and what supplies you will need,” she explained.

For the following two class periods, Ms. Hogan walked around the room and remained consistently involved with the creative process of her students. She checked designs prior to handing out the final paper and offered students help if needed. Some students struggled with developing visual concepts for presenting their ideas. This is when Ms. Hogan would provide her own suggestions, which may have influenced the creative thinking process on an individual level. The researcher notes that it may be impossible for an art teacher to “not” have an influence on creativity, whether it is positive or negative. She mostly provided specific examples of how each of the students’ chosen topics currently affecting society.

For example, she talked about Arizona’s high statistics for drinking alcohol. “Arizona has the highest drinking problem. Our sheriff, Joe Arpaio, has been spending a lot of money and can’t account for it. So tell me this...what is the issue you are trying to tell your audience? National security...Figure out what you are going to say,” she

concluded. The researcher felt that her statements were highly encouraging among the students and mostly good examples, with the exception that she starting to present more of her own personal opinions and not remaining as neutral.

Elizabeth

Elizabeth was in the process of creating a rough draft for a political poster supporting gay marriage. She had sketched out several different thumbnail designs and



was planning on creating a final artwork using a combination of both collaged photos and acrylic paint. “Marriage is about love, not gender,” was her

main driving theme. “If you love someone, you are not going to love them because they have the same parts as you, but because they are filling your heart,” she explained. “I have friends and family who are gay and I just don’t think it is right to say they cannot be

married,” she concluded. She was creating a design in which a male body and a female body with collaged photos of the same gender glued on as the heads of each body.

Rhyanne

Rhyanne was creating a design for a political poster in support of better healthcare. She created a sketch with sick people waiting in a line outside of a hospital holding signs that said “Help.”



“A lot of people don’t have healthcare, if something is wrong with you and you can’t go to the doctor, depending on the problem, you could die,” she explained. Rhyanne shared that she had experienced being on and off healthcare all of her life.

Yanneth

Yanneth was creating a poster supporting gay marriage. She was not sure what to do for the assignment at first, but came



up with a very interesting drawing. She sketched an image of a happy gay couple with a magnet connected to one of them and a helicopter separating the couple as the overall

metaphor. Yanneth was very shy and difficult to talk to. The researcher quickly observed her discomfort being asked questions and also that Yanneth was a very skilled artistic, perhaps one of the strongest in the class.

Maria

Maria expressed her strong opinion against immigration laws. “I think everyone in the US should be treated equally. Everyone has their own culture and way of expressing themselves in their own way and we could all learn from it,” she explained. Maria was drawing an image of the Constitution enlarging a section in which it states “All men are created equal,” and then drew an X over the proposed law of SB1070, which she believed could potentially separate families and cause serious inequality among immigrants. “Obama will be shaking the hands of aliens and welcoming them to our country,” she explained the image in her sketch. “I have seen a lot of friends and family be discriminated when they are all here for change, they could even help others. So my poster will be about respect for one another in our country,” she exclaimed with a smile.

Ms. Hogan’s personal example of a social issue

As the students were working on their projects, Ms. Hogan shared personal example of a social issue that she encountered as a high school student that she believes

has positively impacted her life when it comes to respecting others and her own teaching practices. She explained that her parents went through a divorce when she was in high school and was on and off drugs. The students were all amazed to hear her describe herself in such a way. The researcher notes the expressions of true concern on many of the student's faces as Ms. Hogan was speaking.

“I dressed up in red, white, and blue for extra credit in a class. That morning on the way to school I was in a car accident and I had a police officer personally escort me to my class. My teacher was rude and said she refused to give me extra credit for my outfit because I was late!” Ms. Hogan exclaimed! “My mom called the school and set up an appointment with my counselor and teacher. I just remember my teacher being cold and insensitive sitting there with her legs and arms crossed. She wouldn't even make eye contact when speaking!” She explained. Ms. Hogan continued to explain that the conference resulted in her mother “blowing up” on the teacher. “I was removed from the teacher's class!” she said. Ms. Hogan then related this experience to her respect for others and to her own teaching practices, “I learned that I will never treat a student with such disrespect! This incident has helped me understand a lot about respect in life and has helped me as a teacher,”

The entire class was focused on Ms. Hogan's story. The researcher notes that Ms. Hogan was very skilled at sharing personal experiences that emotionally touched her students and ones in which her students could always relate to. After five weeks in Ms. Hogan's classroom, the researcher felt that Ms. Hogan had developed a very careful, sensitive and skilled method for developing strong dialogue and comfort with her

students, especially in this second year class. In addition, the researcher feels that this special connection and open dialogue allowed students to express themselves more freely and comfortably, which assists in the results of the following components of developing creative characteristics and traits; risk-taking, flexibility, and intrinsic motivation.

Continued Discussions

The researcher continuously walked around the classroom during this process and visited with the students as they were tying their final ideas together for a final visual representation. One student asked Ms. Hogan, “Miss...is Romney for gun control? I’m confused.” Ms. Hogan replied “No.” The researcher proceeded to ask Jalen if he had any personal reasons for creating an image about gun control. “I have had a lot of relatives who have died from guns. I am against it! I have family members who have tried to commit suicide with a gun...and I don’t like it either,” replied Jalen. “I’m trying to draw a little boy with a toy gun and Obama saying ‘What are you doing?’ The next scene in my artwork shows a teenager holding a real gun shooting the president. The next scene in my artwork shows how kids are growing up knowing how to use guns and realize that a toy gun does not really hurt, but a real guns do, which can cause family members to suffer from accidental deaths and deaths from violence that is unnecessary to begin with,” explained Jalen.

Jalen shared a personal story with the researcher regarding his strong connection to his topic. “When I was a boy, my uncle who was like a father to me, went to hang out

with some friends after church. No one saw him for a few hours, which turned into a day. We later found out that he was playing with guns with his friends and accidentally shot himself in the head and died. His friends never reported it, they ran and were scared. I saw him myself,” explained Jalen. “Guns are serious...too many deaths and irresponsible people. I want it to stop,” he concluded in a very serious tone.

Personal stories by students relating to the topic of gun control

The researcher chose to share the following stories to use as examples demonstrating the difficult home lives and experiences of many of these selected Title 1 students. Jalen’s story prompted other students at his table to share personal experiences.

David began to share another traumatizing story. “My dad’s third wife was threatening to send him to jail for abuse and told her that he was sick and tired of going to jail, grabbed his gun and shot himself in the head in the middle of the street. I never knew my dad. I was in my mom’s womb, I think she was about 8 months with me at the time. I was born with a wet lung and took a breath before I was supposed to and had to stay in the hospital for a month,” David shared.



Another student, Melody, followed up the two stories with her personal negative experiences with guns. “My brother... Well, the current gun laws caused him to go to prison. He was with some friends messing around with a gun and left the gun in a car. The cops searched the car and found the gun while he was on probation and he got five years in prison! He did get out after three years for good behavior. But still, my brother was twenty eight when this happened. It was really hard for me when he was in prison because I felt like ‘What is there for you if that happens to everyone else? What kind of expectations should I have?’” she explained.

These stories were all powerful and filled with emotion when told. It was clear to the researcher of the many troubled backgrounds this group of students had come from. The researcher felt that, given the sensitive nature of the discussions, which she had to again be very cautious of her own emotions and opinions being expressed and focused on remaining neutral, asking basic questions without causing discomfort. All of the above students were more than willing to share their stories and allowed the researcher record them in her study. An excellent sense of comfort and respect had been established with the researcher by this point in the study.

Artistic Production

Because the study of art is essential in the education of the “whole child,” Ms. Hogan provided a meaningful contribution to each student’s creative and artistic development and demonstrated a commitment to supporting the arts and her students

throughout all stages of the creative process. The following are seven selected observations made by the researcher in which the participating teacher promoted and encouraged the creative experience allowing the students to: (1) Organize ideas and express feelings, (2) Work with purpose, (3) Respect one's self through one's achievements, (4) Communicate, (5) Discover one's point of view, (6) Appreciate different viewpoints and cultures within the classroom, and (7) Make aesthetic discoveries and judgments.

One of the goals for art education is to make students more creative regardless of where their creativity will be applied. For this study, the process was more important than the product. Ms. Hogan was highly knowledgeable regarding the creative



process. Therefore, it was easy for the researcher to note methods in which Ms. Hogan applied in prevention of harming one of her student's creative developments. Here are five distinct examples which were observed and documented: (1) Having confidence her student's art work and consistently telling them, (2) Refrainment from doing any of their work herself, or offering too much help, (3) Acceptance of a student's creative products without placing a value judgment on the item, (4) Making positive comments as to how

each student solved a problem in relating to his or her work, (5) Stating her confidence in her students to make their products unique.

Because art is an area that teaches a task analysis and problem solving, Ms. Hogan was additionally clear and precise with her students when giving instruction when teaching how one begins a project, then continues to the end. Ms. Hogan discussed this process as a learning experience and an important part of her student's creative development. Throughout the developmental tasks of her students, she



served as a strong creative guidance along sides of her students. The researcher believes this is particularly important to note in the study as it was a definite positive influence on the creative development of these students.

The following week and a half during studio time, the students all worked individually on their projects while engaging in small conversations with the students who sat at their tables. Many of the conversations overheard by the researcher were topics directly relating to social and political issues, the media used for individual projects, and a limited amount of small talk unrelated to the assignment. The researcher found this fascinating, particularly for teenagers. These students were heavily engaged throughout the process. Some students did not complete their final projects in time and were not included in this study.

Moreover, the project was highly successful for the observation of creative traits and characteristics among both the students and their teacher. The topic and creative freedom of the assignment allowed for extreme flexibility, originality, risk-taking, fluency and self-expression. However, the researcher found an unexpected result of a general and sudden lack of artistic techniques and compositional skills within the final artworks. Yet, overall, the majority of the students demonstrated a variety of strong creative thinking traits and characteristics throughout the artistic process.

Summary of Results and Findings for the Social and Political Issues Artwork

The student's choice for their work directly reflects their approach to process and outcomes. The participating teacher conveyed a strong concern regarding inspiring her students' confidence, creativity, perception, art knowledge, skill/craftsmanship, and attitudes when teaching this lesson, influencing creativity. Ms. Hogan remained neutral regarding her own beliefs when presenting material. Lessons such as this one that address social issues directly pertaining to the individual lives of each student allows for a willingness to express thoughts more freely in the presence of others. Open-ended lessons allowing freedom of personal expression also promote risk-taking, elaboration, and originality. Additionally, open-ended lessons allowing freedom of personal expression promote student engagement.

In contrast, open-ended lessons allowing freedom of personal expression do not always produce strong compositional and/or strong technical outcomes. When allowing open-ended lessons allowing freedom of personal expression, students may not always respond with positive solutions. The lessons are highly dependent upon the student's individual interpretation. This lesson encouraged strong problem-solving skills when attempting to visually express a political/social issue.



Art lessons with personal topics can promote bonding, friendships, and comfort among classmates just as this lesson did among the participating students. Art lessons with personal topics can cause students to reflect on highly emotional experiences from their past, relate experiences, and even share them. The participating teacher promoted and encouraged the creative experience allowing the students to conduct a variety of positive activities which aided in their creative development such as organizing ideas and expressing feelings, work with a purpose, respecting one's self through one's achievements, communicate, discover one's point of view, appreciate different viewpoints and cultures within the classroom, and to make aesthetic discoveries and judgments, influencing creativity. In addition, she incorporated methods in which aided in the prevention of harming creative development such as having confidence her student's art work and consistently telling them, refrainment from doing any of their work herself, or offering too much help, acceptance of a student's creative products

without placing a value judgment on the item, making positive comments as to how each student solved a problem in relating to his or her work, stating her confidence in her students to make their products unique, influencing creativity. Individual student scores can be viewed in the appendix (Appendix F1).

Artwork Analysis

Artwork analysis consisted of rigorous scoring applying the use of two different rubrics for each individual artwork. The first rubric strictly assessed the observable creative traits of fluency, flexibility, originality, and elaboration (Appendix C1). The second rubric strictly assessed artistic skills and techniques, which included the application of use of elements and principles of design, media and technique, composition design, and expression of concept (Appendix C2). Each rubric was applied to all individual artworks for both the traditional lesson value study applying stippling technique and to the political/social issues artworks. Both the researcher and the participating teacher scored each artwork, compared scores, and agreed on final score assignments in order to establish strong validity (Appendix F1 and F2). Little-to-no discrepancy occurred between the teacher and the researcher. Both the teacher and the researcher were able to factor in their personal observations of each student's progress and struggles throughout the process of the actual art making as well. Applying a combination of documented observational field notes, video recordings, and personal

experience, the teacher and researcher successfully assigned accurate scores to each rubric.

Comparative Analysis for Social and Political Issues Artwork

A final chart conveying all student scores for both creative thinking abilities and artistic skills and techniques was created in order to compare results among both concepts of the artwork process. The chart additionally aided in an easy visual representation for comparing the two different projects in order for the researcher to discover how content and context in comparison to a traditional art lesson effect both creative thinking and artistic skills and techniques. Two additional charts were created for the political/social issues artworks in order to closely examine the creative thinking abilities in depth.

Figure 3: Comparative Artwork Scoring Analysis for Political and Social Issues

	Fluency	Originality	Flexibility	Elaboration	Elements and Principles of Design	Application of Media and Technique	Design	Expression of Concept	
# 1	2	2	2	1	2	2	2	3	16
# 2	2	3	3	2	2	2.5	3	3	20.5
# 3	4	3	3	3.5	2.5	2.5	2	3	23.5
# 4	3.5	3.5	3	4	2.5	2.5	2	3	24
# 5	3	3.5	3	4	2.5	3	3.5	4	23.5
# 6	2.5	2.5	2.5	3	2	2	3.5	2.5	20.5
# 7	4	4	3	3	2	1	2.5	2.5	22
# 8	3	3	2.5	2.5	2	2	2	3	19
# 9	0	0	1	0	1	1	2.5	1.5	7
# 10	2	2.5	2.5	2	2	2	3	3	19
# 11	1.5	2	2.5	2	2	2	2.5	1.5	16
# 12	1.5	1.5	1	0	1.5	1	2	3	11.5

#	1.5	1.5	1	0	1.5	1	2	3	11.5
13									
T o t a l	30.5	33	31.5	27.5	27.5	24	32.5	35.5	

Figure 4: Cumulative Percentage Outcomes of Class for Creative Thinking Abilities

(Political/Social issues):

Creative Thinking Abilities	Inadequate 1	Developing 2	Accomplished 3	Exemplary 4	No Evidence 0
Number of Students	3 or 25%	3 or 25%	2 or 16.7%	2 or 16.7%	2 or 16.7%

Figure 5: Comparison Analysis of Individual Scores for “Creative Thinking”

Abilities (Political/Social):

Creative Thinking Abilities	Inadequate 1	Developing 2	Accomplished 3	Exemplary 4	Group Cumulative Scores
Fluency	2	4	4	2	12
Originality	1	5	5	1	12
Flexibility	2	4	5	1	12
Elaboration	4	3	4	1	12

Figure 6: Comparative Artwork Scoring Analysis for Value Study

	Fluency	Originality	Flexibility	Elaboration	Elements and Principles of Design	Application of Media and Technique	Design	Expression of Concept	
# 1	0	1	2	1	3	3	3	3	16
# 2	0	1	0	1	4	4	4	4	18
# 3	0	1	1	1	3	2.5	3	3	15.5
# 4	0	1	1.5	1	3	3.5	4	4	18
# 5	2	2	2	2	3	3	3	3.5	20.5
# 6	0	1	0	1	3	3	3.5	3.5	15
# 7	0	1	0	2	3	3.5	3	3.5	16
# 8	0	1	1	1	3	3	3	3	15
# 9	1	1	0	1	3	2.5	3	3	14
T o t a l	3	10	7.5	11	29	28	29.5	30.5	

Comparative Analysis of both the Social and Political Issues Artwork and the Traditional Lesson: Value Study applying Stippling

Upon the final examination of the numerical data, it was evident to the investigator that students demonstrated overall stronger creative thinking abilities when provided the open-ended political/social issues lesson addressing the individual lives and interests of each student. In contrast, not all students demonstrated as strong of artistic skills and techniques as they did when creating the traditional lesson. Scoring results as class cumulative indicated an even distribution of scores resulting in the same final outcome for each creative thinking category among the class with a final score of 12 for each individual area.

Fluency

The overall class scores for fluency of developing ideas to apply to the political/social issues artwork resulted as mostly “developing” among majority of the participating students. With the exception of two students, who scored as “accomplished” in fluency, the students demonstrated a typical ability for producing a variety of ideas and concepts for their compositions. In comparison, majority of the participating students scored far below average on fluency when creating their traditional value studies of an image applying stippling. Because the traditional lesson did not allow room for much

choice, it was difficult for students to demonstrate higher levels of fluency of ideas with this particular project.

Flexibility

Flexibility scores were primary based on both the researcher and the participating teacher's observations of the student during the creative process of development. The teacher and the researcher paid close attention to each student's reactions to the project, compositional problem-solving skills, and general flexibility for manipulation of ideas and compositional design. Overall class scores for flexibility were slightly higher than they were for fluency when examining scores for the political/social issues artworks. Majority of students were assigned scores of strongly developing and beginning accomplished scores for idea and compositional flexibility.

When examining final scores for the traditional stippling lesson, majority of the class scored low on flexibility, mostly as "inadequate." The traditional lesson only allowed students the choice of one image, simply limiting freedom for change within the composition design, Therefore, concluding that the traditional lesson did not promote or encourage students to be flexible with the development of their ideas and compositions.

Originality

Originality received the highest cumulative scores among the class when assessing the political/social issues artworks. Majority of the class was scored as highly “developing” and “accomplished” in developing artworks demonstrating originality. Students were allowed the freedom of personal expression and total compositional control which clearly resulted in a higher production of more original artworks.

Upon comparing the final rubric scores for originality among the traditional value study artworks, the investigator found that the scores were significantly lower than the scores assigned to the political/social issues artworks. The researcher concludes that this occurred due to the limit of autonomy within the project guidelines. Anytime a student copies an entire image for a composition, originality is immediately compromised in place of observational practice.

Elaboration

Elaboration was the lowest cumulative score for the political/social issues artworks. However, the cumulative score indicated that majority of the participating students were “developing” in the area of creative elaboration. Two students of the final thirteen scored as “exemplary” in elaboration. The project easily allowed for students to elaborate his or her own ideas and add additional details to support their compositional designs.

Although students completed the traditional lesson as an “observational” study and copied an image, elaboration was present within some of the final artworks. The researcher believes this was a natural response to the overall aesthetic appeal of each artwork. The students did change and add limited elaboration to certain areas of their artworks in order to make the art visually pleasing. Elaboration was the highest scored area among the creative thinking abilities for the traditional value study lesson. However, the final scores for elaboration for this project remained lower than for the political/social issues project.

Use of the Elements and Principles of Design

Overall, students were consciously aware of the application and use of elements and principles of design within their political/social issues artworks. All students were capable of answering informal questions regarding the use of elements and principles during the process of development. However, with the freedom of an open-ended assignment, some students struggled in “how” and “where” to apply elements and principles in order to make their composition successful. Majority of the students were assigned scores of “inadequate” for this category on the rubric.

All participating students scored as “developing” and some as “accomplished” in the area of applying elements and principles of design within their traditional value study artworks. The researcher concludes that this occurred mainly because the composition design was mostly prepared prior to the development of the actual artwork. This did not

allow the students much opportunity for conscious decision making regarding the use of the elements and principles of design.

Application of Media and Technique

This was the lowest scored section for the political/social issues artwork. The researcher concludes that this was due to the freedom of media and mixed media. It was evident that some of the students had limited experience working with mixed media. In addition, it was evident that some students were not sure how to apply the media that they choose to work with. The researcher and the participating teacher both agreed that the freedom of choice given for media was excellent for creative development and creative thinking, but did not allow for an overall success among the students when applying media to their artworks for this particular developing level of art students.

The area of application of media and technique was also scored higher among the traditional value study lesson. Overall, the students were very successful applying the technique of stippling to their artworks in order to indicate changes in value throughout their chosen images. Additionally, the students were successful in their use of media. Each individual artwork demonstrated solid knowledge of using a drawing pen to create a variety of values. Again, majority of the students were assigned scores in the area of “developing” and some “accomplished.”

Composition Design

Students did not score as high within the category of composition design on the artistic skills and techniques rubric for the political/social issues artwork. Many students scored as “developing,” while others were scored as “inadequate.” Given complete control over their compositional designs, many students demonstrated difficulty arranging their ideas and utilizing the space on their paper. Both the participating teacher and the researcher felt that the students were more interested in the expression of the concept, meanings of their artworks, and their chosen media than they were focused on the actual aspects of creating a solid composition.

Compositional designs for the traditional value study lesson were strong due to the fact that the compositions were not original, but copied photographs. Students had little ability to manipulate their composition designs. All of the students scored as “developing” and “accomplished” on the scoring rubrics.

Expression of Concept

Overall, students scored high on this category of the rubric for the political/social issues lesson. Majority of the students were assigned scores in the area of “developing.” The political/social issues lesson allowed total and complete freedom for the students to express a chosen concept. Compositionally, this was more difficult, but resulted in an overall “experience” in which the students produced original ideas in one composition in

order to express a final concept. The process and the experience were both highly relevant components of this category.

Expression of concept was the highest scored area of the artistic skills and techniques rubrics for the traditional value study lesson. Again, the researcher concludes that this occurred simply because the students copied another image or photo, which ultimately already expressed the concept behind the predesigned image.

Summary of Results and Findings for Artwork Analysis

The cumulative scores derived from the creative thinking abilities rubric were significantly higher among the political/social issues artworks than scores were for the traditional value study lesson. In contrast, the cumulative scores derived from the artistic skills and techniques rubric were significantly lower among the political/social issues artworks than scores were for the traditional value study. Fluency as the ability to produce a variety of ideas during the creative process and within a final artwork was stronger when students were given the freedom of designing their own composition and choice of topic. Flexibility as the ability to change initial ideas and composition design was very strong when students were given the freedom of designing their own composition and choice of topic.

Artistic problem solving was promoted when students are given the freedom of composition design. Creative flexibility is highly limited when students are given an observational assignment which applies the ability to visually copy another image.

Originality was strongly promoted when students are given a choice of topic in which they can relate it to their own lives. Originality showed to be compromised when autonomy of topic choice is limited. Elaboration was promoted when compositional freedom was provided. Elaboration was limited when assignments involved directly copying an image.

Students were limited on the overall ability of “how” and “where” to best apply elements and principles of design when given complete freedom of composition design. An assignment in which students “copy” another image does not allow the students an opportunity for conscious decision making regarding the use of the elements and principles of design.

Freedom of choice of media promotes creative thinking abilities within the areas of flexibility and risk-taking, but can involve a higher result in inadequate abilities for applying the chosen media, depending on the skill level of each individual student. Therefore, direct and specific formal instruction of “how” to use a specific medium can result in better quality and technique. Additionally, expression of a concept is strongest when students are given a choice of topic. Expression of concept becomes even stronger when students are given a choice of topic relating to their own individual lives.

Overall, students produced more creative artwork when provided freedom of composition design and a choice of topic relating to their own lives. Students produced less creative artwork when following a structured traditional “observational” art lesson, but demonstrated stronger artistic skills and techniques resulting in a more aesthetically pleasing product.

Student Interviews

Student interviews were semi-structured and formal. Each interview consisted of eleven questions addressing each student's individual art experiences, definitions of creativity, inspirations to be creative, and limitations on what they believed harmed their creativity. Each interview began with basic questions about each student's background and home life (Appendix D1-D3). All three students interviewed were male and were selected by their participating teacher. Ms. Hogan chose the following three students because of their general willingness to share their thoughts and express their feelings without discomfort. All three boys were very outspoken, intelligent, and had a strong passion for art and creativity.

Jalen

Jalen was a fifteen year old sophomore student and has already attended four different high schools. He has always shown an interest in art throughout his life and had taken art in elementary school, one beginning level high school art course and is currently enrolled in the second level art and design course. He describes art as "fascinating." Jalen comes from a single parent home and lives with his mother. His father is currently in jail in the state of California. Jalen recently discovered that he has two little brothers and a one little sister he never knew he had. When describing his home life and family, Jalen clearly expressed that everyone in his family are split up, including his former step father

who raised him and went to live in Louisiana. Despite his broken family, Jalen is a bright, friendly, and high spirited young man who demonstrates a strong motivation for life.

Jalen defines creativity as “what you are capable of doing using your imagination to just basically make anything out of nothing. You can just take a piece of paper and draw on it to make something. You can basically take anything and turn into anything using your imagination.” He considers himself a creative person because he likes to draw anytime he is bored or has free time. Pictures, art materials, and cartoons inspire him to be creative. “Just knowing that I can use my imagination to make things makes me feel creative,” he explained.

He explained how he thinks school can limit his creative abilities by stating “sometimes if you have this idea in your head and you don’t want to forget it and you are in an academic class and you start drawing your idea and then sometimes they won’t let you do that and then you forget your idea.” He expanded his explanation further by clarifying that “people will put you down...you can’t draw or that doesn’t look like what you want it to...so the negativity of the students can limit my creativity.” In addition, Jalen strongly believes that teacher’s with positive or negative attitudes in regards to one’s artwork can either enhance or severely limit one’s creative abilities within a school setting. He believes that school can help students be creative by having good teachers who can inspire their students, schools that offer a variety of art classes to help develop creativity and having teachers that you can trust and that you truly believe they care about you.

An Art project that allow one to express oneself, talk about oneself and that includes topics about everyday life do inspire him to be more creative. “Because you can add your own ideas and you are not just copying a picture from another picture and you can say well I don’t like what is there. Pictures you can express your own ideas and use your own imagination to do it. The political poster, the one we are about to do right now, take a picture in however pose , it is kind of the same thing as copying a picture, but you can express yourself how you want to and draw it so everyone else can see,” he explained. Jalen’s favorite things about his current art course are the collaborative environment, the friendships established in his class and his supportive and fun teacher.

When asked if he considers himself to be shy or embarrassed to express his creatively in front of his friends or classmates in art class, he responded “No, because everybody else expresses themselves and you don’t feel the need to hold back. Mostly because everyone in my class has become close friends and we started talking to each other and we didn’t get shy anymore just getting to know each other.” Jalen described working in a group and collaborating ideas as very effective. He explained, “I feel more creative because everybody’s ideas flow together and you can put your ideas out there with everybody else’s and then you have this one big idea from everybody and nobody ideas get shot down. When working by yourself, you do still get that creativity, but it just not as strong as multiple people together” (Appendix D3).

Robert

Robert was a seventeen year old senior who is very open about sharing his thoughts and experiences. He comes from a strong and solid family and describes his home life as very supportive and caring. He lives with his father, step mother and one little sister. Robert does remain in communication with his biological mother although his parents have been divorced for over twelve years.

When asked to describe his past experiences in art, he explained that he took art through most of elementary school, one class in middle school and two art classes in high school including the one he is currently enrolled in. “I have always have liked art. It makes me a better drawer,” he commented. Robert defines creativity as “creativity is kind of hard to explain. It is anything. Even paper has creativity, someone had to come up with the idea of lines on paper and how it is organized. Ideas in peoples’ minds about anything.” He considers himself to be a very creative person by explaining “I don’t usually have the same ideas about art that other people do, I’m into abstract art and I write my own music.” Robert writes rap music about things he enjoys doing in life such as biking, skating and hanging out with his friends. In addition, he described himself as a creative person by stating, “I think I’m creative because if we have an art project and we can do our own thing, like with the political posters, everyone was into the social issues, but I was different and didn’t agree with either party.”

When asked what makes him feel creative, Robert responded, “My music makes me feel creative. My lifestyle, the people that I meet, their lifestyles, their thoughts and

ideas and my thoughts and ideas. The artists I listen to are really different from mainstream artists. Usually it's like Indie and underground rap and even local (my cousin's boyfriend) has his own label so there are lots of artists underneath him." Robert described the artists he listens to and street art such as graffiti as his personal inspirations for being creative. "When I was a kid, I liked graffiti and the colors, shapes and the different writing styles that they had," he explained.

Robert described how he thought school could limit his creative abilities by stating "School can limit your creativity if it restricts you on a lot of things and keep you from using your creative ability to make it your own. Also, by only giving you one way to do something, having rules against certain things." He believes school can help him be more creative when students have the opportunity to take classes that allow them to really think. Robert explained that he strongly agreed that art projects that allow students to express themselves, talk about themselves and that include topics that relate to everyday life inspire him to want to be more creative. "If you get to express yourself and like what you are doing when you relate to a subject then you feel that you can express yourself. It would make it easier to be creative because you are relating to it," he explained.

Robert's favorite thing about his current art class is the overall feeling that is getting to improve his artistic skills. He feels like after every project he completes he gets better and that he simply likes transforming his ideas into visual representations. In addition, Robert enjoys his current teacher and his classmates. "Ms. Hogan treats students the best and she respects our ideas and views and she is really understanding and really

easy to get along with. She also she will give me ideas to put down to represent what I believe," he explained.

Robert does not feel shy or embarrassed to express himself creatively in front of his friends or classmates in art class and explained, "I feel that the more that I express myself the easier it is for people to understand me." He believes working in a collaborative group is very helpful for creative development. "I feel that working in a group would make me more creative because not only are my ideas getting out, but more than one person's ideas...usually its constructive maybe you have an idea and they have an idea of what could make it better," he described (Appendix D2).

Ulisses

Ulisses was a seventeen year old senior. He describes his home life as good although his parents have been divorced for fifteen years. He lives with his father and speaks very highly of him. It was clear to the researcher that Ulisses is strongly influenced by his father and is very proud of him. "My dad used to be a pro boxer and he is a fifth degree black belt and brother is working on a rap career," he proudly shared. Ulisses has taken art classes on and off in elementary school. He explained that he never was very interested in art until high school when he took his first class with Ms. Hogan because he felt he really learned how to express himself through artwork.

Ulisses defines creativity as "Just another way of somebody expressing themself...being good at something. It's pretty deep; I don't know I don't really know

how to define it. It is somebody being real good at something and sticking to it.” He considers himself as a creative person because he always feels self-confident and explains, “When I’m really interested in something I stick to and get better at it. I keep practicing.” He is inspired to be more creative by his father. He explained, “My pops he is a good example of if there is something you want, you have to work for it.”

When asked how school could limit his creative abilities, he stated “It takes a good portion of hours out of the day for you to do what you actually want to do. Negative teachers limit your creativity. They can lower your self- esteem by talking negative, such as if they didn’t make it in something they wanted to do ...it’s kind of like a dream thing and you really shouldn’t waste your time on it.” Ulisses believes school can help him be more creative when he has positive teachers that encourage him to pursue his dreams and when the school offers classes that can help him achieve the dream he is trying to pursue. He agrees that art projects that allow him to express himself, talk about himself, and include topics about his everyday life make him want to be more creative because, “It’s basically coming from you and you can put down what you are feeling or trying to express instead of copying someone else’s ideas.”

Ulisses loves his current art class because of his teacher and his classmates. “I just like the energy in there. Ms. Hogan inspires students, even if it’s not about art, to help them with whatever they plan on doing. She is always in a good mood. The class is very energetic. We all make fun of each other and joke and compliment artworks.” He does not consider himself as shy or embarrassed to express his creatively in front of his friends or classmates in his art class. He explains, “I don’t really care what people think about

me. Either they like me or they don't. I figure it's on them, I know I'm a good person. That's all that matters." He enjoys working in groups and believes it improves his creative thinking because it is easier to expand his ideas. "Just for the matter of fact that there are more people and just as you talk you can come up with even more ideas. I like working in a group. When you work alone, you come up with ideas it harder and once you hit and end point it just ends. In a group, once you express your ideas and then they express theirs and you come up with more," he explained (Appendix D1).

Interviews -Comparative Analysis

Upon the development of a useful set of coding categories, the researcher established two basic logical characteristics being all-inclusive and mutually exclusive. In order for a coded area to be all-inclusive, the set had to include the entire range of relevant response categories within a particular dimension. After selecting the core category, relating it to other categories, and confirming and explaining the relationships, the researcher was able to create a chart which aided in describing, comparing, and relating (Appendix E). The researcher used this method as a three-step formula to work through and record the results of the final analysis. Comparing differences in the characteristics and boundaries for one category at a time across contrasting variations in context clearly provided an understanding of which themes occurred more or less frequently among the three different students (Bazeley, 2007).The final comparative

analysis chart was used in order to relate common themes among the participating students. The following eleven categories were created to contrast responses.

Family and home environment

Common relationships were revealed through comparative analysis among the three students in relationship to their individual home lives. The most common relationship was that all three boys reside in single parent homes having experienced a divorce or a separation of step parents. Each student felt a positive connection to the primary parent they reside with.

Past experiences in art

All students had similar experiences taking art courses. Each student had art throughout elementary school, some art in middle school and high school introduction to art and design. Two of the participants described themselves as always loving art, with the exception of one student who recently became inspired by his teacher and demonstrated a new found passion for the subject. Each student specifically chose to take a further study course of introduction to art and design.

Definition of creativity

Each student agreed that creativity itself is difficult to define. All three participants described creativity differently, but with similar underlying concepts being related to the development of ideas and applying one's imagination. Other related definitions included the ability to "make something" and "personal expression." Wholly, all three boys had a general feeling that creativity is a consequence of self-interest.

Examples of individual creativity

The participants provided examples of how they each felt they were creative. Although there were no precise matches of examples, they still had similar "internal" experiences. Each student felt that doing something "different" or "their own way" was one common example of experiences when they felt as though they were thinking creatively. The general idea of applying one's own imagination to the development of an idea or an artwork was an additional example of being and feeling creative. One participant described his creativity as being "self-confident."

Inspirations to be creative

Visual culture and pop culture were two common themes which were revealed as inspirations to be creative among the three students. The students provided examples

such as music, cartoons, graffiti, street art, various photos and images, and motivating events and/or life experiences. One student was inspired by his father to be creative through the concept of hard work. Another student described feeling inspired to be creative simply by looking at and playing with art materials.

School limitations on creativity

When discussing school limitations on creativity, all three students had similar responses. The primary response was negative teachers. Each student explained how they have experienced teachers who criticize their ideas, putting down their “dreams” or future goals (especially in art or music) because they may be viewed as unrealistic. Being told specifically “how” to do something was another common feeling addressed. School rules, the amount of time school requires per day, and general responses regarding limiting one’s ability to do something their own way.

School experiences promoting creativity

Schools that offer a variety of courses that can help one develop their talents and interests such as art and music were statements made regarding ways that school experiences can promote creativity. One student provided the example of classes in which can make one think, such as math. Of all of the responses among these three students, the most common response was having positive teachers who show an interest

in helping the students pursue their dreams and goals, teachers who encourage self-expression and originality, teachers who respect and understand their students. All three participants agreed that their current art teacher, Ms. Hogan, is an inspiration to be creative. Statements provided in regards to Ms. Hogan include the following; 1. Current art teacher helps develop ideas to represent what they believe, 2. Current art teacher pushes students beyond limits and cares a lot about the students, which makes them trust her more, and 3. Current art teacher inspires students even if it is not about art; she helps them with whatever they plan on doing. She is always in a good mood and helps out with a lot of skills.

Creative encounters with artwork incorporating content that relates to student's life

Overall, all three participants felt that when content relates to their lives that they have more freedom to truly express themselves and their individual ideas, which does stimulate creativity. One student felt that if given the option to relate to the content they can relate to the subject, then they can successfully express themselves. Thoughts were expressed regarding the general feeling that creativity is consequent from a sense of self-interest, self-desire and developing one's own ideas from their individual imagination.

Favorite experiences in current art course (context)

All three participants strongly indicated that their favorite experiences in their current art class was having Ms. Hogan as their art teacher, most of the projects were fun, and that they enjoyed the overall “vibe” of the classroom context and environment, and friendships established in the classroom. One student commented on enjoying the feeling of “improving” his artistic skills.

Feelings regarding personal creative expression in the presence of others

All three students stated that they did not feel shy about creative expression in the presence of others. The students explained that expressing oneself is easier when a sense of comfort is established in the classroom, such as their current art class. “When I express myself, the easier it is for people to understand me,” explained one student. “When everybody else expresses themselves, then you don’t feel the need to hold back,” explained another student. The three interview participants strongly indicated their ability to express themselves easily within their current classroom context, however, the researcher was convinced that the three participants were comfortable with “risk-taking” and each had strong personalities in which were deep rooted within their personal culture of not caring what others think of them.

Comments on collaboration enhancing creativity

All three students strongly agreed that working in a group allows students to be more creative. “Working in a group would make me more creative because not only are my ideas getting out more than one person’s ideas. If you have an idea and they have an idea of what could make it better. It’s more creative. Everybody’s ideas flow together. Put your ideas out there with everybody else’s and get one big idea from everybody,” explained one student. Each student believed that working individually is still creative, but not as overall strong as multiple people working together. “In a group you can express your ideas and then they express theirs and you come up with more,” described another student.

Summary of Results and Findings for Student Interviews

Each student had prior experience taking art courses both in high school and elementary school. Each one related the definition of creativity to a general use of one’s own imagination, being different, and developing ideas. The three students all felt that doing something “different” or “their own way” was one common example of experiences when they felt as though they were thinking creatively. Visual culture and pop culture were two common themes which were revealed as inspirations to be creative among the three students.

Each student had experienced teachers who criticized their ideas, putting down their “dreams” or future goals (especially in art or music) because they may be viewed as “unrealistic.” All three students felt that the two main ways in which school can limit one’s creativity were negative teachers and certain overall school enforced policies. Each student felt that the three main ways in which school enhanced their creativity were positive teachers, offering of a variety of courses, and their current art teacher, Ms. Hogan.

Wholly, the boys each had a general feeling that creativity is consequent from a sense of self-interest, self-desire and developing one’s own ideas from t individual imagination was expressed among all three students. They all agreed that they felt that when content relates to their lives they have more freedom to truly express themselves and their individual ideas and that it does stimulate creativity. Each individual student enjoyed the overall “vibe” of the classroom context and environment, their teacher and the friendships established in the classroom.

All three students stated that they did not feel shy about creative expression in the presence of others. The students explained that expressing oneself is easier when a sense of comfort is established in the classroom. The three participants were comfortable with “risk-taking” and each had strong personalities in which were deep rooted within their personal culture of not caring what others think of them. Finally, they all three strongly agreed that working in a group allows students to be more creative.

Teacher Interview

The teacher interview was semi-structured and formal. The interview consisted of seventeen predetermined questions designed by the researcher to address the primary research questions of this study. Overall, the researcher felt that the participating teacher was an outstanding participant for this particular study due to her intense passion for teaching and art education, her genuine love for Title 1 children, and her own unique creative teaching methods that address the individual cultural needs of her students. Ms. Hogan provided clear and solid answers to each question that directly addressed many of the concerns and questions driving the heart of this study.

Ms. Hogan

Ms. Hogan is twenty seven years old and is currently in her fourth year of teaching art. She attended college at Minnesota State University, Mankato and received her BS in Art Education. She has experience teaching art to all grades K-12. Her first two years teaching were at a Title 1 elementary school in South Phoenix where she taught K-8 art classes before she accepted her current position teaching Introduction to Art and Advanced Art at for Title 1 high school students.

The elementary school she formally taught at is also a feeder school for the high school she is now employed at. Ms. Hogan has several of her former students enrolled in her current art courses from the elementary school, which has allowed her to quickly and

easily establish a strong sense of comfort and respect among her students. She was delighted to share her teaching experiences during her interview.

When asked if she believes she has a clear sense of her own ethnic and cultural identities, she replied “I definitely believe I have a clear sense of my own ethnic and cultural identities. I think a teacher’s personal culture heavily influences their art curriculum. For example, I grew up in the suburbs just outside of Minneapolis next to an Indian reservation. I spent a lot of time in the inner city and on the reservation growing up. My art interests have been heavily influenced by urban art and the Native American culture. During college, my work showed a mixture of urban art, people from different cultures and backgrounds of life, and symbols from the Native American culture. When I create my curriculum for my classes, I add a lot of elements from what I know and where I came from. The students love it, especially since the city I work in is very similar to where I grew up.”

Ms. Hogan strongly believes that the personal culture of individual teachers can separate their art curriculum from traditional arts and even interfere with creative learning among their student cultures. “If a teacher is working in an area that compliments their cultural identities and ethnic background, they can create a curriculum the students can relate to. A teacher that jumps into a school that has demographics that are the complete opposite of their ethnic and cultural identities may have a harder time creating a curriculum that the students can relate to,” she explained.

Ms. Hogan is personally committed to achieving equity among her students by creating lessons that address all learning styles; visual (pictures, worksheets, power

points, movies), auditory (video, music), verbal (lecture), kinesthetic (demonstrations, actual hands on activities), social (group work, critiques), and solitary (individual work time). “I make sure to cover all learning types so that I can reach all my students; I want them to be successful and understand what we are doing. When it comes to grading, I use a rubric which creates equity between students. They are all graded on the same criteria,” she clarified.

Ms. Hogan does not feel that her school provides an academically challenging curriculum that includes attention to the development of higher-level cognitive and creative thinking skills specifically in art. She discussed common standardized criterion referenced tests among the district for each art course offered that the students are required to take at the end of each semester. The tests are referred to as “CRT” (criterion referenced texts) exams and are used as guidelines for art curriculum, but that she still ultimately decides what she is going to teach her students. “I feel my curriculum includes attention to the development of higher-level cognitive and creative thinking skills,” she added.

When asked how much of her instruction focuses on students' creation of meaning about content in an interactive and collaborative learning environment, she replied, “The students are always in an interactive and collaborative learning environment. They sit at tables with four to five other students. They at all times are able to talk about what they are creating, get feedback and constructive criticism from the people around them. At the end of every project we have small group or large group critiques where the students discuss their art work.”

Content typically taught in her classroom includes primarily subjects in which she feels will interest her students. She manipulates most of her curriculum to meet student interests. “I base all my lessons on the how the elements and design would be used in them. From there, I incorporate art movements and artists that I really like and think the kids will find interesting. I also incorporate aspects from my student’s everyday life. I want them to be able to connect what they are doing in my class with what they see and do every day,” she explained. Her current curriculum includes some contributions and perspectives of the different ethno cultural groups that compose her school’s society. “Our school is predominantly Hispanic and we do a very large unit on Dia de los Muertos (Mexico’s Day of the Dead). This year we are also going to be creating masks during second semester and covering many different cultures that use masks but specifically the African culture. Even though I don’t necessarily cover all of our schools cultures, for each project students usually are able to do research and choose their images. This gives students the opportunity to use any culture they would like,” she stated.

She explicitly teaches her students the culture of the school and seeks to maintain students' sense of ethno cultural pride and identity when planning her lessons. “I focus on not only the content but also the culture of my students. I think a lot about where they come from and how they can use that in their projects. I think using what is around the students and what they know is very important in maintain the students’ sense of ethno cultural pride and identity,” she explained.

Ms. Hogan defines creativity as “taking traditional rules, requirements, and ideas and transforming them using originality and your imagination to create new unique and

progressive ideas.” Some of the common creative characteristics she observes among her students include developing original ideas and incorporating non-traditional aspects within their artwork such as urban art and where they come from. Creative limitations that she observes among her students include the students being worried about what others will think of their artwork, either the student or the teacher having a negative attitude, and when the students are overwhelmed and bogged down with work from other classes. In addition, she feels that creativity is limited when students are frequently removed from her classes if they are not passing other core academic classes or have not passed AIMS exams.

When asked what she feels mostly motivates her students to be creative, she replied, “I think self-motivation, a positive attitude, positive encouragement from the teacher, an exciting project the students can get into and relate to and proper teaching/explanation of the skills so students feel confident when working.” When asked how do standards drive her curriculum, she replied, “Everything I put into my curriculum usually fits into a specific standard or strand from our state art standards. The standards are in place to ensure the students are learning the information the state thinks they should know by the end of my class. Now, the state standards for art are so broad that pretty much anything I do is covered so I don’t follow them as closely as say a math teacher would. I focus more on making sure I am covering what is on the final CRT and critical thinking skills.”

Ms. Hogan was particularly passionate about how she believes high-stakes/standardized testing affects her ability to teach creativity in an art classroom.

“Testing has limited art teachers in some aspects, but not all. The biggest downfall of testing is the time it takes away from the student’s working/creativity time. In this district, we are supposed to have a pre-test, a 9 week assessment, and a final CRT. It is just too many tests for a semester. Plus, many art teachers teach to the test or go over everything that is going to be on the test the week before it. This is not accurately measuring what the students know. In art, students should be taking performance based tests, which as of right now, in our district, they are not. The testing also creates more stress for the students so instead of creating they are worrying about them,” she exclaimed.

When asked what methods she uses to implement the teaching of creative thinking in her classroom, she replied, “I use brainstorming, mind mapping and sketching. At the beginning of each project the students brainstorm ideas and research them. The students have the option to use mind mapping to help brainstorm. Once the students have come up with an idea they create multiple sketches to come at their idea from all angles.” Ms. Hogan describes her ideal typical prototype of what she considers to be a creative student as “someone who is brave enough to try new things and is willing to fail and try again.” She elaborated by stating “They are expressive and use good intuition; their gut instinct tells them what is right and not right with their work. They have self-motivation and an excitement for their project. They can find solutions and order in the task they are given and can make connections to their life and the content being taught.”

Ms. Hogan believes that content and context can play a very large role in the development of creativity. “I try and pick content that is going to light a fire under my students. I want them to be excited about it! I want the content I use to be something that relates to the context of their lives. This way, it catches their attention, they have somewhere (in their minds) to start and they want to know more,” she enthusiastically explained.

When asked if she feels that learning about art through the use of custom designed content and context can aid in stimulating and developing creative thinking verses a traditional content lesson, she replied, “It definitely does! Having a custom designed content and context curriculum stimulates and develops creative thinking far more than teaching traditional content. First and foremost, art should not be taught traditionally. Art is about expressing oneself. Creating art is about pulling from deep inside you and where you come from; the pain, the joy, and other life experiences. I try and approach my lessons from this angle, I want my students to use what they have seen and felt in life to brainstorm and create. A project from the heart means much more than following basic rules and creating something with no connection to the artist.”

Lastly, when asked if she thinks Title 1 art educators feel creatively challenged and/or restricted when teaching low-income students, she compassionately replied, “I know for a fact that some do feel restricted, but I don’t. I love it! Many students that come from Title 1 schools have been through so much in their short lives already before I get them. Their parents are in jail, they are living on their own, they or their family members’ battle with drug and alcohol addictions, and they have to deal with violence

and gangs. I feel teaching these wonderful and special kids are a creative challenge! With everything they deal with on a daily basis, I want my art class to be a form of release; a way for them to express themselves” (Appendix D4).

Summary of Results and Findings for Teacher Interview

A curriculum is typically process-driven and relationship based, so its impact on academic performance is often underestimated and undervalued. The arts provide a logical counterbalance to the trend of standardized testing and should not be marginalized just because the curriculum is more difficult to measure. The arts can play a crucial role in improving students’ abilities to learn, because they draw on a range of intelligences and learning styles, not just the linguistic and logical-mathematical intelligences upon which most schools are based. Nurturing important values, including team-building skills; respecting alternative viewpoints; and appreciating and being aware of different cultures and traditions are essential for Title 1 art educators. Teaching creativity stimulates and develops the imagination, critical thinking and refines cognitive skills.

Responses to the Research Questions

Collective findings were established by combing field observations, artwork analysis and interviews to formulate responses to the original research questions proposed for this study. Through examination of (1) observable creative skills and

limitations, (2) perspectives and values of creativity as a component of education, curriculum, and life skills, and (3) and the influences of content and context within the art room to stimulate and develop creative skills, the researcher formulated answers to the following research questions;

1. *How do Title I urban art educators view “creativity” in relationship to their own curriculum, standardized state and national curriculums, and curriculum driven by their school?*

Based on responses within this study, urban art educators can design curriculum based student interests, but still align lessons grounded in the State and National Visual Arts Standards. Standards serve the purpose of guiding curriculum, but not controlling it. This study signifies how a curriculum is typically process-driven and relationship based, and therefore, its impact on academic performance can often be underestimated and undervalued. The cooperating teacher was passionate about how she believes high-stakes/standardized testing negatively affects her ability to teach creativity in an art classroom. Testing can limit art teachers in some aspects, but not all. The biggest downfall of testing is the time it takes away from the student’s working/creativity time.

The participating teacher expressed the notion of how visual arts can provide a logical counterbalance to the trend of standardized testing, which should not be marginalized simply because the curriculum is more difficult to measure. The arts can play a crucial role in improving students’ abilities to learn, because they draw on a range of intelligences and learning styles, not just the linguistic and logical-mathematical intelligences upon which most schools are based.

A. Do Title 1 art educators feel creatively challenged and/or restricted when teaching low- income students?

Title 1 art educators do not necessarily always feel creatively challenged and/or restricted when teaching low-income students strictly depending on the teacher's background and attitude towards teaching. The participating teacher in this study revealed her acknowledgment of other Title 1 art educators who felt creatively challenged, however, the participating teacher expressed her genuine love for teaching Title 1 and for the challenge of teaching creative thinking.

The participating teacher explained how many students coming from Title 1 schools have been through so much in their short lives before they even reach her class. This notion was further supported by sharing some background examples of her students' lives including; parents in jail, are living on their own, they or their family members' battling with drug and alcohol addictions, and students who live amongst violence and gangs.

The cooperating teacher viewed teaching Title 1 students as a wonderful creative challenge alone. In response to the student backgrounds, the cooperating teacher strives to establish an art class to serve as a form of release and a way for her students to express themselves

B. Do art teachers feel that they may have a lack of bicultural resources within their school?

According to this study, the answer is both yes and no. The participating teacher explicitly teaches her students the culture of the school and seeks to maintain students'

sense of ethno cultural pride and identity when planning her lessons. She focuses on not only the content but also the culture of her students.

Considerations of individual student background and connections to art projects were a frequent foundation for lesson planning. The notion of applying what students already know was a highly important concept for maintaining the students' sense of ethno cultural pride and identity. Content typically taught in the participating teacher's classroom includes primarily subjects in which the teacher feels will most interest her students.

As far cultural resources, the teacher's personal background can be considered a resource alone. Education and experience are two key factors when considering cultural resources in a Title 1 urban classroom. A teacher's understanding of culture reflects his or her classroom practices dramatically. Further tangible resources would include access to technology and tools and materials from various cultures, which would strictly rely on the funding of individual schools.

2. What perspective do Title 1 urban art educators have regarding the role of content and context specific to their population of students?

A. Do Title 1 urban art educators incorporate population-relevant culturally and environmentally appropriate content within their curriculums?

In the matter of this study, the answer is yes. The participating teacher in this study manipulates most of her curriculum specifically to meet student interests. Teaching a foundation art class, all of her lessons were centered on how the elements and principles of design will be applied and then the incorporation art movements and artists are added

to the lesson in which the teacher feels the students will find most interesting.

Incorporating various aspects from the student's everyday lives supports the notion of implementing cultural and population-relevant content. This further encourages students to be able to connect what they are doing in her class with what they see and do every day.

B. Does learning about art through the use of custom designed content aid in stimulating and developing creative thinking verses traditional content and classroom context?

Based on the comparative analysis of the student artwork and interviews, the answer to this question is yes. Learning about art through the use of custom designed content and context can aid in stimulating and developing creative thinking verses a traditional content lesson. Having a custom designed content and context curriculum stimulates and develops creative thinking far more than teaching traditional content. The participating teacher described the artistic creative process as a personal creation in which one pulls from deep inside themselves and where they come from; the pain, the joy, and other life experiences. The cooperating teacher expressed how she approaches her lessons from this angle, with the intention that her students use what they have seen and felt in life to brainstorm and create.

In addition to interview responses and fieldwork discussions, the comparative analysis chart broke down the individual scores for both artistic skills and observable creative thinking skills. When comparing differences among the traditional art project (the value study with application of the stippling technique) and the open-ended mixed

media social/political issues, it became highly evident that students practice a much stronger degree of creative thinking when creating an open-ended project.

C. How does the personal culture of each teacher separate their art curriculum from traditional arts or interfere with creative learning among their student cultures?

The personal culture of individual teachers can separate their art curriculum from traditional arts and even interfere with creative learning among their student cultures. When a teacher focuses on an area that compliments their cultural identities and ethnic background, they can create a curriculum the students can relate to. The participating teacher explained that when a teacher that jumps into a school that has demographics which are completely opposite of their ethnic and cultural identities may have a harder time creating a curriculum that the students can relate to.

3. Do Title I urban art students demonstrate creative characteristics and thinking abilities without limitations during the actual creative “process?”

The answer to this question is mostly yes, but not equally. Creative risk-taking, fluency and flexibility were among the easiest traits to physically observe during the creative process. Again, the students demonstrated these traits at different levels and sequences. Originality and elaboration were the two traits in which the researcher observed a small degree of limitation, which were then guided by the cooperating teacher.

A. Does collaborative work encourage development of creative traits and characteristics?

All three interviewed students strongly agreed that working in a group allows them to be more creative. The cooperating teacher expressed how collaborative work nurtures important values, including team-building skills; respecting alternative viewpoints; and appreciating and being aware of different cultures and traditions as being essential for Title 1 art educators.

Collaborative creative thinking rubric scores indicated that traits of creativity of fluency and flexibility were the most evident and observable characteristics. Elaborations and originality emerged with the process. Excitement, tone of voice, and encouragement among the members of the groups elevated the concept of what it means to produce original ideas indicating strong intrinsic motivation by the problem itself. The researcher notes that there was an observable sense of comfort and willingness to express and share thoughts and feelings within the group. There was little-to-no hesitation observed among the group taking a “risk” when making decisions and suggestions for elaboration.

Group functions became self-regulating mechanisms within each group that involved considerations of the transactions of creative capital between the teacher and students. There were observations of some stubbornness and some degree of arrogance among three of the students which caused extrinsic motivation to undermine creativity. However, these collaborative activities also provided evidence of how a deadline can directly affect elaboration qualities within the production of an artwork or invention. The creative process did occur in a non-linear manner which involved problem presentation, idea generation, product preparation, idea validation and idea communication.

Lastly, creativity was positively influenced through collaboration by four specific and observable factors: (1) Students withheld outgoing, strong-willed, and confident personalities, (2) Each student demonstrated motivation and desires to invent a product, (3) The positive and nurturing environment created by the teacher, and (4) Group task characteristics being group knowledge diversity and skills in which caused collaboration to be slightly unsuccessful.

4. What additional factors may positively or negatively influence creative thinking abilities among Title I urban art students?

The students explained that expressing oneself is easier when a sense of comfort is established in the classroom. The three student interview participants were comfortable with “risk-taking” and each had strong personalities in which were deep rooted within their personal culture of not caring what others think of them. A general feeling that creativity is consequent from a sense of self-interest, self-desire and developing one’s own ideas from individual imagination was expressed among all three students. They all agreed that they felt that when content relates to their lives they have more freedom to truly express themselves and their individual ideas and that it does stimulate creativity. Each individual student enjoyed the overall “vibe” of the classroom context and environment, their teacher and the friendships established in the classroom. Visual culture and pop culture were also two common themes which were revealed as inspirations to be creative among the three students.

Each student had experienced teachers who criticized their ideas, putting down their “dreams” or future goals (especially in art or music) because they may be viewed as

“unrealistic.” All three students felt that the two main ways in which school can limit one’s creativity were negative teachers and certain overall school enforced policies. Each student felt that the three main ways in which school can enhance their creativity were positive teachers, offering of a variety of courses, and their current art teacher.

A. *What value and level of importance do teachers place on the development of creativity as part of curriculum and education?*

According to the results and responses derived from this study, the answer is that teachers should place a high value and level of importance on the development of creativity as part of curriculum. Teaching awareness and training on specific creativity characteristics can increase the level of each creative characteristic. However, there are many factors in which influence creativity. Closely examining and teaching these individual characteristics separately and as a whole can, at the least, can enhance creative awareness resulting in an overall enhancement of creativity.

The participating teacher stated that teaching creativity stimulates and develops the imagination, critical thinking and refines cognitive skills. She chooses to share this process as a learning experience for the students as an important component to her student’s creative development. Throughout the developmental tasks of her students, she served as a strong creative guidance along sides of her students. The participating teacher provided a meaningful contribution to each student’s creative and artistic development and demonstrated a commitment to supporting the arts and her students throughout all stages of the creative process.

CHAPTER 5
INTERPRETATIONS

Introduction and Orientation to the Chapter

The chapter begins by making four interpretive claims based on the research evidence, results and relationships connected to the review of literature: (1) In order for high levels of creativity to occur within a Title 1 urban art classroom, creative development must be first be nurtured and fully embraced by the teacher, (2) The environment of the classroom, including a cultivating collaborative context in which allows for an overall sense of comfort for self-expression must be established, (3) Content and autonomy have a strong positive relationship with creative development, and (4) Creativity cannot be strictly taught, learned or fully observed on an intrinsic level, but can be enhanced through practice, exercise and awareness.

Research Claims

Each claim has been concluded by the researcher to persuade, convince and suggest methods for stimulating authentic creativity within a Title 1 high school art classroom. These are not argumentative claims because the researcher's strategy is to create a statement that is descriptive in nature in regards to the outcomes of this study. The researcher identifies essential components supporting the importance of why creativity should be a critical focus and how to build it into an art curriculum for Title 1 urban students for each individual established claim. The cumulative data from this

micro-ethnographic study produced evidence used to support each of the following claims, and the warrant.

Creative Development Must be nurtured by the Teacher

As indicated in the review of literature, Bronson and Merryman (2009) believe that creativity can be nurtured and learned, as shown by various scientific studies of cognitive function. In addition to this belief, it is recommended that educational institutions need to provide environments that foster creative approaches as well as organizations fostering creativity and innovation within their corporate cultures. The following four components of this claim reveal specific needs for a nurturing environment for Title 1 urban students.

Creativity and Hardship

Many Title 1 urban students experience some form of hardship within their lifetime. As indicated in this study, several students were willing to discuss hardship experiences openly. Specific examples of hardship revealed in this study included the loss of loved ones due to gun violence and students residing in single parent homes. Studies from Mihaly Csikszentmihalyi (2005) and Gute (2008) have found it to be true that highly creative adults frequently grew up with hardship. Although, hardship by itself does not always lead to creativity, it can force children to become more flexible. After

examining the environments, risk-factors, behaviors and attitudes among Title 1 students as they experienced the creative process, the researcher found high evidence of flexibility and risk-taking among the students observed. The researcher concludes that it is highly likely that the students demonstrated strengths in this area due to their life experiences. When children experience violence and hardship at a young age, these experiences may promote a sense of flexibility for change within their lives and less fear of taking risks in the sense that they do not have much to lose. Students in this study described hardship experiences in which allowed them to be less fearful and over a period of time, more independent due to responsibilities at home, especially in a low-income single-parent household.

It was evident that Ms. Hogan took the time to get to know each individual student in her class early in the school year. She knew the interests of each student and general background information of every child in her classroom. Her students embraced her interest in them as individuals and thrived creatively due to her nurturing. The researcher believes that these students would not have freely expressed themselves, taken social and emotional risks both with individual and collaborative projects without the support and nurturing of their teacher.

This study produced evidence that art lessons with personal topics can and do promote bonding, friendships, and comfort among classmates. Lessons incorporating personal topics can and do cause students to reflect on highly emotional experiences from their past, relate experiences, and even share them. Therefore, concluding that creativity itself has many underlying factors which can be and should be addressed and

acknowledged first by the classroom teacher in order to stimulate creative development to its fullest potential in a classroom setting.

Avoiding Creative Oppression

Title 1 urban students in the public school system may be oppressed due to a combination of factors indicated within the teacher and student interviews. All three student interviews expressed experiences of creative oppression directly relating to their teachers. As discussed in the review of literature, many Title 1 urban schools lack resources and support for understanding and working in a multicultural environment. When more complex material is provided, learning heavily relies on the methods of teacher instruction, which can stimulate or oppress creative thinking skills. When oppressed, students tend to underperform, drop out of high school, or don't finish college at higher rates. Quitting can be a result of discouragement and boredom (Bronson and Merryam, 2010).

The above pressures on both teachers and students can lead to a combination of foundations for teacher "burn out," misrecognition of creativity in the classroom, and a cultural disconnection between the teacher and the students. Robert, Ulisses and Jalen all discussed what it feels like to have a "negative" teacher. Comments even included experiences in which their life goals or dreams had been "put down." The researcher concludes that it would be highly unlikely for students to enhance creative thinking within any educational setting in which discourages one's personal goals. The teacher

does have tremendous power in this particular circumstance. Therefore, the researcher concludes that it is critical for the teacher to be aware of creative oppression and to apply this form of power as a source of nurturing, but this can only be accomplished when a teacher fully understands his or her power and makes attempts to culturally understand their students.

Benefits for nurturing creative thinking skills in a Title 1 school art room include a “relaxed” and collaborative classroom environment that allows the students to speak and share their personal ideas and feelings free of criticism from both the teacher and classmates. An ideal classroom such as Ms. Hogan’s, one should observe students who are creatively engaged and the children both questioning and even challenging the learning material. This allows for a general sense of “openness” and freedom of thought along with the encouragement from the teacher and other classmates. Robert is an example of a student who did not follow all rules, but respected expectations. Although Robert had very different ideas, some even disturbing, Ms. Hogan never interfered or criticized his thoughts. She served as a mentor and one to positively “guide” Robert’s thoughts rather than one to “direct” his thoughts.

Title 1 students that have experienced safety and poor nurturing issues, in particular, would greatly benefit from a less restrictive classroom environment that they can freely express themselves. From there, the students can enhance creative characteristics such as risk taking, originality, and flexibility. Risk taking has shown, even in this study, to be a common characteristic among low-income students due to personal defense and survival skills acquired throughout their lives. When less creative

restriction is present within a classroom, students are able to more easily make connections and see relationships when engaged in learning.

This study supports Perkin's and Wieman's (2008) notion that creative thinking skills can teach students to review progress, invite and use feedback, criticize constructively and make perceptive observations. Teachers of all curricula areas, particularly the arts, can encourage all of the above, but these actions would require a change in the way schools are run and the way teachers instruct students (Perkins and Wieman, 2008). Moreover, it is concluded that Title 1 urban schools should reduce or eliminate the factors which inhibit the creative activity of teachers and learners and give priority to those that encourage it (Sawyer, 2008; Bronson and Merryam, 2010).

When observing Zach, Jalen and David during the creative process of a collaborative project, dialogue became slightly competitive which supports Amabile's componential model of creativity (Amabile, 1996, 1999) in which creativity can become depressed when competition is introduced or a performance evaluation is expected, in which both aspects were components of this research. The interplay of culture and power along with the multiple identities of the participants was immediately evident through observation of a relational form of understanding in which each student contributed and interpreted one another. All three group members demonstrated a consistent sense of self-determination and control, both individually and collaboratively. However, extrinsic motivation did tend to undermine creativity as a group at times during the creative process. The participating teacher remained neutral regarding her own beliefs when presenting material.

The participating teacher incorporated methods that aided in the prevention of harming creative development. Examples of these methods included; having confidence in her student's artwork and consistently telling them, refrainment from doing any of their work herself, or offering too much help. Additionally, acceptance of a student's creative product without placing a value judgment on the item, making positive comments as to how each student solved a problem in relating to his or her work, and stating her confidence in her students to make their products unique all interplayed as actions that ultimately influenced her students' creativity.

Teacher Qualities; Respect, Humor, and Passion

Research on acute and chronic stress among children living in poverty alone should set a standard for interviewing and hiring Title 1 urban teachers (Almeida, Neupert, Banks, & Serido, 2005). It is critical to consider personal characteristics of an individual when hiring and training Title 1 teachers. Because stress can have negative influences on a child's physical, psychological, emotional, and cognitive functioning, a teacher should be a positive role model in which creatively engages and encourages students. In order for students to learn and develop creative thinking skills, the teacher must first establish good teaching skills that specifically address the culturally diverse populations within their classrooms. Students are unable to learn these new skills when comfort, respect, safety, and basic survival needs have not been met. Ms. Hogan was a

prime example of a teacher who considered and understood the unique challenges and survival needs of her students.

As discussed in Chapter 4, creativity was positively influenced by three specific and observable factors in this study: (1) All students withheld outgoing, strong-willed, and confident personalities, (2) Each student demonstrated a motivation and desire to create, (3) There was a positive and nurturing environment created by the teacher. All of these positive influential factors could not fully exist within a classroom environment without the loving and genuine characteristics of the participating teacher. The participating teacher conveyed a strong and sincere concern regarding how she could inspire her students' confidence, creativity, and perceptions.

When teachers demonstrate qualities such as caring and commitment, they can bring meaning into their relationships with students and provide students with respect, high expectations and trust of the students' intellect to find solutions to problems (Fulton, 2004). Therefore, when considering the revision of educational practices in Title 1 schools, concepts of caring and authority should be critically analyzed in order to support issues within the construct of teacher education. Passion for the art of teaching "itself" is critical to success for Title 1 students. Caring, professionalism, and authority should be the most important concerns of policymakers and teacher educators. Many teachers entering teacher education programs do begin with a moral purpose and a passion for the field, but can lose their passion quickly to burnout directly related to stressful conditions or a development of a false consciousness influenced by extraordinary high expectations.

When considering the fact that gender roles maintain a strong relationship within our cultural perception, female teachers are often portrayed and viewed as a “mother” figure. Ms. Hogan was unquestionably viewed as a “mother” figure within her classroom. On a couple of occasions, the researcher noted students joking around and addressing her as “mother.” When interviewing Ms. Hogan, the researcher felt there were many moments that Ms. Hogan spoke of her students as though they were her own children.

Humor was a highly palpable strength of the participating teacher in this study. Early in the observations and field work, Ms. Hogan displayed a consistent sense of humor with her students by making jokes and having the ability to laugh when appropriate. Her classroom was frequently filled with laughter by both her and the students. Her appropriate sarcasm, quick wit, easy-going personality, and strong sense of humor allowed the students to easily establish comfort and respect with her and their classmates. Ms. Hogan always smiled when students spoke to her, made eye contact, and always listened to each word they spoke without interruption other than from other students.

Emotions and beliefs may not always be part of educational research, however, the researcher believes that the emotions and beliefs of both the students and the teacher were the driving forces behind the results of this study. As Fischman (2000) reminds us, it is impossible to ignore emotions and feelings when conducting authentic research on schooling and the emotions of both teachers and students easily interplay with one another. Isolating feelings from thinking and understanding do not serve a purpose in transforming inequities that occur within schools and society. In the case of this study,

and particularly conducting research on low-income urban students, emotions and feelings are one of the most critical elements for understanding the influences of creativity. Respect, humor and passion are among the strongest teacher qualities in which one can poses that can positively stimulate a creative classroom environment.

Sensitivity to a Multicultural World

Ms. Hogan set a principal example of how respect and cultural awareness plays a role in the development and encouragement of creative thinking. As art educator Armstrong explains, when a teacher truly respects their students as “humans whom are entitled to their own individual values and cultural experiences,” students will be more engaged. Armstrong discusses how maintaining sensitivity to knowledge regarding current trends, cultural and historical influences, and experiences that relate to the individual identity of each child should support teachers’ ability of selecting the most appropriate activities and lessons to promote attraction and interest. When art is created through building feelings of confidence and establishment meaningful content and context applicable to one’s own artwork, the students will feel more creative freedom (Armstrong, 2011).

Ms. Hogan intentionally chose artwork relating to the interest and culture of her students in her classroom and she always addressed the concept of “individual ideas” when introducing her lessons. Ms. Hogan was successful at remaining neutral when teaching about political “hot” topics. The researcher claims that her neutral stance was

highly important for her students to feel comfort in expressing their own ideas and not ideas to simply please the teacher. Ms. Hogan's teaching style incorporated an individual understanding of her students and individualized instruction that allowed the students to view an encounter their own art as a translation into meaningful situations connected to their own lives (Armstrong, 2011).

It was evident that Ms. Hogan met the criteria of a culturally sensitive teacher just as Armstrong suggested that art be implemented by a teacher who is both educated and informed about the entire world of art, one who is sensitive to the uniqueness of individual cultures and ethnic groups, and one who is knowledgeable regarding the facilitation of the social and intellectual growth of their students.

Some teachers can interpret students' emotional and social deficits as a lack of respect or poor manners, but it is more accurate and helpful to understand that the students come to school with a narrower range of appropriate emotional responses. The truth is that many children simply have not developed or learned components of necessary responses. Ms. Hogan was aware of each of her student's social deficits including poor manners and lack of respect. However, Ms. Hogan did not display any form of judgment. During the observation period, the researcher heard some inappropriate language used casually among students in the classroom. Rather than scolding or punishing the students, Ms. Hogan would politely remind the students not to use inappropriate language, offer a solution for a better replacement word, and would always apply humor to the situation. This method allowed space for the students to feel respected, but to also try to correct their language out of respect for the teacher and

setting manners for society. Ms. Hogan was very strong in understanding and interpreting her students' actions in a manner that promoted respect for both herself and her students.

The Creative Teacher

Lowenfeld suggested that each creative type required a different instructional approach. The notion of implementing different methods of teaching to accommodate different types of students, particularly low-income Title 1, were noted and addressed by Ms. Hogan throughout her interview. Lowenfeld believes that teaching should incorporate creativity naturally rather than restrict it proposed the idea that general creativeness could possibly transfer from the arts (Lowenfeld, 1982; Saunders, 2001). Ms. Hogan's beliefs were very similar to Lowenfeld's views. Although Ms. Hogan would introduce her lessons to the whole class with the same form of delivery, she always worked her way around the classroom addressing each student's individual ideas and "customizing" her instruction and lesson to meet the individual needs of for every student's goal and artistic expression. Ms. Hogan mentioned her awareness of creative types and learning styles as an important aspect to her style of teaching.

Creative teaching is one of the largest components to introducing creative thinking skills within curriculum, especially within Title 1 schools. Creative teaching can be defined two ways: (1) teaching creatively, and (2) teaching for creativity. Ms. Hogan incorporated both methods in her teaching style. She taught her lessons creatively by developing interesting power point presentations, incorporating her own personal stories,

applying varied instruction with hands-on approaches to make learning more interesting, engaging, exciting and effective. Ms. Hogan also “taught for creativity” by using material, images, stories, and content that were intended to directly enhance the student’s own creative thinking and behaviors. Moreover, this study indicates that teaching for creativity must first involve creative teaching (Haring-Smith, 2006).

Because the arts already provide curricula and standards that easily allow room for the creative process and the incorporation of creative products, arts instructors have an advantage for introducing the direct teaching of creative thinking skills. The researcher strongly agrees teaching with creativity and teaching for creativity do include all the characteristics of good teaching, which are (1) including high motivation, (2) high expectations, (3) the ability to communicate, and (4) listen and the ability to interest, engage and inspire. The researcher found a positive overlap representing the above four aspects of both teaching for and teaching with creativity. Ms. Hogan demonstrated a very high level of motivation at all times, set high expectations for her students through her support and encouragement, and maintained positive and open dialogue with her students.

Since creative teachers require expertise in their particular fields and learned techniques that stimulate curiosity and raise self- esteem and confidence, they must recognize when encouragement is needed and confidence threatened. Ms. Hogan strongly agrees with this statement, which is especially true among Title 1 students. Title 1 students who have experienced frequent criticism throughout their lives, tend to “withdraw” themselves from an educational setting in which confidence is threatened,

just as described by the three students who were interviewed. The researcher concludes that balancing structured learning with opportunities for modeling creativity, Title 1 students can more easily develop their own creative thinking skills when instructors have freedom to consistently model creative thinking and inventiveness within their classrooms (Craft, 2000).

Teacher Understanding of the Characteristics of Creativity

As previously indicated in Chapter 2, several studies have designated that creativity has been associated with a wide range of behavioral and mental characteristics, including associations between remote ideas and contexts, application of multiple perspectives, curiosity, flexibility in thought and action, qualitatively different solutions and answers to problems and questions, tolerance for ambiguity and uncertainty, and unusual uses of familiar objects. Therefore, when attempting to teach students how to be more creative a teacher must fully understand the traits and characteristics of researched creativity. When the researcher spoke with Ms. Hogan regarding her perception of “what” identifies a student as being creative in her classroom, she replied that she felt her students were most creative when they were outspoken and not afraid of expressing their ideas. Although Ms. Hogan did not verbally break down or explain the precise traits and characteristics of researched creativity, she did maintain a general awareness of the creative process from her own experiences as an artist and her experiences teaching art. However, Ms. Hogan did address her belief in the importance of understanding Gardner’s

(2003) theory of multiple intelligences as a means of breaking down individual thought processes and patterns of thinking among her students.

As frequently addressed throughout the research, risk taking was found to be a common trait among Ms. Hogan's students. Ms. Hogan strongly supported and encouraged her students when they chose to express themselves even in controversial manners. The researcher concludes that the students would most likely have not expressed this trait as openly if the teacher did not have the ability to "recognize" this specific trait as an act of being creative. Having a sense of humor was an additional creative trait in which was well established among the students and the teacher from the very beginning of this study. Ms. Hogan recognized moments of tension throughout artistic and creative problem solving and was always able to bring humor to the situation and ease tension among her students.

Through laughter, the students modeled after their teacher the general sense that it was ok to make mistakes and that it was fun to fix them. Additionally, humor allowed for many students to gain the ability to accept and trust their own intuition as well. The researcher believes that the teacher established this recognition over a period of time, including the previous school year in which the students all took Ms. Hogan's beginning level introduction to art course.

Brainstorming was an additional creative technique in which Ms. Hogan applied frequently in her teaching. Ms. Hogan stated that she recognized a major component of creativity to have the ability to produce original ideas, and therefore, her students first needed to learn how to simply produce more than one idea. A number of researchers and

theorists agree that in order for organizations and societies to adapt to their rapidly changing environments they must have creative approaches to problem solving.

Brainstorming is one technique that continues to have positive potential as a method for generating creative alternatives to complex problems. Over forty years of extensive research on the actual process of brainstorming have been conducted, yet some remaining controversies still exist concerning its approach and methods for stimulating creativity.

Ms. Hogan explained that she applied the use of brainstorming techniques and the creation of a series of thumbnail sketches for a variety of styles for artistic composition of the same subject for most all of her lessons. Analyses have specifically indicated that group composition does affect member productivity, perceptions of status differentiation, and satisfaction with the group (Jablin, 1981). Brainstorming is known as one of the most accustomed tools of creative problem solving. Its popularity developed from the long term and pervasive desire to improve productivity within groups. It is simple, easy to learn and to teach, and has potential to dramatically improve group idea generation. Brainstorming's widespread familiarity is also explained by the fact that it is first introduced in 1939 by an advertising executive who had expertise and experience with the process of selling ideas (Lecef, 1994). The researcher concludes that this specific approach to teaching heavily influenced and, over time, prepared and enhanced Ms. Hogan's student's creative strengths in the areas of flexibility and idea fluency.

Further theories for understanding human characteristics of creativity are supported in this study by including some of the following ideas cited by Khatena (1978) in Chapter 2. When considering methods for enhancing creative "thinking" abilities, after

careful observations and comprehensive dissection of the creative thinking art rubrics, the researcher found it was critical for the participating teacher to understand, at the least, these four creative thinking abilities which are described in this study as; (1) Fluency, being the ability to produce several ideas for a task, (2) Flexibility, being the ability to show a conceptual change in thinking relative to a task, (3) Originality, being the ability to produce unusual ideas that are not thought of by many people, and (4) Elaboration, being the ability to add details to a basic idea.

Analyzing the creative thinking rubrics for the finished artworks was a time consuming process. The researcher found it particularly helpful that the participating teacher fully understood the four primary areas of creative thinking. Ms. Hogan was effusively capable of explaining the individual thinking abilities in depth and was able to easily identify the strengths and weaknesses of each and every student for all four areas. It is determined that a teacher who does not understand these creative thinking abilities would most likely not be proficient in their aptitude to truly teach for creativity.

Originality, being one of the main traits of creativity, can straightforwardly relate to one's development of personal style in art. Several creativity researchers, including Howard Gardner (2003, 2006, & 2008), Viktor Lowenfeld (1960), and Csikszentmihalyi (2004), have examined originality, fluency of ideas, and similar concepts being a main characteristic of creative individuals, especially in the context of being able to train people to enhance these characteristics. Ms. Hogan consistently reinforced the idea of "being" original to her students. This concept was embedded in her lessons, her communication with her students, and even in her bell work activities. With consistent

reinforcement and acknowledgement, her students thrived to be more original and even discussed it on several occasions.

The participating teacher promoted and encouraged the creative experience by allowing the students to conduct a variety of positive activities that added in their creative development. Activities included; organizing ideas and expressing feelings, working with a purpose, respecting one's self through one's achievements, easily communicate with their classmates and the teacher, discover one's point of view, appreciate different viewpoints and cultures within the classroom, and to make aesthetic discoveries and judgments, all strongly and positively influencing creativity. When the teaching opportunities such as these are missed and the traits and characteristics are not understood, it may be easy to misrecognize the potential for enhancing a creative experience.

When conducting interviews, each student related the definition of creativity to a general use of one's own imagination, being different, and developing ideas. Each student felt that doing something "different" or "their own way" was one common example of experiences when they felt as though they were thinking creatively. This is an example of how Ms. Hogan's consistency and insightful comprehension of the traits and characteristics of creativity impacted the meaning of creativity among her students. When the imaginative processes are activated in creative endeavors, the possibility of genuine creativity emerges (Gardner, 2008). Therefore, concluding that in order to examine influences and effects on creativity, one must first consider and understand the traits of creativity.

Establishing a Classroom Context Encouraging Comfort and Self-Expression that Supports Creativity

Creativity is an eminence that is highly valued, but not always well understood. The literature stresses the importance of a nature of flexibility of mind. Studies cited in the literature have shown that creative individuals are more spontaneous, expressive, and less controlled or inhibited. Additionally, they also incline to have confidence their own judgment and ideas and are not fearful of trying something new. However, in order for a student to express themselves in such a manner or even begin to experience these actions, one must first feel comfortable and safe in their learning environment. Therefore, establishing a classroom context that encourages comfort and self-expression is critical to beginning the process of teaching for creativity. The following four components of this section are broken into basic categories in which foster a teacher in establishing this kind of classroom environment.

Understanding environmental challenges of Title 1 Urban Students

Understanding the environmental challenges of Title 1 urban students is one of the first steps in establishing a nurturing classroom environment that fosters creativity. Reflecting on Maslow's (1954) theory of self-actualization, understanding his hierarchy of basic human needs does serve value in this study. Maslow describes the hierarchy as what drives humans to fulfill their highest potential, with creativity being on the higher

end of the pyramid. However, research cited in the literature does indicate that there are many examples of exceptionally creative individuals who survived turbulent lives. Again, this research suggests that individuals from turbulent lives possibly demonstrate higher levels of creative “risk taking,” which has proven to be mostly true in this study. Students in this study discussed traumatic experiences including suicide, gun violence, and abuse and having family members in jail, which may all result in these students simply having less to fear, particularly in the area of creative risk taking.

Teachers employed at Title 1 urban high schools have an exclusive set of challenges including larger class sizes, fewer resources and generally there are morale issues and higher rates of discipline problems. Behavior, social and emotional factors, socioeconomic status, nurture from caregiver, acute and chronic stress factors, and health and safety issues are the six leading influences on Title 1 students. Thus, these influences aid in forming a complex social web of relationships that students experience in school among peers, teachers and staff, and family providing.

Obstacles cited in this study likewise include student fears associated with safety, spending less time on homework, having higher absentee rates, and a higher likelihood of carrying weapons to school. Lastly, students lack family stability and there are higher teacher absentee rates and recruitment difficulties that are associated with hiring good teachers (US Department of Education, 1996). Therefore, hiring teachers with a basic knowledge of these challenges is a start. Title 1 urban educators should be supported, counseled and provided continuous education on relating to and understanding the environment and culture of their students, otherwise it is nearly impossible for teachers to

teach about creativity and have authentic experiences of stimulating and enhancing it in their classrooms. It is especially critical for Title 1 urban art educators to withhold this valuable knowledge and understanding of their students because art naturally allows for self-expression and creativity.

After reviewing these aspects, it is concluded that teaching creative thinking skills are highly critical for this specific population because Title 1 students, whom already face significant risk factors that can directly affect their academic abilities, are further restricted from the teaching of creative thinking skills as a result of a heavy focus on discipline and behavior among the teaching staff, and classroom management. Upon reviewing literature on this topic, it is also evident there has been a decrease in arts prior to the No Child Left Behind Act among low-income students in particular, creative oppression among low-income students, and many additional significant factors that potentially harm the teaching of creative thinking in Title 1 schools. In addition, strong documentation that standardized and passive methods of learning rather than active engagement, linear thinking rather than cognitive flexibility have documented the potential effects of developing and teaching creative thinking skills (Perkins & Wieman, 2008).

President Obama's (2013) attention was drawn to schools that were improving test scores and nurturing their students' competitiveness in the future workforce by investing in arts education strategies, even in the toughest neighborhoods including Title 1 Schools. Results of President Obama's study reinforced that an arts education provides a critical benefit to our Nation's students and in order to effectively compete in the global

economy, business leaders are increasingly looking for employees who are creative, collaborative and innovative thinkers. Therefore, successful teachers of at-risk students who have a strong knowledge base, are actively engaged with positive academic discipline, have a solid understanding of how students learn, and the necessary skills to help students to meet high standards. Moreover, creativity is difficult to enhance when a teacher cannot connect with their students and understand their unique challenges on an individual level. Ms. Hogan invested a great amount of time getting to know the students in her second year art class, their home lives, their personal interests including goals and aspirations, and exactly what unique challenges each and every student in her classroom had experienced or was currently experiencing. This individual connection with her students triggered her them to “want” to perform well and be more creative for the simple sake of pleasing her in addition to themselves.

Creative and Collaborative Partnerships

This study reveals the great advantage of collaborative partnerships between art teachers and their students and collaborative work among peers. The researcher points out that art teachers have a strong contribution to their students’ performances and creative artworks and exposes how art teachers have a critical role in what the students do, the creative process and what they produce. Therefore, considerable effort can and should be applied to foster collaboration in an art classroom. The researcher concludes

that art classrooms should be envisioned of in terms of their “collective intentionality,” especially with the purpose of enhancing creative thinking.

During the observation of the collaborative lesson of creating an invention, it became evident that certain examples from Guilford’s (1950, 1957) studies of creative intellect and divergent thinking became present among the three students during the creative process and are described as follows; Fluency of thinking was the primary creative characteristic that was observable, word fluency was an obvious skill or aptitude in which all three students were able to present, and ideational fluency was indicated through observation of each student being able to easily produce ideas in order to fulfill the assignment requirement.

Art teachers could plausibly be recognized for their endeavors if the concept of collaboration were challenging the discourses of art education more comprehensively. Art teachers withhold a vital position in shaping individuals and groups within and beyond the school in which support future connections of educational resources. Likewise, this form of strategic intelligence of teachers could be played out more by providing the art classroom with the asset of their perceptive own judgment.

Additionally, fostering collaboration benefits the students themselves. This study reveals that complications can ascend when students and teachers believe that the students’ creative intentions are responsible for causing the creativity of their artworks. This study yields the view that a higher assurance of achievement occurs as an action of reframing the intentions. When teachers and students begin to identify and distinguish the

inferences of this finding, the burden on students to discover their intentional resources could become more tranquil and reworked.

Researchers cited generally agree that creativity is influenced by a number of factors including personality, motivation, environment, skills and knowledge. Recent theories speculate that creativity is a decision. According to Resnick's (2005) investment theory of creativity, individuals decide whether to use their own means to generate new ideas, evaluate those ideas, and then express or vend those ideas to others. Therefore, it is essential to consider how collaboration of a group can influence the creative process. Team innovation can demonstrate that team creativity and innovation will be influenced by a variety of factors including group characteristics, group knowledge diversity and skills, and intrinsic motivation. Intrinsic motivation should be highest when the group task is intact and complete, creates varied task demands, and allows autonomy, learning opportunities, and social interaction opportunities.

Although the interplay of culture and power along with the multiple identities of the participants was immediately evident through observation of stubbornness and some degree of arrogance among the three students the researcher focused on, intrinsic motivation appeared to be intensified through a willingness to impress or compete with others. This is a direct example of how task characteristics are dependable with socio-technical systems theory, emphasizing the need for autonomous teams to optimize the social system with the technical system. Group activity characteristics, group knowledge, diversity and skills proved to affect group creativity and innovation by means of integrating group processes that support these goals (West, 2002).

The researcher recorded and witnessed a convincing sense of comfort and willingness to express and share thoughts and feelings within the two observed groups. Surprisingly, the researcher did not observe any obvious moments of hesitation among the second group taking a “risk” when making decisions and suggestions the invention ideas, materials, or construction. Group task allowed full autonomy in which possibly caused the group to work individually at the beginning of the task conflicting with Amabile’s (1999) componential model of creativity in which states that creativity is commonly depressed when autonomy is lowered. All members of the group demonstrated commitment to the goal, but at first did not allow one another equal participation when making suggestions. Dialogue between these three students became slightly competitive which supports Amabile’s (1999) componential model of creativity in which creativity can become depressed when competition is introduced or a performance evaluation is expected, in which both aspects were components of this research. All members of the group demonstrated commitment to the goal, allowed one another equal participation when making suggestions and supported innovation which was observable to the researcher that aided in creating a sense of safety for creativity.

This study revealed that creativity during collaboration was subjective to four specific and observable factors: (1) All students withheld outgoing, strong-willed, and confident personalities, (2) Each student demonstrated a motivation and desire to invent a product, (3) The positive and nurturing environment created by the teacher, and (4) Group task characteristics included knowledge diversity and skills that caused collaboration to be slightly unsuccessful when competition was occurred. The observable

creative process did occur in a non-linear manner which involved problem presentation, idea generation, idea validation, idea communication and product preparation. Following the collaboration observations, the students created the social/political issue art lesson that purposely incorporated personal topics that did cause students in this study to reflect on emotional experiences from their past, relate experiences, and even share them with one another.

Through purposely concentrating on nurturing collaboration as an important aspect of teaching creative thinking, including important values, team-building skills, emphasizing the respect of alternative viewpoints among students, and teaching students how to better appreciate and become more aware of different cultures and traditions facilitated visual evidence of a positive connection between collaboration and enhancing the development of stronger creative thinking skills.

Incorporation of Multicultural Context

The influence of culture and context on creativity has been emphasized by Csikszentmihalyi and Wolfe (2005), who identify that the cognitive process of creativity is “one that takes place in a context of previous cultural and social achievements, and is inseparable from them...Creativity is not produced by single individuals, but by a social system making judgments about individuals’ products.” For instance, creativity tests that require participants to respond to divergent thinking assignments with final products that are rated by specialists on certain traits of creativity such as originality, fluency,

flexibility do not provide an objective measure of creativity, and therefore, the product must be judged according to the actual context in which others who are exposed to it.

Sternberg and Lubart (1992) similarly acknowledge the significance of context in the creative process by explaining that in order for one to be creative, one must invest one's own abilities and efforts in ideas that are high quality and original. Thus, one must create an idea or product that is out of the ordinary, but with the potential to be widely believed. Csikszentmihalyi & Wolfe (2005) propose a similar idea viewing creativity from a "systems perspective" in which one must acknowledge the external variables of the individual. From here, it must be considered whether or not one desires to explain 'why,' 'when,' and 'where' new ideas arise and 'how' they become established in a culture.

Ms. Hogan strove to create a personally meaningful context within her classroom through group conversations, encouraging shared ideas and meanings expressed by students, and through designing and implementing assignments and activities in which the content became meaningful as part of a sociological emphasis of universal aesthetic themes. Ms. Hogan was always considerate not to isolate art from the world and life it has been inspired through among her students. During field work and daily observations, the researcher noted that Ms. Hogan incorporated and/or related life experiences to her instruction every single class period. This aided the students in relating to art from multicultural and multiethnic societies, particularly within the school. Meaningful context encouraged students to assign deeper thought and leeway to their own ideas. Discussion and evaluation of the many qualities that occurred among the students derived

mostly from the production of the social/political issues art project allowing students within all cultures in the class to convey a personal message through their own work.

Cultural traits most likely changed or at least influenced the questioning of beliefs that are passed from our parents, such as religion and morals. Robert is a good example of one who had very dissimilar social and political beliefs regarding the US government, which he stated was different from those of his parents. Several of the students demonstrated ideas that clearly subsisted within their own culture, specifically the Mexican and Mexican American students in the class whom followed similar religions and traditions at home. One reoccurring social issue that these students felt strongly about and demonstrated a desire to voice their opinion and perspective within their artwork was the topic of immigration.

Immigration and border control were two popular topics that engaged students and prompted a variety of productive conversations that allowed non-Mexican students in the class to view from an exceptionally altered lens. Ms. Hogan was skilled at mediating these conversations in a way that encouraged the students to attempt to understand one another although they did not always agree. Many students had mixed feelings regarding the laws of immigration. Several students passionately supported the idea of making immigration a less difficult process not only to help others who wish to reside in the United States and pursue a dream, but also for their own families. This was a delicate topic that directly related to the cultures of many students in the class and a wonderful opportunity for the teacher to guide positive conversations to help students understand and respect not only differences in personal opinions, but cultural differences as well.

The researcher concludes that teachers who implement lessons among cross-cultural groups do have to construct adjustments for cultural differences in order to increase the chances of receiving unbiased information from the students. Ms. Hogan set this precedence through her clear expectations for the concept of “respect” in her classroom and by establishing a sense of comfort among all her students in a way that “opened up” freedom of individual expression. In addition, the researcher deems that the high level of comfort among the students was established through the implementation of collaborative work and reminds us that one of the primary focuses of addressing cultural needs is to create equal education opportunities for students from diverse ethnic, racial, religious, gender, social class, and cultural groups (Young, 2011).

Ms. Hogan successfully applied the element of ethnicity as a constituent for custom designed content. Multicultural education in her classroom served as part of the context by promoting cultural continuity, cultural awareness, communication, intragroup relations, similarities and differences, and the encouragement of accepting that other’s will always have different backgrounds, beliefs and opinions that can be appreciated regardless of one’s own cultural background. The researcher adopts the notion through evidence produced in this study that multicultural education definitely could serve as an additional element in which “creativity” may be viewed through expression/response and as both components of connecting student interests and background to the content and the context. The emotions of both teachers and students easily interplay with one another.

Because isolating feelings from thinking and understanding do not serve a purpose in transforming inequities that occur within schools and society (Fischman,

2000), the researcher concludes that suggesting to ask students to engage in deep self-reflection regarding race, class, gender, and sexuality be implied as markers of identity that do impact education and are all topics that can be expressed through creative art production. Students and teachers can learn to recognize and challenge embedded bias and develop a more democratic stance which is culturally responsive.

Purposeful Acknowledgment of Visual Culture

While research on visual culture takes in account the importance of image creation and its components, and the completion of the work by its cultural reception, visual culture does not always depend on just pictures, but rather a tendency “to visualize existence” (Mirzoeff, 2009). As seen throughout this study, art education-based visual culture has effectively demonstrated that the visual culture can be united with ongoing political, social, psychological, and cultural struggles (Duncum, 2002). Cultural struggles transpired among all students through observation of group discussions and class conversations as a variety of different opinions were expressed through the social and political issue artworks. As Stokrocki (2002) points out, areas of visual media including television programs, advertisements, visual experiences from everyday life easily influence the teenage mind. With this in mind, art educators can embrace the concept of “personal expression” and create a classroom context implementing visual culture as an integral component addressing student’s lives and influences on style, artistic development, and content.

Visual culture focuses our attention to the significance of the visual experiences in everyday life (Duncum, 2002). Art educators seeking to improve creative teaching and thinking among their students should not overlook everyday aesthetic experiences, but instill them as an important position in which many of our attitudes, knowledge and beliefs are formed. Duncum describes our everyday aesthetic experiences as significant sites where philosophical and conceptual struggles arise often without our conscious awareness. Therefore, the researcher determines that visual culture is truly embedded in self-governing principles that join the practices of teaching and learning that focuses on lived experiences with the purpose of disrupting and transforming structures of oppression (Tavin, 2003). In order for Title 1 urban students to prosper through oppression, careful and deliberate choices of how everyday visual culture should be implemented in the classroom.

Ms. Hogan used visual culture consistently to address general understandings of her specific population of students and their direct interests. Because graffiti was a strong component of the community culture outside of the school, Ms. Hogan intentionally chose to share images of graffiti art that the students could relate to and often analyze meaning, particularly artworks produced by the artist *Banksy*. The influences of creativity and style of graffiti art on urban students in this community were observed in several of the student's artworks mimicking stenciling, bright vibrant colors and unique lettering styles observed in their bell work sketches, previous assignments, and even some of their preliminary design work.

Rather than discouraging the styles she encountered among a variety of her students, Ms. Hogan encouraged her students to be inspired by the graffiti they had an interest in, popular media and technology, and to more closely examine how advertisements influenced their thinking. Her incorporation and purposeful acknowledgment of visual culture supported students when developing their individual expressions of a social/political issue conveying their own personal stance on their chosen topics within their artwork. Just as in media and advertising, students had to consider how their artwork would influence the viewer. By purposefully examining and incorporating visual culture as part of the students' lifestyles as a primary teaching objective, students learned to embrace visual culture in art as an inspiration to developing their own unique style, originality, and prospered creative thinking.

As Carpenter (2011) explains, educators from a variety of disciplines, including art education understand the power of visual images to communicate and function as meaningful content, but also as a challenging inquiry regarding race, culture, and identity. Therefore, addressing racial stereotypes through media such as film can initiate a variety of interdisciplinary conversations for personal content possibilities and establishing a classroom context for encouraging students to understand the influential power of media, advertisements and the potential voice that can be created through art. Ms. Hogan played a central role in this development because she intentionally included social, technical, and an awareness of her own conceptual position when selecting content through creative resistance pedagogies.

Selig (2009) explored the connections between aesthetics and visual culture and what actually influences one's personal artistic style. Her findings concluded that personal identity such as clothing style, adornments, or objects of personal use made her high school students look or feel good. Selig's study, similar to this one, revealed that her students were also easily influenced by entertainment and media such as accessories, hair, tattoos, cars, nails, body piercing, and cell phones. Through purposely addressing different styles and aesthetic choices of appearance and interests in the current media help create identity among students in different social groups. This can be seen in the student's artworks both in the traditional assignment (which the student mostly chose content of personal interest influenced by popular culture and media) and in their social/political issues artworks. Topics addressing popular culture also surfaced frequently when students conducted the collaborative brainstorming activity. The researcher concludes that this study along with Selig's, demonstrates how artistic style among urban students can be heavily influenced by their environment, and therefore, directly affects that classroom context and can serve as a strong source of artistic content to inspire creativity.

Intrinsic Motivation

In this study, characteristics of creativity, specifically originality, emerged along with the creative process. This was most evident and observable when the students worked in collaborative settings and demonstrated excitement through tone of voice and

encouraged other members of the group produced more original ideas. The observation was directly aligned with the students' individual intrinsic motivation by the problem itself.

Amabile (1987) explains intrinsic motivation as “the motivation to work on something primarily for its own sake, because it is enjoyable, satisfying, challenging, or otherwise captivating,” and points out that motivational orientation is both a trait, being that motivation involves one's inborn like or dislike of certain activities based temperament, personality, and past experiences, while motivation as a state can be either intrinsic or extrinsic. Traits can be long-term and ongoing, while states are immediately influenced more by the social environment and context.

The researcher stresses that motivation itself is extremely significant as a component of creativity because it pushes individuals to persevere at problem solving. Runco (2005) believes that “Creative potential is not fulfilled unless the individual (and his or her social support) is motivated to do so, and creative solutions are not found unless the individual is motivated to apply his or her skills,” supporting the researcher's findings in this study. This study has demonstrated how the teacher selection of content and activities alone can increase perception of competence or self-determination as an enhancement of intrinsic motivation. Content and collaborative activities that decrease perception of competence and self-determination can result in reduced intrinsic motivation.

The researcher notes that social factors most likely directly affected motivation and creativity which was unobservable. Considering Amabile's (1987) identified six

social factors that have the capacity to impact creativity in the areas of assessment, observation, reward, competition, restriction of choice, and time pressures, the researcher encompassed her own expectations of how the students would recognize that she was assessing their creativity may produce negative effects on what could be observed as creativity. Because the students were told that their performance would determine the experimenter's research outcomes, the researcher clarifies a general acknowledgment for the probability of producing external constraint on the students.

The researcher found that observation "itself" can introduce the possibility of decreased creativity, regardless of whether there is an expectation of assessment. Amabile's (1987) study found that subjects who believed they were being observed were less creative than those who were not aware of being observed. The researcher took this notion in account when observing the students and how Ms. Hogan presented the activities with a researcher present in her classroom. Therefore, it is important that the researcher acknowledges that there were likely higher levels of anxiety and distraction among the students in this study simply due to being observed by an "outsider" and being aware of the researcher's intention to assess their creativity.

Reward itself did not appear as influential as each individual student's perception of the tasks as it did simply to achieve an extrinsic outcome among this specific group of students. This could be simply because they were a second year class which included a majority of students with individual interests in art and because Ms. Hogan paid close attention to including relevant content and creation of a safe and expressive classroom context. It is evident from the results of this study and other various studies cited

throughout the text that there is no simple answer to the effect of reward on intrinsic motivation and creativity. Moreover, it was problematic to identify exactly how or what cognitive processes directly influenced motivation when considering the individual personality traits and social factors of the students. Thus, the interaction between intrinsic and extrinsic motivation and creativity appears to be even more complex than a linear model proposed by most researchers cited in this study. Based on this notion, the researcher concludes that further research should to be conducted in practical settings, specifically classrooms, to better develop an understanding of the link between intrinsic motivation and creativity.

Content and Autonomy Supporting Creativity

Teacher Choice of Curriculum and Content

Through balancing structured learning with opportunities for modeling creativity, Title 1 students can more easily develop their own creative thinking skills when instructors have freedom to consistently model creative thinking and inventiveness within their classrooms (Craft, 2000). Ms. Hogan expressed her thoughts through casual conversation and the formal interview regarding methods for incorporating creative thinking into an art room that extend beyond the process of creating a final product include. Through observation of her teaching strategies, the researcher noted that she repeatedly encouraged idea generation in an environment free of criticism, building self-

efficacy in a manner that all students had the capacity to create and to experience the joy of having new ideas, constantly questioning assumptions by making questioning a part of the daily classroom exchange in bell work and group discussions, and engaging in imagining other viewpoints by encouraging students to broaden their perspectives by learning to reflect upon ideas and concepts from different points of view. Title 1 students may require help to believe in their own capacity to be creative.

Therefore, this study strongly emphasizes that art lessons with personal topics can and do cause students to reflect on highly emotional experiences from their past, relate experiences, and even share them. Lessons in this study that addressed social issues directly pertaining to the individual lives of each student allowed for a willingness to express thoughts more freely in the presence of others. Implementing open-ended lessons allowed freedom of personal expression promoted risk-taking, elaboration of ideas, and more originality. Although the open-ended lessons in this study allowed freedom of personal expression, the researcher feels that it is important to note that this may not always produce strong compositional outcomes.

By using research-based creative thinking rubrics to examine individual traits and characteristics, the researcher was able to identify cumulative scores were significantly higher among the political/social issues artworks than scores were for the traditional value study lesson. The researcher believes this occurred because artistic problem solving is higher and more challenging when students are given the freedom of composition design, therefore resulting in higher areas of creative thinking while creative “flexibility” becomes limited when students are given an observational assignment. While the purpose

of an observational assignment is to allow one to visually copy another image or subject simply for furthering the development of technical skills, originality becomes a challenge. As demonstrated in this study, originality was strongly promoted when students were given a choice of topic in which they could relate to their own lives and create in their own style. Unsurprisingly, “originality” was compromised when autonomy of the choice of topic was limited. Similar results occurred when examining “elaboration” because the students were allowed compositional freedom to expand their ideas.

Logically, “elaboration” was limited when the assignments involved directly copying another image. These results demonstrate how the development of technical skills in art can actually separate creativity from art making. Not to say that the development of artistic technical skills cannot be learned without being creative, but that well-developed artistic technical skills can serve as a productive guiding tool for creative thinking and the final production resulting in strong composition. The researcher is convinced that teaching both artistic technical skills (whether they be from copying to improve visual observation) and creative thinking skills are equally important as part of a visual arts curriculum. Moreover, the teacher has the “power” to select content that interests the students while they develop both sets of skills in an effort to improve creative thinking, even if only a few traits characteristics of creativity are addressed throughout the process of teaching either skill set.

Autonomy of Student Choices

As Dewey (1980) declared, experience has a pattern and a structure which enables ‘doing’ and ‘undergoing’ and are conjoined through imagination in which actions and consequences must be imaginatively connected. Again, Dewey believed that the artist is governed by the ‘process’ and that their work will progress depending on what they have already completed and what they will do next. It is stated that an artwork must be aesthetic in order to be artistic or creative; therefore, there must be a connection between the artist and the aesthetics of his or her work. Sensitivity and skill ground the act of production and perception of aesthetic enjoyment. Dewey was interested in how schools could embrace the concept of ‘experience,’ through pointing out that little focus was projected on children’s individual needs or unique perspectives of the world, which is a precise and definite motive for allowing student’s more freedom in choice of artistic content. The act of “choice” is an important component to this study factoring in the choice of taking a second year art course, choice of teacher, and, of course, choice of content.

Many individual purposes and reasons among the participating students for selecting a second year art class were accumulated by the investigator through questioning. Reflecting on the framework of self-determination (Ryan and Deci, 2000), the concept of “choice” is considered throughout this study, particularly when depicting and analyzing characteristics and traits of creative behaviors. In regards to the benefits of autonomous versus controlled regulation, the investigator found it mindful to note that

the behaviors and intentions may be different than those in a course in which they did not have the choice to take. Goal performances, determination, sentimental experiences, quality of relationships, and well-being across domains and cultures are factors in which play a role in the creative experience, particularly under circumstances of choice. For purposes of this study, it is concluded that there is a universal and cross-developmental value to autonomous regulation when the paradigm is considered and understood (Ryan and Deci, 2006).

Creativity has been studied from a variety of perspectives with one of the most common distinctions being between the creative process and individual differences in creative behaviors. The investigator focuses here on how the enhancement of the creative process through the application of two theories of creativity including Sternberg and Lubart's (2004) investment theory of creativity and Amabile's (1987) componential model of creativity. Sternberg and Lubart's (2004) theory states that in order to be creative individuals must be willing and able to think small and expand high implying the notion that creative individuals pursue unpopular or unknown ideas with potential and then continue until they convince others of the value of their ideas. The fundamental idea of this theory is that creativity is largely part a decision that anyone can make but also that few people actually do make. Therefore, creativity requires the critical resources including intellectual skills, domain knowledge, thinking styles, personality, motivation, and environment (Sternberg and Lubart, 1999).

Creativity was observable as a decision by all members in both collaborative lessons which supports the investment theory of creativity through the consideration and

observation of each student having the “choice” of deciding whether to use their own means to generate new ideas, evaluate those ideas, and then express or vend those ideas to others in their group, even in spite of the group’s disagreements. The student’s choice for their work reflects their approach to process and outcomes. Students were limited on the overall ability of “how” and “where” to best apply elements and principles of design when given complete freedom of composition design. An assignment in which students “copy” another image does not allow the students an opportunity for conscious decision making regarding the use of the elements and principles of design.

Freedom of choice of art media in this study showed to promote creative thinking abilities within the areas of flexibility and risk-taking, but did involve a higher result in inadequate abilities for applying the chosen media (depending on the skill level of each individual student). As previously discussed in the section of this chapter addressing content choice in favor of student interest, direct and specific formal instruction of “how” to use a specific medium could have resulted in better quality and technique. Expression of a concept showed to be strongest when the students in this study were given a choice of topic. Expression of concept showed to be even stronger when students were given a choice of topic relating to their own individual lives. Moreover, this study proves that students produce more creative artwork when provided freedom of composition design and a choice of topic relating to their own lives. In contrast, as previously discussed, students produced less creative artwork when following a structured traditional “observational” art lesson, but did demonstrate stronger artistic skills and techniques resulting in a more aesthetically pleasing product.

Creativity Cannot be Strictly Taught or Observed

Considering the high reputation America has for creativity within the competitive global market and the numerous institutions of higher learning and corporations which have been incubators of innovation for the world, it is time that creative thinking become an imperative educational goal. Critical thinking and analytical skills are now a vital and highly significant focus of America's new Common Core standards and as part of the instructional shifts which are occurring in nearly every state in America. The word "creativity," is now being fully recognized as an umbrella for these concepts under the new instructional shifts. As explained in Chapter 2, the term creativity has been associated with a variety of unexplainable concepts such as being one being divine or one having a special gift, but to some extent over time, the term in education could be perceived as less rigorous or less disciplined in core academic subjects outside of the arts. In contrast to critical or analytical thinking, which both involve identifiable, teachable skill sets, creativity requires imagination, a characteristic that somewhat resists deconstructing. Therefore, this is the one distinctive difference of imagination itself that concludes why creativity cannot be strictly taught, but can only be stimulated and enhanced within veracious settings. The following four components of this research claim further explain why creativity cannot be strictly taught and how creativity in a classroom can become a form of traineeship based on teacher comprehension and judgment in addition to the students' development of symbolic capital which both occurred and became more and more evident to the researcher as this study progressed.

Assessing Creativity

When considering if and how creativity can be taught, it must first be decided if it is even a measurable objective. Methods of assessing creativity have been a key component to researching the challenging and multifaceted topic of creativity. Creativity can be more easily understood with explanations that justify how creativity can be measured and what common characteristics can be compared. Based on this specific study, after careful consideration of cultural differences, environmental issues, and simply the “power” of the teacher’s content selection along with his or her contextual establishment of the classroom, it is concluded that creativity cannot be strictly assessed, but rather examined by breaking down observable characteristics and traits.

As pointed out in Chapter 2, many creativity researchers such Guilford (1967), Torrance (1989), Wallach and Kogan (1965) and Silvia (2008) have all addressed concerns regarding the above influences on validity when assessing creativity. Traditional quantitative tests refer to only divergent thinking and they are restricted only to the aspect of productivity by providing quantity of primarily verbally determined ideas (Urban, 2004). The researcher expresses here exactly how complex and multifaceted creativity really is when it comes to assessing it. The results and findings of this study reported on several occasions that it was problematical for the researcher to assess what was intrinsic.

In an endeavor to assist art educators of Title 1 urban students, there is a considerable effort put into training individual students to have these characteristics in a

hope of enhancing and increasing their creativity. According to several authors noted in the literature review, including Csikszentmihalyi (2005), creativity training involves these characteristics. Conversely, while teaching awareness and training on specific creativity characteristics can increase the level of each creative characteristic, and is understood and evident that training does not necessarily increase creativity itself. Gardner (2006), Csikszentmihalyi (2005) and others suggest that creative individuals must withhold these characteristics at some level, but there are many others factors in which influence creativity. Moreover, the researcher indicates that this notion is understood and considered; therefore, closely examining and teaching these individual characteristics “separately” and as a “whole” can, at the least, enhance creative awareness resulting in an overall enhancement of creative thinking.

Creativity can be Enhanced with Practice, Exercise and Awareness

As cited in Chapter 2, creativity is not a phenomenon existing within only a select few, but an attribute that can be provoked by working a muscle, the brain. Therefore, it is thought in science that creativity can grow and strengthen within individuals through practice and exercise. The central concept proposes that intelligence is a “potential” and that thinking is an “operating skill” and, therefore, distinguishes humans from other species due to our capability to learn and improve the quality of creative thinking. The creative traits of fluency and flexibility were highly evident to the researcher in this study. When examining creative traits by observing the students brainstorm the

elaboration of ideas for a popular product, fluency of ideas that had a slow start began to overlap with originality the further the elaborative details were developed indicating that these traits can and may be somewhat sequential.

Bartel (2013) reminds us that it is natural for art teachers to observe that some students are more creative than others. Many educators can make the assumption that creative thinking is an enigma and a gift believing that by chance some people are just naturally creative in addition to some educators' belief that creative thinking cannot be taught. Here is where the researcher stresses the indication for which new thinking habits can be nurtured and developed in oneself and in others. Through focusing on creative thinking habits, the researcher concludes that in order to "see" a change in student thinking habits, under appropriate teaching habits, that both the student and the teacher must cultivate and learn about creative awareness and its multiples contexts, particularly through teacher questioning and student responses. Therefore, producing the claim that creative thinking is mostly taught through generating creative "awareness" among students through practice.

Student questions often present teachable moments that are unpredictable and teachers tend to develop certain habits of response. Ms. Hogan served as a perfect example to this scenario by not always responding to her student's questions with a direct answer. Ms. Hogan taught her students how to use imagination and think about their questions a little deeper and serving as a guide along with the students' thoughts. The researcher believes that technique of "questioning" and formulating good open-ended questions teaches students how to hypothesize and experiment, which in return results in

strengthened observable creative thinking. The art classroom offers numerous opportunities for teaches students to imagine and experiment. Rather than unconsciously encouraging the unfortunate path to “learned helplessness,” the least teachers can do is to ask the student to make a guess, and then do a small experiment. Ms. Hogan asked her students to experiment with a variety of media that that had little-to-no experience working with, the researcher noted that she never directly showed or told them what to do, but reasonably “guided” the student to answering their own question by allowing the freedom to “learn how to experiment.”

When a student finds that a guess is wrong, it can be affirmed that the student was “learning” how to experiment, but then the teacher can ask the student to try another idea. Bartel (2013) explains that when a child experiments and gets an unexpected result, it is especially important to give affirmation and explain that we are affirming the courage to take a chance of learning from a mistake. Moreover, based on the results and observations of this study, the researcher concludes that creativity can mostly be practiced and enhanced through having a strong teacher that understands the value of good questioning by serving as a “guide” and providing the allowance for freedom of experiment. Although there are many dynamics when it comes to teaching creative thinking, these actions are the foundation for enhancing creative thinking in a visual arts classroom.

Creativity as Part of Symbolic Capital in an Art Room

Creative art making in the classroom is revealed in this study as an implied obligation by the teacher and students to the production of aesthetically pleasing artworks that pursue to please a range of social interests. Surrounded within an artistic agreement of creative student autonomy in which was well established among these second year art students, these obligations follow an applied unity that pursues to resolve the divergence surrounded in these incompatible personal and social ambitions among these students.

Upon examining the creative process within a collaborative setting, the investigator respectfully considered the influences of symbolic capital when observing the interactions between the students and the teacher as she interrelated with her students. Symbolic capital can be described as the assets available to an individual on the basis of honor, prestige or recognition, and serves as value that one holds within a culture (Bourdieu, 1984). Dissimilar to financial capital, symbolic capital is not infinite, and its value may be limited or exaggerated by the historical context in which it was accumulated. Symbolic capital must be recognized within the cultural and historical frame through which it originated in order to fully explain its influence across cultures and among students (Mauss, 2006). Theorists have argued that symbolic capital accumulates primarily from the fulfillment of social obligations that are themselves embedded with potential for prestige. Just as the accumulation of financial capital, symbolic capital is 'rational' in that it can be freely converted into leveraging advantage within social and political spheres (Velben, 2006).

The obligations of symbolic capital produce a sense of social importance such as acknowledgement of importance to others as well as oneself. Signs of capital recognition include being part of visual, invited expected, requested and loved experiences among others. Social recognition is a highly significant notion among teenagers in which can only be attained from competing for the same power which is dependent on others (Bourdieu, 2000). Recognition offers a sense of being engrossed in one's own affairs and being entirely engaged in the projection towards goals of a "social mission." These actions offer students a continuous justification for prevailing. For example, the teacher's position is endorsed through conversing her designation and position within the system and the school, therefore permitting her students to take on the social image of the teacher. It is important to consider the direct and unconscious influences of the teacher as a component of how a group may become consecrated and in return consecrate others.

The symbolic economy of the art room can be equated to the antediluvian economy and to the assignment of the notion of a born aptitude. Art educator Thomas (2009) explains that it can be hypothesized that art teachers and their students in the environment of their classrooms will deny the economic ends to which their activity is positioned in the production of creative performances and artifacts and misrecognize the laws of interested calculation, competition or exploitation in that are connected to their participation in their fields of production. Therefore, the social particulars of social encounters between the students and Ms. Hogan have clearly been respected indicators of well-established friendships.

However, the dynamics between the two can easily be overlooked functionally as an unpremeditated production of creativity. Functions become ‘self-regulating mechanisms’ within a group still involve consideration of the transactions of creative capital between the teacher and students. Prestige or recognition for the best ideas produced evidence of influences of symbolic capital when observing the interactions between the students and the teacher as she interrelated with her students by slightly intervening throughout moments of problem-solving and managing group conflict (Thomas, 2009).

CHAPTER 6
CONCLUSIONS AND RECCOMEMDATIONS

Introduction and orientation to the Chapter

The chapter proceeds with the claims made in Chapter 4 by providing a collective set of recommendations and conclusions outlining the benefits for nurturing and teaching creative development, specifically for Title 1 urban art students. Attention is given to how creative practice in the classroom involves the use of conscious and unconscious guidance and persuasion by the teacher. Facilitation of the students in making artworks that resemble proposed creative concepts and relate to personal topics persuades the students to create artwork to please not only themselves, but the teacher. Results are that creativity emerges as revitalization of praiseworthiness in the classroom, but mostly exists within certain constraints established within the context of the classroom. The final section of the chapter summarizes the relevance of the findings to creative education in broader terms. It identifies the advantage of the building creative and collaborative partnerships between art teachers, students and others with an interest in the work of students for creative outcomes.

The researcher provides suggestions for developing a classroom environment that stimulates creativity for Title 1 art educators. Following the suggestions for developing a creatively stimulating classroom context, suggestions are outlined for providing pre-service training for university art education programs. Lastly, the researcher proposes her own personal art education curriculum model that is centered on creative thinking and designed specifically for Title 1 urban students.

Recommendations

The following research recommendations are divided into three primary categories; (1) Developing a Classroom Context that Stimulates Creativity for Title 1 Urban Students, (2) Pre-Service Training for University Art Education Graduate Programs, and (3) A proposal for a new Creative-Based Art Education Curriculum Model for Title 1 Urban Students. Ideally, each recommendation specifies an expected outcome based on the results of this study, an approach to obtaining that outcome, and a summary of how the outcomes might be used to support other research recommendations and practical applications.

Developing a Classroom Context that Stimulates Creativity for Title 1 Urban Students

A positive classroom environment creates an optimal setting for teaching and learning. Research shows that school can be a stabilizing power for young individuals, both emotionally and academically, particularly when they are experiencing transition or crisis as many Title 1 urban students do. Classroom environment can be the determining factor in a student's educational experience and in the overall success for a teacher who aims to teach for creativity, especially in a Title 1 urban school in which many students must establish a strong sense of safety and trust.

When students believe that even one teacher in their school cares about them, have high expectations for them and will provide the support essential to their success,

they can flourish. When teachers are deeply engaged in creating a safe, nurturing, challenging classroom environment, their job satisfaction increases, just as Ms. Hogan repeatedly expressed her love for her job. A positive classroom environment is a product of collective effort between the students and the teacher in which requires skill, technique and even talent. This study looks at the strategies implemented by Ms. Hogan to improve classroom context in order to nurture and enhance creativity. Upon reflecting on the field experiences of this study, four effective components for establishing a positive classroom environment have been concluded: 1. Caring relationships between the teacher and students, 2. Positive learning environment and clear expectations, 3. respect, trust and safety, and 4. Participatory and collaborative learning. The study also suggests ways in which Title 1 urban children can successfully express and share personal struggles when part of a positive classroom environment.

Students who feel socially connected to others in a classroom environment that hold them to high academic standards, are more engaged in their education. A positive classroom environment enhances motivation and increases educational aspirations. An unhealthy classroom environment, one in which rules are arbitrary, bullying is accepted if not condoned, and teacher attitudes are indifferent, hostile or unnecessarily punitive as Jalen, Robert and Ulisses shared, is a likely setting for misbehavior, interpersonal aggression and overall depressing for creative development. Moreover, classroom climate is the key ingredient for stimulating and enhancing creativity.

Furthermore, a well- established positive classroom context can also form a strong link for building student self-esteem. Ms. Hogan rationalized that her students perceive

themselves to be more capable and proficient resulting higher levels of intrinsic motivation, which ultimately strengthens creativity as well. “They have a stronger sense of identity but are also willing to imitate and adopt established standards and values. These personal and innermost resources are what foretell engagement and performance,” Ms. Hogan explained. Overall, her connected students enjoy the learning process, display greater trust and respect for their teacher, and express concern for others in the classroom.

From an extensive review the data collected in this study and the experiences the researcher engaged in, the single most important influential factor on creative development that emerged as being critical for a successful classroom environment is student-teacher relationships. No factor is more important for establishing a positive classroom environment to foster creative development for Title 1 urban students. It was unmistakably evident that the students’ perception of Ms. Hogan’s attitude towards them encouraged them not only to be creative, but to “want” to be creative. When students believe that their teachers care about them, see them as competent, respect their views and desire their success, they will work toward satisfying higher expectations.

Lastly, the dynamic of creative instruction plays an imperative role in establishing a classroom environment that stimulates creativity. Effective and creative teachers are key to academic success and teaching for creativity, as they are able to engage all students in the classroom. Being flexible and applying a variety of instructional methods to build skills, allowing room for experimentation, and encouraging critical and creative thinking are standards for being a creative and effective teacher. Ms. Hogan designed art lessons and activities that were relevant to students’ lives and

captured their interests. Implementing techniques that extend further than memorization, creative teachers employ active, experiential, cooperative learning methods, open discussion, and even debate. It is fundamental that creative teaching constantly reflects on improving and diversifying teaching methods. Through experimenting and applying a variety of teaching techniques, incorporating student interests, asking good questions that require students to imagine, and learning to sensitize one's self to implement effective teaching strategies with all students, not just high achievers, and strengthen their ability to select best methods for instructing children from challenging home lives, a teacher can encourage and promote creativity as part of the daily learning environment in his or her classroom. Final suggestions for Title 1 urban art educators include mostly selecting materials based on students' interests and developmental needs and offering interdisciplinary and applied projects as well as service learning to connect academics to real life. The final results of this inquiry indicate that art instructors can apply these methods and stimulate creativity mostly informally, with predominantly positive outcomes.

Pre-Service Training for University Art Education Programs

Encouraging Passionate Teaching for Title 1 Students

When teachers demonstrate qualities such as caring and commitment, they bring purpose and value into their relationships with students providing students with respect,

high expectations and trust of the students' intellect to find solutions to problems (Fulton, 2004). Revising the educational and everyday understanding of what makes a teacher a “caring professional” needs be a primary focus when hiring and preparing inner city Title 1 teachers. Concepts of caring and authority should be critically analyzed in order to support issues within the construct of teacher education and structures career discrimination. These are qualities that are unquestionably needed in our low-income schools.

Requiring Creativity Coursework for Art Education Majors

Furthermore, beyond emphasizing the prominence of teachers being caring professionals, this study specifically indicates that teacher awareness and knowledge of research-based traits and characteristics of creativity can serve as further support to art education teachers when designing, implementing and reflecting on lessons for their students. The researcher can personally recall having to take a “creative inquiry” course as part of her undergraduate requirements for her Bachelor’s Degree in Art Education. The researcher notes that this very course sparked an immediate interest and aspiration for teaching creative thinking in the art class. Although creativity coursework is no longer popular in many universities, the instruction of creative traits, characteristics and blocks should be implemented as part of the art education curriculum, particularly in courses that focus on instructional methods, strategies and applications.

Ms. Hogan did discuss some of the traits and characteristics of creativity, but also expressed, with some degree of embarrassment, that she did not know many of the researched traits and characteristics and that learning them would most certainly be beneficial to her teaching. Although Ms. Hogan was very aware of the general “creative process” in her studio art class, she shared that she never studied “creativity” in her art education program as an individual course or topic. When a teacher is aware and educated in the various traits and characteristics of creativity they can then identify areas which could be further developed such as providing activities specifically to improve idea fluency, elaboration with in an artwork, or intentionally creating exercises that promote original and imaginative thinking.

As revealed in Chapter 4, when the researcher and art educator scored the creative thinking rubrics used in this study, there were certain traits that showed to be stronger and weaker among individual students and ones that were significant among the entire class. Experiments such as the ones applied in this study can help teachers identify specific characteristics of creativity to focus on, whether they are addressed individually through certain collaborative activities, thinking exercises, of focus areas within art projects. Regular creative thinking exercises in an art class can be implemented in addition to the traditional studio art projects and serve as support when students are confronted with issues of creative problem solving when developing their own art. Although teachers can only identify areas of strength and weakness among the creative traits and characteristics that are visually observable, not intrinsic, teachers can apply their observations to prepare “focus areas” for upcoming lessons and classroom activities.

Enhancing Creativity requires Collective Understandings that are Interdependent on the Interests of Teachers, Students, and the Relationships Established in a Classroom

This study reveals that what occurs specifically in the dialogue between teachers and students cannot simply be construed from “all purpose” approaches for quality teaching, teaching methods or outcomes-based education. This study expresses the importance of how the field of art education alone can serve as a scheme of collective understandings that are plush with shared beliefs, desires and intentions. In this scheme, creativity is framed as a set of interconnected institutional facts, as identified, categorized and explained through the four principal research claims, they are interdependent on the interests of teachers, students, and the relationships established in a classroom. For example, requiring students to produce an artwork within specific constraints generates a powerful force on creative sharing and development in the classroom. In other words, creative practice in art education requires collective intentionality and personified politics in which are contextually dependent on collaboration between the teacher and students (Thomas, 2009). This is critical to student creative performances and the artworks they make.

Teachers need to learn how to engage reflection on the significances of actions and events that occur in the classroom. The researcher believes this would serve as potential benefit to undergraduate programs by allowing opportunities that assist future visual arts teachers to participate in and understand the uniqueness and importance of the teacher’s own organization of their own classroom context. By including opportunities

for undergraduate students to enrich their social and practical accomplishments through careful and thoughtful reflection of what is possible when observing or student-teaching in a particular classroom context. Practicing this form of tactful altercation involves developing a collection of experiences relating to intelligence, purposeful acknowledgment of teacher-student and student-student interactions that can be built upon to achieve a deeper understanding of all the dynamic variables that have a direct effect on the level of creative outcomes in which can occur in an arts classroom. This cannot be achieved with an “all purpose” or generic approach to teaching and therefore, would require dissimulation of one standard method for learning what a successful and creative art classroom what should look like.

Generally speaking, what is being proposed cannot be reduced to generic “all purpose” models that some teacher education courses provides. Providing strong instruction for a visual arts class is much more complex than simply designing art projects that are aesthetically appealing. Art teachers have a special advantage to increase creative thinking, which in return, can filter in all areas and assist students in becoming more critical and creative thinkers. This study reveals that art education undergraduate students need to be confident in what they can provide in terms of developing a recognizable “personal” teaching style addressing immediate classroom contextual concerns that can be enhanced over time. Nonetheless, there is no strict implication that success of teacher as an artist first automatically converts to being a good teacher. Actually, the separate intentions of an artist and teacher may be painfully at odds with one another (Thomas, 2009).

Undergraduate students should to be prepared and trained for in these renditions as part of their course work and during their professional internships and student-teaching experiences as a major function in preparation for their work as teachers. More research literature addressing this deficiency is needed specifically on teacher-student dialogue, questioning, and establishment of context supporting creativity for art making.

Requiring Reflective Opportunities and Practice Emphasizing “The Power of Language” and Questioning

Art education undergraduate students should “recognize” the power of language, questioning, and how the formation of responses to their students can serve as essential building blocks for attaining student confidence when attempting to achieve inviting, safe and comfortable classroom contexts with creative outcomes is a start. However, this needs to be augmented by a confidence and an ability to “identify” opportunities for enhancing creative thinking while being mindful of both the advantages and limitations of the immediate classroom context. In addition, aiming for undergraduate students to be provided with more opportunities to experiment with language and content possibilities with actual K-12 students, beyond the limitations of just learning how to create individual lessons would also serve as a strong method for learning and addressing these components to achieving higher levels of creativity in an art classroom. Therefore, ongoing collaborations between expert mentor teachers and lecturers in the social reality of classrooms and room for experimentation is key.

This study indicates that creative minds can evolve and develop to be more fluent and flexible when under the instruction of a consciously and creatively aware teacher. Fluency allows students to think of many ideas very quickly. Flexibility allows students to think of unique, unusual, and original ideas that never occur to the average person. As a result, training future teachers to be more aware of actions that can enhance creative thinking could be conducted through teaching the specific characteristics and traits of researched creativity and could potentially serve as a method for enabling future teachers to better understand and address creative opportunities as they arise in the classroom.

Undergraduate programs in art education need to address and teach the importance of asking open questions formally and informally throughout the artistic practice and process despite requiring more time to read, listen and evaluate. Teachers need to give more credit to the concept of learning to ask and respond to open ended questions in art can, over time, encourage both the teacher and the students to form innovative and unique answers and responses in which are still correct. At the least, this notion proposes the question in art education of “how” artistic and creative learning would change if teachers approached questioning and formulating responses in ways that both prompt more variety and original answers without relying on one single close-ended response or answers, such as Ms. Hogan demonstrated.

Under the State of Arizona’s adoption of the Common Core, referred to as “College and Career Readiness,” visual arts teachers are required to implement literacy strategies into their curriculum. This action has become a responsibility of all disciplines. Literacy in art can be learning to “read” an image/work of art and thoroughly break the

composition, techniques, meaning and/or purpose into “text dependent” questions similar to a formal critique. This is referred to as “Close Reading (Coleman, 2011). Ms. Hogan implemented Close Reading in this study by requiring her students to depict and analyze a reproduction one of Banksy’s murals by answering text-dependent questions.

Training pre-service art educators how to formulate powerful questions will become more and more essential in the future teaching 21st Century students in the field of art education. Activities such as this should be modeled for undergraduate students both by university professors and mentor teachers. The researcher suggests creating an innovation configuration map to help future teachers create a visual image of “what” this should look like in a classroom and address each phase and step as part a process to learning these strategies. It is problematic to learn new material, particularly teaching strategies, and put them into practice without seeing others do it first and without experiencing it yourself.

21st Century learners will require creative thinking skills as major components in school, college, and career. The art of “questioning” alone enhances creative thinking through imagination and can serve as a direct method for arts teachers to implement to further ignite and/or initiate interest in learning creative thinking skills. When pre-service teachers teach their practice lessons, it should be evident by the evaluator and mentor teacher that the power of dialogue has been internalized, therefore should be included as a central element of evaluation.

Conclusions for Pre-Service Training

Contextual understanding of a classroom environment and the individual students who make it up, positive communication between the teacher and the student, recognition of creative learning opportunities, learning to formulate deep open-ended questions for every lesson, and learning how to provide responses that stimulate imagination and experimentation are the five primary recommendations for pre-service art education students. By addressing and implementing these five proposed concepts, future art teachers will enter the field with more confidence and understanding of the power of language, both in questioning and in dialogue between the teacher and student, be better equipped to identify creative teaching opportunities as they arise, and overall, will be better prepared for teaching and servicing the nurturing needs of Title 1 urban art students.

Researcher's Proposed Art Education Curriculum Model for Title 1 Schools

Upon unrolling the conclusions for this dissertation, the researcher was able to take the most significant findings that produced evidence of creative influences and apply them to a curriculum model that supports creative thinking for Title 1 urban students. The proposed curriculum is based on a combination of studies cited throughout this study (particularly in regards to creative influences through collaboration, teacher-student dialogue, and researched traits, behaviors and characteristics), the researcher's own

personal experiences teaching art in Title 1 urban schools and reviewing the new “draft” of the National Core Arts Standards (NCAS).

The role of creativity embedded the Next Generation National Visual Arts Standards

The new national visual arts standards are promoted by a language for creative expression and political legitimacy (Sweeny, 2014). The National Visual Arts standards were first accepted by the Department of Education in 1994 and are now under revision, over two decades later. Thus, there have been prevalent changes in the United States educational system since the initial adoption. These standards were originally developed to establish achievement expectations and are transforming into achievement expectations which place a heavy emphasis on creativity and creative thinking (Sweeny, 2014).

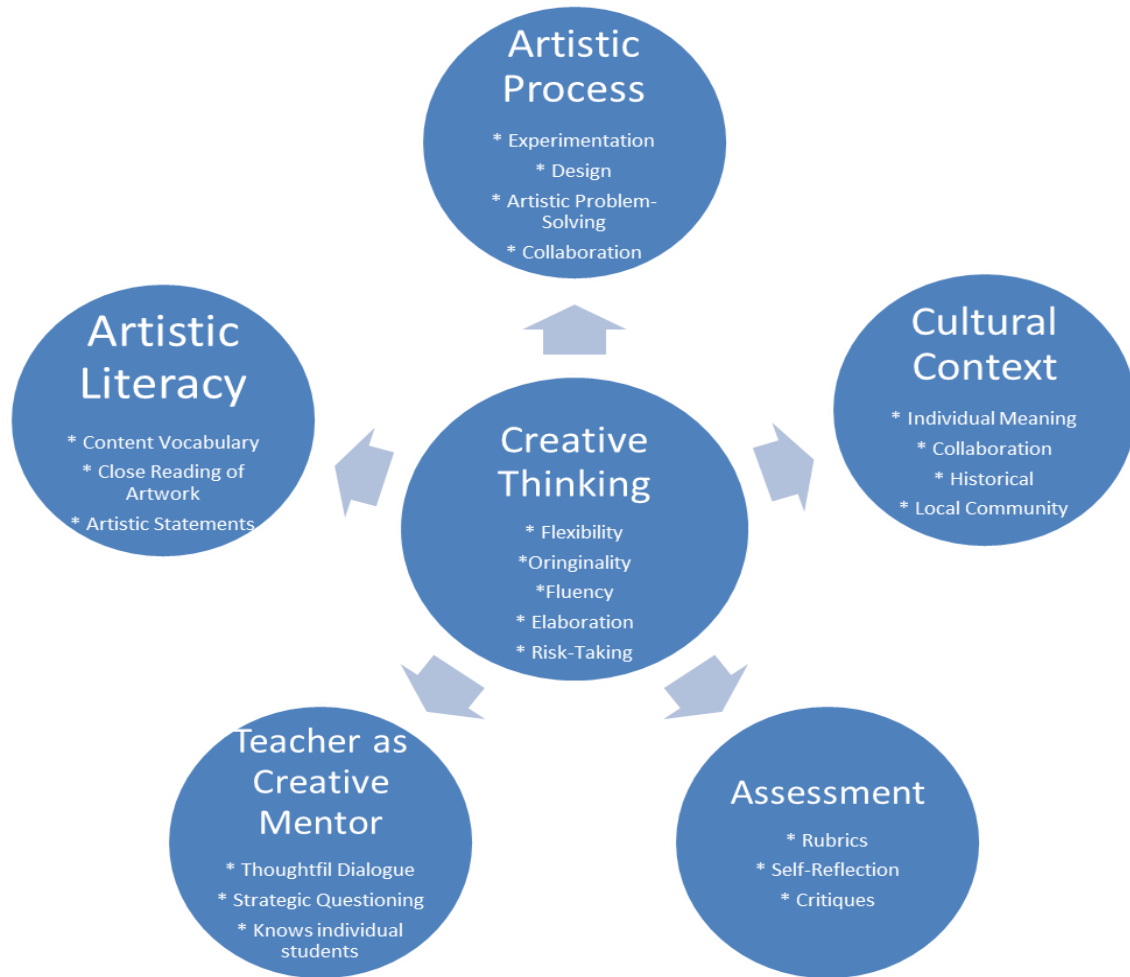
The Next Generation Visual Arts standards are focused on student choice and on students making personally meaningful works of art. The standards incorporate scaffolding that builds students’ capacities to make meaningful choices through the creative process (College Board for the National Coalition for Core Arts Standards, 2014). Creative-based elements of the NCCAS that directly align with elements of this study include the following; Critical Thinking and Problem Solving, Communication, Creativity, Innovation, Flexibility and Adaptability, Social and Cross-Cultural Skills, Collaboration, and Initiative and Self-Direction (College Board for the National Coalition for Core Arts Standards, 2014). The draft aligns with modern education reforms

including 21st Century Learners, the Common Core, and College and Career Readiness (Sweeny, 2014).

With these modern conceptual transitions for teaching creative thinking in the field of art education, the researcher has developed her own curriculum model for supporting creative thinking within the cultural context of Title 1 urban schools. The following model (Figure 1: Art Education Curriculum Model for Creativity) provides an overview of the researcher's most critical elements for an art curriculum based on results from this study while combining many elements outlined throughout the review of literature. The proposed curriculum model further considers the new NCCA standards and the modern transition from traditional discipline-based art education curriculum models to creative-based models.

The researcher's model centers five primary instructional foundations around creative thinking; (1) Artistic Process, (2) Cultural Context, (3) Assessment, (4) Teacher as Creative Mentor, and (5) Artistic Literacy. The model suggests that art educators begin with teaching creative thinking and awareness in depth first; what creativity is, what the most common traits and characteristics are, what influences creativity, importance of risk-taking and flexibility, and what creative blocks are. The model is designed to provide an outline for teachers to address these constituents and still allow flexibility in teaching.

Figure 7: Art Education Curriculum Model for Creativity



Conclusions

Creativity is a Partial Responsibility of Education Stakeholders

At a national level, the government has a responsibility to reduce risks and to promote higher levels of teacher autonomy and creativity within teaching and learning. Without the support of government and school leaders specifically encouraging creativity, it is a difficult challenge to effectively teach Title 1 student populations how to think creatively, especially when coming from backgrounds of neglect or criticism. School leaders have the ability to build an expectation of creativity into a school's learning and teaching strategies by encouraging, recognizing and rewarding creativity in both students and teachers. Furthermore, school leaders have the ability to provide resources for creative endeavors, to involve teachers and students in creating stimulating environments, and involving parents and the local community.

Title 1 Teachers Should be Role Models for Creativity

Based on the results of this study along with many others, the single most powerful way to develop creativity in our students is to be a role model. Children develop creativity not when you tell them to, but when you show them" (Sternberg, 2010). Therefore, teacher preparation to stimulate and enhance creativity in art education should

be the first and most important aspect when developing an art program which will naturally involve the teaching of creative thinking skills.

When reflecting on the risk factors of Title 1 urban students in particular, these understandings are critical to avoid oppression when asking students to think creatively. The researcher, again, emphasizes the greater importance of these findings and recommendations in explicitly for Title 1 students. Although the recommendations provided in this study would easily apply to non-Title 1 schools as well, the components of a “caring” teacher and attention to dialogue are extremely important factors that are particularly exclusive to Title 1 urban populations due to uncontrollable environmental factors. As discussed, excessive teacher turnover in low-income urban communities can result from a low teacher commitment rate due to many urban high school teachers who lack appropriate training and/or experience specifically in working with Title 1 urban students and having potential to be poor adult role models by choosing not to engage with students, which ultimately has a negative impact on student achievement (Darling-Hammond & Sykes, 2003). Title 1 urban students need teachers to care, respect them as individuals, and encourage and compliment their ideas!

Many schools, particularly Title 1, include teachers who have not had access to the necessary practical support and guidance in developing approaches for teaching and modeling creative thinking skills due to pressure previously placed on teachers and students (whom often received the lowest scores and labels) as a result of the NCLB act. This created a challenging paradox in which industry commentators stressed that in order for our students to have a successful future, our Nation will require those who “think”

and those who are creative and innovative, but at simultaneously, our Nation has had standard education system in which works against this, particularly when the first two programs to be “cut” are art and music.

With an overall lack of quality arts education in many of today’s low-income urban schools, there is an economic justification for educational failure of poor and minority children due to the way that schools can tend to be viewed as a ‘sorting mechanism of society’ (Duncan-Andrade & Morrell, 2008). Relating back to the Theory of Social Justice, the researcher reminds us that students who earn high accomplishments in arts-related activities through schools are no less significant, there are students from arts based schools in urban settings in which have been repeatedly recruited by prestigious universities and arts institutes (Speer, Cohn, & Mitchell, 1991).

Concept of Creativity as a Leading Factor in Education

The literature on creativity is extensive, and vast studies have been conducted on how to enhance this human ability or thought process. The researcher supports the notion that higher education must teach students to stimulate their own creativity, to prepare them for the contemporary job and professional market. The same authors provide evidence that higher education rarely adopts systems that favor creativity. The concept of creativity must be a key factor in new teaching strategies and curriculum design. Few courses deal formally or explicitly with creativity in a structured way even though there has been a consensus on the necessary introduction of the concept of creativity in higher

education. Creativity is viewed in different ways among different disciplines. For example, in education it is called 'innovation', in business it is 'entrepreneurship', in mathematics it is often associated with 'problem solving', and in music it is 'performance' or 'composition.' A creative product viewed and understood differently among different disciplines is measured against the norms of that discipline, with its own systems, approaches and conceptions of creativity (Reid and Petocz, 2004).

The available literature on creativity and the methods that may stimulate it are important for art education, but not always openly incorporated in an organized pedagogical manner. This notion specifies that a variety of methods should be applied to enrich the art studio environment culturally and advises flexible teaching to relate to varied demands and arts-based design problems. The researcher reiterates the need for new teaching methods in the art studio to increase creative thought. As complexity in the art design world increases, innovation, originality or the stimulus for creative thought, should no longer depend on talent or chance alone. Creativity, as a concept of developing and sharing new ideas, can be seen as the driving force in the design process of a wide variety of domains in the world. Creativity is essential in the search for new ways of solving problems (functional, technical, social, urban and aesthetic) in intelligent and environmentally conscientious ways.

Changing Habits in Teaching to Align with Practices that Encourage Creative Thinking

Furthermore, in addition to the many proposed recommendations, changing habits of teaching is the chief recommendation and suggestion derived from this study. When observing art classes, the researcher witnessed many amazing strengths of Ms. Hogan, including her establishment of a strong and inviting classroom context, excellent sense of humor with her students, love for her students and passion for her teaching, implementation of content surrounding student interests, and superb questioning strategies, the researcher also observed some missed opportunities. Creative learning opportunities were missed due to lack of training and prior knowledge specifically of the research-based traits and characteristics of creativity.

Conceptual Contributions

The researcher concludes with her conceptual contributions to the field of art education. This study produced evidence which supports the notion that a teacher “can” observe various extrinsic creative traits and characteristics of creative thinking detected among their students. The traits of idea fluency, flexibility, originality and elaboration can especially be observed during a “collaborative” process. These traits can additionally be seen in brainstorming activities, throughout the process of art-making, and within a final artwork. Therefore, observation of both traits and characteristics of creativity can

assist teachers in providing individual support when guiding students through the artistic process. If art educators, particularly in Title 1 urban schools, had a better understanding of these traits and characteristics of creativity, they may be more understanding and respectful of the dynamics of creativity, including their own pedagogical context, and what should be encouraged or discouraged to avoid creative oppression.

Likewise, art educators who understand what is known in research about creativity can then teach their students about creativity in an effort to develop a “conscious awareness” of the process and its various influences. This contribution can aid teachers in meeting the creative practices proposed in the new National Standards. The researcher suggests that art educators begin each school year or new class with lessons and activities focused on the traits and characteristics of creativity and creative blocks and/or limitations prior to teaching artistic skill sets.

Establishing a “creative-growth mindset” from the beginning of a course can support the students in enhancing their creativity within their own artworks and promote an understanding that “creativity is a process that can be enhanced through specific teaching practices.” This study additionally produced strong evidence that characteristic of “risk-taking” may be high among Title 1 urban populations due to the varied life experiences and back-grounds of the students. Having awareness of this, Title 1 urban art educators should teach their students about creative risk-taking and encourage it through the creative and artistic process.

Furthermore, producing evidence of extrinsic observations of these traits and characteristics, collaboration in this study also indicated exactly how fluency, flexibility

and elaboration can be enhanced through classroom practices when students have the opportunity to work as a team. Based on the final results of this study, these findings further revealed that students both enjoy working in collaboration and that they “recognize” how idea fluency is enhanced.

The primary question proposed in the ‘Title’ of this study is “*How do Context, Collaboration and Content Play a Role in the Development of Creativity?*” and the researcher believes that this study effectively answered it. By means of implementation of the researcher’s pre-designed collaborative activities and art projects implemented by a strong teacher within an inviting classroom context; the researcher was able to efficiently observe exactly what components of context positively influenced creativity, how collaboration increased creative idea fluency, flexibility, risk-taking and idea elaboration, and how teacher selection of content does have a direct effect on creativity, particularly on the trait of originality.

Humans are distinctly different from other species because of their ability to “create.” Therefore, producing a study that provides evidence of a variety of methods and activities that make up a successful Title 1 art classroom that supports “individual creative development” can serve as a guiding outline for teachers. The researcher reminds us that students from the participating class were not entirely aware of the notion that “creativity is a process including various stages, traits and characteristics” and nor was the teacher effusively aware. Creativity is naturally embedded in the art curriculum in which teachers are expected to teach, but often without knowing exactly “how.” Upon interviewing the participating students, they all struggled producing a basic definition for

the word “creativity.” Therefore, the researcher concludes with three questions to ponder;

(1) What if a class such as Ms. Hogan’s had been taught about creativity prior to producing artwork? (2) How much more could both the students and the teacher have grown creatively if creative awareness had been established as part of the curriculum? (3) How can increased creative abilities enhance 21st Century learner’s overall educational practices and learning experiences in future?

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APPENDICES

APPENDIX A1
IRB APPROVAL LETTER

To: Bernard Young
ART

From: Mark Roosa, Chair
(Signer's identity unknown) Signed by TD <tiffany.dunning@asu.edu> Time: 2012.06.29
16:03:59 -04'00'
Soc Beh IRB

Committee Action:
IRB Action Date: 06/29/2012

IRB Protocol #: 1206007946

Study Title: A micro-ethnographic study of creative behavior among Title 1 urban art students:
How do context and content play a role in the development of creativity?

Exemption Granted

The above-referenced protocol is considered exempt after review by the Institutional Review Board pursuant to Federal regulations, 45 CFR Part 46.101(b)(1) .

This part of the federal regulations requires that the information be recorded by investigators in such a manner that subjects cannot be identified, directly or through identifiers linked to the subjects. It is necessary that the information obtained not be such that if disclosed outside the research, it could reasonably place the subjects at risk of criminal or civil liability, or be damaging to the subjects' financial standing, employability, or reputation.

You should retain a copy of this letter for your records.

APPENDIX A2

INTRODUCTION LETTER AND PARENT/STUDENT CONSENT FORM

I am a PhD graduate student under the direction of Dr. Bernard Young in the Department/Division/College of Education at Arizona State University. I am conducting a research study to examine various influences on creative behavior and development such as working collaboratively, observing teacher-student dialogue, and introducing content (subject matter) in which may positively influence and/or enhance conceptual and creative thinking abilities within an art curriculum.

I am recruiting second year art students to participate in my study which will involve observation of you during the “process” of creating, brainstorming, collaborating ideas, and producing artwork that will rely on creative thinking abilities and development of original ideas., and video-recording your class as they produce artwork, which will take six weeks.

The possible benefit of your participation is you will be assisting in future development and research of school curriculum placing an emphasis on the ways in which content and context within the classroom may play a role in developing stronger creative and conceptual thinking skills. There are no foreseen risks or discomforts if you participate.

All information obtained in this study is strictly confidential. The results of this research study may be used in reports, presentations, and publications, but the researchers will not identify you. In order to maintain confidentiality of your records, I, Ms. Foreman, will store all video footage, photographs, and written documents on a personal computer locked with a password. All participate names will be assigned numbers in order to maintain confidentiality. Video footage and photographs will only be used for professional and educational purposes, but will not include your name.

Your participation in this study is voluntary. If you chose not to participate or to withdraw from the study at any time, there will be no penalty. If you have any questions concerning the research study, please call me at (480) 209- ---.

Sincerely,

Angela M. Foreman

By signing below, you are granting to the researchers the right to use your likeness, image, appearance and performance - whether video-recorded or photographed -for presenting or publishing this research. By signing below, you are agreeing to be taped and/or photographed and participate in this study. If you are under 18, your parent will also need to give you permission to participate.

Student Printed Name

Student Signature

Date

Parent Printed Name

Parent/Guardian Signature

Date

APPENDIX A3
PARENT CONSENT FOR INTERVIEWING

Creative Influences and Limitations

Dear Parent,

I am a graduate student under the direction of Professor Bernard Young in the Department/College/Division of Education at Arizona State University. I am conducting a research study to examine creative thinking abilities and limitations when presented with a variety of content and contextual teaching approaches within a second year visual art course at Cesar Chavez High School.

I am inviting your child's participation, which will involve observation of him or her during the "process" of creating, brainstorming, collaborating ideas, and producing artwork that will rely on creative thinking abilities and development of original ideas. The study will involve a short interview with your child consisting of ten questions and would take about twenty to thirty minutes. Your child's participation in this study is voluntary. If you chose not to have your child participate or your child chooses to withdraw from the study at any time, there will be no penalty. The results from this study may be published, but your child's name will not be used.

I would like to audiotape and video tape this interview. The interview will not be recorded without your permission. Your child is allowed to change their mind and not participate at any time during the interview. Audio and video recorded information will be stored on my personal laptop and cannot be accessed without a password. Video footage would only be used for professional and educational presentation purposes.

Although there may be no direct benefit to your child, the possible benefit of your child's participation is in assisting in future development and research of school curriculum placing an emphasis on the ways in which content and context within the classroom may play a role in developing stronger creative and conceptual thinking skills. There are no foreseen risks or discomforts to your child's participation.

The results of this study may be used in reports, presentations, or publications, but your child's name will not be known.

If you have any questions concerning the research study or your child's participation in this study, please call me at 480-209----

Sincerely,

Angela M. Foreman

By signing below you are agreeing to participate to in the study.

Printed Name	Signature	Date
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By signing below, you are granting to the researchers the right to use your likeness, image, appearance and performance - whether recorded on or transferred to videotape, film, slides, and photographs -for presenting or publishing this research. By signing below, you are agreeing to be taped.

Printed Name	Signature	Date
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If you have any questions about you or your child's rights as a subject/participant in this research, or if you feel you or your child have been placed at risk, you can contact the Chair of the Human Subjects Institutional Review Board through the Office of Integrity and Assurance, at (480)965-6788.

APPENDIX A4

TEACHER INFORMATION LETTER AND CONSENT FORM

Creative Influences and Limitations

Dear Ms. Hogan,

I am a graduate student under the direction of Professor Bernard Young in the Department/College/Division of Education at Arizona State University. I am conducting a research study to examine creative thinking abilities and limitations when presented with a variety of content and contextual teaching approaches within a second year visual art course at Cesar Chavez High School.

I am inviting your participation, which will involve observation of your teaching predetermined activities and lessons, observation of your students during the "process" of creating, brainstorming, collaborating ideas, and producing artwork that will rely on creative thinking abilities and development of original ideas. The study will involve an interview with you consisting of eighteen questions and will require twenty to thirty minutes. Your participation in this study is voluntary. If you chose not to participate or choose to withdraw from the study at any time, there will be no penalty. The results from this study may be published, but your name will not be used.

I would like to audiotape and video tape the interview, you teaching and interacting with your students, and your students who have signed parental consent forms. The interview will not be recorded without your permission. You are allowed to change your mind and not participate at any time during the interview. Audio and video recorded information will be stored on my personal laptop and cannot be accessed without a password. Video footage would only be used for professional and educational presentation purposes.

Although there may be no direct benefit to you, the possible benefit of your participation is in assisting in future development and research of school curriculum placing an emphasis on the ways in which content and context within the classroom may play a role in developing stronger creative and conceptual thinking skills and gaining new teaching methods for enhancing creative thinking and development among your students. There are no foreseen risks or discomforts to your participation.

The results of this study may be used in reports, presentations, or publications, but your name will not be known.

If you have any questions concerning the research study or your participation in this study, please call me at 480-209----

Sincerely,

Angela M. Foreman

By signing below you are agreeing to participate to in the study.

Printed Name	Signature	Date
--------------	-----------	------

By signing below, you are granting to the researchers the right to use your likeness, image, appearance and performance - whether recorded on or transferred to videotape, film, slides, and photographs -for presenting or publishing this research. By signing below, you are agreeing to have your child be taped.

Printed Name	Signature	Date
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If you have any questions about you or your child's rights as a subject/participant in this research, or if you feel you or your child have been placed at risk, you can contact the Chair of the Human Subjects Institutional Review Board through the Office of Integrity and Assurance, at (480)965-6788.

APPENDIX B

**CREATIVE TRAITS AND CHARACTERISTICS OF COLLABORATIVE
ARTWORK OBSERVATION RUBRIC**

Lesson 2- Collaborative Inventors

This rubric served as an instrument to rate a student’s common creative traits and characteristics while working collaboratively for Lesson 2 – Collaborative Inventors. The students are labeled as A, B, C, D, and E on the chart. Each group was ranked according to the rubric and broke down into scores which were be used for a final comparison among all students who participated in this study. Both product and process were scored through observation of groups of 5 and evaluated the final product from each group.

<i>Categories:</i>					Student Scores				
<i>Preliminary Sketches</i>	0	1	2	3	A	B	C	D	E
1. <u>Creative Thinking Skills</u> A. Fluency	No single reproduction of one single idea	Two or less reproductions of one single idea	Three or more reproductions of one single idea	Five or more reproductions of one single idea, and with distinct variety					
B. Flexibility	No visual conceptual change in thinking throughout the development of ideas.	Little visual conceptual change in thinking and development of ideas are very similar to original idea.	Conceptual change in thinking is evident, but demonstrates limited flexibility when transitioning ideas.	Conceptual change in thinking is evident along with flexibility when transitioning ideas.					
C. Elaboration	No additional details added to original idea.	Little detail added to original idea.	Few details are added to the original idea.	Several details are added to the original idea.					
D. Originality	No originally designed reproductions of a single idea.	Reproductions of a single idea are traditional, expected, and similar to pre-existing ideas	Reproductions of a single idea are mostly similar to pre-existing ideas.	Reproductions of a single idea expand upon pre-existing ideas.					
<i>Product (Process)</i>	0	1	2	3					
1 <u>Creative Thinking Skills</u> A. Fluency	No single reproduction of one single idea	Two or less reproductions of one single idea	Three or more reproductions of one single idea	Five or more reproductions of one single idea, and with distinct variety					
B. Elaboration	No additional details added to original idea.	Little detail added to original idea.	Few details are added to the original idea.	Several details are added to the original idea.					

<p>2. <u>Process Communication</u> Communicates and expresses ideas among the group</p>	<p>No response or reaction to lesson.</p>	<p>Little to no response expressing or sharing ideas among group. Ideas are basic and very simple.</p>	<p>Limited response expressing or sharing ideas among group. Ideas are simple and are kept mostly to self.</p>	<p>Conveys a willingness to express thoughts and ideas with among other students.</p>					
<p>3. <u>Challenge and Originality</u> A. Level of challenge and originality</p>	<p>No originally designed reproductions of a single idea. Product does not display a challenge</p>	<p>Reproductions of a single idea are traditional, expected, and similar to pre-existing ideas Product displays some challenge</p>	<p>Reproductions of a single idea are mostly similar to pre-existing ideas. Product displays a challenge</p>	<p>Reproductions of a single idea expand upon pre-existing ideas. Product displays a high degree of challenge</p>					
<p>4. <u>Interpretation and Working Plans</u></p>									
<p>Adaption to changing plans(flexibility)</p>	<p>No evidence of adaption to changing plans or amending sketches and ideas to meet objectives throughout process No visual conceptual change in thinking throughout the development of ideas.</p>	<p>Easily adapts to changing plans and amending sketches and ideas to meet the objectives throughout process Little visual conceptual change in thinking and development of ideas are very similar to original idea.</p>	<p>Easily adapts to changing plans and amending sketches and ideas to meet the objectives throughout process Conceptual change in thinking is evident along with flexibility when transitioning ideas.</p>	<p>Strong adaptation and willingness to changing plans and amending sketches and ideas to meet the objectives throughout process Conceptual change in thinking demonstrates flexibility by the use of drastically different ideas transitioned from the original.</p>					
<p>5. <u>Observable Creative Characteristics</u> A. Withholding an Interest in unusual problems and solutions.</p>	<p>No response or reaction to the introduction of lesson.</p>	<p>Response to lesson demonstrates lack of interest and hesitation.</p>	<p>Response to lesson demonstrates some lack of interest and hesitation.</p>	<p>Response to lesson does demonstrate some interest.</p>					
<p>B. Being motivated by the problem itself rather than reward</p>	<p>No responses or reaction to introduction of lesson that demonstrates intrinsic motivation.</p>	<p>Responses demonstrate little intrinsic motivation; student may seek teacher or classmate to assist in problem-solving.</p>	<p>Responses demonstrate some intrinsic motivation by evidence of excitement regarding finding a solution to the proposed problem.</p>	<p>Responses demonstrate intrinsic motivation through student actions of excitement and no interest in incentive other than the solution.</p>					
<p>C. Risk-taking while having the courage to be wrong</p>	<p>No response or reaction.</p>	<p>Appears to be very hesitant to take a “risk” when developing ideas by providing only</p>	<p>Appears to be hesitant to take a “risk” when decision making and development of ideas. Student</p>	<p>Appears to have little- to- no hesitation taking a “risk” when decision making. Student provides unique suggestions.</p>					





		safe responses among the other students.	sticks to simple, safe, and traditional ideas.						
<i>Collaborative Work</i>	0	1	2	3					
1. <u>Focus on the Task and Participation</u>	<p>Rarely focuses on the task and what needs to be done. Allows others do the work.</p> <p>Sometimes chooses not to participate and does not complete assigned tasks.</p>	<p>Focuses on the task and what needs to be done some of the time. Other group members must sometimes remind this person to keep on task.</p> <p>Sometimes a satisfactory group member who does what is required</p>	<p>Focuses on the task and what needs to be done most of the time. Other group members can count on this person.</p> <p>A strong group member who tries hard!</p>	<p>Consistently stays focused on the task and what needs to be done. Very self-directed.</p> <p>A true team member who contributes a lot of effort, and encourages and supports the efforts of others in the group.</p>					
2. <u>Dependability and Shared Responsibility</u>	<p>Seldom or never follows through on assigned tasks. Depends on others to do all of the work.</p>	<p>Does not follow through on most assigned tasks and sometimes depends on others to do the work.</p>	<p>Follows through on most assigned tasks</p>	<p>Follows through on assigned tasks and does not depend on others to do the work, responsibility for tasks are shared evenly.</p>					
3. <u>Problem-Solving</u>	<p>Does not try to solve problems or help others solve problems.</p>	<p>Does not suggest or refine solutions, but is willing to try out solutions suggested by others</p>	<p>Refines solutions suggested by others.</p>	<p>Actively looks for and suggests solutions to problems.</p>					
4. <u>Group/Partner Teamwork</u>	<p>Contributed little to the group effort during the project.</p>	<p>Finished individual task but did not assist group/partner during the project.</p>	<p>Assisted group/partner in the finished project.</p>	<p>All team members contributed equally to the finished project.</p>					
Total Scores									
= ____/48									

APPENDIX C-1

CREATIVE THINKING ANILITIES OBSERVATION RUBRIC

Lessons 3: Traditional Lesson Creating Value by Applying Stippling Technique
and Lesson 4: Social/Political Issues

This rubric served as an instrument to rate a student's ability to apply four common components of creative thinking during the process of creating Lesson 4 of this study. The final outcome (art products) were each ranked according to the rubric and broke down into scores which were used for a final comparison among all students who participated in this study. An additional rubric scoring artistic qualities and expressive criteria was evaluated separately.

	0	1	2	3	4
Fluency 	No single reproduction of one single idea	Two or less reproductions of one single idea	Three or more reproductions of one single idea	Five or more reproductions of one single idea	Five or more reproductions of one single idea, and with distinct variety.
Originality 	No originally designed reproductions of a single idea.	Reproductions of a single idea are traditional, expected, and similar to pre-existing ideas	Reproductions of a single idea are mostly similar to pre-existing ideas.	Reproductions of a single idea expand upon pre-existing ideas.	Reproductions of a single idea are unique and expand upon pre-existing ideas that are very un-similar to others
Flexibility 	No visual conceptual change in thinking throughout the development of ideas.	Little visual conceptual change in thinking and development of ideas are very similar to original idea.	Conceptual change in thinking is evident, but demonstrates limited flexibility when transitioning ideas.	Conceptual change in thinking is evident along with flexibility when transitioning ideas.	Conceptual change in thinking demonstrates flexibility by the use of drastically different ideas transitioned from the original.
Elaboration 	No additional details added to original idea.	Little detail added to original idea.	Few details are added to the original idea.	Several details are added to the original idea.	Original idea is transformed by adding additional details.

15-16 = Strong creative thinking abilities, 13-14 = Good creative thinking abilities, 12 = Average creative thinking abilities, 10-11 = Less evident creative thinking abilities, and 0-9 = No evidence of creative thinking abilities applied

APPENDIX C-2

RUBRIC FOR ARTISTIC SKILLS AND TECHNIQUES

(Dorn, Madeja, and Sabol, 2004)

	Inadequate	Developing	Accomplished	Exemplary	Score
	1	2	3	4	Total Score= 10
Elements and Principles of Design	Little or no use of elements and principles	Sometimes uses elements and principles.	Frequent use of elements and principles	Effectively uses elements and principles	
Application of Media and Technique	Little or no control of media Shows lack of awareness of tools or media Uses techniques that are poor.	Sometimes effectively uses media. Exploration of the medium may be missing. Solutions tend to be simplistic.	Uses materials, techniques, and media successfully. Shows successful engagement and some aspects of technique and exploration of the media.	Shows control of media. Shows evidence of style and format media and strong practice of techniques.	
Composition Design	Uses composition that is poor or ill considered.	Uses composition that is weak or not strongly considered.	Makes composition that is considered and strong	Demonstrates a high degree of compositional planning and design.	
Expression of Concept	Viewer cannot identify purpose or context Visual elements unconnected to purpose and unclear to viewer Does not provide the viewer with an understanding of the artist's perspective of the concept.	Viewer can identify purpose and context with effort. Several visual elements do not support a unified purpose Does not provide viewer with a clear perspective of the artist in relation to the concept	Viewer can identify with the purpose, context, and meaning of the artwork Visual elements are coordinated with the concept Expresses the perspective of the artist	Viewer can identify the purpose and context easily. Visual elements are clearly coordinated with the concept Clearly expresses the perspective of the artist	

APPENDIX C-3
CREATIVE CHARACTERISTICS OBSERVATION RUBRIC

Lesson 1- Collaborative Brainstorming for a Product Design

This rubric served as an instrument to rate a student’s common creative characteristics while working as a group upon the introduction of lesson 1 of this study. The students are labeled as A, B, C, and D on the chart. Final rating was used to compare students participating in this study.

	0	1	2	3	4	A	C	D	E
Withholding an Interest in unusual problems and solutions	No response or reaction to the introduction of lesson.	Response to lesson demonstrates lack of interest and hesitation.	Response to lesson demonstrates some lack of interest and hesitation.	Response to lesson does demonstrate some interest.	Response to lesson demonstrates excitement and a strong interest in the process of generating solutions for an idea				
Being motivated by the problem itself, rather than reward.	No response or reaction to introduction of lesson that demonstrates intrinsic motivation.	Response demonstrates little intrinsic motivation; student may seek teacher or classmate to assist in problem-solving.	Response demonstrates little intrinsic motivation and student may complain or express frustration.	Response demonstrates some intrinsic motivation by evidence of excitement regarding finding a solution to the proposed problem.	Response demonstrates intrinsic motivation through student actions of excitement and no interest in incentive other than the solution.				
A willingness to express thoughts and feelings.	No response or reaction to lesson.	Little to no response expressing or sharing ideas among group. Ideas are basic and very simple.	Limited response expressing or sharing ideas among group. Ideas are simple and are kept mostly to self.	Conveys a willingness to express thoughts and ideas with among other students.	Conveys a strong and comfortable willingness to express thoughts and feelings among other students.				
Risk-taking while having the courage to be wrong.	No response or reaction.	Appears to be very hesitant to take a “risk” when developing ideas by providing only safe responses among the other students.	Appears to be hesitant to take a “risk” when decision making and development of ideas. Student sticks to simple, safe, and traditional ideas.	Appears to have little-to- no hesitation taking a “risk” when decision making. Student provides unique suggestions.	Student shows no hesitation for risk-taking through the development of ideas. Student shares interesting original ideas regardless of being right or wrong among the other students.				

APPENDIX D1
STUDENT INTERVIEW TRANSCRIPT# 1

Interview # 1: Ulisses

Coding Categories

1. Family and home environment=blue
2. Past experiences in art=red
3. Definition of creativity=teal
4. Examples of individual creativity=pink
5. Inspirations to be creative=green
6. School limitations on creativity=violet
7. School experiences promoting creativity=gray
8. Creative encounters with artwork incorporating content that relates to student's life.=yellow
9. Favorite experiences in current art course (context).=Dark yellow
10. Feelings regarding personal creative expression in the presence of others=Dark Green
11. Comments on collaboration enhancing creativity=Turquoise
12. Other=Dark Gray

R=Researcher

S=Student

R: I will begin by asking you some basic questions about your experiences in art and your home environment. Take your time and please feel free to skip any questions.

R: How old are you and what year in school are you?

S:I am 17 and I am a senior

S: Umm my dad used to be a pro boxer and he is a fifth degree black belt and brother is working on a rap career. I live with my dad. Parents divorced about 15 years they have been apart. Good home life.

S: Umm I have taken regular art like painting and all that and I took 3D art. Express my artwork and get better at it. Something that grabbed my attention actually I just barely started liking it my senior year. When I'm sitting there being bored I feel like drawing.

R: How do you define creativity?

S: Creativity..umm, just another way of somebody expressing themselves...being good at something. It's pretty deep, I don't know I don't really know how to define it. Somebody being real good at something and sticking to it.

R: Do you think of yourself as a creative person? Why or why not?

S: Uhh, yeah. Im kinda real confident in most things that I do even if I have tried it before it usually a good outcome. When Im really interested in something I stick to and get better at it. Keep practicing.

R: What makes you feel creative?

S: So, basically what inspires me. I would have to say **my pops** because he is a good **example of if there is something you want , you have to work for it**. Just mainly look up to him.

R: How can school limit your creative abilities? Please explain with examples if possible.

S: I would have to say it takes a **good portion of hours out of the day** for you to do what you actually want to do. **Negative teachers** would limit your creativity , yeah (laugh). They can **lower your self- esteem** by **talking negative such as if they didn't make it in something they wanted to do ...it's kind of like a dream thing** and **you really shouldn't waste your time on it**. Well, I'm in a business and I tell some teachers that if I do this I don't have to go to college and they just think that college is for everyone.

R: How can school help you to be creative?

S: **Positive teachers** that **encourage you to pursue the dream that you have** and they have **classes** you can **take that help you with the dream** you are trying to pursue in life.

R: Do art projects that allow you to express yourself, talk about yourself, and include topics about your everyday life make you want to be more creative? Please explain why or why not.

S: I think it more because it's basically **coming from you** and you can **put down what you are feeling** or **trying to express instead of copying** someone else's ideas.

R: Whether art is a subject you enjoy or not, what is your favorite thing about your art class right now?

S: Laughs...its pretty wild in there. I just **like the energy** in there. **She inspires students**, even if its not about art, to **help them with whatever they plan on doing**. **She is always in a good mood**. **Fun projects mixture of things like drawing and painting**...helps out with a lot of skills, more than I expected. The class is **very energetic**. We all make fun of each other and **have jokes**, **compliment artworks**.

R: Are you shy or embarrassed to express yourself creatively in front of your friends or classmates in art class? Why or why not?

S: No, I **don't really care what people think about me**. Either **they like me or they don't**. I figure it's on them, I know I'm a good person. That's all that matters. **Throw it out there with hesitation**, especially when I know it's funny. I have lots of humor.

R: How does working in a group collaboration?

S: More, just for the matter of fact that there are more people and just as you talk you can come up with even more ideas. I like working in a group. When you work alone, you come up with ideas it kinda harder and once you hit and end point it just ends. In a group once you express your ideas, and then they express theirs you come up with more.

APPENDIX D2
STUDENT INTERVIEW TRANSCRIPT # 2

Interview # 2: Robert

R=Researcher

S=Student

R: I will begin by asking you some basic questions about your experiences in art and your home environment. Take your time and please feel free to skip any questions.

R: How old are you and what year in school are you?

S: 17 will be 18 next week! I'm a Senior!

R: Tell me a little about your home life, whatever you are willing to share.

S: Well, I live with both my dad and **step mom** and little sister. Their **parenting style is easy going**, they **support me** in everything I'm doing... we have **good communication**. I do see my mom, my parents have **12 years divorced**.

R: What courses have you taken in art at this school and before this school. Describe your overall past experiences in art.

S: I have taken **Art 1-2**, and **advanced art**. **Elementary** I did...not in middle school, uh no, I lied...I took a class in **middle school** too. I have always have **liked art**. It makes me a better drawer

R: How do you define creativity?

Um, I think that creativity is just like I don't know it is kinda **hard to explain**..its anything. Even paper has creativity, someone had to **come up with the idea** of lines on paper and how it is organized. **Ideas in peoples minds** about anything.

R: Do you think of yourself as a creative person? Why or why not?

Yes, I do. I feel that I'm creative because I **don't usually have the same ideas** about art that other people do, I'm into abstract art and I **write my own music**.

R: What kind of music do you write?

S: Um, **rap music** about **biking skating**, **hanging out with my friends**, **hanging out with my family**. Ummm, (smile)....long pause(thinking) I think I'm **creative because if we have a project and we can do our own thing** like with the political posters everyone was into the social issues , but I didn't agree with either party.

R: What makes you feel creative?

S: Ummm...**my music** makes me feel creative. **My lifestyle**, **the people that I meet**, **their lifestyles**, **their thoughts and ideas**, **my thoughts and ideas**. The artists I listen to are really

different from mainstream artists. Usually its like Indie and underground rap and even local (my cousin's boyfriend) has his own label so there are lots of artists underneath him. What inspires me to be creative...the **artists I listen to**, **street art such as graffiti**. I was a kid, I liked graffiti the colors that shapes, the different writing styles that they have .

R: How can school limit your creative abilities? Please explain with examples if possible.

S: **School can limit your creativity** if they **restrict you** on a lot of things an keep you from using your creative **ability to make it your own**. Only **giving you one way to do something**, having **rules against certain things**...maybe the school could stop you from using colored pencils on your work or something.

R: How can school help you to be creative?

S: Well, the **classes that you take allow you to think**...I know that **math make you like a really good thinker**. Just any class in general makes you are really good thinker.

R: Do art projects that allow you to express yourself, talk about yourself, and include topics about your everyday life make you want to be more creative? Please explain why or why not.

S: Yes, feel that umm if you get to **express yourself** and **like what you are doing**. When you **relate to a subject then you feel that you can express yourself**. It would make it easier to be creative because you are relating to it.

R: Whether art is a subject you enjoy or not, what is your favorite thing about your art class right now?

S: **Getting to improve**. I like that after every project I feel more comfortable with drawing and just getting my ideas out on paper. **My teacher** and **the kids** around me. She **helps me** sometimes **if I have an idea and 'Im trying to put it on paper** she will give me ideas to put down to **represent what I believe**. She **treats students the best she respects our ideas and views** and she is **really understanding** and **really easy to get along with**.

R: Are you shy or embarrassed to express yourself creatively in front of your friends or classmates in art class? Why or why not?

S: Definetly not. I feel that the more that **I express myself the easier it is for people to understand me**. I feel that a lot of people listen to me and especially when it comes to music I feel that I have changed a lot of people's minds about what they listen to.

R: How does working in a group collaborating help creativity?

S: Well, I feel that **working in a group would make me more creative** because not only are **my ideas getting out more than one person's ideas**...usually its constructive maybe **you have an idea** and they **have an idea of what could make it better**.

APPENDIX D3
STUDENT INTERVIEW TRANSCRIPT # 3

Interview # 3: Jalen

R: I will begin by asking you some basic questions about your experiences in art and your home environment. Take your time and please feel free to skip any questions.

R: How old are you and what year in school are you?

S: I'm 15 and a sophomore.

R: Tell me a little about your home life, whatever you are willing to share.

S: Awe...well, my **mom and my father are split up**, he is actually in **jail** in California. They split up actually when I was born, two years after that my mom met my step dad and my mom met my brother and has my mom now has another boyfriend currently staying with us. I actually **just found out that I have two little brothers and a little sister**. My father got married and the woman he married had two twins older than me. All of my other siblings are younger than me, older siblings are 16, and yeah. On my mom's side of the family sometimes we go to my grandmother's house, my mom's birth father is split. Technically, **everyone in my family is split up**, my step father who raised me went to live in Louisiana. **But we all stay in touch**.

R: What courses have you taken in art at this school and before this school. Describe your overall past experiences in art.

S: I actually have **went to four different high schools**, **beginner's art**. I have actually **had the same experiences over and over** in art...if you put them all together I have done probably **a year in art**. I did art in **elementary school** too, I have **always been fascinated** with art and **wanted to do it this year**. Ms. Hogan is a great teacher, she is actually really the only teacher here that I had that helped me a lot. The other schools, I just **kept drawing the same types**, Ms. Hogan actually helped me expand what I was drawing. **I wanted to take her class again** because I know that she can expand it even more to do something even greater.

R: How do you define creativity?

S: Is what you are **capable of doing using your imagination** to just basically **make anything out of nothing**. You can just take a piece of paper and draw on it to make something. You can basically take anything and **turn into anything using your imagination**.

R: Do you think of yourself as a creative person? Why or why not?

S: Uhh,,somewhat, yeah...I usually just like **if I'm bored make up my own game or I will draw**. I usually won't; draw something that someone has already created, **I draw my own**. **My wall was dirty with holes in it and I draw a family mural on it**.

R: What makes you feel creative?

S: Pictures, just art material, just knowing that I can use my imagination to make things. Cartoons, yeah.

R: How can school limit your creative abilities? Please explain with examples if possible.

S: Umm, sometimes if you have this idea in your head and you don't want to forget it and you are in an academic class and you start drawing your idea and then sometimes they won't let you do that and then you forget your idea. Maybe, like umm, people will put you down...you can't draw or that doesn't look like what you want it to...so the negativity of the students. Again, teacher positive attitude or negativity toward your artwork will put you down or tell you it's a waste of time, or that there is not much of a future in art or career.

R: How can school help you to be creative?

S: Some of the things you see can inspire you to draw a background, like the opposite like art teachers or any other teachers can inspire you to keep drawing. Offering art classes. She pushes us to our limit...she pushes us beyond our limit. You just have that feeling that you know she cares a lot about us and that makes you trust her more.

R: Do art projects that allow you to express yourself, talk about yourself, and include topics about your everyday life make you want to be more creative? Please explain why or why not.

S: Because you can add your own ideas and you are not just copying a picture from another picture and you can say well I don't like what is there. Pictures you can express your own ideas and use your own imagination to do it. The political poster, the one we are about to do right now, take a picture in however pose, it is kinda the same thing as what I was just saying about copying a picture, but you can express yourself how you want to and draw it so everyone else can see.

R: Whether art is a subject you enjoy or not, what is your favorite thing about your art class right now?

S: Umm...the people around. There is just fun and everybody enjoys everybody company. Ms. Hogan likes to joke around, mainly the people I am around and the environment of the classroom.

R: Are you shy or embarrassed to express yourself creatively in front of your friends or classmates in art class? Why or why not?

S: No, uhhh because everybody else expresses themselves and you don't feel the need to hold back. Mostly because everyone in there has become close friends and we started talking to each other and we didn't get shy anymore just getting to know each other. Hogan absolutely will introduce us she will pair us up with somebody we wouldn't talk to then we are best friends. She pairs everyone up until everyone knows everyone. There are no favorites in the class.

R: How does working in a group collaboration?

S: Uhhh, more creative because everybody's ideas flow together and you can put your ideas out there with everybody else's and then you have this one big idea from everybody and nobody ideas get shot down. When working by yourself, you do still get that creativity, but it just not as strong as multiple people together.

APPENDIX D4
TEACHER INTERVIEW

Ms. Hogan

R = Researcher

T = Teacher

R: Tell me a little about your background

T: My name is Kelly Hogan; I am 27 years old and live in Phoenix, Arizona. I was born in Minnesota and lived there for the first 23 years of my life. I've known since I was having art classes out of my garage in 3rd grade that I wanted to be an art teacher! I attended college at Minnesota State University, Mankato and got my BS in Art Education. During this time, I taught art at an alternative learning school with teenagers who had behavioral problems and tutored at the local high school. After I graduated I had a difficult time finding a teaching job so I worked for a year in special education with children who had severe Autism. I was put in charge of their everyday art classes and got a lot of experience adapting lessons for all ability levels. I loved working with Autistic children!

R: Tell me a little about your teaching experiences.

T: In May of 2009, I applied for a K-8 Art position in Arizona and was offered the job! I moved to Arizona in July of 2009. I taught K-8 Elementary Art for 2 years and I loved it! I was exposed to a completely different challenge than I had been used to. 98% of my school was Hispanic and English was their 2nd language. During this time I learned how to teach with more than just words, I was able to communicate complete lessons to children who didn't speak any English at all. It was amazing to help them succeed! I also had the opportunity to work with a student who was completely blind. The progress he made in himself both mentally and physically was so rewarding. I was reminded everyday why I became a teacher! I decided at the end of last year that my heart really is with the older students and that I wanted to teach high school. I ended up getting an art position at the high school all my elementary kids go to so I get to have them again! I am extremely happy with my grade level change and the school I am working for now! I love my kids and my job!

R: Do you believe you have clear sense of your own ethnic and cultural identities? Explain. (a) How do you think personal culture of individual teachers can separate their art curriculum from traditional arts or interfere with creative learning among their student cultures?

T: I definitely believe I have a clear sense of my own ethnic and cultural identities. I think a teacher's personal culture heavily influences their art curriculum. For example, I grew up in the suburbs just outside of Minneapolis next to an Indian reservation. I spent a lot of time in the inner city and on the reservation growing up. My art interests have been heavily influenced by urban art and the Native American culture. During college, my work showed a mixture of urban art, people from different cultures and backgrounds of life, and symbols from the Native American culture. When I create my curriculum for my classes, I add a lot of elements from what I know and where I came from. The students love it, especially since the city I work in is very similar to where I grew up. If a teacher is working in an area that compliments their cultural identities and ethnic background, they can create a curriculum the students can relate to. A teacher that jumps into a school that has demographics that are the complete opposite of their ethnic and cultural identities may have a harder time creating a curriculum that the students can relate to.

R: How are you personally committed to achieving equity among your students?

T: I create lessons that and teach them to every type of learning style; visual (pictures, worksheets, powerpoints, movies) Auditory (video, music), Verbal (Lecture), Kinesthetic (demonstrations, actual hands on activities), Social (Group work, critiques), Solitary (Individual work time). I make sure to cover all learning types so that I can reach all my students; I want them to be successful and understand what we are doing. When it comes to grading, I use a rubric which creates equity between students. They are all graded on the same criteria.

R: Do you feel that your school provides an academically challenging curriculum that includes attention to the development of higher-level cognitive and creative thinking skills? Why or why not?

T: My school has not really provided much of a curriculum for art yet. We have a standardized test that we administer at the end of each semester which provides guidelines for our curriculum but ultimately, I decide what I am going to teach my students. I feel MY curriculum includes attention to the development of higher-level cognitive and creative thinking skills.

R: How much of your instruction focuses on students' creation of meaning about content in an interactive and collaborative learning environment?

T: The students are always in an interactive and collaborative learning environment. They sit at tables with four to five other students. They at all times are able to talk about what they are creating, get feedback and constructive criticism from the people around them.

At the end of every project we have small group or large group critiques where the students discuss their art work.

R: What kind of content do you typically teach?

T: I base all my lessons on the how the elements and design would be used in them. From there, I incorporate art movements and artists that I really like and think the kids will find interesting. I also incorporate aspects from my student's everyday life. I want them to be able to connect what they are doing in my class with what they see and do every day.

R: Do your current curricula include the contributions and perspectives of the different ethno cultural groups that compose the school society?

T: I would say yes, it does to an extent. Our school is predominantly Hispanic and we do a very large unit on Dia de los Muertos (Mexico's Day of the Dead). This year we are also going to be creating masks during second semester and covering many different cultures that use masks but specifically the African culture. Even though I don't necessarily cover all of our schools cultures, for each project students usually are able to do research and choose their images. This gives students the opportunity to use any culture they would like.

R: How do you explicitly teach students the culture of the school and seek to maintain students' sense of ethno cultural pride and identity?

T: When planning lessons, I focus on not only the content but also the culture of my students. I think a lot about where they come from and how they can use that in their projects. I think using what is around the students and what they know is very important in maintain the students' sense of ethno cultural pride and identity.

R: How do you define creativity?

T: I would say creativity is taking traditional rules, requirements, and ideas and transforming them using originality and your imagination to create new unique and progressive ideas.

R: What are some common creative characteristics you observe among your students and what are some common creative limitations you observe among your students?

T: Creative Characteristics: The students come up with an idea and research it. They get references to help them. They many sketches and examples of what they would like to create and choose the best one. They incorporate non-traditional aspects like urban art and where they come from.

Creative Limitations: The students are very worried about what others think and that can interfere with their creative process. Either the student or teacher having a negative attitude. The students are overwhelmed and bogged down with work from other classes. Also, very often, students are taken out of my class if they are not passing other classes or have not passed AIMS tests.

R: What do you feel mostly motivates your students to be creative?

T: I think self-motivation, a positive attitude, positive encouragement from the teacher, an exciting project the students can get into and relate to, and proper teaching/explanation of the skills so students feel confident when working.

R: How do standards drive your curriculum?

T: Everything I put into my curriculum usually fits into a specific standard or strand from our state art standards. The standards are in place to ensure the students are learning the information the state thinks they should know by the end of my class. Now, the state standards for art are so broad that pretty much anything I do is covered so I don't follow them as closely as say a math teacher would. I focus more on making sure I am covering what is on the final CRT and critical thinking skills.

R: How does high-stakes/standardized testing affect your ability to teach creativity in an art classroom?

T: Testing has limited art teachers in some aspects but not all. The biggest downfall of testing is the time it takes away from the student's working/creativity time. In our district we are supposed to have a pre-test, a 9 week assessment, and a final CRT. It is just too many tests for a semester. Plus, many art teachers teach to the test or go over everything that is going to be on the test the week before it. This is not accurately measuring what the students know. In art students should be taking performance based test, which as of right now; in our district they are not. The testing also creates more stress for the students so instead of creating they are worrying about them.

R: What methods do you use to implement the teaching of creative thinking in your classroom?

T: In the classroom I use brainstorming, mind mapping and sketching. At the beginning of each project the students brainstorm ideas and research them. The students have the option to use mind mapping to help brainstorm. Once the students have come up with an idea they create multiple sketches to come at their idea from all angles.

R: How do you describe the typical creative prototype in your classroom?

T: A creative student in my class I would describe as someone who is brave enough to try new things and is willing to fail and try again. They are expressive and use good intuition; their gut instinct tells them what is right and not right with their work. They have self-motivation and an excitement for their project. They can find solutions and order in the task they are given and can make connections to their life and the content being taught.

R: How do you think content and context can play a role in the development of creativity in an art room?

T: Content and context play a very large role in the development of creativity. I try and pick content that is going to light a fire under my students. I want them to be excited about it! I want the content I use to be something that relates to the context of their lives. This way, it catches their attention, they have somewhere (in their minds) to start and they want to know more.

R: Does learning about art through the use of custom designed content and context aid in stimulating and developing creative thinking verses traditional content (traditional content in this study refers linear instruction of an art product without a variety of outcomes and/or creative problem solving in which the student learns a specific skill or technique verses the production of a creative and original product)?

T: It definitely does! Having a custom designed content and context curriculum stimulates and develops creative thinking far more than teaching traditional content. First and foremost, art should not be taught traditionally. Art is about expressing oneself. Creating art is about pulling from deep inside you and where you come from; the pain, the joy, and other life experiences. I try and approach my lessons from this angle, I want my students to use what they have seen and felt in life to brainstorm and create. A project from the heart means much more than following basic rules and creating something with no connection to the artist.

R: Do you think Title 1 art educators feel creatively challenged and/or restricted when teaching low-income students? Explain.

T: I know for a fact that some do feel restricted, but I don't. I love it! Many of the students that come from title 1 schools have been through so much in their short lives already before I get them. Their parents are in jail, they are living on their own, they or their family members' battle with drug and alcohol addictions, and they have to deal with violence and gangs. I feel teaching these wonderful and special kids is a creative challenge! With everything they deal with on a daily basis, I want my art class to be a form of release; a way for them to express themselves.

APPENDIX E
COMPARATIVE ANALYSIS OF CODED INTERVIEWS

Categories	Robert	Jalen	Ulisses
Family and home environment	<p>Lives with father and step mom.</p> <p>Their parenting style is easy going.</p> <p>Father and step mom are supportive.</p> <p>Good communication with family in household.</p> <p>Parents have been divorced for 12 years.</p>	<p>Mom and father are split up.</p> <p>Father in jail.</p> <p>Just found out that he has two little brothers and a little sister.</p> <p>Everyone in his family is split up.</p> <p>Family all stays in touch.</p> <p>Went to four different high schools.</p>	<p>Lives with Dad</p> <p>Parents divorced for about 15 years.</p> <p>Good home life.</p>
Past experiences in art	<p>Taken high school Art 1-2 and is currently enrolled in Art 3-4.</p> <p>Had art in elementary and middle school.</p> <p>Has always liked art.</p> <p>Makes him better at drawing.</p>	<p>Taken high school beginner's art, elementary, and middle school.</p> <p>Had the same experiences over and over in high school classes (doing similar projects).</p> <p>Always been fascinated with art.</p> <p>Chose to take art again.</p>	<p>Has taken Art 1-2 in high school</p> <p>Took 3D Art.</p> <p>Just started to really like art his senior year in high school.</p>
Definition of creativity	<p>Creativity is hard to explain.</p> <p>Come up with ideas.</p> <p>Ideas in people's minds about anything.</p>	<p>Capable of doing by using your imagination.</p> <p>Make anything out of nothing.</p> <p>Turn into anything using your imagination</p>	<p>Another way of somebody expressing themself</p> <p>Being good at something and sticking to it.</p> <p>Does not really know how to define it.</p>
Examples of individual creativity	<p>Does not usually have the same ideas about art that other people do.</p> <p>Into abstract art.</p> <p>Writes his own music.</p> <p>Does his "own thing."</p>	<p>Knowing that he can use his imagination</p> <p>If he is bored he will make up his own game or will draw</p> <p>His wall was dirty with holes in it and he drew a family mural on it.</p>	<p>Real self-confident</p> <p>When really interested in something and sticks to it to get better at it.</p> <p>Keeps practicing.</p>
Inspirations to be creative	<p>His own music</p> <p>His lifestyle</p> <p>People he meets and their lifestyles, thoughts and ideas.</p> <p>Street art such as graffiti.</p> <p>Rap music and other music artists</p> <p>Biking</p> <p>Skating</p> <p>Hanging out with friends</p> <p>Hanging out with family</p>	<p>Pictures</p> <p>Art materials</p> <p>Cartoons</p>	<p>When bored, feels like drawing.</p> <p>His father because he is a good example of working hard for something you want.</p>

<p>School limitations on creativity</p>	<p>School can limit and restrict you on a lot of things.</p> <p>Limits your ability to make something “your own.”</p> <p>Gives you one way to do something.</p> <p>School rules on certain things.</p>	<p>If you have this idea in your head and you don’t want to forget it, sometimes teachers don’t allow it and then sometimes they won’t let you do that and then you forget your idea.</p> <p>People will put you down.</p> <p>Negativity of the students.</p> <p>Teacher negativity such as telling you it is a waste of time or there is not much of a future in art as a career.</p>	<p>Causes you to lose a good portion of hours of the day for you to do what you want to do.</p> <p>Negative teachers.</p> <p>Teachers lowering your self-esteem.</p> <p>Teachers talking negative as if they didn’t make it in something they wanted to do.</p> <p>Teachers saying your goals are like a “dream thing” and you shouldn’t waste your time on it.</p>
<p>School experiences promoting creativity</p>	<p>Many classes that you take allow you to think.</p> <p>Math can make you a really good thinker.</p> <p>Current art teacher helps him develop ideas to represent what he believes.</p> <p>Current art teacher treats students the best and respects our ideas and views. She is really understanding and really easy to get along with.</p>	<p>Things you see can inspire you.</p> <p>Some art teachers or other teachers.</p> <p>Offering art classes.</p> <p>Current art teacher pushes him to his limit...she pushes him beyond his limit.</p> <p>Current art teacher cares a lot about him and that makes him trust her more.</p>	<p>Positive teachers that encourage you to pursue your dreams</p> <p>Offer classes that can help you with your dream</p> <p>Current art teacher inspires students even if it is not about art, she helps them with whatever they plan on doing.</p> <p>Current art teacher is always in a good mood.</p> <p>Current art teacher helps out with a lot of skills.</p>
<p>Creative encounters with artwork incorporating content that relates to student’s life.</p>	<p>You get to express yourself and like what you are doing.</p> <p>When you relate to a subject then you feel that you can express yourself.</p>	<p>He can add his own ideas and he is not just copying a picture.</p> <p>You can express your own ideas. Use your own imagination.</p> <p>He can express himself how he want to and draw it so everyone else can see.</p>	<p>More creative because it is coming from you.</p> <p>Put down your own feelings</p> <p>Try to express yourself instead of copying someone else’s ideas.</p>
<p>Favorite experiences in current art course (context).</p>	<p>The teacher</p> <p>Classmates</p> <p>Getting to improve</p> <p>After every project he feels more comfortable with drawing and just getting his ideas out on paper.</p>	<p>Classmates</p> <p>It is fun.</p> <p>Everybody enjoys everybody’s company</p> <p>Teacher likes to joke around.</p> <p>The environment of the class.</p>	<p>Likes the overall energy of the class</p> <p>Fun projects</p> <p>Classmates joke and compliment one another’s artworks</p>
<p>Feelings regarding personal creative expression in the presence of others</p>	<p>Not shy about creative expression.</p> <p>I express myself the easier it is for people to understand me.</p>	<p>Everybody else expresses themselves and you don’t feel the need to hold back.</p> <p>Does not get shy anymore from being encouraged to get to know his classmates.</p>	<p>Not shy.</p> <p>Does not really care what people think about him or whether they like him or not.</p> <p>Will throw out ideas without hesitation.</p>
<p>Comments on collaboration enhancing creativity</p>	<p>Working in a group would make me more creative because not only are my ideas getting out more than one person’s ideas.</p> <p>If you have an idea and they</p>	<p>It’s more creative.</p> <p>Everybody’s ideas flow together.</p> <p>Put your ideas out there with everybody else’s and get one big idea from everybody.</p>	<p>There are more people and just as you talk you can come up with more ideas.</p> <p>Likes working in a group.</p>

	have an idea of what could make it better.	Believes working individually is still creative, but not as strong as multiple people together.	In a group you can express your ideas and then they express theirs and you come up with more.	
Other				


APPENDIX F1
INDIVIDUAL ARTWORK ANALYSIS OF RUBRIC SCORES FOR
SOCIAL/POLITICAL LESSON

Student # 1:


Student # 1 Continued:

Rubric for Artistic Skills and Techniques

(Dorn, Madeja, and Sabol, 2004)

	Inadequate 1	Developing 2	Accomplished 3	Exemplary 4	Score = 9
Elements and Principles of Design	Little or no use of elements and principles	Sometimes uses elements and principles.	Frequent use of elements and principles	Effectively uses elements and principles	2
Application of Media and Technique	Little or no control of media Shows lack of awareness of tools or media Uses techniques that are poor.	Sometimes effectively uses media. Exploration of the medium may be missing. Solutions tend to be simplistic.	Uses materials, techniques, and media successfully. Shows successful engagement and some aspects of technique and exploration of the media.	Shows control of media. Shows evidence of style and format media and strong practice of techniques.	2
Composition Design	Uses composition that is poor or ill considered.	Uses composition that is weak or not strongly considered.	Makes composition that is considered and strong	Demonstrates a high degree of compositional planning and design.	2
Expression of Concept	Viewer cannot identify purpose or context Visual elements unconnected to purpose and unclear to viewer Does not provide the viewer with an understanding of the artist's perspective of the concept.	Viewer can identify purpose and context with effort. Several visual elements do not support a unified purpose Does not provide viewer with a clear perspective of the artist in relation to the concept	Viewer can identify with the purpose, context, and meaning of the artwork Visual elements are coordinated with the concept Expresses the perspective of the artist	Viewer can identify the purpose and context easily. Visual elements are clearly coordinated with the concept Clearly expresses the perspective of the artist	3


Student # 2:

	Little to No Evidence 0	Inadequate 1	Developing 2	Accomplished 3	Exemplary 4
Fluency <div style="border: 1px solid black; width: 30px; height: 30px; text-align: center; margin: 10px auto;">2</div>	No single reproduction of one single idea	Two or less reproductions of one single idea	Three or more reproductions of one single idea	Five or more reproductions of one single idea	Five or more reproductions of one single idea, and with distinct variety.
Originality <div style="border: 1px solid black; width: 30px; height: 30px; text-align: center; margin: 10px auto;">3</div>	No originally designed reproductions of a single idea.	Reproductions of a single idea are traditional, expected, and similar to pre-existing ideas	Reproductions of a single idea are mostly similar to pre-existing ideas.	Reproductions of a single idea expand upon pre-existing ideas.	Reproductions of a single idea are unique and expand upon pre-existing ideas that are very un-similar to others
Flexibility <div style="border: 1px solid black; width: 30px; height: 30px; text-align: center; margin: 10px auto;">3</div>	No visual conceptual change in thinking throughout the development of ideas.	Little visual conceptual change in thinking and development of ideas are very similar to original idea.	Conceptual change in thinking is evident, but demonstrates limited flexibility when transitioning ideas.	Conceptual change in thinking is evident along with flexibility when transitioning ideas.	Conceptual change in thinking demonstrates flexibility by the use of drastically different ideas transitioned from the original.
Elaboration Total Score= 10	No additional details added to original idea.	Little detail added to original idea.	Few details are added to the original idea.	Several details are added to the original idea.	Original idea is transformed by adding additional details.


Student # 3 Continued:

Rubric for Artistic Skills and Techniques

(Dorn, Madeja, and Sabol, 2004)

	Inadequate 1	Developing 2	Accomplished 3	Exemplary 4	Score Total Score= 10
Elements and Principles of Design	Little or no use of elements and principles	Sometimes uses elements and principles.	Frequent use of elements and principles	Effectively uses elements and principles	2.5
Application of Media and Technique	Little or no control of media Shows lack of awareness of tools or media Uses techniques that are poor.	Sometimes effectively uses media. Exploration of the medium may be missing. Solutions tend to be simplistic.	Uses materials, techniques, and media successfully. Shows successful engagement and some aspects of technique and exploration of the media.	Shows control of media. Shows evidence of style and format media and strong practice of techniques.	2.5
Composition Design	Uses composition that is poor or ill considered.	Uses composition that is weak or not strongly considered.	Makes composition that is considered and strong	Demonstrates a high degree of compositional planning and design.	2
Expression of Concept	Viewer cannot identify purpose or context Visual elements unconnected to purpose and unclear to viewer Does not provide the viewer with an understanding of the artist's perspective of the concept.	Viewer can identify purpose and context with effort. Several visual elements do not support a unified purpose Does not provide viewer with a clear perspective of the artist in relation to the concept	Viewer can identify with the purpose, context, and meaning of the artwork Visual elements are coordinated with the concept Expresses the perspective of the artist	Viewer can identify the purpose and context easily. Visual elements are clearly coordinated with the concept Clearly expresses the perspective of the artist	3


Student # 4:

	Little to No Evidence 0	Inadequate 1	Developing 2	Accomplished 3	Exemplary 4
Fluency <div style="border: 1px solid black; width: 40px; height: 20px; margin: 10px auto; text-align: center;">3.5</div>	No single reproduction of one single idea	Two or less reproductions of one single idea	Three or more reproductions of one single idea	Five or more reproductions of one single idea	Five or more reproductions of one single idea, and with distinct variety.
Originality <div style="border: 1px solid black; width: 100px; height: 20px; margin: 10px auto; text-align: center;">3.5</div>	No originally designed reproductions of a single idea.	Reproductions of a single idea are traditional, expected, and similar to pre-existing ideas	Reproductions of a single idea are mostly similar to pre-existing ideas.	Reproductions of a single idea expand upon pre-existing ideas.	Reproductions of a single idea are unique and expand upon pre-existing ideas that are very un-similar to others
Flexibility <div style="border: 1px solid black; width: 40px; height: 20px; margin: 10px auto; text-align: center;">3</div>	No visual conceptual change in thinking throughout the development of ideas.	Little visual conceptual change in thinking and development of ideas are very similar to original idea.	Conceptual change in thinking is evident, but demonstrates limited flexibility when transitioning ideas.	Conceptual change in thinking is evident along with flexibility when transitioning ideas.	Conceptual change in thinking demonstrates flexibility by the use of drastically different ideas transitioned from the original.
Elaboration <div style="border: 1px solid black; width: 40px; height: 20px; margin: 10px auto; text-align: center;">4</div>	No additional details added to original idea.	Little detail added to original idea.	Few details are added to the original idea.	Several details are added to the original idea.	Original idea is transformed by adding additional details.


Student # 4 Continued:

Rubric for Artistic Skills and Techniques

(Dorn, Madeja, and Sabol, 2004)

	<p>Inadequate</p> <p>1</p>	<p>Developing</p> <p>2</p>	<p>Accomplished</p> <p>3</p>	<p>Exemplary</p> <p>4</p>	<p>Score</p> <p>Total Score= 12</p>
<p>Elements and Principles of Design</p>	<p>Little or no use of elements and principles</p>	<p>Sometimes uses elements and principles.</p>	<p>Frequent use of elements and principles</p>	<p>Effectively uses elements and principles</p>	<p>2.5</p>
<p>Application of Media and Technique</p>	<p>Little or no control of media</p> <p>Shows lack of awareness of tools or media</p> <p>Uses techniques that are poor.</p>	<p>Sometimes effectively uses media.</p> <p>Exploration of the medium may be missing.</p> <p>Solutions tend to be simplistic.</p>	<p>Uses materials, techniques, and media successfully.</p> <p>Shows successful engagement and some aspects of technique and exploration of the media.</p>	<p>Shows control of media.</p> <p>Shows evidence of style and format media and strong practice of techniques.</p>	<p>3</p>
<p>Composition Design</p>	<p>Uses composition that is poor or ill considered.</p>	<p>Uses composition that is weak or not strongly considered.</p>	<p>Makes composition that is considered and strong</p>	<p>Demonstrates a high degree of compositional planning and design.</p>	<p>3.5</p>
<p>Expression of Concept</p>	<p>Viewer cannot identify purpose or context</p> <p>Visual elements unconnected to purpose and unclear to viewer</p> <p>Does not provide the viewer with an understanding of the artist's perspective of the concept.</p>	<p>Viewer can identify purpose and context with effort.</p> <p>Several visual elements do not support a unified purpose</p> <p>Does not provide viewer with a clear perspective of the artist in relation to the concept</p>	<p>Viewer can identify with the purpose, context, and meaning of the artwork</p> <p>Visual elements are coordinated with the concept</p> <p>Expresses the perspective of the artist</p>	<p>Viewer can identify the purpose and context easily.</p> <p>Visual elements are clearly coordinated with the concept</p> <p>Clearly expresses the perspective of the artist</p>	<p>4</p>


Student # 5:

	<p>Little to No Evidence 0</p>	<p>Inadequate 1</p>	<p>Developing 2</p>	<p>Accomplished 3</p>	<p>Exemplary 4</p>
<p>Fluency</p> <p style="text-align: center;">3</p>	<p>No single reproduction of one single idea</p>	<p>Two or less reproductions of one single idea</p>	<p>Three or more reproductions of one single idea</p>	<p>Five or more reproductions of one single idea</p>	<p>Five or more reproductions of one single idea, and with distinct variety.</p>
<p>Originality</p> <p style="text-align: center;">3.5</p>	<p>No originally designed reproductions of a single idea.</p>	<p>Reproductions of a single idea are traditional, expected, and similar to pre-existing ideas</p>	<p>Reproductions of a single idea are mostly similar to pre-existing ideas.</p>	<p>Reproductions of a single idea expand upon pre-existing ideas.</p>	<p>Reproductions of a single idea are unique and expand upon pre-existing ideas that are very un-similar to others</p>
<p>Flexibility</p> <p style="text-align: center;">4</p>	<p>No visual conceptual change in thinking throughout the development of ideas.</p>	<p>Little visual conceptual change in thinking and development of ideas are very similar to original idea.</p>	<p>Conceptual change in thinking is evident, but demonstrates limited flexibility when transitioning ideas.</p>	<p>Conceptual change in thinking is evident along with flexibility when transitioning ideas.</p>	<p>Conceptual change in thinking demonstrates flexibility by the use of drastically different ideas transitioned from the original.</p>
<p>Elaboration</p> <p style="text-align: center;">3</p> <p>Total Score= 13.5</p>	<p>No additional details added to original idea.</p>	<p>Little detail added to original idea.</p>	<p>Few details are added to the original idea.</p>	<p>Several details are added to the original idea.</p>	<p>Original idea is transformed by adding additional details.</p>


Student # 5 Continued:

Rubric for Artistic Skills and Techniques

(Dorn, Madeja, and Sabol, 2004)

	Inadequate 1	Developing 2	Accomplished 3	Exemplary 4	Score Total Score= 11
Elements and Principles of Design	Little or no use of elements and principles	Sometimes uses elements and principles.	Frequent use of elements and principles	Effectively uses elements and principles	2.5
Application of Media and Technique	Little or no control of media Shows lack of awareness of tools or media Uses techniques that are poor.	Sometimes effectively uses media. Exploration of the medium may be missing. Solutions tend to be simplistic.	Uses materials, techniques, and media successfully. Shows successful engagement and some aspects of technique and exploration of the media.	Shows control of media. Shows evidence of style and format media and strong practice of techniques.	2
Composition Design	Uses composition that is poor or ill considered.	Uses composition that is weak or not strongly considered.	Makes composition that is considered and strong	Demonstrates a high degree of compositional planning and design.	2.5
Expression of Concept	Viewer cannot identify purpose or context Visual elements unconnected to purpose and unclear to viewer Does not provide the viewer with an understanding of the artist's perspective of the concept.	Viewer can identify purpose and context with effort. Several visual elements do not support a unified purpose Does not provide viewer with a clear perspective of the artist in relation to the concept	Viewer can identify with the purpose, context, and meaning of the artwork Visual elements are coordinated with the concept Expresses the perspective of the artist	Viewer can identify the purpose and context easily. Visual elements are clearly coordinated with the concept Clearly expresses the perspective of the artist	4


Student # 6:

	Little to No Evidence 0	Inadequate 1	Developing 2	Accomplished 3	Exemplary 4
Fluency <div style="border: 1px solid black; width: 40px; height: 40px; display: flex; align-items: center; justify-content: center; margin: 10px auto;">2.5</div>	No single reproduction of one single idea	Two or less reproductions of one single idea	Three or more reproductions of one single idea	Five or more reproductions of one single idea	Five or more reproductions of one single idea, and with distinct variety.
Originality <div style="border: 1px solid black; width: 40px; height: 40px; display: flex; align-items: center; justify-content: center; margin: 10px auto;">2.5</div>	No originally designed reproductions of a single idea.	Reproductions of a single idea are traditional, expected, and similar to pre-existing ideas	Reproductions of a single idea are mostly similar to pre-existing ideas.	Reproductions of a single idea expand upon pre-existing ideas.	Reproductions of a single idea are unique and expand upon pre-existing ideas that are very un-similar to others
Flexibility <div style="border: 1px solid black; width: 40px; height: 40px; display: flex; align-items: center; justify-content: center; margin: 10px auto;">2.5</div>	No visual conceptual change in thinking throughout the development of ideas.	Little visual conceptual change in thinking and development of ideas are very similar to original idea.	Conceptual change in thinking is evident, but demonstrates limited flexibility when transitioning ideas.	Conceptual change in thinking is evident along with flexibility when transitioning ideas.	Conceptual change in thinking demonstrates flexibility by the use of drastically different ideas transitioned from the original.
Elaboration <div style="border: 1px solid black; width: 40px; height: 40px; display: flex; align-items: center; justify-content: center; margin: 10px auto;">3</div> <p>Total Score = 10.5</p>	No additional details added to original idea.	Little detail added to original idea.	Few details are added to the original idea.	Several details are added to the original idea.	Original idea is transformed by adding additional details.


Student # 6 Continued:

Rubric for Artistic Skills and Techniques

(Dorn, Madeja, and Sabol, 2004)

	<p>Inadequate</p> <p>1</p>	<p>Developing</p> <p>2</p>	<p>Accomplished</p> <p>3</p>	<p>Exemplary</p> <p>4</p>	<p>Score</p> <p>Total Score= 12</p>
<p>Elements and Principles of Design</p>	<p>Little or no use of elements and principles</p>	<p>Sometimes uses elements and principles.</p>	<p>Frequent use of elements and principles</p>	<p>Effectively uses elements and principles</p>	<p>2</p>
<p>Application of Media and Technique</p>	<p>Little or no control of media</p> <p>Shows lack of awareness of tools or media</p> <p>Uses techniques that are poor.</p>	<p>Sometimes effectively uses media.</p> <p>Exploration of the medium may be missing.</p> <p>Solutions tend to be simplistic.</p>	<p>Uses materials, techniques, and media successfully.</p> <p>Shows successful engagement and some aspects of technique and exploration of the media.</p>	<p>Shows control of media.</p> <p>Shows evidence of style and format media and strong practice of techniques.</p>	<p>2</p>
<p>Composition Design</p>	<p>Uses composition that is poor or ill considered.</p>	<p>Uses composition that is weak or not strongly considered.</p>	<p>Makes composition that is considered and strong</p>	<p>Demonstrates a high degree of compositional planning and design.</p>	<p>3.5</p>
<p>Expression of Concept</p>	<p>Viewer cannot identify purpose or context</p> <p>Visual elements unconnected to purpose and unclear to viewer</p> <p>Does not provide the viewer with an understanding of the artist's perspective of the concept.</p>	<p>Viewer can identify purpose and context with effort.</p> <p>Several visual elements do not support a unified purpose</p> <p>Does not provide viewer with a clear perspective of the artist in relation to the concept</p>	<p>Viewer can identify with the purpose, context, and meaning of the artwork</p> <p>Visual elements are coordinated with the concept</p> <p>Expresses the perspective of the artist</p>	<p>Viewer can identify the purpose and context easily.</p> <p>Visual elements are clearly coordinated with the concept</p> <p>Clearly expresses the perspective of the artist</p>	<p>2.5</p>


Student # 7:

	Little to No Evidence 0	Inadequate 1	Developing 2	Accomplished 3	Exemplary 4
Fluency <div style="border: 1px solid black; width: 30px; height: 30px; text-align: center; margin: 10px auto;">4</div>	No single reproduction of one single idea	Two or less reproductions of one single idea	Three or more reproductions of one single idea	Five or more reproductions of one single idea	Five or more reproductions of one single idea, and with distinct variety.
Originality <div style="border: 1px solid black; width: 30px; height: 30px; text-align: center; margin: 10px auto;">4</div>	No originally designed reproductions of a single idea.	Reproductions of a single idea are traditional, expected, and similar to pre-existing ideas	Reproductions of a single idea are mostly similar to pre-existing ideas.	Reproductions of a single idea expand upon pre-existing ideas.	Reproductions of a single idea are unique and expand upon pre-existing ideas that are very un-similar to others
Flexibility <div style="border: 1px solid black; width: 30px; height: 30px; text-align: center; margin: 10px auto;">3</div>	No visual conceptual change in thinking throughout the development of ideas.	Little visual conceptual change in thinking and development of ideas are very similar to original idea.	Conceptual change in thinking is evident, but demonstrates limited flexibility when transitioning ideas.	Conceptual change in thinking is evident along with flexibility when transitioning ideas.	Conceptual change in thinking demonstrates flexibility by the use of drastically different ideas transitioned from the original.
Elaboration <div style="border: 1px solid black; width: 30px; height: 30px; text-align: center; margin: 10px auto;">3</div> Total Score = 14	No additional details added to original idea.	Little detail added to original idea.	Few details are added to the original idea.	Several details are added to the original idea.	Original idea is transformed by adding additional details.


Student # 7 Continued:

Rubric for Artistic Skills and Techniques

(Dorn, Madeja, and Sabol, 2004)

	<p>Inadequate</p> <p>1</p>	<p>Developing</p> <p>2</p>	<p>Accomplished</p> <p>3</p>	<p>Exemplary</p> <p>4</p>	<p>Score</p> <p>Total Score = 8</p>
<p>Elements and Principles of Design</p>	<p>Little or no use of elements and principles</p>	<p>Sometimes uses elements and principles.</p>	<p>Frequent use of elements and principles</p>	<p>Effectively uses elements and principles</p>	<p>2</p>
<p>Application of Media and Technique</p>	<p>Little or no control of media</p> <p>Shows lack of awareness of tools or media</p> <p>Uses techniques that are poor.</p>	<p>Sometimes effectively uses media.</p> <p>Exploration of the medium may be missing.</p> <p>Solutions tend to be simplistic.</p>	<p>Uses materials, techniques, and media successfully.</p> <p>Shows successful engagement and some aspects of technique and exploration of the media.</p>	<p>Shows control of media.</p> <p>Shows evidence of style and format media and strong practice of techniques.</p>	<p>1</p>
<p>Composition Design</p>	<p>Uses composition that is poor or ill considered.</p>	<p>Uses composition that is weak or not strongly considered.</p>	<p>Makes composition that is considered and strong</p>	<p>Demonstrates a high degree of compositional planning and design.</p>	<p>2.5</p>
<p>Expression of Concept</p>	<p>Viewer cannot identify purpose or context</p> <p>Visual elements unconnected to purpose and unclear to viewer</p> <p>Does not provide the viewer with an understanding of the artist's perspective of the concept.</p>	<p>Viewer can identify purpose and context with effort.</p> <p>Several visual elements do not support a unified purpose</p> <p>Does not provide viewer with a clear perspective of the artist in relation to the concept</p>	<p>Viewer can identify with the purpose, context, and meaning of the artwork</p> <p>Visual elements are coordinated with the concept</p> <p>Expresses the perspective of the artist</p>	<p>Viewer can identify the purpose and context easily.</p> <p>Visual elements are clearly coordinated with the concept</p> <p>Clearly expresses the perspective of the artist</p>	<p>2.5</p>


Student # 8:

	Little to No Evidence 0	Inadequate 1	Developing 2	Accomplished 3	Exemplary 4
Fluency <div style="border: 1px solid black; width: 40px; height: 40px; text-align: center; margin: 10px auto;">3</div>	No single reproduction of one single idea	Two or less reproductions of one single idea	Three or more reproductions of one single idea	Five or more reproductions of one single idea	Five or more reproductions of one single idea, and with distinct variety.
Originality <div style="border: 1px solid black; width: 40px; height: 40px; text-align: center; margin: 10px auto;">3</div>	No originally designed reproductions of a single idea.	Reproductions of a single idea are traditional, expected, and similar to pre-existing ideas	Reproductions of a single idea are mostly similar to pre-existing ideas.	Reproductions of a single idea expand upon pre-existing ideas.	Reproductions of a single idea are unique and expand upon pre-existing ideas that are very un-similar to others
Flexibility <div style="border: 1px solid black; width: 40px; height: 40px; text-align: center; margin: 10px auto;">2.5</div>	No visual conceptual change in thinking throughout the development of ideas.	Little visual conceptual change in thinking and development of ideas are very similar to original idea.	Conceptual change in thinking is evident, but demonstrates limited flexibility when transitioning ideas.	Conceptual change in thinking is evident along with flexibility when transitioning ideas.	Conceptual change in thinking demonstrates flexibility by the use of drastically different ideas transitioned from the original.
Elaboration <div style="border: 1px solid black; width: 40px; height: 40px; text-align: center; margin: 10px auto;">2.5</div> <p>Total Score = 11</p>	No additional details added to original idea.	Little detail added to original idea.	Few details are added to the original idea.	Several details are added to the original idea.	Original idea is transformed by adding additional details.


Student # 8 Continued:

Rubric for Artistic Skills and Techniques

(Dorn, Madeja, and Sabol, 2004)

	Inadequate 1	Developing 2	Accomplished 3	Exemplary 4	Score Total Score= 9
Elements and Principles of Design	Little or no use of elements and principles	Sometimes uses elements and principles.	Frequent use of elements and principles	Effectively uses elements and principles	2
Application of Media and Technique	Little or no control of media Shows lack of awareness of tools or media Uses techniques that are poor.	Sometimes effectively uses media. Exploration of the medium may be missing. Solutions tend to be simplistic.	Uses materials, techniques, and media successfully. Shows successful engagement and some aspects of technique and exploration of the media.	Shows control of media. Shows evidence of style and format media and strong practice of techniques.	2
Composition Design	Uses composition that is poor or ill considered.	Uses composition that is weak or not strongly considered.	Makes composition that is considered and strong	Demonstrates a high degree of compositional planning and design.	2
Expression of Concept	Viewer cannot identify purpose or context Visual elements unconnected to purpose and unclear to viewer Does not provide the viewer with an understanding of the artist's perspective of the concept.	Viewer can identify purpose and context with effort. Several visual elements do not support a unified purpose Does not provide viewer with a clear perspective of the artist in relation to the concept	Viewer can identify with the purpose, context, and meaning of the artwork Visual elements are coordinated with the concept Expresses the perspective of the artist	Viewer can identify the purpose and context easily. Visual elements are clearly coordinated with the concept Clearly expresses the perspective of the artist	3


Student # 9:

	<p>0</p>	<p>1</p>	<p>2</p>	<p>3</p>	<p>4</p>
<p>Fluency</p> <p>0</p>	<p>No single reproduction of one single idea</p>	<p>Two or less reproductions of one single idea</p>	<p>Three or more reproductions of one single idea</p>	<p>Five or more reproductions of one single idea</p>	<p>Five or more reproductions of one single idea, and with distinct variety.</p>
<p>Originality</p> <p>0</p>	<p>No originally designed reproductions of a single idea.</p>	<p>Reproductions of a single idea are traditional, expected, and similar to pre-existing ideas</p>	<p>Reproductions of a single idea are mostly similar to pre-existing ideas.</p>	<p>Reproductions of a single idea expand upon pre-existing ideas.</p>	<p>Reproductions of a single idea are unique and expand upon pre-existing ideas that are very un-similar to others</p>
<p>Flexibility</p> <p>1</p>	<p>No visual conceptual change in thinking throughout the development of ideas.</p>	<p>Little visual conceptual change in thinking and development of ideas are very similar to original idea.</p>	<p>Conceptual change in thinking is evident, but demonstrates limited flexibility when transitioning ideas.</p>	<p>Conceptual change in thinking is evident along with flexibility when transitioning ideas.</p>	<p>Conceptual change in thinking demonstrates flexibility by the use of drastically different ideas transitioned from the original.</p>
<p>Elaboration</p> <p>0</p> <p>Total Score = 1</p>	<p>No additional details added to original idea.</p>	<p>Little detail added to original idea.</p>	<p>Few details are added to the original idea.</p>	<p>Several details are added to the original idea.</p>	<p>Original idea is transformed by adding additional details.</p>


Student #9 Continued:

Rubric for Artistic Skills and Techniques

(Dorn, Madeja, and Sabol, 2004)

	Inadequate 1	Developing 2	Accomplished 3	Exemplary 4	Score Total Score= 6
Elements and Principles of Design	Little or no use of elements and principles	Sometimes uses elements and principles.	Frequent use of elements and principles	Effectively uses elements and principles	1
Application of Media and Technique	Little or no control of media Shows lack of awareness of tools or media Uses techniques that are poor.	Sometimes effectively uses media. Exploration of the medium may be missing. Solutions tend to be simplistic.	Uses materials, techniques, and media successfully. Shows successful engagement and some aspects of technique and exploration of the media.	Shows control of media. Shows evidence of style and format media and strong practice of techniques.	1
Composition Design	Uses composition that is poor or ill considered.	Uses composition that is weak or not strongly considered.	Makes composition that is considered and strong	Demonstrates a high degree of compositional planning and design.	2.5
Expression of Concept	Viewer cannot identify purpose or context Visual elements unconnected to purpose and unclear to viewer Does not provide the viewer with an understanding of the artist's perspective of the concept.	Viewer can identify purpose and context with effort. Several visual elements do not support a unified purpose Does not provide viewer with a clear perspective of the artist in relation to the concept	Viewer can identify with the purpose, context, and meaning of the artwork Visual elements are coordinated with the concept Expresses the perspective of the artist	Viewer can identify the purpose and context easily. Visual elements are clearly coordinated with the concept Clearly expresses the perspective of the artist	1.5


Student # 10:

	<p>Little to No Evidence 0</p>	<p>Inadequate 1</p>	<p>Developing 2</p>	<p>Accomplished 3</p>	<p>Exemplary 4</p>
<p>Fluency</p> <p style="text-align: center;">2</p>	<p>No single reproduction of one single idea</p>	<p>Two or less reproductions of one single idea</p>	<p>Three or more reproductions of one single idea</p>	<p>Five or more reproductions of one single idea</p>	<p>Five or more reproductions of one single idea, and with distinct variety.</p>
<p>Originality</p> <p style="text-align: center;">2.5</p>	<p>No originally designed reproductions of a single idea.</p>	<p>Reproductions of a single idea are traditional, expected, and similar to pre-existing ideas</p>	<p>Reproductions of a single idea are mostly similar to pre-existing ideas.</p>	<p>Reproductions of a single idea expand upon pre-existing ideas.</p>	<p>Reproductions of a single idea are unique and expand upon pre-existing ideas that are very un-similar to others</p>
<p>Flexibility</p> <p style="text-align: center;">2.5</p>	<p>No visual conceptual change in thinking throughout the development of ideas.</p>	<p>Little visual conceptual change in thinking and development of ideas are very similar to original idea.</p>	<p>Conceptual change in thinking is evident, but demonstrates limited flexibility when transitioning ideas.</p>	<p>Conceptual change in thinking is evident along with flexibility when transitioning ideas.</p>	<p>Conceptual change in thinking demonstrates flexibility by the use of drastically different ideas transitioned from the original.</p>
<p>Elaboration</p> <p style="text-align: center;">2</p> <p>Total Score = 10</p>	<p>No additional details added to original idea.</p>	<p>Little detail added to original idea.</p>	<p>Few details are added to the original idea.</p>	<p>Several details are added to the original idea.</p>	<p>Original idea is transformed by adding additional details.</p>


Student # 10 Continued:

Rubric for Artistic Skills, Techniques, and Meaning

(Dorn, Madeja, and Sabol, 2004)

	<p>Inadequate</p> <p>1</p>	<p>Developing</p> <p>2</p>	<p>Accomplished</p> <p>3</p>	<p>Exemplary</p> <p>4</p>	<p>Score</p> <p>Total Score = 10</p>
<p>Elements and Principles of Design</p>	<p>Little or no use of elements and principles</p>	<p>Sometimes uses elements and principles.</p>	<p>Frequent use of elements and principles</p>	<p>Effectively uses elements and principles</p>	<p>2</p>
<p>Application of Media and Technique</p>	<p>Little or no control of media</p> <p>Shows lack of awareness of tools or media</p> <p>Uses techniques that are poor.</p>	<p>Sometimes effectively uses media.</p> <p>Exploration of the medium may be missing.</p> <p>Solutions tend to be simplistic.</p>	<p>Uses materials, techniques, and media successfully.</p> <p>Shows successful engagement and some aspects of technique and exploration of the media.</p>	<p>Shows control of media.</p> <p>Shows evidence of style and format media and strong practice of techniques.</p>	<p>2</p>
<p>Composition Design</p>	<p>Uses composition that is poor or ill considered.</p>	<p>Uses composition that is weak or not strongly considered.</p>	<p>Makes composition that is considered and strong</p>	<p>Demonstrates a high degree of compositional planning and design.</p>	<p>3</p>
<p>Expression of Concept</p>	<p>Viewer cannot identify purpose or context</p> <p>Visual elements unconnected to purpose and unclear to viewer</p> <p>Does not provide the viewer with an understanding of the artist's perspective of the concept.</p>	<p>Viewer can identify purpose and context with effort.</p> <p>Several visual elements do not support a unified purpose</p> <p>Does not provide viewer with a clear perspective of the artist in relation to the concept</p>	<p>Viewer can identify with the purpose, context, and meaning of the artwork</p> <p>Visual elements are coordinated with the concept</p> <p>Expresses the perspective of the artist</p>	<p>Viewer can identify the purpose and context easily.</p> <p>Visual elements are clearly coordinated with the concept</p> <p>Clearly expresses the perspective of the artist</p>	<p>3</p>


Student # 11:

	Little to No Evidence 0	Inadequate 1	Developing 2	Accomplished 3	Exemplary 4	
Fluency <div style="border: 1px solid black; width: 40px; height: 40px; margin: 0 auto; text-align: center; line-height: 40px;">1.5</div>	No single reproduction of one single idea	Two or less reproductions of one single idea	Three or more reproductions of one single idea	Five or more reproductions of one single idea	Five or more reproductions of one single idea, and with distinct variety.	
Originality <div style="border: 1px solid black; width: 40px; height: 40px; margin: 0 auto; text-align: center; line-height: 40px;">2</div>	No originally designed reproductions of a single idea.	Reproductions of a single idea are traditional, expected, and similar to pre-existing ideas	Reproductions of a single idea are mostly similar to pre-existing ideas.	Reproductions of a single idea expand upon pre-existing ideas.	Reproductions of a single idea are unique and expand upon pre-existing ideas that are very un-similar to others	
Flexibility <div style="border: 1px solid black; width: 40px; height: 40px; margin: 0 auto; text-align: center; line-height: 40px;">2.5</div>	No visual conceptual change in thinking throughout the development of ideas.	Little visual conceptual change in thinking and development of ideas are very similar to original idea.	Conceptual change in thinking is evident, but demonstrates limited flexibility when transitioning ideas.	Conceptual change in thinking is evident along with flexibility when transitioning ideas.	Conceptual change in thinking demonstrates flexibility by the use of drastically different ideas transitioned from the original.	
Elaboration Total Score = 8	2	No additional details added to original idea.	Little detail added to original idea.	Few details are added to the original idea.	Several details are added to the original idea.	Original idea is transformed by adding additional details.


Student # 11 Continued:

Rubric for Artistic Skills, Techniques and Meaning

(Dorn, Madeja, and Sabol, 2004)

	Inadequate 1	Developing 2	Accomplished 3	Exemplary 4	Score Total Score = 8
Elements and Principles of Design	Little or no use of elements and principles	Sometimes uses elements and principles.	Frequent use of elements and principles	Effectively uses elements and principles	2
Application of Media and Technique	Little or no control of media Shows lack of awareness of tools or media Uses techniques that are poor.	Sometimes effectively uses media. Exploration of the medium may be missing. Solutions tend to be simplistic.	Uses materials, techniques, and media successfully. Shows successful engagement and some aspects of technique and exploration of the media.	Shows control of media. Shows evidence of style and format media and strong practice of techniques.	2
Composition Design	Uses composition that is poor or ill considered.	Uses composition that is weak or not strongly considered.	Makes composition that is considered and strong	Demonstrates a high degree of compositional planning and design.	2.5
Expression of Concept	Viewer cannot identify purpose or context Visual elements unconnected to purpose and unclear to viewer Does not provide the viewer with an understanding of the artist's perspective of the concept.	Viewer can identify purpose and context with effort. Several visual elements do not support a unified purpose Does not provide viewer with a clear perspective of the artist in relation to the concept	Viewer can identify with the purpose, context, and meaning of the artwork Visual elements are coordinated with the concept Expresses the perspective of the artist	Viewer can identify the purpose and context easily. Visual elements are clearly coordinated with the concept Clearly expresses the perspective of the artist	1.5


Student # 11:

	Little to No Evidence 0	Inadequate 1	Developing 2	Accomplished 3	Exemplary 4
Fluency <div style="border: 1px solid black; width: 40px; height: 40px; margin: 10px auto; text-align: center; line-height: 40px;">1.5</div>	No single reproduction of one single idea	Two or less reproductions of one single idea	Three or more reproductions of one single idea	Five or more reproductions of one single idea	Five or more reproductions of one single idea, and with distinct variety.
Originality <div style="border: 1px solid black; width: 40px; height: 40px; margin: 10px auto; text-align: center; line-height: 40px;">2</div>	No originally designed reproductions of a single idea.	Reproductions of a single idea are traditional, expected, and similar to pre-existing ideas	Reproductions of a single idea are mostly similar to pre-existing ideas.	Reproductions of a single idea expand upon pre-existing ideas.	Reproductions of a single idea are unique and expand upon pre-existing ideas that are very un-similar to others
Flexibility <div style="border: 1px solid black; width: 40px; height: 40px; margin: 10px auto; text-align: center; line-height: 40px;">1.5</div>	No visual conceptual change in thinking throughout the development of ideas.	Little visual conceptual change in thinking and development of ideas are very similar to original idea.	Conceptual change in thinking is evident, but demonstrates limited flexibility when transitioning ideas.	Conceptual change in thinking is evident along with flexibility when transitioning ideas.	Conceptual change in thinking demonstrates flexibility by the use of drastically different ideas transitioned from the original.
Elaboration Total Score = 6.5 <div style="border: 1px solid black; width: 40px; height: 40px; margin: 10px auto; text-align: center; line-height: 40px;">1.5</div>	No additional details added to original idea.	Little detail added to original idea.	Few details are added to the original idea.	Several details are added to the original idea.	Original idea is transformed by adding additional details.

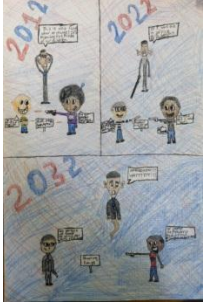
Student # 11 Continued:

Rubric for Artistic Skills, Techniques and Meaning

(Dorn, Madeja, and Sabol, 2004)

	Inadequate 1	Developing 2	Accomplished 3	Exemplary 4	Score Total Score = 9
Elements and Principles of Design	Little or no use of elements and principles	Sometimes uses elements and principles.	Frequent use of elements and principles	Effectively uses elements and principles	2.5
Application of Media and Technique	Little or no control of media Shows lack of awareness of tools or media Uses techniques that are poor.	Sometimes effectively uses media. Exploration of the medium may be missing. Solutions tend to be simplistic.	Uses materials, techniques, and media successfully. Shows successful engagement and some aspects of technique and exploration of the media.	Shows control of media. Shows evidence of style and format media and strong practice of techniques.	2
Composition Design	Uses composition that is poor or ill considered.	Uses composition that is weak or not strongly considered.	Makes composition that is considered and strong	Demonstrates a high degree of compositional planning and design.	2.5
Expression of Concept	Viewer cannot identify purpose or context Visual elements unconnected to purpose and unclear to viewer Does not provide the viewer with an understanding of the artist's perspective of the concept.	Viewer can identify purpose and context with effort. Several visual elements do not support a unified purpose Does not provide viewer with a clear perspective of the artist in relation to the concept	Viewer can identify with the purpose, context, and meaning of the artwork Visual elements are coordinated with the concept Expresses the perspective of the artist	Viewer can identify the purpose and context easily. Visual elements are clearly coordinated with the concept Clearly expresses the perspective of the artist	2

Student # 12:


	Little to No Evidence 0	Inadequate 1	Developing 2	Accomplished 3	Exemplary 4
Fluency <div style="border: 1px solid black; width: 30px; height: 30px; text-align: center; margin: 0 auto;">3</div>	No single reproduction of one single idea	Two or less reproductions of one single idea	Three or more reproductions of one single idea	Five or more reproductions of one single idea	Five or more reproductions of one single idea, and with distinct variety.
Originality <div style="border: 1px solid black; width: 30px; height: 30px; text-align: center; margin: 0 auto;">2</div>	No originally designed reproductions of a single idea.	Reproductions of a single idea are traditional, expected, and similar to pre-existing ideas	Reproductions of a single idea are mostly similar to pre-existing ideas.	Reproductions of a single idea expand upon pre-existing ideas.	Reproductions of a single idea are unique and expand upon pre-existing ideas that are very un-similar to others
Flexibility <div style="border: 1px solid black; width: 30px; height: 30px; text-align: center; margin: 0 auto;">2</div>	No visual conceptual change in thinking throughout the development of ideas.	Little visual conceptual change in thinking and development of ideas are very similar to original idea.	Conceptual change in thinking is evident, but demonstrates limited flexibility when transitioning ideas.	Conceptual change in thinking is evident along with flexibility when transitioning ideas.	Conceptual change in thinking demonstrates flexibility by the use of drastically different ideas transitioned from the original.

Elaboration	No additional details added to original idea.	Little detail added to original idea.	Few details are added to the original idea.	Several details are added to the original idea.	Original idea is transformed by adding additional details.
1					
Total Score =8					


Student # 12 Continued:

Rubric for Artistic Skills, Techniques and Meaning

(Dorn, Madeja, and Sabol, 2004)

	Inadequate	Developing	Accomplished	Exemplary	Score
	1	2	3	4	Total Score= 5.5
Elements and Principles of Design	Little or no use of elements and principles	Sometimes uses elements and principles.	Frequent use of elements and principles	Effectively uses elements and principles	1.5
Application of Media and Technique	Little or no control of media Shows lack of awareness of tools or media Uses techniques that are poor.	Sometimes effectively uses media. Exploration of the medium may be missing. Solutions tend to be simplistic.	Uses materials, techniques, and media successfully. Shows successful engagement and some aspects of technique and exploration of the media.	Shows control of media. Shows evidence of style and format media and strong practice of techniques.	1
Composition Design	Uses composition that is poor or ill considered.	Uses composition that is weak or not strongly considered.	Makes composition that is considered and strong	Demonstrates a high degree of compositional planning and design.	1.5
Expression of Concept	Viewer cannot identify purpose or context Visual elements unconnected to purpose and unclear to viewer Does not provide the viewer with an understanding of the artist's perspective of the concept.	Viewer can identify purpose and context with effort. Several visual elements do not support a unified purpose Does not provide viewer with a clear perspective of the artist in relation to the concept	Viewer can identify with the purpose, context, and meaning of the artwork Visual elements are coordinated with the concept Expresses the perspective of the artist	Viewer can identify the purpose and context easily. Visual elements are clearly coordinated with the concept Clearly expresses the perspective of the artist	1.5


Student # 13:

	Little to No Evidence 0	Inadequate 1	Developing 2	Accomplished 3	Exemplary 4
Fluency <div style="border: 1px solid black; width: 40px; height: 40px; display: flex; align-items: center; justify-content: center; margin: 10px auto;">1.5</div>	No single reproduction of one single idea	Two or less reproductions of one single idea	Three or more reproductions of one single idea	Five or more reproductions of one single idea	Five or more reproductions of one single idea, and with distinct variety.
Originality <div style="border: 1px solid black; width: 40px; height: 40px; display: flex; align-items: center; justify-content: center; margin: 10px auto;">1.5</div>	No originally designed reproductions of a single idea.	Reproductions of a single idea are traditional, expected, and similar to pre-existing ideas	Reproductions of a single idea are mostly similar to pre-existing ideas.	Reproductions of a single idea expand upon pre-existing ideas.	Reproductions of a single idea are unique and expand upon pre-existing ideas that are very un-similar to others
Flexibility <div style="border: 1px solid black; width: 40px; height: 40px; display: flex; align-items: center; justify-content: center; margin: 10px auto;">1</div>	No visual conceptual change in thinking throughout the development of ideas.	Little visual conceptual change in thinking and development of ideas are very similar to original idea.	Conceptual change in thinking is evident, but demonstrates limited flexibility when transitioning ideas.	Conceptual change in thinking is evident along with flexibility when transitioning ideas.	Conceptual change in thinking demonstrates flexibility by the use of drastically different ideas transitioned from the original.
Elaboration <div style="border: 1px solid black; width: 40px; height: 40px; display: flex; align-items: center; justify-content: center; margin: 10px auto;">0</div>	No additional details added to original idea.	Little detail added to original idea.	Few details are added to the original idea.	Several details are added to the original idea.	Original idea is transformed by adding additional details.
Total Score = 4					

Student # 13 Continued:

Rubric for Artistic Skills, Techniques and Meaning

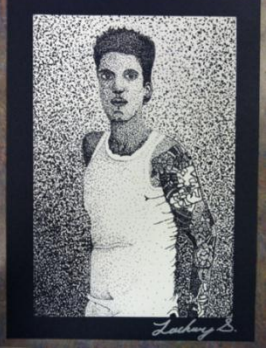
(Dorn, Madeja, and Sabol, 2004)

	Inadequate 1	Developing 2	Accomplished 3	Exemplary 4	Score Total Score = 7.5
Elements and Principles of Design	Little or no use of elements and principles	Sometimes uses elements and principles.	Frequent use of elements and principles	Effectively uses elements and principles	1.5
Application of Media and Technique	Little or no control of media Shows lack of awareness of tools or media Uses techniques that are poor.	Sometimes effectively uses media. Exploration of the medium may be missing. Solutions tend to be simplistic.	Uses materials, techniques, and media successfully. Shows successful engagement and some aspects of technique and exploration of the media.	Shows control of media. Shows evidence of style and format media and strong practice of techniques.	1
Composition Design	Uses composition that is poor or ill considered.	Uses composition that is weak or not strongly considered.	Makes composition that is considered and strong	Demonstrates a high degree of compositional planning and design.	2
Expression of Concept	Viewer cannot identify purpose or context Visual elements unconnected to purpose and unclear to viewer Does not provide the viewer with an understanding of the artist's perspective of the concept.	Viewer can identify purpose and context with effort. Several visual elements do not support a unified purpose Does not provide viewer with a clear perspective of the artist in relation to the concept	Viewer can identify with the purpose, context, and meaning of the artwork Visual elements are coordinated with the concept Expresses the perspective of the artist	Viewer can identify the purpose and context easily. Visual elements are clearly coordinated with the concept Clearly expresses the perspective of the artist	3

Appendix F2

Individual Artwork Analysis of Rubric Scores for Traditional Lesson: Observational Value Study Applying Stippling Technique

Student # 1:

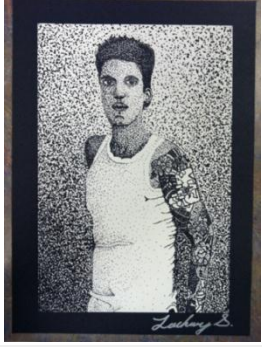
	Little to No Evidence 0	Inadequate 1	Developing 2	Accomplished 3	Exemplary 4 Total Score= 4
Fluency <div style="border: 1px solid black; width: 30px; height: 30px; text-align: center; margin: 0 auto;">0</div>	No single reproduction of one single idea	Two or less reproductions of one single idea	Three or more reproductions of one single idea	Five or more reproductions of one single idea	Five or more reproductions of one single idea, and with distinct variety.
Originality <div style="border: 1px solid black; width: 30px; height: 30px; text-align: center; margin: 0 auto;">1</div>	No originally designed reproductions of a single idea.	Reproductions of a single idea are traditional, expected, and similar to pre-existing ideas	Reproductions of a single idea are mostly similar to pre-existing ideas.	Reproductions of a single idea expand upon pre-existing ideas.	Reproductions of a single idea are unique and expand upon pre-existing ideas that are very un-similar to others
Flexibility <div style="border: 1px solid black; width: 30px; height: 30px; text-align: center; margin: 0 auto;">2</div>	No visual conceptual change in thinking throughout the development of ideas.	Little visual conceptual change in thinking and development of ideas are very similar to original idea.	Conceptual change in thinking is evident, but demonstrates limited flexibility when transitioning ideas.	Conceptual change in thinking is evident along with flexibility when transitioning ideas.	Conceptual change in thinking demonstrates flexibility by the use of drastically different ideas transitioned from the original.

Elaboration	No additional details added to original idea.	Little detail added to original idea.	Few details are added to the original idea.	Several details are added to the original idea.	Original idea is transformed by adding additional details.
1					
Total Score =8					


Student # 1 Continued:

Rubric for Artistic Skills, Techniques and Meaning

(Dorn, Madeja, and Sabol, 2004)

	Inadequate	Developing	Accomplished	Exemplary	Score
	1	2	3	4	Total Score= 12
Elements and Principles of Design	Little or no use of elements and principles	Sometimes uses elements and principles.	Frequent use of elements and principles	Effectively uses elements and principles	3
Application of Media and Technique	Little or no control of media Shows lack of awareness of tools or media Uses techniques that are poor.	Sometimes effectively uses media. Exploration of the medium may be missing. Solutions tend to be simplistic.	Uses materials, techniques, and media successfully. Shows successful engagement and some aspects of technique and exploration of the media.	Shows control of media. Shows evidence of style and format media and strong practice of techniques.	3
Composition Design	Uses composition that is poor or ill considered.	Uses composition that is weak or not strongly considered.	Makes composition that is considered and strong	Demonstrates a high degree of compositional planning and design.	3
Expression of Concept	Viewer cannot identify purpose or context Visual elements unconnected to purpose and unclear to viewer Does not provide the viewer with an understanding of the artist's perspective of the concept.	Viewer can identify purpose and context with effort. Several visual elements do not support a unified purpose Does not provide viewer with a clear perspective of the artist in relation to the concept	Viewer can identify with the purpose, context, and meaning of the artwork Visual elements are coordinated with the concept Expresses the perspective of the artist	Viewer can identify the purpose and context easily. Visual elements are clearly coordinated with the concept Clearly expresses the perspective of the artist	3


Student # 2:

	Little to No Evidence 0	Inadequate 1	Developing 2	Accomplished 3	Exemplary 4 Total Score= 2
Fluency <div style="border: 1px solid black; width: 30px; height: 30px; text-align: center; margin: 0 auto;">0</div>	No single reproduction of one single idea	Two or less reproductions of one single idea	Three or more reproductions of one single idea	Five or more reproductions of one single idea	Five or more reproductions of one single idea, and with distinct variety.
Originality <div style="border: 1px solid black; width: 30px; height: 30px; text-align: center; margin: 0 auto;">1</div>	No originally designed reproductions of a single idea.	Reproductions of a single idea are traditional, expected, and similar to pre-existing ideas	Reproductions of a single idea are mostly similar to pre-existing ideas.	Reproductions of a single idea expand upon pre-existing ideas.	Reproductions of a single idea are unique and expand upon pre-existing ideas that are very un-similar to others
Flexibility <div style="border: 1px solid black; width: 30px; height: 30px; text-align: center; margin: 0 auto;">0</div>	No visual conceptual change in thinking throughout the development of ideas.	Little visual conceptual change in thinking and development of ideas are very similar to original idea.	Conceptual change in thinking is evident, but demonstrates limited flexibility when transitioning ideas.	Conceptual change in thinking is evident along with flexibility when transitioning ideas.	Conceptual change in thinking demonstrates flexibility by the use of drastically different ideas transitioned from the original.
Elaboration <div style="border: 1px solid black; width: 30px; height: 30px; text-align: center; margin: 0 auto;">1</div> Total Score =8	No additional details added to original idea.	Little detail added to original idea.	Few details are added to the original idea.	Several details are added to the original idea.	Original idea is transformed by adding additional details.


Student # 2 Continued:

Rubric for Artistic Skills, Techniques and Meaning

(Dorn, Madeja, and Sabol, 2004)

	Inadequate 1	Developing 2	Accomplished 3	Exemplary 4	Score Total Score= 16
Elements and Principles of Design	Little or no use of elements and principles	Sometimes uses elements and principles.	Frequent use of elements and principles	Effectively uses elements and principles	4
Application of Media and Technique	Little or no control of media Shows lack of awareness of tools or media Uses techniques that are poor.	Sometimes effectively uses media. Exploration of the medium may be missing. Solutions tend to be simplistic.	Uses materials, techniques, and media successfully. Shows successful engagement and some aspects of technique and exploration of the media.	Shows control of media. Shows evidence of style and format media and strong practice of techniques.	4
Composition Design	Uses composition that is poor or ill considered.	Uses composition that is weak or not strongly considered.	Makes composition that is considered and strong	Demonstrates a high degree of compositional planning and design.	4
Expression of Concept	Viewer cannot identify purpose or context Visual elements unconnected to purpose and unclear to viewer Does not provide the viewer with an understanding of the artist's perspective of the concept.	Viewer can identify purpose and context with effort. Several visual elements do not support a unified purpose Does not provide viewer with a clear perspective of the artist in relation to the concept	Viewer can identify with the purpose, context, and meaning of the artwork Visual elements are coordinated with the concept Expresses the perspective of the artist	Viewer can identify the purpose and context easily. Visual elements are clearly coordinated with the concept Clearly expresses the perspective of the artist	4


Student # 3:

	Little to No Evidence 0	Inadequate 1	Developing 2	Accomplished 3	Exemplary 4 Total Score= 3
Fluency <div style="border: 1px solid black; width: 40px; height: 40px; text-align: center; margin: 0 auto;">0</div>	No single reproduction of one single idea	Two or less reproductions of one single idea	Three or more reproductions of one single idea	Five or more reproductions of one single idea	Five or more reproductions of one single idea, and with distinct variety.
Originality <div style="border: 1px solid black; width: 40px; height: 40px; text-align: center; margin: 0 auto;">1</div>	No originally designed reproductions of a single idea.	Reproductions of a single idea are traditional, expected, and similar to pre-existing ideas	Reproductions of a single idea are mostly similar to pre-existing ideas.	Reproductions of a single idea expand upon pre-existing ideas.	Reproductions of a single idea are unique and expand upon pre-existing ideas that are very un-similar to others
Flexibility <div style="border: 1px solid black; width: 40px; height: 40px; text-align: center; margin: 0 auto;">1</div>	No visual conceptual change in thinking throughout the development of ideas.	Little visual conceptual change in thinking and development of ideas are very similar to original idea.	Conceptual change in thinking is evident, but demonstrates limited flexibility when transitioning ideas.	Conceptual change in thinking is evident along with flexibility when transitioning ideas.	Conceptual change in thinking demonstrates flexibility by the use of drastically different ideas transitioned from the original.
Elaboration <div style="border: 1px solid black; width: 40px; height: 40px; text-align: center; margin: 0 auto;">1</div> Total Score =8	No additional details added to original idea.	Little detail added to original idea.	Few details are added to the original idea.	Several details are added to the original idea.	Original idea is transformed by adding additional details.


Student # 3 Continued:

Rubric for Artistic Skills, Techniques and Meaning

(Dorn, Madeja, and Sabol, 2004)

	Inadequate 1	Developing 2	Accomplished 3	Exemplary 4	Score Total Score= 11.5
Elements and Principles of Design	Little or no use of elements and principles	Sometimes uses elements and principles.	Frequent use of elements and principles	Effectively uses elements and principles	3
Application of Media and Technique	Little or no control of media Shows lack of awareness of tools or media Uses techniques that are poor.	Sometimes effectively uses media. Exploration of the medium may be missing. Solutions tend to be simplistic.	Uses materials, techniques, and media successfully. Shows successful engagement and some aspects of technique and exploration of the media.	Shows control of media. Shows evidence of style and format media and strong practice of techniques.	2.5
Composition Design	Uses composition that is poor or ill considered.	Uses composition that is weak or not strongly considered.	Makes composition that is considered and strong	Demonstrates a high degree of compositional planning and design.	3
Expression of Concept	Viewer cannot identify purpose or context Visual elements unconnected to purpose and unclear to viewer Does not provide the viewer with an understanding of the artist's perspective of the concept.	Viewer can identify purpose and context with effort. Several visual elements do not support a unified purpose Does not provide viewer with a clear perspective of the artist in relation to the concept	Viewer can identify with the purpose, context, and meaning of the artwork Visual elements are coordinated with the concept Expresses the perspective of the artist	Viewer can identify the purpose and context easily. Visual elements are clearly coordinated with the concept Clearly expresses the perspective of the artist	3


Student # 4:

	Little to No Evidence 0	Inadequate 1	Developing 2	Accomplished 3	Exemplary 4 Total Score= 3.5
Fluency <div style="border: 1px solid black; width: 40px; height: 40px; display: flex; align-items: center; justify-content: center; margin: 0 auto;">0</div>	No single reproduction of one single idea	Two or less reproductions of one single idea	Three or more reproductions of one single idea	Five or more reproductions of one single idea	Five or more reproductions of one single idea, and with distinct variety.
Originality <div style="border: 1px solid black; width: 40px; height: 40px; display: flex; align-items: center; justify-content: center; margin: 0 auto;">1</div>	No originally designed reproductions of a single idea.	Reproductions of a single idea are traditional, expected, and similar to pre-existing ideas	Reproductions of a single idea are mostly similar to pre-existing ideas.	Reproductions of a single idea expand upon pre-existing ideas.	Reproductions of a single idea are unique and expand upon pre-existing ideas that are very un-similar to others
Flexibility <div style="border: 1px solid black; width: 40px; height: 40px; display: flex; align-items: center; justify-content: center; margin: 0 auto;">1.5</div>	No visual conceptual change in thinking throughout the development of ideas.	Little visual conceptual change in thinking and development of ideas are very similar to original idea.	Conceptual change in thinking is evident, but demonstrates limited flexibility when transitioning ideas.	Conceptual change in thinking is evident along with flexibility when transitioning ideas.	Conceptual change in thinking demonstrates flexibility by the use of drastically different ideas transitioned from the original.
Elaboration <div style="border: 1px solid black; width: 40px; height: 40px; display: flex; align-items: center; justify-content: center; margin: 0 auto;">1</div> Total Score =8	No additional details added to original idea.	Little detail added to original idea.	Few details are added to the original idea.	Several details are added to the original idea.	Original idea is transformed by adding additional details.


Student # 4 Continued:

Rubric for Artistic Skills, Techniques and Meaning

(Dorn, Madeja, and Sabol, 2004)

	Inadequate 1	Developing 2	Accomplished 3	Exemplary 4	Score Total Score= 14.5
Elements and Principles of Design	Little or no use of elements and principles	Sometimes uses elements and principles.	Frequent use of elements and principles	Effectively uses elements and principles	3
Application of Media and Technique	Little or no control of media Shows lack of awareness of tools or media Uses techniques that are poor.	Sometimes effectively uses media. Exploration of the medium may be missing. Solutions tend to be simplistic.	Uses materials, techniques, and media successfully. Shows successful engagement and some aspects of technique and exploration of the media.	Shows control of media. Shows evidence of style and format media and strong practice of techniques.	3.5
Composition Design	Uses composition that is poor or ill considered.	Uses composition that is weak or not strongly considered.	Makes composition that is considered and strong	Demonstrates a high degree of compositional planning and design.	4
Expression of Concept	Viewer cannot identify purpose or context Visual elements unconnected to purpose and unclear to viewer Does not provide the viewer with an understanding of the artist's perspective of the concept.	Viewer can identify purpose and context with effort. Several visual elements do not support a unified purpose Does not provide viewer with a clear perspective of the artist in relation to the concept	Viewer can identify with the purpose, context, and meaning of the artwork Visual elements are coordinated with the concept Expresses the perspective of the artist	Viewer can identify the purpose and context easily. Visual elements are clearly coordinated with the concept Clearly expresses the perspective of the artist	4


Student # 5:

	Little to No Evidence 0	Inadequate 1	Developing 2	Accomplished 3	Exemplary 4 Total Score= 8
Fluency <div style="border: 1px solid black; width: 30px; height: 30px; text-align: center; margin: 0 auto;">2</div>	No single reproduction of one single idea	Two or less reproductions of one single idea	Three or more reproductions of one single idea	Five or more reproductions of one single idea	Five or more reproductions of one single idea, and with distinct variety.
Originality <div style="border: 1px solid black; width: 30px; height: 30px; text-align: center; margin: 0 auto;">2</div>	No originally designed reproductions of a single idea.	Reproductions of a single idea are traditional, expected, and similar to pre-existing ideas	Reproductions of a single idea are mostly similar to pre-existing ideas.	Reproductions of a single idea expand upon pre-existing ideas.	Reproductions of a single idea are unique and expand upon pre-existing ideas that are very un-similar to others
Flexibility <div style="border: 1px solid black; width: 30px; height: 30px; text-align: center; margin: 0 auto;">2</div>	No visual conceptual change in thinking throughout the development of ideas.	Little visual conceptual change in thinking and development of ideas are very similar to original idea.	Conceptual change in thinking is evident, but demonstrates limited flexibility when transitioning ideas.	Conceptual change in thinking is evident along with flexibility when transitioning ideas.	Conceptual change in thinking demonstrates flexibility by the use of drastically different ideas transitioned from the original.
Elaboration <div style="border: 1px solid black; width: 30px; height: 30px; text-align: center; margin: 0 auto;">2</div> Total Score =8	No additional details added to original idea.	Little detail added to original idea.	Few details are added to the original idea.	Several details are added to the original idea.	Original idea is transformed by adding additional details.


Student # 5 Continued:

Rubric for Artistic Skills, Techniques and Meaning

(Dorn, Madeja, and Sabol, 2004)

	Inadequate 1	Developing 2	Accomplished 3	Exemplary 4	Score Total Score= 12.5
Elements and Principles of Design	Little or no use of elements and principles	Sometimes uses elements and principles.	Frequent use of elements and principles	Effectively uses elements and principles	3
Application of Media and Technique	Little or no control of media Shows lack of awareness of tools or media Uses techniques that are poor.	Sometimes effectively uses media. Exploration of the medium may be missing. Solutions tend to be simplistic.	Uses materials, techniques, and media successfully. Shows successful engagement and some aspects of technique and exploration of the media.	Shows control of media. Shows evidence of style and format media and strong practice of techniques.	3
Composition Design	Uses composition that is poor or ill considered.	Uses composition that is weak or not strongly considered.	Makes composition that is considered and strong	Demonstrates a high degree of compositional planning and design.	3
Expression of Concept	Viewer cannot identify purpose or context Visual elements unconnected to purpose and unclear to viewer Does not provide the viewer with an understanding of the artist's perspective of the concept.	Viewer can identify purpose and context with effort. Several visual elements do not support a unified purpose Does not provide viewer with a clear perspective of the artist in relation to the concept	Viewer can identify with the purpose, context, and meaning of the artwork Visual elements are coordinated with the concept Expresses the perspective of the artist	Viewer can identify the purpose and context easily. Visual elements are clearly coordinated with the concept Clearly expresses the perspective of the artist	3.5


Student # 6:

	Little to No Evidence 0	Inadequate 1	Developing 2	Accomplished 3	Exemplary 4 Total Score= 2
Fluency <div style="border: 1px solid black; width: 40px; height: 40px; display: flex; align-items: center; justify-content: center; margin: 10px auto;">0</div>	No single reproduction of one single idea	Two or less reproductions of one single idea	Three or more reproductions of one single idea	Five or more reproductions of one single idea	Five or more reproductions of one single idea, and with distinct variety.
Originality <div style="border: 1px solid black; width: 40px; height: 40px; display: flex; align-items: center; justify-content: center; margin: 10px auto;">1</div>	No originally designed reproductions of a single idea.	Reproductions of a single idea are traditional, expected, and similar to pre-existing ideas	Reproductions of a single idea are mostly similar to pre-existing ideas.	Reproductions of a single idea expand upon pre-existing ideas.	Reproductions of a single idea are unique and expand upon pre-existing ideas that are very un-similar to others
Flexibility <div style="border: 1px solid black; width: 40px; height: 40px; display: flex; align-items: center; justify-content: center; margin: 10px auto;">0</div>	No visual conceptual change in thinking throughout the development of ideas.	Little visual conceptual change in thinking and development of ideas are very similar to original idea.	Conceptual change in thinking is evident, but demonstrates limited flexibility when transitioning ideas.	Conceptual change in thinking is evident along with flexibility when transitioning ideas.	Conceptual change in thinking demonstrates flexibility by the use of drastically different ideas transitioned from the original.
Elaboration <div style="border: 1px solid black; width: 40px; height: 40px; display: flex; align-items: center; justify-content: center; margin: 10px auto;">1</div> Total Score =8	No additional details added to original idea.	Little detail added to original idea.	Few details are added to the original idea.	Several details are added to the original idea.	Original idea is transformed by adding additional details.

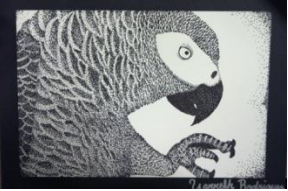
Student # 6 Continued:

Rubric for Artistic Skills, Techniques and Meaning

(Dorn, Madeja, and Sabol, 2004)

	Inadequate 1	Developing 2	Accomplished 3	Exemplary 4	Score Total Score= 13
Elements and Principles of Design	Little or no use of elements and principles	Sometimes uses elements and principles.	Frequent use of elements and principles	Effectively uses elements and principles	3
Application of Media and Technique	Little or no control of media Shows lack of awareness of tools or media Uses techniques that are poor.	Sometimes effectively uses media. Exploration of the medium may be missing. Solutions tend to be simplistic.	Uses materials, techniques, and media successfully. Shows successful engagement and some aspects of technique and exploration of the media.	Shows control of media. Shows evidence of style and format media and strong practice of techniques.	3
Composition Design	Uses composition that is poor or ill considered.	Uses composition that is weak or not strongly considered.	Makes composition that is considered and strong	Demonstrates a high degree of compositional planning and design.	3.5
Expression of Concept	Viewer cannot identify purpose or context Visual elements unconnected to purpose and unclear to viewer Does not provide the viewer with an understanding of the artist's perspective of the concept.	Viewer can identify purpose and context with effort. Several visual elements do not support a unified purpose Does not provide viewer with a clear perspective of the artist in relation to the concept	Viewer can identify with the purpose, context, and meaning of the artwork Visual elements are coordinated with the concept Expresses the perspective of the artist	Viewer can identify the purpose and context easily. Visual elements are clearly coordinated with the concept Clearly expresses the perspective of the artist	3.5


Student # 7:

	Little to No Evidence 0	Inadequate 1	Developing 2	Accomplished 3	Exemplary 4 Total Score= 3
Fluency <div style="border: 1px solid black; width: 40px; height: 40px; display: flex; align-items: center; justify-content: center; margin: 10px auto;">0</div>	No single reproduction of one single idea	Two or less reproductions of one single idea	Three or more reproductions of one single idea	Five or more reproductions of one single idea	Five or more reproductions of one single idea, and with distinct variety.
Originality <div style="border: 1px solid black; width: 40px; height: 40px; display: flex; align-items: center; justify-content: center; margin: 10px auto;">1</div>	No originally designed reproductions of a single idea.	Reproductions of a single idea are traditional, expected, and similar to pre-existing ideas	Reproductions of a single idea are mostly similar to pre-existing ideas.	Reproductions of a single idea expand upon pre-existing ideas.	Reproductions of a single idea are unique and expand upon pre-existing ideas that are very un-similar to others
Flexibility <div style="border: 1px solid black; width: 40px; height: 40px; display: flex; align-items: center; justify-content: center; margin: 10px auto;">0</div>	No visual conceptual change in thinking throughout the development of ideas.	Little visual conceptual change in thinking and development of ideas are very similar to original idea.	Conceptual change in thinking is evident, but demonstrates limited flexibility when transitioning ideas.	Conceptual change in thinking is evident along with flexibility when transitioning ideas.	Conceptual change in thinking demonstrates flexibility by the use of drastically different ideas transitioned from the original.
Elaboration <div style="border: 1px solid black; width: 40px; height: 40px; display: flex; align-items: center; justify-content: center; margin: 10px auto;">2</div> Total Score =8	No additional details added to original idea.	Little detail added to original idea.	Few details are added to the original idea.	Several details are added to the original idea.	Original idea is transformed by adding additional details.

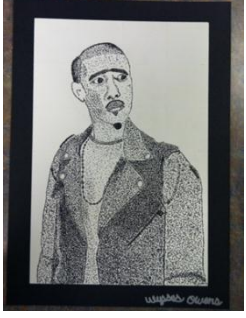
Student # 7 Continued:

Rubric for Artistic Skills, Techniques and Meaning

(Dorn, Madeja, and Sabol, 2004)

	Inadequate 1	Developing 2	Accomplished 3	Exemplary 4	Score Total Score= 13
Elements and Principles of Design	Little or no use of elements and principles	Sometimes uses elements and principles.	Frequent use of elements and principles	Effectively uses elements and principles	3
Application of Media and Technique	Little or no control of media Shows lack of awareness of tools or media Uses techniques that are poor.	Sometimes effectively uses media. Exploration of the medium may be missing. Solutions tend to be simplistic.	Uses materials, techniques, and media successfully. Shows successful engagement and some aspects of technique and exploration of the media.	Shows control of media. Shows evidence of style and format media and strong practice of techniques.	3.5
Composition Design	Uses composition that is poor or ill considered.	Uses composition that is weak or not strongly considered.	Makes composition that is considered and strong	Demonstrates a high degree of compositional planning and design.	3
Expression of Concept	Viewer cannot identify purpose or context Visual elements unconnected to purpose and unclear to viewer Does not provide the viewer with an understanding of the artist's perspective of the concept.	Viewer can identify purpose and context with effort. Several visual elements do not support a unified purpose Does not provide viewer with a clear perspective of the artist in relation to the concept	Viewer can identify with the purpose, context, and meaning of the artwork Visual elements are coordinated with the concept Expresses the perspective of the artist	Viewer can identify the purpose and context easily. Visual elements are clearly coordinated with the concept Clearly expresses the perspective of the artist	3.5

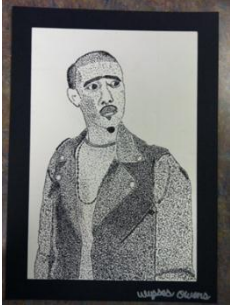
Student # 8:

	Little to No Evidence 0	Inadequate 1	Developing 2	Accomplished 3	Exemplary 4 Total Score= 3
Fluency <div style="border: 1px solid black; width: 30px; height: 30px; text-align: center; margin: 0 auto;">0</div>	No single reproduction of one single idea	Two or less reproductions of one single idea	Three or more reproductions of one single idea	Five or more reproductions of one single idea	Five or more reproductions of one single idea, and with distinct variety.
Originality <div style="border: 1px solid black; width: 30px; height: 30px; text-align: center; margin: 0 auto;">1</div>	No originally designed reproductions of a single idea.	Reproductions of a single idea are traditional, expected, and similar to pre-existing ideas	Reproductions of a single idea are mostly similar to pre-existing ideas.	Reproductions of a single idea expand upon pre-existing ideas.	Reproductions of a single idea are unique and expand upon pre-existing ideas that are very un-similar to others
Flexibility <div style="border: 1px solid black; width: 30px; height: 30px; text-align: center; margin: 0 auto;">1</div>	No visual conceptual change in thinking throughout the development of ideas.	Little visual conceptual change in thinking and development of ideas are very similar to original idea.	Conceptual change in thinking is evident, but demonstrates limited flexibility when transitioning ideas.	Conceptual change in thinking is evident along with flexibility when transitioning ideas.	Conceptual change in thinking demonstrates flexibility by the use of drastically different ideas transitioned from the original.
Elaboration <div style="border: 1px solid black; width: 30px; height: 30px; text-align: center; margin: 0 auto;">1</div> Total Score =8	No additional details added to original idea.	Little detail added to original idea.	Few details are added to the original idea.	Several details are added to the original idea.	Original idea is transformed by adding additional details.


Student # 8 Continued:

Rubric for Artistic Skills, Techniques and Meaning

(Dorn, Madeja, and Sabol, 2004)

	Inadequate 1	Developing 2	Accomplished 3	Exemplary 4	Score Total Score= 12
Elements and Principles of Design	Little or no use of elements and principles	Sometimes uses elements and principles.	Frequent use of elements and principles	Effectively uses elements and principles	3
Application of Media and Technique	Little or no control of media Shows lack of awareness of tools or media Uses techniques that are poor.	Sometimes effectively uses media. Exploration of the medium may be missing. Solutions tend to be simplistic.	Uses materials, techniques, and media successfully. Shows successful engagement and some aspects of technique and exploration of the media.	Shows control of media. Shows evidence of style and format media and strong practice of techniques.	3
Composition Design	Uses composition that is poor or ill considered.	Uses composition that is weak or not strongly considered.	Makes composition that is considered and strong	Demonstrates a high degree of compositional planning and design.	3
Expression of Concept	Viewer cannot identify purpose or context Visual elements unconnected to purpose and unclear to viewer Does not provide the viewer with an understanding of the artist's perspective of the concept.	Viewer can identify purpose and context with effort. Several visual elements do not support a unified purpose Does not provide viewer with a clear perspective of the artist in relation to the concept	Viewer can identify with the purpose, context, and meaning of the artwork Visual elements are coordinated with the concept Expresses the perspective of the artist	Viewer can identify the purpose and context easily. Visual elements are clearly coordinated with the concept Clearly expresses the perspective of the artist	3


Student # 9:

	Little to No Evidence 0	Inadequate 1	Developing 2	Accomplished 3	Exemplary 4 Total Score= 3
Fluency <div style="border: 1px solid black; width: 30px; height: 30px; text-align: center; margin: 0 auto;">1</div>	No single reproduction of one single idea	Two or less reproductions of one single idea	Three or more reproductions of one single idea	Five or more reproductions of one single idea	Five or more reproductions of one single idea, and with distinct variety.
Originality <div style="border: 1px solid black; width: 30px; height: 30px; text-align: center; margin: 0 auto;">1</div>	No originally designed reproductions of a single idea.	Reproductions of a single idea are traditional, expected, and similar to pre-existing ideas	Reproductions of a single idea are mostly similar to pre-existing ideas.	Reproductions of a single idea expand upon pre-existing ideas.	Reproductions of a single idea are unique and expand upon pre-existing ideas that are very un-similar to others
Flexibility <div style="border: 1px solid black; width: 30px; height: 30px; text-align: center; margin: 0 auto;">0</div>	No visual conceptual change in thinking throughout the development of ideas.	Little visual conceptual change in thinking and development of ideas are very similar to original idea.	Conceptual change in thinking is evident, but demonstrates limited flexibility when transitioning ideas.	Conceptual change in thinking is evident along with flexibility when transitioning ideas.	Conceptual change in thinking demonstrates flexibility by the use of drastically different ideas transitioned from the original.
Elaboration <div style="border: 1px solid black; width: 30px; height: 30px; text-align: center; margin: 0 auto;">1</div> Total Score =8	No additional details added to original idea.	Little detail added to original idea.	Few details are added to the original idea.	Several details are added to the original idea.	Original idea is transformed by adding additional details.

Student # 9 Continued:

Rubric for Artistic Skills, Techniques and Meaning

(Dorn, Madeja, and Sabol, 2004)

	Inadequate 1	Developing 2	Accomplished 3	Exemplary 4	Score Total Score= 11.5
Elements and Principles of Design	Little or no use of elements and principles	Sometimes uses elements and principles.	Frequent use of elements and principles	Effectively uses elements and principles	3
Application of Media and Technique	Little or no control of media Shows lack of awareness of tools or media Uses techniques that are poor.	Sometimes effectively uses media. Exploration of the medium may be missing. Solutions tend to be simplistic.	Uses materials, techniques, and media successfully. Shows successful engagement and some aspects of technique and exploration of the media.	Shows control of media. Shows evidence of style and format media and strong practice of techniques.	2.5
Composition Design	Uses composition that is poor or ill considered.	Uses composition that is weak or not strongly considered.	Makes composition that is considered and strong	Demonstrates a high degree of compositional planning and design.	3
Expression of Concept	Viewer cannot identify purpose or context Visual elements unconnected to purpose and unclear to viewer Does not provide the viewer with an understanding of the artist's perspective of the concept.	Viewer can identify purpose and context with effort. Several visual elements do not support a unified purpose Does not provide viewer with a clear perspective of the artist in relation to the concept	Viewer can identify with the purpose, context, and meaning of the artwork Visual elements are coordinated with the concept Expresses the perspective of the artist	Viewer can identify the purpose and context easily. Visual elements are clearly coordinated with the concept Clearly expresses the perspective of the artist	3