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Assessing the Benefits and Risks of Choice-Based Art Education in the Modern-Day Classroom

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ASSESSING THE BENEFITS AND RISKS OF CHOICE-BASED
ART EDUCATION IN THE MODERN-DAY CLASSROOM

by

Kayla Lindeman

A thesis submitted to the Graduate College
in partial fulfillment of the requirements
for the degree of Master of Arts
Frostic School of Art
Western Michigan University
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ASSESSING THE BENEFITS AND RISKS OF CHOICE-BASED ART EDUCATION IN THE MODERN-DAY CLASSROOM

Kayla Lindeman, M.A.

Western Michigan University, 2018

This thesis explores the benefits and risks of choice-based art education by examining the literature and conducting field research in two third grade art classrooms - one that employs a Teaching for Artistic Behaviors-based (TAB-based, a popular version of choice-based art education) approach to art education and another that adheres to a more discipline-based model. Findings related to student observations, student surveys, and parent survey will be presented within these two unique settings. These findings will be matched against claimed choice-based benefits of: increases in student engagement; instructional and learning shifts; and student engagement in authentic art practices. The findings will also look to assess risks associated with choice, such as: lack of self-directed behaviors; systemic adverse attitudes relating to choice; and difficulty in managing resources. This thesis will also provide suggestions given by advocates of choice as to how to mitigate risks and develop a successful choice-based classroom.

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Acknowledgements—Continued

While I'm saddened that my time at Western Michigan University as a graduate student has come to an end, I look forward to the next chapter, applying new knowledge and skills to my teaching practices. Overall, this program has expanded my knowledge of art education while challenging me to evaluate and adapt my teaching in order to be the best teacher possible for all of my students, and for that, I am truly grateful.

Kayla Lindeman

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INTRODUCTION

My training as an art educator was driven by the philosophy of the “Big Idea” curriculum - an approach to art education where students explore an overarching theme over a period of time through a variety of media (Walker, 2001). As a student, this approach seemed promising. It allowed for students to express their ideas and explore different techniques, all while conceptually crafting a work of art to fit a theme. As described by Walker (2001), “big ideas are important to the work of professional artists - and of students if student artmaking is to be a meaning-making endeavor rather than simply the crafting of a product” (p. 1). Unfortunately, upon leaving the confines of my undergraduate classroom and beginning my field studies, knowledge and use of this approach were scarce. My student teaching placement and my first job as an art educator employed product-driven, discipline-based curricula. These curricula employed units structured around elements and principles of design, and emphasized diverse exposure to material usage and techniques. As a result, students often produced formulaic projects with little individual choice or variation. Being new to the field, I never sought to question this approach - especially given that these curricula were coming from professionals in the profession of art education, many with over fifteen years of experience. And why would I question it? Parents, administrators, and fellow teachers praised me for the exceptional work my students created; many of whom couldn’t believe I could get students to create such polished works of art.

I remember being at a region-wide art show during my second year of teaching and walking around with my elementary art counterpart and mentor. We were examining the artwork from different schools when we came across a school where every project was different.

I remember pointing the nuance out to my mentor and she made a comment that that school must use TAB or Teaching for Artistic Behaviors (a commonly used choice-based approach to art education). I asked her to elaborate. Although not positive in her reply, she stated that TAB was an approach to teaching art where kids can make whatever they want while using whatever materials they deem fit. I don't remember the entirety of our conversation, but I remember the mutual feelings of horror as we contemplated what classroom management and getting students to produce polished products would look like with such an approach.

And then three years went by...

Over the course of those three years, I switched jobs and continued to employ the same product-driven, discipline-based approach to art education, all while receiving glowing reviews from administrators and parents. During that time, I became aware that one of the elementary art teachers in my district employed a TAB-based curriculum and had been doing so for a number of years. Curious to learn more, I observed this teacher in the Spring of 2017 for a class assignment. This became my first authentic exposure to TAB. The idea of allowing students complete choice in their artistic endeavors was both intriguing and terrifying. I couldn't think of a better way to foster independent thinking and creativity, promote artistic exploration, and allow students to interact with each other in an authentic, studio-rich environment. At the same time, I couldn't help but wonder the risks that accompany a choice-based approach. What challenges in behavior management arise in a TAB environment? What are the perceptions of choice-based art education by administrators and parents who might be conditioned to look at product over process in judging the success of a visual arts curriculum? How does a teacher promote

independent thinking and learning in an educational climate riddled with high-stakes tests and concrete approaches?

The goal of this thesis is to thoroughly examine a choice-based approach to art education, like TAB, compared and contrasted to a discipline-based approach. I will begin this research by exploring what has been written about choice-based approaches (particularly TAB) compared to Discipline-Based Art Education (DBAE) approaches. I will focus this review of the literature on: the reasons educators switch to choice-based instruction; benefits choice-based advocates claim; risks of employing full-choice; and suggestions for advocacy. I will then look to assess these benefits and risks through field observation and study in two different third grade classrooms within my school district - one that employs a TAB curriculum, and one that adheres to a more discipline-based approach. With the field research complete, I will look back to the literature to see how my findings compare and contrast to the claims presented. It is here I will look to address any unique findings and hopefully offer explanations or suggestions backed by the literature.

RESEARCH PROBLEM

To begin, it is important to define what is meant by a choice-based approach to art education and what is meant by a discipline-based approach to art education. According to Douglas and Jaquith (2009), “Choice-based art education provides for the development of artistic behaviors by enabling students to discover what it means to be an artist through *authentic* creation of artwork” (p. 3). In this model, students are viewed as artists and teachers work to provide an environment most conducive to student exploration of artistic behaviors (Douglas & Jaquith, 2009). Discipline-Based Art Education, on the other hand, relies little on student exploration, and leans heavily on teacher-driven instruction of art disciplines. This approach, developed by the Getty Center for the Education of the Arts in the mid-1980s, argues that, “if art education is to be accepted as essential to every child’s education, programs will need to be developed that teach content from four disciplines that constitute art: art history, art production, art criticism, and aesthetics” (Getty, 1985, p.3). While it is possible for discipline-based approaches to incorporate choice, this paper will henceforth use the term “choice-based” in relation to a teaching philosophy that looks to develop artistic behaviors through choice.

Over the past half-century, philosophies about art education have shifted dramatically, especially as they relate to the value placed on creativity in art instruction (Seabolt, 2001; Zimmerman, 2010). During the Lowenfeld Era of the 1960s and 1970s, emphasis was placed on student self-expression and the development of creativity. A decade later, DBAE countered this self-expressive approach in favor of structured instruction of art disciplines, arguing that a well-rounded understanding of the arts comes when, “Students acquire knowledge of the subject matter or content of art, the concepts and generalizations that mark the discipline, and the

procedures or techniques used by competent professionals who devote their lives to art” - leaving out the development of student self-expression (Greer, 1984, p. 213-214). In recent years, renewed emphasis has been placed on creativity in art instruction, but this emphasis is tainted by previous nationwide support and adoption of DBAE - especially in the wake of standards-driven legislation like No Child Left Behind (Zimmerman, 2010). Discipline-Based Art Education allows for carefully constructed units that fit nicely into the No Child Left Behind standards-driven climate. A more organic, choice-based approach, does not accomplish this so easily. The convenience of DBAE, coupled with the testing climate that dominates most of our nation’s schools, is leaving many students unable to think in creative, abstract terms - which is becoming widely noted by many colleges and universities (Abeles, 2015; Bedrick, 2012; Robinson, 2015). This is one of the many problems a choice-based approach to art education aims to curtail.

In addition to developing more creative thinkers, the benefits claimed by choice-based art education advocates range from an increase in student engagement in art (Andrews, 2010; Bedrick, 2012; Douglas & Jaquith, 2009; Gates, 2016; Hathaway, 2013; McElhany, 2017; Roth, 2017), to a reinvigoration for the craft of teaching by art educators (Gates, 2016). These benefits, however, are often met with challenges such as: ingrained institutional practices that stymie student-driven creative exploration (Gude, 2013; McElhany, 2013); reluctance of administrators and parents to recognize process-driven art instruction as best practice (Hathaway, 2013); and availability of resources, time, and space (Gude, 2013). Many of these benefits and challenges present themselves on various choice-based discussion forums with teachers touting student artmaking discoveries while simultaneously voicing frustration and discouragement when their practices are questioned by parents and administrators.

My research aims to sift through these claims and experiences and see if they are found within two different art classrooms in the same elementary school - Choice-Based Classroom¹ that employs TAB and Discipline-Based Classroom² that adheres to a more discipline-based approach. It is through student observation, student survey, parent survey, and analysis within these two unique settings that I will look to address if the benefits and risks of choice-based art education found in the literature, are present. Is student engagement indeed higher in a choice-based curriculum? Are students more likely to engage as artists and take ownership of their work in a choice-based setting? Is there a difference in student behavior between the two environments? How do parents perceive their child's art education experience between the two approaches? Can administrators, parents, and students alike break free of current standards-driven, high stakes testing environments and embrace process over product? The following will look to address these questions and others based on observation, survey, and analysis between Choice-Based Classroom and Discipline-Based Classroom.

¹ This name does not represent the actual name of the classroom, but to protect anonymity, "Choice-Based Classroom" will henceforth be used to describe any observations or surveys relating to the TAB-based environment.
² This name does not represent the actual name of the classroom, but to protect anonymity, "Discipline-Based Classroom" will henceforth be used to describe any observations or surveys relating to the discipline-based environment.

LITERATURE REVIEW

Introduction

Choice-based art education has gained substantial momentum in recent years. Even though a history of choice in art education can be traced back to the Lowenfeld Era of the 1970s, the official founding of TAB in 2001 has brought a resurgence of choice to the field (Crowe, 2009). The reason art educators are shifting to choice varies - from the desire to eliminate teacher-driven art projects, to the eagerness to provide more authentic art experiences for students. Those who have made the shift to choice claim that a curriculum like TAB: increases student engagement; positively shifts the teaching and learning experiences in the classroom; provides real art practice for students; and adds renewed excitement to the craft of teaching. Those same educators, and some reluctant to adopt choice, also warn of the risks choice-based art education holds. These risks range from the inability of many students to initially engage in self-directed practices, to a surfacing of anti-choice sentiments from parents, administrators, and fellow teachers. In order to combat these risks, choice-based advocates offer suggestions for how to increase self-directed behaviors, how to effectively advocate for a choice-based approach, and how to structure a choice-based classroom - even if resources are scarce. The following will explore why art educators are shifting to choice; the claimed benefits of a choice-based approach; the potential risks choice holds; and suggestions for routines, set-up, and advocacy.

The Shift to Choice

Many art educators are shifting from traditional DBAE practices towards a choice-based approach. This may be due to new knowledge gathered in a class or at a conference, or because teachers are taking personal initiative to review their teaching practices (Gates, 2016). Those

teachers who have made the shift - whether to a big idea, modified choice, or full choice philosophy - provide numerous reasons for doing so. The following will explore some of those reasons.

Teacher as artist. One of the reasons art educators are making the shift to a choice-based approach to art education is due to a realization that with a discipline-based approach, the teacher is functioning more as the artist rather than the students. This sentiment is mimicked by Hathaway (2013) when she described the similarities seen in projects produced in a discipline-based environment, noting that the reason for similarity is due to the artistic vision belonging to the teacher. When McElhany (2017) reflected on her own teaching practices, she found that most of her students had become disengaged in the classroom due to key artistic practices - planning, organizing, and problem solving - already being completed for them. “My students were not the artist; I was. They were unwilling to participate, think creatively, or take ownership of their work since it was already being done for them” (McElhany, 2017, p. 30). In describing a typical DBAE curriculum, Hathaway (2013) stated that, “It may be that the one who receives and benefits from the creative experience typical of a school art project is not the student but the teacher” (p. 11).

Many traditional art education curricula function as teacher-driven, where the teacher decides the media, techniques, and art history students learn (Douglas & Jaquith, 2009). As noted by Douglas and Jaquith (2009), “It is unlikely that students will become knowledgeable about their *own* artistry unless they have the means to self-direct their work throughout the year” (p. 3).

This ability for students to develop their “own artistry” is foundational to the TAB philosophy. Not only does TAB allow for students to interact with their own ideas, but they can also work at their own pace and choose materials that are interesting to them - similar to the work of real artists (Bedrick, 2012). Over time, students may: work with a repeated idea to form a series or scatter ideas over many projects; spend one day on a project or work on a project over the course of a month; and/or gravitate toward one material, mix materials, or frequently change materials. The more students work in the studio environment, the more likely they will be to discover their own style. This idea is supported by Bedrick (2012), who documented the work of a second grade student working in a TAB classroom. This student became interested in the problem of trying to make paint look transparent, and worked through a series of paintings as a result. Bedrick (2012) noted, “Having the opportunity to explore this very sophisticated art problem would not have been an option in a more traditional setting, where the ideas all come from the teacher” (loc. 125-126).

Inauthentic art experience. Supplementing the idea that the teacher is the artist in a discipline-based environment, many art educators also claim that a more discipline-based approach ill-prepares students to function as artists outside the confines of a classroom. “If we wish for our students to do the work of artists, we must offer them the opportunity to behave as artists, think as artists, and perform as artists” (Douglas & Jaquith, 2009, p.5).

Gude (2013) provided examples of how typical discipline-based curricula are often disingenuous in giving authentic art experiences. A common practice in many DBAE curricula is to assign projects modeled after specific art vocabulary and/or elements and principles of design. Gude (2013) noted that structuring curricula in this regard “doesn’t integrate learning

arts vocabulary with exploring how such visual principles operate to generate meaning in actual art and design practices” (p. 10). Supplementing this idea, Bedrick (2012) catalogued what happens when a teacher is the one leading the charge, stating:

When teachers ask students to follow their step-by-step instructions to create a polished product, students do not know why they are making what they are making. They do it because it is the assignment, but ‘doing’ is not the same as understanding, and following a teacher’s directions is not the same as learning. (loc. 154-156)

Gude (2013) also tackled the idea widely supported by discipline-based proponents that in order for students to partake in contemporary art practices, they must first engage with and understand the history of art. Gude (2013) compared this process to requiring students to “learn outmoded conceptions of biology or physics before being introduced to the range of widely accepted contemporary theories” (p. 12). She argued that this backwards approach doesn’t help students engage in meaningful artistic practices.

The Claimed Benefits of Choice-Based Art Education

Whether a teacher chooses to switch to a choice-based approach to avoid being the artist in her/his classroom, or to provide students with more authentic art experiences, many who have switched state that they will never deviate from the approach due to a wide range of benefits obtained through implementing choice. These claimed benefits range from an increase in student engagement to the support of a more authentic art experience for students. The following will examine some of the claimed benefits choice-based art education yields.

Student engagement. One of the most widely cited outcomes of switching to a choice-based art curriculum is an increase in student engagement. As noted by Douglas and Jaquith

(2009), “Intrinsic motivation drives students in choice-based classrooms to explore their personal interests and curiosities at their own pace, while their classmates engage in similar pursuits with the same or different media” (p. 8). As it relates to the idea of intrinsic motivation, Pink (2009) stated that intrinsic motivation is the desire to do things because we want to and because they matter. He claimed that intrinsic motivation is divided into three areas: “autonomy,” “mastery,” and “purpose.” Pink (2009) described “autonomy” as “the urge to direct our own lives,” and ultimately claimed that “if you want engagement, self-direction works better.” Because of this, many art educators switch to a choice-based art curriculum due to a lack of student engagement in a more directed setting. Gates (2016) stated, “I knew it was time to rethink my teaching practice when my elementary students began rushing through their assigned projects to work on their own ideas at the ‘free draw’ table at the back of the room” (p. 14). Andrews (2010) chronicled a similar experience. After recognizing that her more discipline-based art classes failed to motivate every student, she decided to develop a new class called “Art and Ideas” - a class where students bring ideas and work in the media of their choice. Since implementing this class, Andrews (2010) noted that enrollment in her school’s art program has doubled due to students engaged with choice. McElhany (2017) decided to switch to a more choice-based approach when she recognized her African mask unit was not only “presented through a culturally insensitive lens,” but failed to appease many of her middle schoolers who wanted to add their own personalities to the masks (p. 30). When McElhany (2017) opened up the mask unit to choice, she noted, “Who would have thought that free reign of materials would produce so much excitement?” (p. 33).

Gates (2016) stated that the increase in intrinsic motivation in a choice-based art classroom is due to students feeling “a greater sense of autonomy and satisfaction” (p. 17). Often, even when teachers think they are giving adequate choices to their students in a more discipline-based format, the small choices alone are not enough to drive motivation, and in some cases, may decrease engagement (Gates, 2016). This claim is also supported by the work of Pink (2009) who described that people function better in abstract, 21st century tasks, by being able to make their own choices. He noted that concrete, “if, then” procedures can stifle creativity and, in some cases, cause harm (Pink, 2009).

Shift in instruction and learning. Besides a claimed increase in student engagement, a second benefit cited by advocates for choice-based art education is the shift in the teaching and learning that takes place in a choice-based classroom. This shift ranges from the ability to truly differentiate instruction and meet learners at their levels, to the creation of a learning environment where students often take on the role of the teacher.

As it relates to differentiation, many choice-based advocates claim that when students are bringing their own ideas to class and working with the media of their choice, they are able to work in a way best suited to their needs. Because of this, teachers are able to authentically differentiate learning for their students (Douglas & Jaquith, 2009). Hathaway (2013) noted the importance of a choice-based model for at-risk students, claiming that “Studio-classrooms meet children where they are developmentally and artistically and support learning on a child-by-child basis” (p. 15). Contrasting with more discipline-based practices, Douglas and Jaquith (2009) noted that there is “no one lesson and no one way to provide instruction in visual art that will

satisfy all the curiosities, interests, and personalities in a classroom of learners,” arguing that the best way to truly differentiate is through choice (p. 1).

Proponents of choice-based art education also cite a change in the role of a teacher in a choice-based classroom. No longer is the teacher’s role one of a leader who dictates instruction and projects, but one of a guide who keeps large group instruction minimal and looks for ways to aid smaller groups or work alongside fellow artists (Andrews, 2010; Douglas & Jaquith, 2009; Hathaway, 2013; Roth, 2017). This shift in teacher role is beneficial for a number of reasons. First, students are likely to take on the role of a teacher upon learning a specialized skill in a choice-based classroom which builds peer-to-peer relationships, strengthens student self-esteem, and promotes exploration and problem solving (Andrews, 2010; Douglas & Jaquith, 2009; Hathaway, 2013). In referencing her “Art and Ideas” class, Andrews (2010) recalled how students voiced being able to learn better from friends in a choice-based environment. She also noted how those students who were solicited for help by peers, claimed an increased level of pride in their work. Another benefit to the shift in teacher role in a choice-based setting is that teachers now have more time to assist individual students. As stated by Hathaway (2013), “No longer responsible for crafting and implementing specific art projects, the teacher is able to target instruction in response to demonstrated student need and interest” (p. 14). Finally, the shift in teacher role changes the relationship between teacher and student. As noted by Andrews (2010), “Students, especially unenthusiastic or reluctant learners, began to view the teacher as one who works with and for them” (p. 45). This shift in teacher/student relationship doesn’t just limit itself to choice-oriented art room instruction, but can also be seen in broader school approaches that enable choice. Abeles (2015) described a similar relationship transition in cataloguing Trigg

County Public Schools; a school that has taken initiative to switch to more inquiry-based practices. In chronicling the experience of a previously unmotivated student, Abeles (2015) stated that this student now enjoys the new bond she feels with her teachers who find themselves more available to help students one-on-one and ultimately build deeper relationships. As noted by Bedrick (2012), “One of the real benefits of teaching with choice is that you will really get to know your students individually, culturally, and developmentally” (loc. 1113-1115).

Authentic art experiences. Apart from a shift in instruction and learning, another benefit choice-based advocates argue is that providing choice allows for students to actually work and think like artists. This authentic art experience can be found from the way the classroom is structured through studio centers, to the natural collaboration and problem solving that evolves with this approach. The foundation for a choice-based classroom, particularly one that adheres to the TAB philosophy, is for instructors to identify artistic behaviors and then create an environment that allows these behaviors to thrive (Douglas & Jaquith, 2009). These artistic behaviors encompass authentic experiences practiced by adult artists and are not strictly found within the confines of a classroom (Douglas & Jaquith, 2009). The below list is given by Douglas and Jaquith (2009) as just some of the many authentic art behaviors practiced by adult artists that students experience in a TAB classroom:

- Play with materials
- Dream and mentally plan
- Conceive and expand ideas for artmaking
- Risk false starts, abandon failed attempts
- Utilize materials in traditional and idiosyncratic ways

- Combine materials and genres (e.g. sculpture with painting)
- Complete several pieces in a very short time or work for weeks on one piece
- Pursue multiple works at the same time
- Follow a particular line of thinking over time, sometimes repeating a series of similar works
- Accept mistakes as the springboard for new directions
- Comment on one's life, beliefs, popular culture, politics, and history (p. 3)

The ideas in this list are mimicked in Hetland, Winner, Veenema, and Sheridan's (2013) eight "Studio Habits of Mind" (SHoM) - a concept frequently cited by choice-based advocates. Hetland et al. (2013) argued that art classrooms set up as studios teach students unique, invaluable skill sets that help students succeed in and outside of the art classroom. These "Studio Habits of Mind" include the abilities to: "understand art worlds," "stretch and explore," "reflect," "observe," "develop craft," "engage and persist," "envision," and "express" (Hetland et al., 2013, p. 6).

The authentic art experience found in a choice-based classroom also appears in the self-directed nature of this approach. Gates (2016) noted that when students have the freedom to explore their own ideas, they may organically turn to classmates or the instructor to collaborate or learn new methods. "In this way and others, what happens in TAB classrooms mirrors some of the ways artists work in real life" (Gates, 2016, p. 16).

Reinvigoration. A final benefit claimed by choice-based advocates is a feeling of reinvigoration for the craft of teaching produced by enabling student choices to guide the

curricula. While the shift to choice can sometimes be seen as a risk, Gates (2016) noted that the art educators who have taken the risk “have found teaching more deeply satisfying than ever before” (p. 18). Hathaway (2013) claimed that this renewed satisfaction may be due to the emergent curriculum derived from choice-based practices. “By maximizing emergent curriculum, the art teacher is energized by the implicit surprise, variety and novelty that idiosyncratic learning paths supply” (Hathaway, 2013, p. 14).

Some art educators may also feel reinvigorated by the new relationship they have with their students. Roth (2017) stated that seeing her students exploring their own ideas led her to appreciate her students as individuals with unique interests, rather than seeing them as names on a seating chart who all created a slight variant of a teacher-driven project. “Within this student-centered learning environment we had created a story where together my students and I were both personally invested in the artwork they were creating and excited to see where it would take us next year” (Roth, 2017, p. 12).

The Claimed Risks of Choice-Based Art Education

While the benefits cited by choice-based advocates are vast, they do not come without words of caution from the advocates themselves, or criticisms from those dedicated to a more discipline-based approach. The following will examine the risks tied to a choice-based art education approach.

Lack of self-directed behaviors. One of the most commonly claimed struggles choice-based teachers state is that students - especially those who are previously unfamiliar with a choice-based model - have a hard time making adequate use of the freedom choice allows (Gude, 2013). Gates (2016) noted that when students move from more traditional to democratic

learning, there is a “period of shock or ‘detox’” that often accompanies this transition (p. 16). In recanting her experience opening up her mask-making unit to allow for more student choice, McElhany (2017) stated, “So accustomed to being spoon-fed directions, [my students] were too afraid to rely on themselves” (p. 34). McElhany (2017) also noted that some students wanted to fall back on old methods of copying favorites or creating art using methods that proved previously successful while avoiding potential risks. Gude (2013) forewarned of this experience in stating, “When students are not introduced to a wide range of meaning making strategies (and encouraged to analyze and re-purpose strategies they absorb from popular culture), they tend to fall back on hackneyed, kitschy image-making techniques” (p. 6).

McElhany (2017) chalked up her students’ hesitancy to explore and take risks, to her previous teaching style which provided little opportunity to do so. While this conclusion undoubtedly has some roots, some argue that the standards-driven, high-stakes testing culture permeating American schools is also to blame. Robinson (2006), proposed that all students have “tremendous talents” and the capacity to be innovative, but current educational practices often diminish those talents, rather than develop them. One of the reasons why is that schools don’t prepare students to take chances, experiment, or be wrong. Robinson (2006) argued that “if [students] are not prepared to be wrong, [they’ll] never come up with anything original.” This argument is supported by Abeles (2015), who noted:

College professors increasingly report that freshmen arrive on their campuses with the creativity strained out of them. Trained to color inside the lines, these students are afraid to take intellectual risks; they just want to know what it takes to make the grade (p. 38).

Gates (2016) also warned of the possibility that students exposed to choice for the first time may be “ill equipped for their new roles, especially in a testing-saturated, teacher-centered school culture” (p. 17.) Again, in referencing Trigg County Public Schools who attempted to launch student-driven, inquiry-based practices, Abeles (2015) described one teacher’s experience: “When [the teacher] suddenly gave kids more independence to direct their own learning, perhaps for the first time in their school careers, many of them didn’t know what to do with it” (p. 166).

At the 2017 Michigan Art Education Association (MAEA) conference, Candi Price (who has been a TAB teacher for twelve years) corroborated many of these claims. Particularly emphasizing first year programs, Price (2017) noted that art educators switching to TAB often see students: failing to start or commit to work; producing cliché works of art or “fan art;” repeating subject matter that they have already done in order to mitigate risk; and/or lacking craftsmanship.

Systemic attitudes. Besides overcoming a potential lack of self-directed behaviors, another hurdle for choice-based advocates is convincing parents, administrators, and fellow teachers alike, that authentic learning is taking place in a choice-based classroom. In monitoring the “Teaching for Artistic Behaviors (TAB) Art Educators” Facebook page (a page founded and run by Katherine Douglas, Clark Fralick, and Candi Price) over the past six months, it seems that at least once a week, posts appear that bring these systemic attitudes to light. A choice-based instructor will have an encounter with a parent who questions if their child is actually going to make art this year, or just play around the whole time. An administrator will impose new rubric or report card requirements that look for measurable, data-driven assessments. A fellow teacher will question a choice-based instructor’s practices, wondering what it is students are doing in art.

Bedrick (2012) explained that upon switching to a choice-based curriculum, she worried about being able to adequately explain her program to parents. “When people first hear that I am a choice teacher and that I let my students choose what to make, they cannot picture the students learning. They imagine chaos and a free for all” (Bedrick, 2012, loca. 96-97). She also noted that one of the biggest questions people ask her is if her students are still learning skills in her choice-based classroom. These questions weren’t just limited to parents, but her administrator as well. In describing her transition to TAB, Bedrick (2012) included a letter from her administrator that described the initial sentiments felt toward the TAB curriculum:

When the program was in its infancy, I questioned the teacher’s role and I was skeptical and concerned with what I was seeing, but willing to hold judgment until I saw how this process evolved. As I walked into the art room, a few things loomed as potential concerns: I saw that students were not always focused on their work, but talking to their classmates; I questioned whether they were learning and developing their skill levels as they seemed to be pulling scraps from the shelves and gluing them in an unplanned manner onto their bases; and lastly, I wondered if students would always gravitate towards the areas in which they were successful and thus not challenge or stretch themselves with new, unfamiliar mediums. The school has clear guidelines for skills to be taught at each grade level. Would the students’ have the necessary skills as they moved onto the middle school? (loc. 1394-1401)

While teachers of choice-based art education frequently share these experiences, pinpointing their root isn’t always easy. Hathaway (2013) offered some ideas as to the origin of these systemic attitudes. She first noted that it’s not uncommon to see typical DBAE lessons

touted as best practice in various art education publications, thus leaving many art educators to believe that a deviation from DBAE is a deviation from good teaching. Often beautiful products made within a DBAE classroom are seen as synonymous with highly effective teaching (Hathaway, 2013). Second, Hathaway (2013) stated that many parents and administrators have a love for typical DBAE projects that have a knack for turning out impressive products. “Parents and other adults may come to expect and appreciate only art in the ‘school art style,’ a sort of quaint version of adult art that addresses an adult aesthetic” (Hathaway, 2013, p.10). Hathaway (2013) warned that the consequences of this are twofold. First, teachers receiving praise for the work they are doing with students might be more hesitant to break with DBAE practices. Second, parents and administrators might question the products being turned out by a choice-based approach, which will likely show more age appropriate product results and be less polished (Bedrick, 2012; Hathaway, 2013).

Resources. In addition to overcoming a potential lack of self-directed behavior from students and adverse attitudes from those unaccustomed to choice, a final risk of switching to a choice-based approach is that creating the physical space and providing the necessary resources might prove challenging. As noted by Gude (2013):

Because of logistical constraints of availability of materials, space, and time as well as the number of students in an average class, it is not realistic to assume that most art classes in school settings can (at least initially) function as open studios. (p. 6)

This might prove especially true for art teachers who do not have access to a classroom of their own, or those who are not provided a budget that allows for the purchase of a wide variety of materials.

Another resource that might be challenging to provide in a choice-based approach is time, not only as it relates to students needing more time to complete projects, but also to the challenge teachers have to manage students working on different timelines. As it relates to the resource of time, McElhany (2017) noted, “Students required more time in a student-centered environment than in a teacher-directed one” (p. 34). While McElhany (2017) was able to provide time for her students to work before school, during lunch, and/or after school, it would be impractical to assume that all teachers could provide this option for students.

Speaking to the challenge of managing students working on different timelines, a choice-based art educator must be able to manage not only all the diverse projects and materials students interact with in a single class, but those for all the unique classes she sees. For many art educators, this can be well over 500 students a week. As noted by Price (2017), it can be challenging to know who’s working on what, who’s requesting a special material that needs to be brought in for the next class session, what materials need to be restocked, and what students need more direction than others.

Suggestions and Advocacy for Choice

In order to combat the risks associated with choice-based art education, advocates for choice offer suggestions that address: students’ hesitancies to engage with choice; ways to effectively advocate for a student-driven art curriculum; and classroom structure and resources.

Combatting creative block. To help students make good use of choice in a choice-based art curriculum - particularly when coming from a more structured learning environment - art educators emphasize the importance of setting the tone for experimentation and failure. Price (2017) stated that sometimes she recommends starting the year by having students sign a contract

emphasizing the acceptance of failure as part of the artistic process. This takes the pressure to adhere to perfectionist mentalities off of many students and encourages embracing experimentation. Price (2017) also gave suggestions for helping students who are unable to come up with ideas, noting that sometimes art educators need to teach students how to develop ideas - something that may seem elementary, but often proves necessary in our current school culture. She recommended teaching brainstorming or mind-mapping techniques, or even having some students complete idea organizing worksheets. Ultimately, Price (2017) stated that every teacher should assess each class on an individual basis and use tools she deems fit, while keeping the goal of student-driven artistic development in mind. Some educators may find themselves using many tools, such as idea organizers, while other may see them as obstructive to students' studio time.

In order to encourage student-directed learning and ease the transition to choice, McElhany (2017) encouraged more student-to-student feedback and changed her interactions with students. When students were struggling with an idea in their mask-making unit, she would have the entire class participate in a critique where masks were laid out on the tables, and struggling students received suggestions from their peers on how to proceed. "The students walked away with several ideas to fix their problems rather than having the teacher give them an exact solution" (McElhany, 2017, p.34). McElhany (2017) also changed the way she interacted with students. Instead of giving students prescribed answers to their questions, she began asking students "what if" questions in order to emphasize the idea of the student as the artist. Finally, McElhany (2017) recognized that time was a factor in students being able to adequately work out

their ideas. As a result, she began offering time outside of scheduled class for students to work on their art projects.

Advocacy. To counter systemic attitudes from parents, administrators, and fellow teachers, choice-based educators emphasize the importance of effectively advocating for a choice-based program. Douglas and Jaquith (2009) encouraged educators employing TAB to be upfront about the curriculum change immediately. “Reassure administrators that the philosophy of teaching for artistic behavior aligns with both state and national visual art standards” (Douglas & Jaquith, 2009, p. 15). They also encouraged choice-based art educators to find areas within the broader school curriculum that employ similar curricular practices and structures - giving the example that similar to TAB, student writers are encouraged to study the habits of effective writers and write about personal experiences. Other actions, such as: communicating with the broader school community; presenting student projects to parents and school boards; and developing curriculum maps are also encouraged (Douglas & Jaquith, 2009).

Hetland et al. (2013) argued that creating a rich studio environment for students “teach[es] a specific set of thinking skills rarely addressed elsewhere in the curriculum” (p. 9). Their approach to advocacy, somewhat controversially, acknowledged that there is no substantial claim that an increase in art instruction quantitatively improves student performance in other subjects, such as math or reading. Rather, Hetland et al. (2013) stated that it is in the ways the arts alter thinking that allows students to be more innovative and potentially more successful both inside and outside the classroom.

While students in art classes learn techniques specific to art, such as how to draw, how to mix paint, or how to center a pot, they’re also taught a remarkable array of mental habits

not emphasized elsewhere in school. Such skills include visual-spatial abilities, reflection, self-criticism, and the willingness to experiment and learn from mistakes.

(Hetland et al., 2013, p. 9)

Hetland et al. (2013) also suggested advocating for a studio environment by acknowledging the instructional skills art educators bring to education. “Non-arts teachers have much to learn from how excellent arts teachers personalize instruction, engage in just-in-time interventions as they circle the room while students work, and stimulate students’ critical and self-reflective skills during regular critique sessions” (p. 8). They argued that the eight SHoM taught in a choice-based art classrooms are not specific to the visual arts, but can be applied to other art disciplines (such as music, dance, or theater) or non-arts disciplines (such as math or language arts). Hetland et al. (2013) went so far as to show how one school in California has begun overlapping the eight SHoM with English and math common core state standards, to show how studio thinking can easily apply across disciplines.

Classroom organization. Douglas and Jaquith (2009) gave ample suggestions for how to set up a TAB classroom with adequate materials and space, but also recognized that plentiful resources may not be a reality for all art educators looking to implement a choice-based curriculum. They acknowledged that some art teachers may be working without a sink or adequate space, some might be sharing a room with another teacher, and some may even be lacking a space of their own - having to teach from a cart. In order to combat the lack of materials and space, but still effectively adhere to a choice-based art curriculum, Douglas and Jaquith (2009) offered suggestions such as: limiting the amount of students allowed to work in a given space; using unconventional spaces (like ceilings or windows) to communicate station

expectations; making studio centers portable by sticking only essential elements in boxes; and teaching clear expectations to students to help transitions function as smoothly as possible. Contrary to Gude (2013), Douglas and Jaquith (2009) argued that a choice-based curriculum like TAB may be easier to implement in challenging environments than more discipline-based practices. “Imperfect teaching and learning situations are served well by choice-based art education because of its flexibility. It may actually be easier to manage a problem room using studio centers” (Douglas & Jaquith, 2009, p. 20).

In order to give students more time, choice-based advocates advise limiting whole-group demonstrations to only the most essential elements that can be covered in about five minutes of instruction (Douglas & Jaquith, 2009; Gates, 2016). Then, students can choose to use the information gained in the demonstration if they want, or they can choose to work on something unrelated, but more suited to their interests/current endeavors. A teacher who notices students not making adequate use of time may choose to emphasize the “Studio Habits of Mind” - perhaps asking students to document evidence of “Engage and Persist.” For example, a student who has not produced a completed work of art, might journal her experience with a particular media - noting successes, struggles, and potential implications for future artmaking.

To help manage students working on vastly different timelines, Price (2017) suggested that choice-based educators keep a personal journal, perhaps one that provides a section devoted to each unique class. During classes, teachers can then jot down reminders to check-in with individual students or make notes to bring certain materials to the next class session. A similar organizational tool can also be used by students to independently keep track of their time in the studio. Bedrick (2012) suggested that students use a chart that shows the months of the school

year accompanied by boxes representing the number of art classes students will have that month. For each art class, students are required to color a dot inside one of the rectangles (the color of the dot corresponds to one of the studio centers) and place a checkmark on top of the dot if they completed something during that class time. Although based on the honor system, this method could allow an easy check for teachers to see what centers students have been choosing and if they are finishing projects.

Conclusion

The number of teachers switching to a choice-based approach to art education, such as TAB, has increased in recent years, especially in the wake of the research conducted by Douglas and Jaquith since the late 1990s (Crowe, 2009). This shift may be due to an evaluation of old teaching methods, a conclusion that under a more discipline-based approach the teacher is working as the real artist, or a realization that current practices may be inauthentic to students' long-term artistic development. Those who have embraced a choice-based approach to art education claim: an increase in student engagement; the development of a new learning environment that better supports differentiation and builds student-to-student and student-to-teacher relationships; a classroom structure more conducive to authentic artmaking experiences; and a reinvigoration for the craft of teaching. Those same teachers and some critics of the choice-based model, warn of potential risks associated with choice. Those risks include: a lack of self-directed behaviors in students, especially those new to choice; backlash from administrators, parents, and fellow teachers whose ideas about "best practice" may be rooted in systemic beliefs; and a lack of resources necessary to thoroughly implement choice. In order to combat the risks, choice-based advocates offer suggestions for building independent thinking,

effectively advocating for choice, and structuring a learning environment - even in the wake of limited resources.

Having examined the literature relating to the benefits and risks of choice-based art education, the following will chronicle my observations and survey findings of two different third grade art classrooms - one classroom that employs a TAB-based approach to art education, and one classroom that adheres to a more discipline-based approach. I will address my observations relating to: student engagement and motivation; student-to-student and student-to-teacher relationships; and student engagement in “authentic” artistic practices. I will then address the surveys that were administered to students and parents of students within these two unique settings. The student surveys aimed to quantify and share attitudes relating to: engagement; understanding of class expectations; ownership of artwork; and knowledge of artistic processes. The parent survey aimed to understand attitudes relating to the different approaches to art education, and potentially see if systemic beliefs addressed in the literature surfaced. Findings of the surveys will be shared and analysis of survey results will look to corroborate claims in the literature or offer potential explanations for unique findings.

METHODOLOGY

The research that was conducted for this study occurred over a period of five months and took place at E.G. Elementary³. E.G. Elementary is divided into two wings. One wing of the building employs a TAB-based approach to art education, while the other wing adheres to a more discipline-based approach. While both wings have only one full-time art teaching position, the discipline-based wing employs two half-time teachers, while the choice-based wing employs only one full-time teacher. Even though my research conducted in Discipline-Based Classroom was done under the umbrella of two different teachers, I did not see this as a hindrance to observations or survey findings - especially given that both teachers have similar behavior management and teaching styles, and displayed active communication between one another.

I chose to conduct this study with third grade students due to a likelihood that they have interacted with either the TAB-based approach or the more discipline based approach the longest (with third grade being the oldest age group at E.G. Elementary), and they have an increased ability to write and express their thoughts. There were 24 third grade students in Choice-Based Classroom that provided parent consent and student assent to be a part of this study. Similarly, there were 25 third grade students in Discipline-Based Classroom that provided parent consent and student assent. Although 25 students provided the proper documentation in Discipline-Based Classroom, I eliminated one student with special needs from the student survey portion of this study due to the student's inability to complete the survey, even with one-on-one aid.

Looking at the observation portion of the study, there were a total of four observations that took place over a four month period. During each observation, I observed in Choice-Based

³ E.G. Elementary does not represent the actual name of the elementary school where this survey took place, but in order to protect anonymity, E.G. Elementary will be used henceforth.

Classroom for 45 minutes and in Discipline-Based Classroom for 45 minutes. These observations were mostly me observing students, but occasionally I would ask students questions about their artwork or students - curious about the other teacher in the room - would seek out interactions. The first two observations were conducted without any predetermined content of lessons - I wanted to observe the teachers employing their different approaches to teaching art. The third and fourth observations, however, employed agreed upon content to try to limit variables in the upcoming surveys. Ahead of the third and fourth observations, I met with the teachers from both wings of the building, and we agreed that they would teach a lesson dealing with form in some way. The teacher in Choice-Based Classroom would open up the sculpture center and teach different three-dimensional connections, and the teachers in Discipline-Based Classroom would have students build coil constructed pots out of clay.

The student surveys were both conducted on the same day. Before administering the surveys, I asked the art teachers to leave the room in the hopes of avoiding influenced responses from students. After the teachers left, I began by reading the student assent document to students and then proceeded into the student confidence survey (labeled “Survey #2) (Appendix A), followed by the student agreement survey (labeled “Survey #1) (Appendix B). The first survey began with a three question confidence survey which looked to gauge student knowledge of artistic behaviors as well as behavior expectations in their art class. This survey then transitioned into short answer responses in which students were asked to identify items relating to the confidence survey. The second survey asked students to respond to how much they agreed with statements relating to their engagement in art class and ownership of their artwork. These

surveys were designed to assess claims of student engagement, student ownership of artwork, and student practice of artistic behaviors.

The final piece of my research was the parent/guardian survey (Appendix C). The parent/guardian survey was given to the two third grade classroom teachers to send home with students. I allowed two weeks for students to return these surveys. At the end of the two weeks, I received 15 surveys back from the parents/guardians of students in Choice-Based Classroom and 20 surveys back from the parents/guardians of students in Discipline-Based Classroom. This survey was designed to better understand parent's/guardian's attitudes about art, and assess possible risks relating to external systemic attitudes toward a choice-based approach to art education.

The following sections will discuss the findings of the observations, student surveys, and parent surveys and offer analysis and implications of these findings.

FINDINGS

The findings of my research are divided into three categories: the findings related to my observations between Choice-Based Classroom and Discipline-Based Classroom; the findings from the student surveys; and the findings from the parent survey. The following will detail these findings.

Observations

During my time in the two classrooms, I was able to observe how students interact with a TAB-based model in Choice-Based Classroom and a more discipline-based approach in Discipline-Based Classroom. These two unique settings offered similarities and differences relating to student engagement, organization, and classroom management. In the upcoming sections, I will address these environments separately and detail my time in each.

Choice-based classroom. Choice-Based Classroom is set up like many described TAB studios, such as those by Douglas and Jaquith (2009) or Bedrick (2012). There are distinct studio spaces - drawing, painting, collage, architect, sculpture, computer arts, weaving, etc. - strategically placed around the room. Upon entering the classroom, one can see a large carpeted area to the left, along with the teacher's desk. The carpeted area is divided into smaller squares with velcro in order to designate individual seating spaces. It is also home to the architect studio which is stocked with visual resources, blocks, and large felted pieces (for enhancing buildings/cityscapes). Traveling from the carpet area clockwise, one then discovers the sculpture studio, the painting studio (strategically placed by the sinks in the back), the drawing studio, the collage studio (situated next to drawers for paper storage), and the computer arts studio. Each studio is stocked with a "menu" that provides students a list of necessary materials to work in

that studio, as well as tips for that center. Most studios also have some student and teacher examples hanging nearby to help students generate ideas if needed.

Each time that I observed in Choice-Based Classroom, students began by entering the room and immediately sitting on the carpet in designated squares. It was clear that this was an established routine. The teacher started each class on the carpet in order to give instructions for the day, as well as lead students through a five to ten minute mini lesson - similar to that described by most TAB-based resources. During the four times I observed in Choice-Based Classroom, carpet instruction time often proved difficult for students in terms of behavior. Many students had a hard time focusing and not talking to peers while the teacher was giving directions. Often the scheduled five to ten minutes took longer than planned due to redirections and reminders of positive behavior choices from the teacher. (It should be noted that during my time observing in Choice-Based Classroom, I did not notice a classroom management rewards/consequences system being used. I only observed student behavior redirected verbally, and the teacher sometimes used a clapping and/or countdown system to get students' attention.)

After carpet time, the students then transitioned to getting their portfolios from the teacher and choosing a studio station. The teacher kept a personal journal to keep track of what stations students were choosing. She also employed a popsicle stick system to keep track of how many students were working in any given studio at any one time. For example, the students who chose to work in the sculpture studio would place their numbered popsicle stick in an envelope designated "sculpture." Each corresponding studio also had a number by it so that students knew how many people were allowed to work there. This system allowed for the teacher to manage

the studios more efficiently while simultaneously keeping track of who was spending time at each station.

During the time I observed in Choice-Based Classroom, I saw a variety of projects and activities. Some “have-to” projects were meant to show possibilities in artmaking and served as idea generators for future classes (e.g. a heart drawing that listed five things the student loves). Some activities were skill-building worksheets that students had to work through in order to “unlock” a studio center (e.g. making a mini sculpture using five different connections that were not glue, staples, or tape in order to be able to choose the sculpture center). Some projects were only temporary and lasted one day, while others spanned multiple class periods. Some projects showed students independently choosing materials, but creating a work of art based on the teacher’s example. And some projects showcased students independently making art choices, working between studio centers, and sometimes choosing collaboration over working independently.

It was during the time I spent watching students work on these various projects and activities that I found students were most engaged when they were able to independently work within the established studio space. I heard a handful of comments, over the four observations, relating to student engagement and discovery. During my second observation when the architect studio was first open, one student exclaimed, “I wish I had brought my camera so I can videotape this!” Another student, after cleaning up his building at the architect center, stated, “Guys! That was a lot of fun!” I also witnessed the entire carpet of students, during my third observation gasp in amazement when they realized brass brads could be used to make kinetic components on sculptures.

Students not only displayed levels of engagement, but also eagerness to engage in experimentation and collaboration. When I confronted three students working in the painting studio, one girl, unsure of the trajectory of her project, stated, “I don’t know how I’m going to start this, but...” The student then proceeded to dip her paintbrush in green paint and began painting rolling hills across her page. I also witnessed a group of boys collaborating on a series of Minecraft drawings meant to supplement a game they were playing. Similarly, two girls spent a class session collaborating on a drawing. In the thick of studio time, I observed that engagement, experimentation, and natural collaboration were frequent.

Even though most students were able to function independently and fully engage within the studio environment, I still observed students who struggled. Some students struggled picking a studio or finding an idea, while others struggled staying on task within the studio they chose. On my second observation, after carpet instructions, one student exclaimed, “I don’t get what we have to do,” and then proceeded to wander around the room. On another occasion, one student spent most of the class period waiting by the teacher’s desk because he didn’t get his first choice of architect studio and didn’t want to do anything else. On my fourth observation, one student, done with drawing, stated he wasn’t sure what to do next.

Apart from some students struggling to function independently within the studio space, I also observed the teacher having to remind students of proper material usage, such as not throwing erasers or not tossing bricks back into containers. Many students also had a hard time with transitions such as clean-up. Often, students needed more than one reminder to begin clean-up, and when clean-up did begin, behavior redirections from the teacher became more frequent. During three out of the four observations, I found myself having to leave before the students

fully finished cleaning in order to get to my next observation on time. Therefore, I was unable to see the final transition from clean-up to line-up.

The teacher's role in Choice-Based Classroom was one of a guide and sometimes a facilitator. After the initial five to ten minute mini lesson each class, I observed the teacher floating around the room, checking in with students, and helping students through some ideas and/or material needs. The teacher conveyed to students that experimentation and discovery were highly regarded within the classroom, and because of this, many students were eager to show off their projects by coming up to the teacher frequently during class sessions. The teacher also helped direct students who were stuck either with an idea, or what to do next. During my fourth observation, I saw the teacher direct a boy to a stack of drawing books to help him figure out what to work on next. I also saw the teacher pull out specific materials that weren't readily available to the whole class, to aid students in achieving their ideas. Overall, I found Choice-Based Classroom to be an environment that encouraged experimentation and independence in artmaking.

Discipline-based classroom. Discipline-Based Classroom is set up as a mirror image to Choice-Based Classroom. As one enters the room, the carpet area is on the right - again divided into smaller individual squares with velcro. Where Choice-Based Classroom is organized to support students working in smaller studio spaces, Discipline-Based Classroom is set up as one large work space, with student work tables in the middle of the room and supplies organized in designated spots to allow for easy retrieval by the teachers.

My observations in Discipline-Based Classroom proved to be very different from those in Choice-Based Classroom. While students entered the classroom and started on the carpet area

each time, similar to Choice-Based Classroom, this time was much more structured and behavior problems were fewer. Unlike Choice-Based Classroom, Discipline-Based Classroom employed a noticeable reward system, where students had the opportunity to earn class points for different sections of the day. For example, a unique class point could be earned for how well students enter the room, carpet time, demonstration time, work time, and clean up time. When a class earns 50 points, they earn a “free art day.” The teachers also employed a system at the end of the day where tables who cleaned up and were ready to line up got a paint brush dropped into a bucket. (The paint brushes were color-coded and corresponded to colored tables.) Before the end of class, one paint brush was drawn, and students sitting at that table earned a raffle ticket which could be turned in to the school office for a chance to win a prize in a larger school drawing.

Besides a difference in behavior, I also noticed a difference in how classes were structured and how content was covered. Each class that I observed seemed to cover a very specific element and principle of design or technique. During the first observation, students discussed line. During the second observation, students learned about primary and secondary colors. And during the third and fourth observations, students learned about form in the context of coil pot construction. From what I observed, it seemed that there was at least one class session devoted to the explanation and practice (usually via a worksheet) of the focused art element. Then, there seemed to be about two to three class sessions that worked students through a teacher-led project dealing with the determined element.

As it relates to student engagement in Discipline-Based Classroom, I observed that students were a mix between excited and reluctant to participate in the art activities. During my

first observation, students worked to complete a worksheet on different types of line. Students finished the worksheet after about five minutes, and then were asked to draw on the back of their papers with pencil. Students became antsy with this choice and began looking for other things to do, such as a coloring page or paper to make origami. Students were told that those were not choices for the day, and became noticeably disappointed by this news. On my second observation, students were told that they would begin with a worksheet in which they had to color a color wheel according to primary and secondary colors. As the worksheet was described, one student blurted, “Oh no!” Students spent about 10 minutes completing the worksheet and, noticing that students were finishing up, the teacher stated that they could free draw on the back if they got done early. In response to this news, one student excitedly gasped and began drawing an idea on the back. During the third observation, the teacher had the room set up in a workshop fashion where students rotated between tables on cue. The tables were set up with clay and an iPad playing a video demonstration of how to build a piece of a coil constructed pot. Students began by playing the video and then practiced the demonstration from the video by themselves. Students were engaged in this process and worked independently. However, when it became time to rotate tables in order for students to learn a new step in coil pot construction, students struggled with the transition. I observed that the room became quite loud and somewhat chaotic during this time and the teacher reverted to clapping in distinct patterns to get students’ attention.

Because the lessons in Discipline-Based Classroom were much more structured, I noticed that the teacher had a lot more control over what was occurring in the room at any given time, and thus, behavior incidents were fewer than those in Choice-Based Classroom. I also noticed that the teacher’s role was very much that of an instructor and a class monitor. Students

looked to the teacher for clarification and direction. Overall, I observed Discipline-Based Classroom to be a place of concrete art instruction where students engaged in art endeavors set forth by the teacher, and followed established routines regularly.

Student Surveys

The student surveys were intended to see how claims of student engagement, student ownership of artwork, and student practice of artistic behaviors in a choice-based environment compared and contrasted to a more discipline-based environment. As mentioned in the methodology section, students began by taking the confidence survey (labeled “Survey #2”) first in an attempt to mitigate survey fatigue. Students then took the shorter, less intensive survey (labeled “Survey #1”) which looked to see how much students agreed with a series of statements. Twenty-four students completed both surveys in Choice-Based Classroom and 24 students completed both surveys in Discipline-Based Classroom. The following will detail the findings of those two surveys.

Confidence survey. The confidence survey began with a series of three statements in which students were asked to rate how confident they felt about each. The statements I asked student to rate were: “How confident do you feel coming up with ideas for your artwork?” “How confident do you feel knowing the different ways art is made?” and “How confident do you feel knowing behavior expectations in art class?” I then asked students to answer a series of short answer questions meant to gauge if their confidence rating corresponded with their ability to know the different ways artists come up with ideas, to name different materials used to create art, and to identify behavior expectations in art class. This survey was meant to understand students’ knowledge about different artistic behaviors and see whether evidence suggested that students

functioning in a TAB environment could identify these behaviors more than students functioning in a discipline-based environment.

As I began documenting the findings from the confidence survey, the first thing I noticed was that while some students' confidence ratings matched with their ability to identify short answer items, this wasn't always the case. Some students responded that they felt "extremely confident" in some areas, but were unable to identify even one short answer item, while others would respond with very little confidence, but proved able to identify corresponding short answer items. In order to represent the data collection, first I'll address students' confidence ratings within Choice-Based Classroom and Discipline-Based Classroom. (This data will be shown in a top two box analysis, highlighting the percent of students who responded "extremely confident" and "very confident.") I'll then provide the data that shows how many students could identify the short answer items within each classroom. Finally, I'll show figures that demonstrate students' confidence ratings compared to their ability to identify corresponding short answer items to give an overall picture of the survey analysis.

Figure one shows the percent of students who responded "extremely confident" and "very confident" within Choice-Based Classroom and Discipline-Based Classroom for the questions, "How confident do you feel coming up with ideas for your artwork?" "How confident do you feel knowing different ways art is made?" and "How confident do you feel knowing behavior expectations in art class?" Seventy-nine percent of students within Choice-Based Classroom reported high confidence coming up with ideas for their artwork, compared to 67 percent of students within Discipline-Based Classroom. In looking at the question, "How confident do you feel knowing different ways art is made?," 50 percent of students within Choice-Based

Classroom selected “extremely confident” or “very confident” compared to 58 percent of students in Discipline-Based Classroom. Finally, 75 percent of students in Choice-Based Classroom reported high confidence to the question “How confident do you feel knowing behavior expectations in art class?,” compared to 79 percent of students in Discipline-Based Classroom.

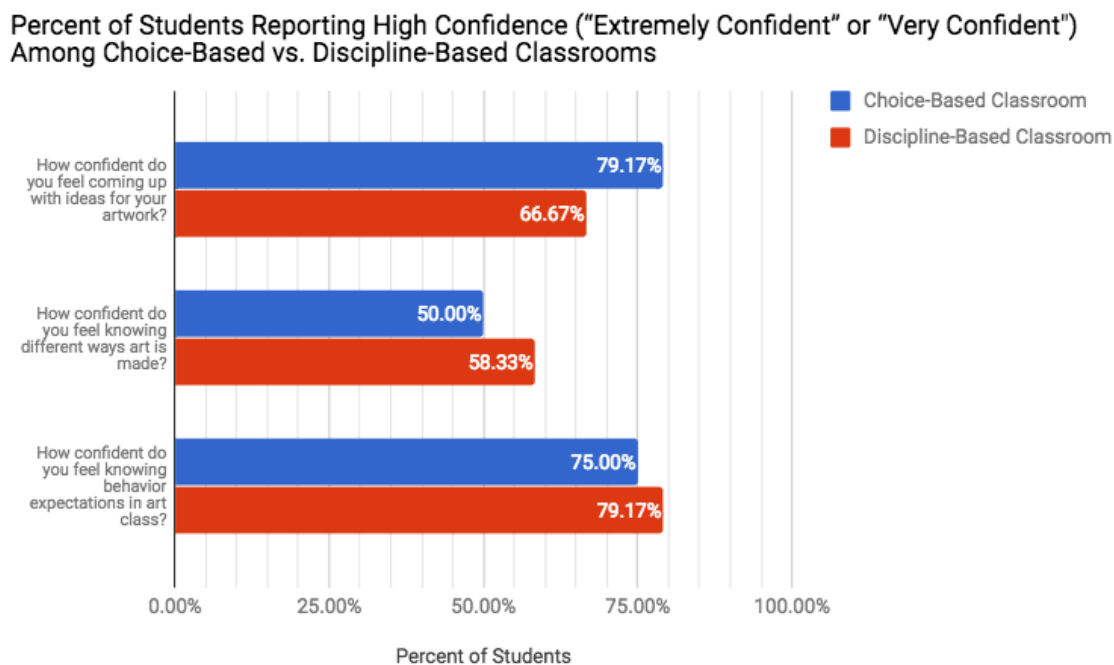


Figure 1 - Comparative Student Confidence Survey Results: Top Two Box Analysis. This figure illustrates the percent of students who responded “extremely confident” and “very confident” within Choice-Based Classroom and Discipline-Based Classroom to the confidence survey questions.

Note. Number of respondents by class: Choice-Based Classroom = 24; Discipline-Based Classroom = 24.

Figure two compares how many ways students between the two wings of E.G. Elementary could come up with for the question, “What are some of the ways artists come up with ideas?” Thirteen percent of students in Choice-Based Classroom were unable to list any ways artists come up with ideas, whereas 33 percent of students in Discipline-Based Classroom were unable to supply any ways. Forty-two percent of students in Choice-Based Classroom were

able to list one way artists come up with ideas, compared to 38 percent of students in Discipline-Based Classroom. Seventeen percent of students in Choice-Based Classroom could name two ways artists come up with ideas, whereas eight percent of students in Discipline-Based Classroom could come up with two ways. Finally, 29 percent of students in Choice-Based Classroom were able to name three or more ways artists come up with ideas, compared to 21 percent of students in Discipline-Based Classroom.

Percent of Students Able to Identify 'x' Number of Ways Artists Come Up with Ideas Among Choice-Based vs. Discipline-Based Classrooms

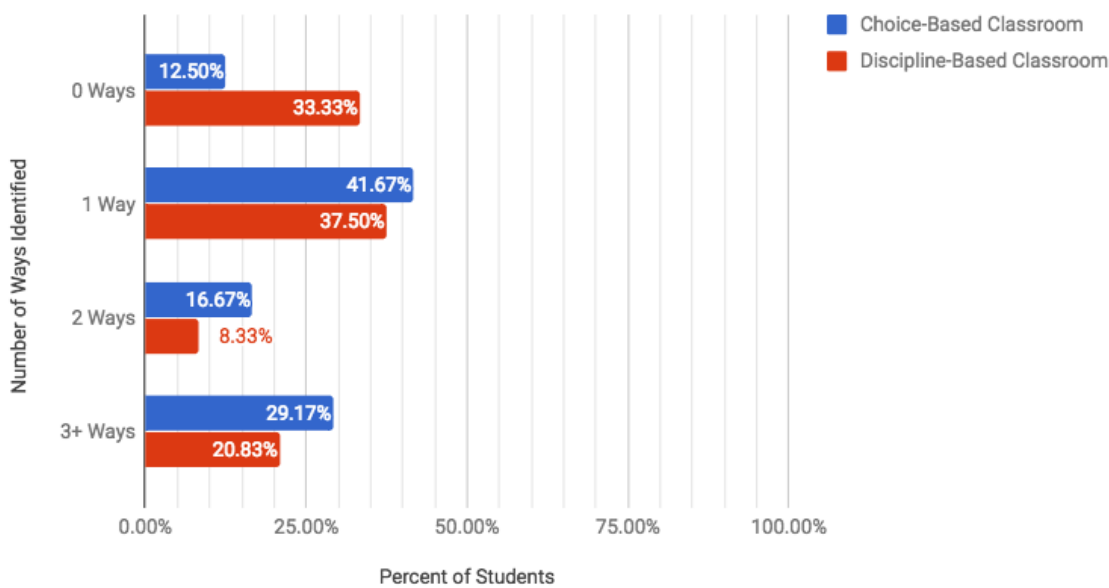


Figure 2 - Comparative Student Confidence Survey Results: Short Answer Question One. This figure illustrates the percent of students between Choice-Based Classroom vs. Discipline-Based Classroom who could identify *x* number of ways for the question, “What are some of the ways artists come up with ideas?”

Note. Number of respondents by class: Choice-Based Classroom = 24; Discipline-Based Classroom = 24.

Figure three shows the percent of students between Choice-Based Classroom and Discipline-Based Classroom who could identify materials artists use to create art. Four percent of students in Choice-Based Classroom could not identify any materials artists use to create art compared to 13 percent of students in Discipline-Based Classroom who were unable to supply

any materials. Thirteen percent of Students in Choice-Based Classroom could identify one to three materials artists use to create art compared to 38 percent of students in Discipline-Based Classroom. Seventy-five percent of students in Choice-Based Classroom could name four to six materials artists used to create art, compared to 21 percent of students in Discipline-Based Classroom. Finally, eight percent of students in Choice-Based Classroom compared to 29 percent of students in Discipline-Based Classroom were able to identify seven or more materials artists use to create art.

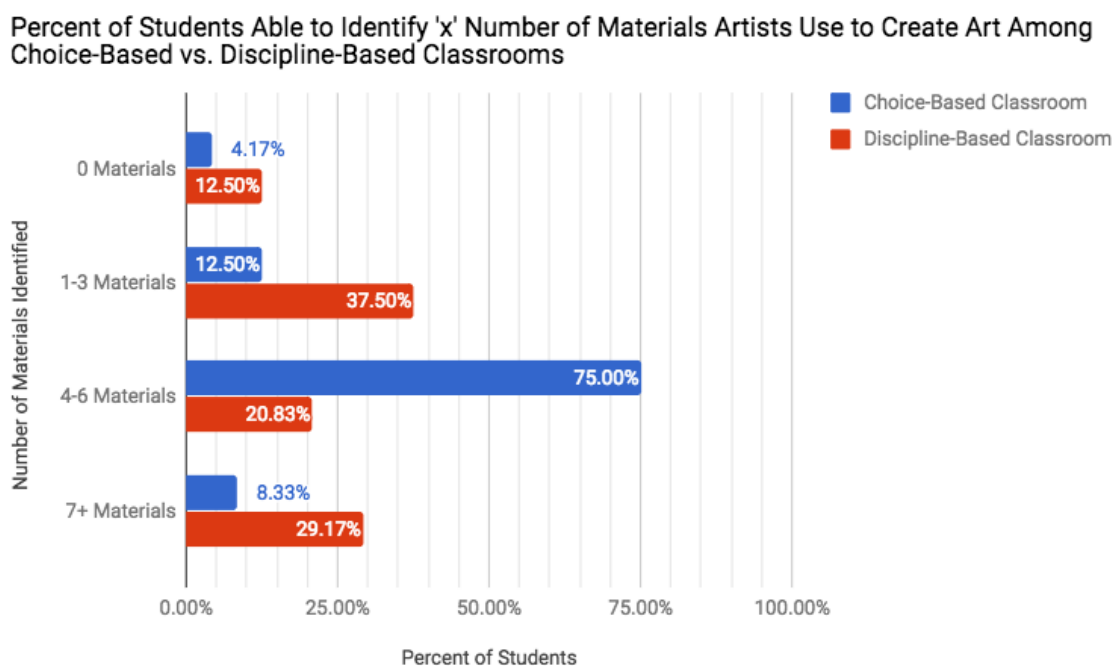


Figure 3 - Comparative Student Confidence Survey Results: Short Answer Question Two. This figure illustrates the percent of students between Choice-Based Classroom vs. Discipline-Based Classroom who could identify x number of materials for the question, “What are some materials artists use to create art?”

Note. Number of respondents by class: Choice-Based Classroom = 24; Discipline-Based Classroom = 24.

Figure four represents the percent of students between Choice-Based Classroom and Discipline-Based Classroom who could identify various numbers of rules one has to follow when in art class. Four percent of students in Choice-Based Classroom and Discipline-Based

Classroom could not identify any rules. Zero percent of students in Choice-Based Classroom compared to eight percent of students in Discipline-Based Classroom could identify one rule. Eight percent of students in both classrooms could list two rules. Finally, 88 percent of students in Choice-Based Classroom could list three or more rules compared to 79 percent of students in Discipline-Based Classroom. What the data doesn't show in relation to the answers provided between Choice-Based Classroom and Discipline-Based Classroom is that 71 percent of students in Choice-Based Classroom listed rules relating to material usage and what they were and were not allowed to do within certain studio stations, rather than rules directly relating to traditional thoughts of behavior. For example, students provided answers such as "paint brushes with hair in the air," "do not break work that is not yours," and/or "share supplies." Conversely, in Discipline-Based Classroom, 83 percent of students listed rules relating to more traditional ideas of behavior. For example, many students responded with answers such as, "raise your hand," "no talking when the teacher's talking," and/or "follow directions."

Percent of Students Able to Identify 'x' Number of Rules in Art Class Between Choice-Based vs. Discipline-Based Classrooms

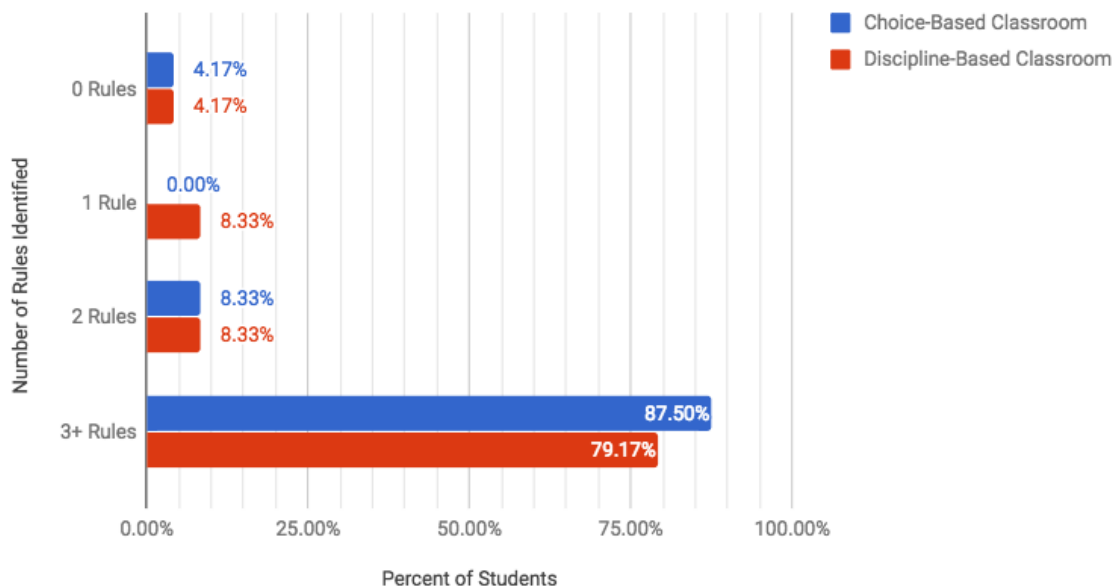


Figure 4 - Comparative Student Confidence Survey Results: Short Answer Question Three. This figure illustrates the percent of students between Choice-Based Classroom vs. Discipline-Based Classroom who could identify x number of rules for the question, “What are three rules you have to follow when in art class?”

Note. Number of respondents by class: Choice-Based Classroom = 24; Discipline-Based Classroom = 24.

The following figures relating to the confidence survey results look to show a comprehensive view of students’ confidence ratings compared to their ability to provide corresponding short answer items between Choice-Based Classroom and Discipline-Based Classroom. Figure five shows students’ confidence ratings for the question, “How confident do you feel coming up with ideas for your artwork?” and their corresponding ability to list ways artists come up with ideas in Choice-Based Classroom. Overall, most students in Choice-Based Classroom displayed a high level of confidence relating to this question, and the majority were subsequently able to identify ways artists come up with ideas.

Percent of Students in Choice-Based Classroom Able to Identify 'x' Number of Ways Artists Come Up with Ideas and Their Corresponding Confidence Ratings

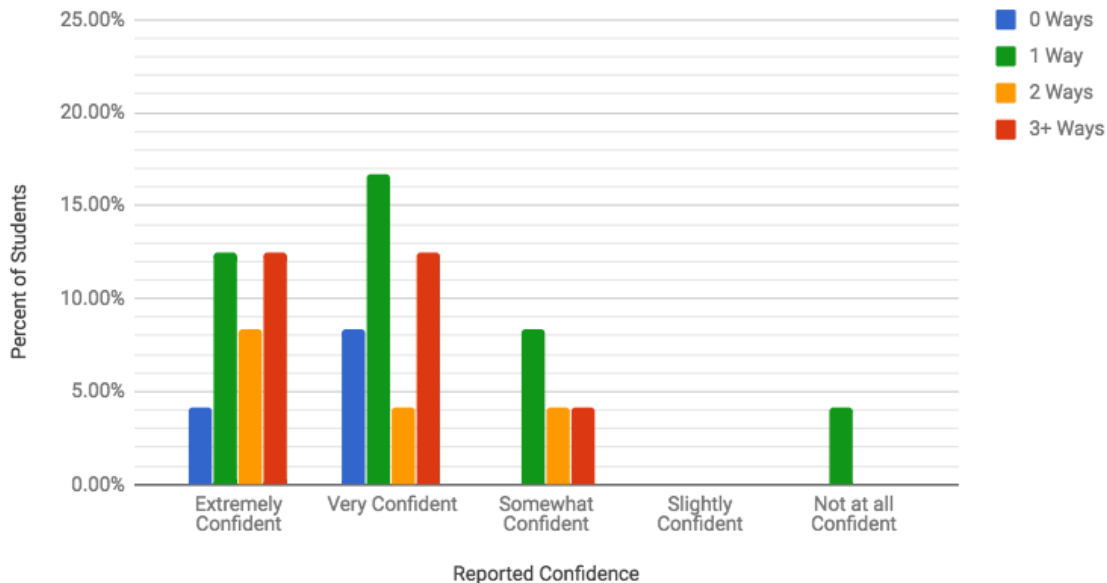


Figure 5 - Choice-Based Classroom Student Confidence Survey Comprehensive Results: Question One. This figure illustrates how confident students in Choice-Based Classroom felt coming up with ideas for their artwork corresponding with their ability to identify ways artists come up with ideas.

Note. Number of respondents: Choice-Based Classroom = 24

Figure six shows students' confidence ratings for the same question and documents their corresponding ability to list ways artists come up with ideas in Discipline-Based Classroom. Students in Discipline-Based Classroom also displayed a high degree of confidence, but a couple more students identified as "not at all confident." In addition, fewer percent of students in Discipline-Based Classroom were able to document at least one way artists come up with ideas.

Percent of Students in Discipline-Based Classroom Able to Identify 'x' Number of Ways Artists Come Up with Ideas and Their Corresponding Confidence Ratings

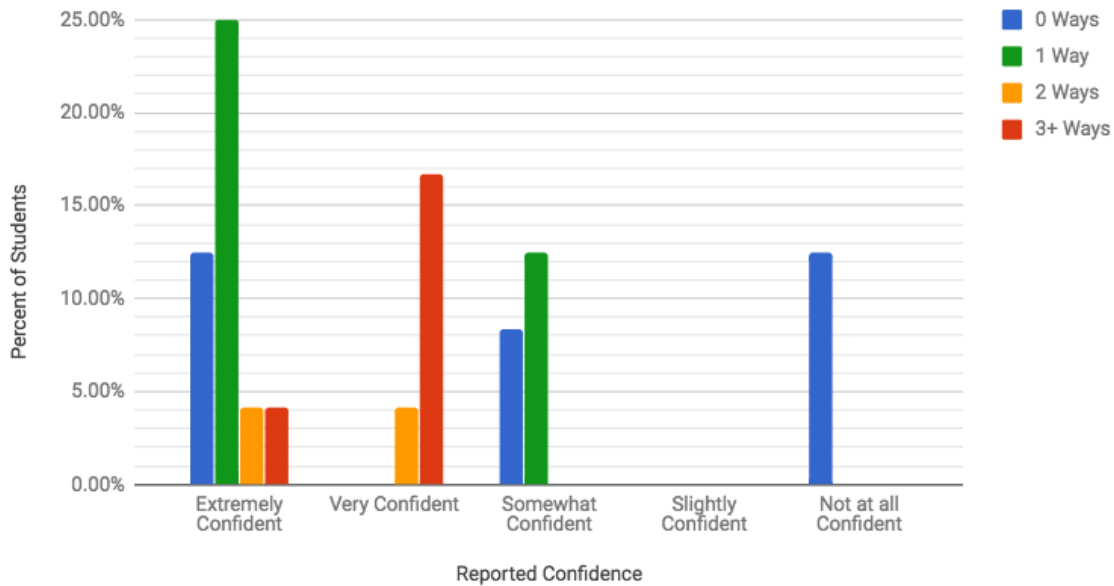


Figure 6 - Discipline-Based Classroom Student Confidence Survey Comprehensive Results: Question One. This figure illustrates how confident students in Discipline-Based Classroom felt coming up with ideas for their artwork corresponding with their ability to identify ways artists come up with ideas.

Note. Number of respondents: Discipline-Based Classroom = 24

Figure seven shows students in Choice-Based Classroom's confidence rating for the question, "How confident do you feel knowing different ways art is made?" and their corresponding ability to list materials artists use to create art. Students in Choice-Based Classroom tended to err on the "somewhat confident" or above side of the confidence scale, and the majority of students were able to identify four or more different materials artists use to create art.

Percent of Students in Choice-Based Classroom Able to Identify 'x' Number of Materials Artists Use to Create Art and Their Corresponding Confidence Ratings

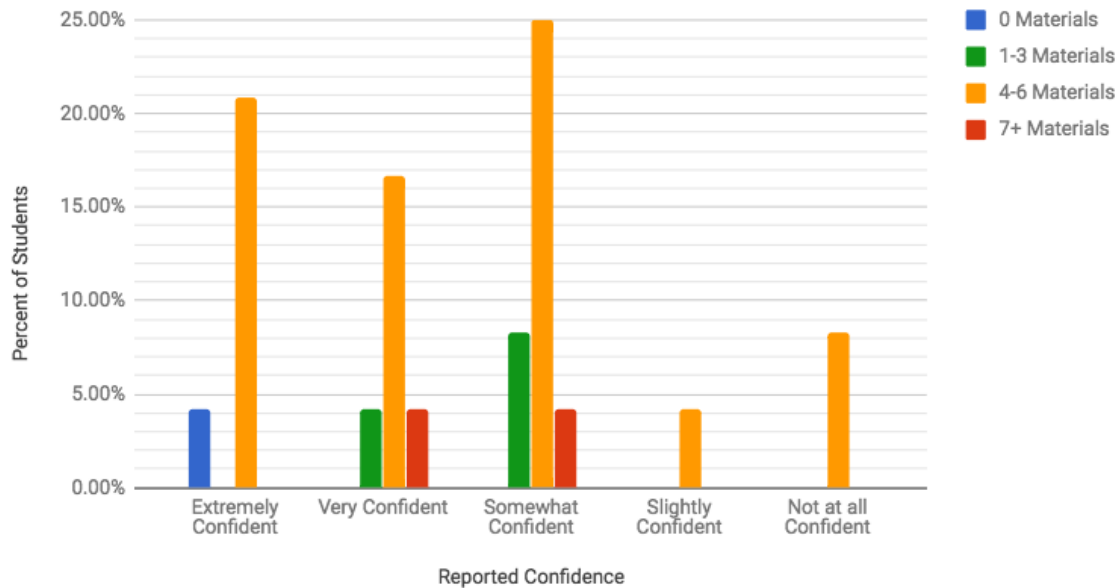


Figure 7 - Choice-Based Classroom Student Confidence Survey Comprehensive Results: Question Two. This figure illustrates how confident students in Choice-Based Classroom felt knowing different ways art is made corresponding with their ability to identify materials artists use to create art.

Note. Number of respondents: Choice-Based Classroom = 24

In Discipline-Based Classroom, students displayed a more evenly distributed confidence to the question, “How confident do you feel knowing different ways art is made?” and the data also shows that students were split evenly between 50 percent of students able to identify three or less materials and 50 percent of students able to identify four or more materials (Figure 8). With this, Discipline-Based Classroom did have 21 percent more students than Choice-Based Classroom able to identify seven or more materials, but the majority (83 percent) of students in Choice-Based Classroom still proved able to identify four or more materials.

Percent of Students in Discipline-Based Classroom Able to Identify 'x' Number of Materials Artists Use to Create Art and Their Corresponding Confidence Ratings

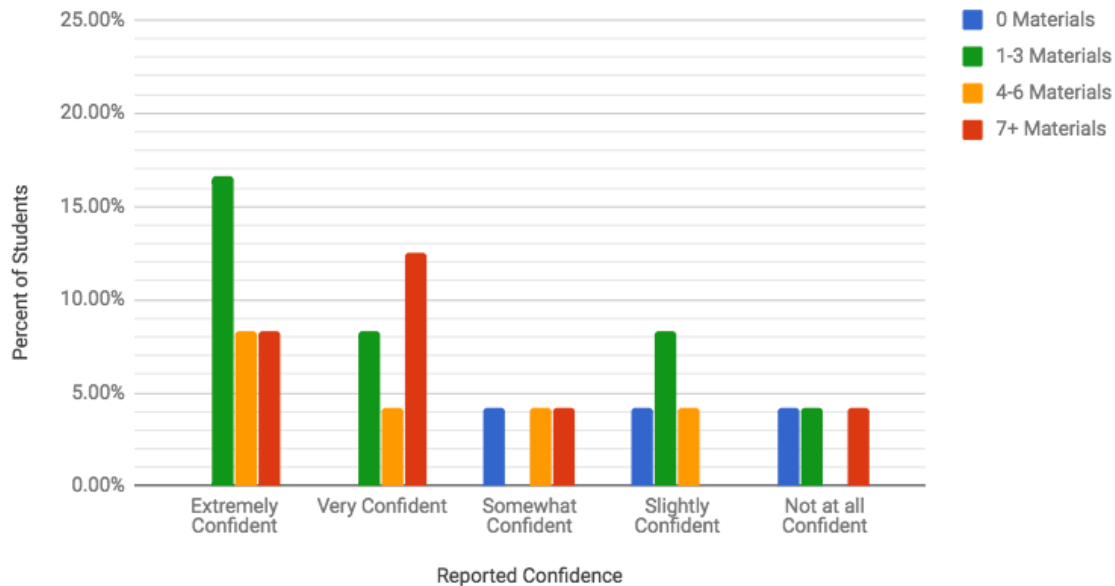


Figure 8 - Discipline-Based Classroom Student Confidence Survey Comprehensive Results: Question Two. This figure illustrates how confident students in Discipline-Based Classroom felt knowing different ways art is made corresponding with their ability to identify materials artists use to create art.

Note. Number of respondents: Discipline-Based Classroom = 24

Figure nine shows how confident students in Choice-Based Classroom felt knowing behavior expectations in art class and their ability to list rules they have to follow when in art class. The data from Choice-Based Classroom shows that students were both confident in their ability to know expectations, and most could name at least three rules.

Percent of Students in Choice-Based Classroom Able to Identify 'x' Number of Rules They Have to Follow in Art Class and Their Corresponding Confidence Ratings

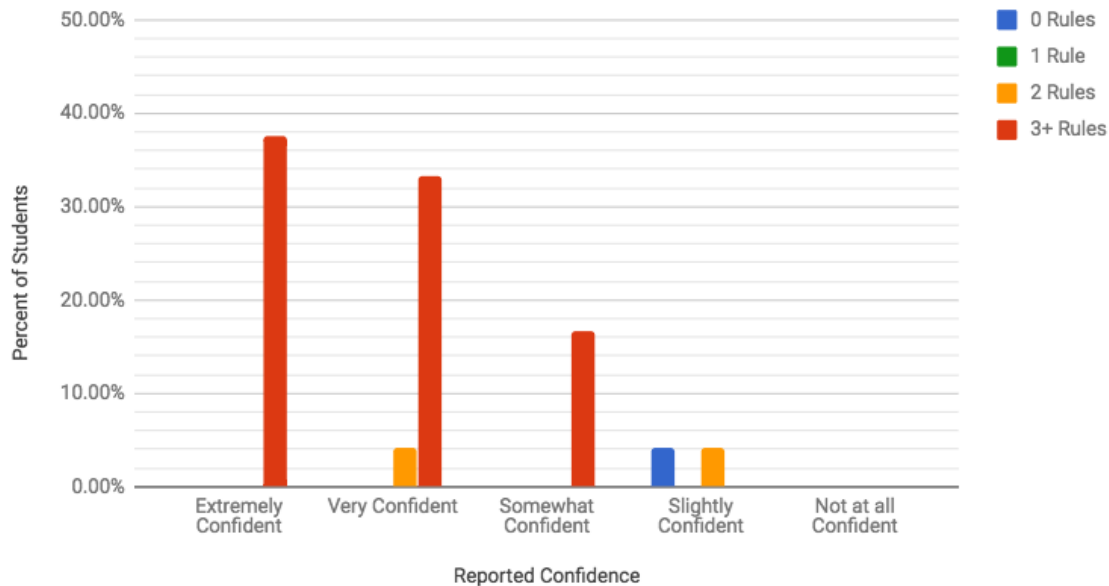


Figure 9 - Choice-Based Classroom Student Confidence Survey Comprehensive Results: Question Three. This figure illustrates how confident students in Choice-Based Classroom felt knowing behavior expectations in art class corresponding with their ability to identify rules.

Note. Number of respondents: Choice-Based Classroom = 24

The confidence rating and the ability to identify rules proved similar in Discipline-Based Classroom (Figure 10). Again, students were mostly confident in their ability to know behavior expectations and the majority could identify three rules they have to follow in art class.

Percent of Students in Discipline-Based Classroom Able to Identify 'x' Number of Rules They Have to Follow in Art Class and Their Corresponding Confidence Ratings

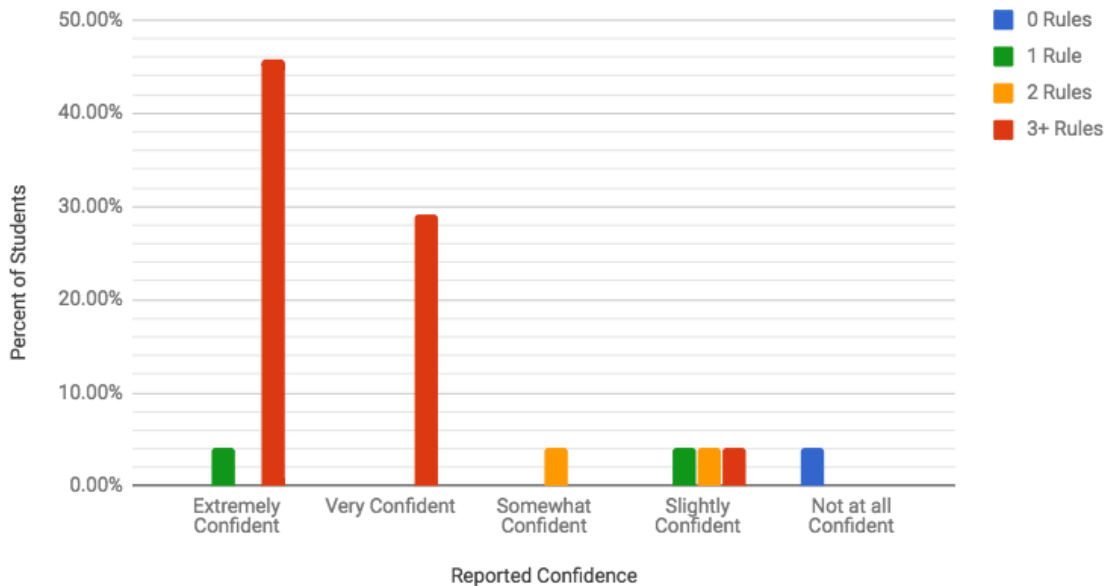


Figure 10 - Discipline-Based Classroom Student Confidence Survey Comprehensive Results: Question Three. This figure illustrates how confident students in Choice-Based Classroom felt knowing behavior expectations in art class corresponding with their ability to identify rules.

Note. Number of respondents: Discipline-Based Classroom = 24

Agreement survey. The agreement survey asked students to rate how much they agreed with a series of statements. The statements I asked students to rate were: “I am excited to come to art class,” “I am able to express myself on the projects I make in art class,” “I feel proud when I see my artwork displayed in the classroom or in the hallways,” “My family is excited about the artwork I bring home,” and “I see myself as an artist.” This survey was meant to gauge how the different art teaching philosophies between Choice-Based Classroom and Discipline-Based Classroom might affect student engagement and enthusiasm and student ownership of artwork. The following will show the results of the agreement survey for the 24 students in each wing of E.G. Elementary who participated. The results will be displayed in a top two box analysis

looking at the percent of students between Choice-Based Classroom and Discipline-Based Classroom who responded “strongly agree” and “agree” for each of the survey items (Figure 11).

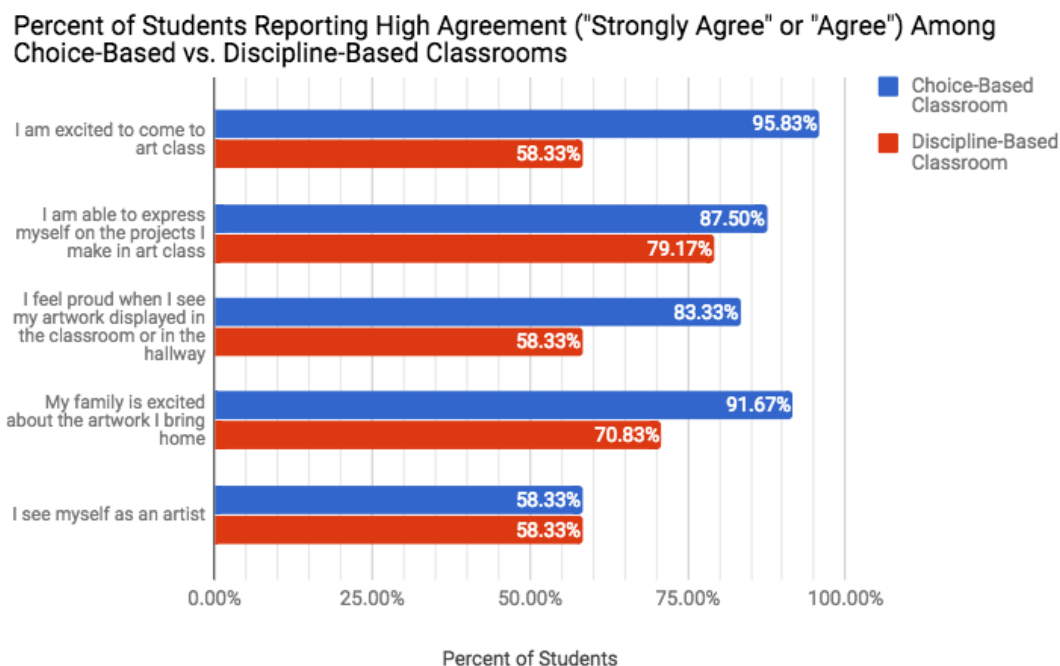


Figure 11 - Comparative Agreement Survey Results: Top Two Box Analysis. This figure illustrates the percent of students who responded “strongly agree” and “agree” within Choice-Based Classroom and Discipline-Based Classroom to the agreement survey questions.

Note. Number of respondents by class: Choice-Based Classroom = 24; Discipline-Based Classroom = 24.

One of the most noticeable differences between Choice-Based Classroom and Discipline-Based Classroom came from the first question: “I am excited to come to art class.” Ninety-six percent of students in Choice-Based Classroom showed high agreement with that statement compared to 58 percent of students in Discipline-Based Classroom. The results of the second statement, “I am able to express myself on the projects I make in art class,” proved much more similar between the two classrooms. Eighty-eight percent of students in Choice-Based classroom showed high agreement with that statement, whereas 79 percent of students in Discipline-Based Classroom demonstrated high agreement. It should be noted that as I read this

question out loud to students when administering the surveys, both classrooms asked me to clarify what “express myself” meant. I further elaborated that it means that you are able to make things that are important to you when you come to art class. Similar to the first statement, the third statement of, “I feel proud when I see my artwork displayed in the classroom or in the hallway,” proved to be quite variant. Eighty-three percent of students in Choice-Based Classroom displayed high agreement compared to 58 percent of students in Discipline-Based Classroom. The results to the statement, “My family is excited about the artwork I bring home,” also tended to show higher agreement from students in Choice-Based Classroom with 92 percent of students showing high agreement. Only 58 percent of students in Discipline-Based Classroom, on the other hand, selected that they have high agreement with that statement. The results to the last statement, “I see myself as an artist,” proved the closest with no difference in high agreement between students in Choice-Based Classroom and Discipline-Based Classroom. Fifty-eight percent of students in both classrooms reported that they have high agreement as it relates to seeing themselves as artists.

Parent Survey

The parent survey was intended to see whether parents of students in the two different wings of E.G. Elementary held different views of their child’s art education experience based on Choice-Based Classroom adhering to a choice-based approach and Discipline-Based Classroom employing a more discipline-based approach. The surveys were given to the classroom teachers to send home with students. After two weeks, 15 surveys came back from the parents of students in Choice-Based Classroom and 20 surveys came back from the parents of students in Discipline-Based Classroom. The parent survey had three main parts: a three question

importance survey where parents were asked to rate how important different statements were to them; a three question agreement survey which asked parents to select how much they agreed with a series of statements; and an optional short answer response that asked if parents had any additional comments they would like to share relating to the art program at their child's school. The following will detail the findings from each section of the parent survey.

Importance survey. The importance survey asked parents to rate how important a series of statements were to them. The statements I asked parents to rate were: "My child brings home polished, finished works of art;" "My child brings home works of art that show her/his artistic process, sometimes at the expense of being polished, finished works of art;" and "My child is the artist in her/his classroom and has the choice to work with the materials and subjects she/he finds best." This portion of the parent survey was meant to gauge whether parents tend to value work often found in more discipline-based settings, or if parents prefer to see their child's artistic process more than a polished work of art. The results to the importance portion of the parent survey is displayed in a top two box analysis looking at the percent of parents of students between Choice-Based Classroom and Discipline-Based Classroom who responded "highly important" and "very important" for each of the survey items (Figure 12).

Percent of Parents Reporting High Importance ("Extremely Important" or "Very Important") Among Choice-Based vs. Discipline-Based Classrooms

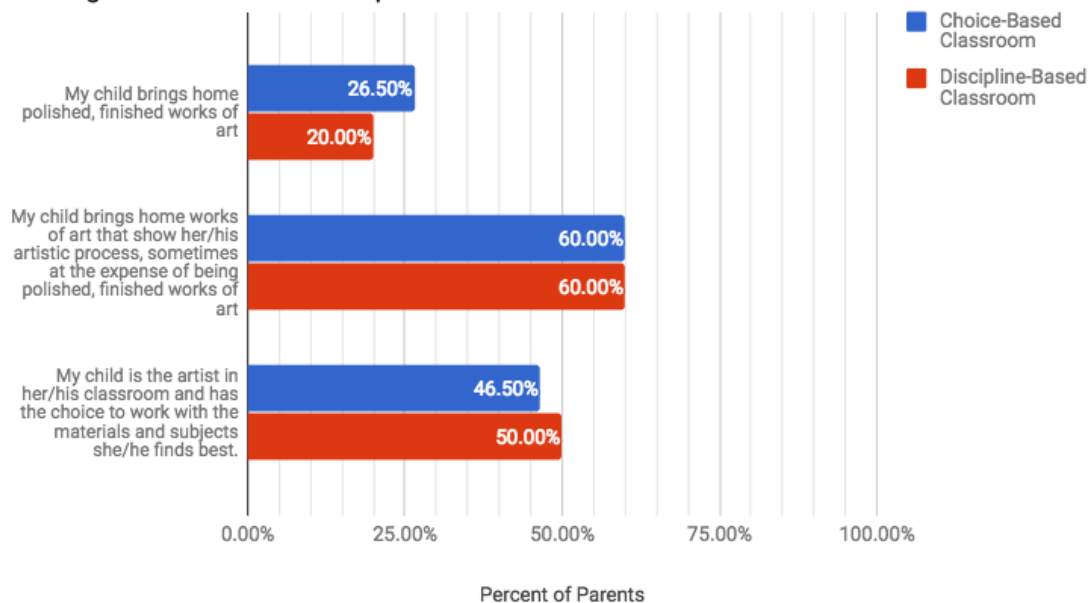


Figure 12 - Parent Importance Survey Results: Top Two Box Analysis. This figure illustrates the percent of parents of students who responded “extremely important” and “very important” within Choice-Based Classroom and Discipline-Based Classroom to the importance survey questions.

Note. Number of respondents by class: Choice-Based Classroom = 15; Discipline-Based Classroom = 20.

The results to the first statement of “My child brings home polished, finished works of art,” showed little variation between the two wings of E.G. Elementary. Twenty-seven percent of parents of students in Choice-Based Classroom said that seeing polished works of art held high importance compared to 20 percent of parents of students in Discipline-Based Classroom. The results to the second statement, “My child brings home works of art that show her/his artistic process, sometimes at the expense of being polished, finished works of art,” proved much more similar. Sixty percent of parents of students in both wings of E.G. Elementary reported that seeing artistic process was of high importance. The results to the final importance survey statement, “My child is the artist in her/his classroom and has the choice to work with the materials and subjects she/he finds best,” again, showed a similar distribution of responses.

Forty-seven percent of parents of students in Choice-Based classroom reported student choice as highly important compared to 50 percent of parents of students in Discipline-Based Classroom.

Agreement survey. The agreement survey asked parents to rate how much they agreed with a series of statements. The statements I asked parents to rate were: “My child receives a well-rounded visual arts education;” “I am happy about the art instruction my child receives;” and “My child is excited about art.” This portion of the survey was meant to see if parents between the two wings of E.G. Elementary think there is a difference in the quality of art instruction their child receives based on Choice-Based Classroom employing a TAB-based approach and Discipline-Based Classroom using a more discipline-based approach. The results to the agreement portion of the parent survey is displayed in a top two box analysis looking at the percent of parents of students between Choice-Based Classroom and Discipline-Based Classroom who responded “strongly agree” and “agree” for each of the survey items (Figure 13).

Percent of Parents Reporting High Agreement ("Strongly Agree" or "Agree") Among Choice-Based vs. Discipline-Based Classrooms

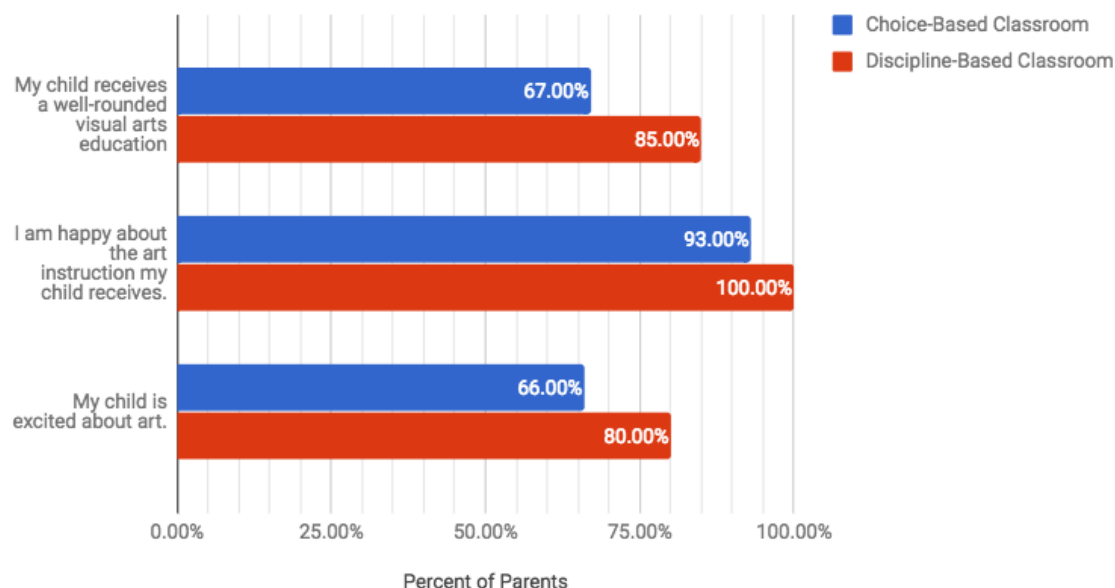


Figure 13 - Parent Agreement Survey Results: Top Two Box Analysis. This figure illustrates the percent of parents of students who responded “strongly agree” and “agree” within Choice-Based Classroom and Discipline-Based Classroom to the agreement survey questions.

Note. Number of respondents by class: Choice-Based Classroom = 15; Discipline-Based Classroom = 20.

The results to the first agreement statement, “My child receives a well-rounded visual arts education,” showed some variation between the two wings of E.G. Elementary. Sixty-seven percent of parents of students in Choice-Based Classroom responded with high agreement to that statement, compared to 85 percent of parents of students in Discipline-Based Classroom. These results show that parents of students in Discipline-Based Classroom agree slightly more that their child receives a well-rounded visual arts education. The results to the second agreement statement, “I am happy about the art instruction my child receives,” showed much smaller variation between the two wings. Ninety-three percent of parents of students in Choice-Based Classroom claimed to be satisfied with their child’s art instruction. Similarly, 100 percent of parents of students in Discipline-Based Classroom responded with high agreement to that

statement. The results to this question show that the majority of parents between the two wings are happy with their child's art instruction, with parents in Discipline-Based Classroom feeling slightly stronger about the art instruction their child receives. The results to the final statement, "My child is excited about art," showed the most variation of the three agreement statements, and surprisingly, was in direct contrast to what students noted in their agreement survey to the statement, "I am excited to come to art class." Sixty-six percent of parents of students in Choice-Based Classroom claimed that they highly agree their child is excited to come to art class. Eighty percent of parents of students in Discipline-Based Classroom, on the other hand, reported high agreement.

Short answer responses. I only received a total of five short answer responses between the two wings of E.G. Elementary. In Choice-Based Classroom, one parent made the comment of "Keep up the great teaching!" and another parent chose to elaborate on her/his response to the third statement, "My child is the artist in her/his classroom and has the choice to work with the materials and subjects she/he finds best." This parent had marked that they find choice "slightly important," and then elaborated, "In response to question 3 on the survey, I think it is wonderful for them to use different tools and materials and learn what makes each different thing important/special."

In Discipline-Based Classroom, two parents commented that they think the art program does a great job. Another parent wrote a more lengthy response that detailed their appreciation for the use of Artsonia (an online student art portfolio), their desire to receive more frequent updates as to what topics or concepts are covered in the curriculum, and their appreciation for the art program and the work the teachers put into it.

Findings Conclusion

The following sections will look to analyze these findings and assess them with claims in the literature, while offering possible explanations for unique findings. I will also look to address what implications these findings have for those potentially interested in switching to a choice-based approach to art education.

ANALYSIS

The analysis of my findings will look at each unique data section - observations, student surveys, and parent survey - and analyze them against claims in the literature. Where claims in the literature are not corroborated, I will look to offer possible explanations to address unique findings.

Observation Analysis

In analyzing my time between Choice-Based Classroom and Discipline-Based Classroom, I noticed that many claims in the literature relating to student engagement, shift in instruction and learning, and engagement in more authentic art experiences in a choice-based environment were present. I also noticed that some risks such as students not being able to make good use of choice, adverse attitude toward choice, and challenges relating to managing students working on different timelines were also prevalent. The following will analyze my findings in Choice-Based Classroom - while comparing and contrasting them to Discipline-Based Classroom - and address these analyses with claimed benefits and risks in the literature.

Student engagement analysis. One of the first things I noticed during my time observing in Choice-Based Classroom was that when students were turned loose to work in the studio space, engagement was high and students seemed genuinely excited to share their discoveries and their artmaking processes with others. Claims in the literature relating to an increase in student engagement in a choice-based environment, particularly due to an increase in intrinsic motivation, seemed to be corroborated. Most students were invested in their work and remained focused during work time. This isn't to say that I didn't see students engaged in artmaking in Discipline-Based Classroom. I did. The type of engagement I observed there,

however, was different. Most students actively engaged in whatever artmaking activity was prepared for the day, but some rushed in order to get to choice-activity time when they were done - similar to the experiences told by Gates (2016) and Bedrick (2012).

Shift in instruction and learning analysis. Apart from an increase in engagement, I also noticed a shift in instruction and learning that occurred in the TAB environment. First, the teacher's role in Choice-Based Classroom proved to be that of a guide who led students through necessary directions but then stepped back and aided smaller groups or individual students as needed (similar to the findings by Andrews, 2010; Douglas & Jaquith, 2009; Hathaway, 2013; and Roth, 2017). I also noticed that peer collaboration seemed to be stronger in Choice-Based Classroom (mainly because students were given that as an option), and thus peer-to-peer learning was higher. Some students naturally chose to work together on a series (like the boys creating the Minecraft drawings) and others chose to work at the same centers, sharing ideas and discoveries within that center (like the group of girls working at the painting table). Discipline-Based Classroom was structured in such a way that if collaboration occurred, it was usually directed by the teacher, and not naturally occurring. I saw teacher-directed collaboration on my third observation where students had to work in groups to watch a video and then individually practice the skill on the video. This was very different from seeing students organically form groups based on similar interests in subject matter or materials and learn from each other. I also noticed that the teachers in Discipline-Based Classroom served more of the director role. The classroom was well managed and directions were clearly explained to students, but the teacher's role was less about helping students through individual ideas and needs, and more about directing students through the chosen art activity for the day.

Authentic art practices analysis. Accompanying the shift in instruction and learning, students in Choice-Based Classroom also seemed to engage in more authentic art practices, like exploration, experimentation, and collaboration - similar to how artists really work. Although not all students were able to display high levels of studio habits, most were. I saw many examples of students embracing happy accidents and working through ideas in ways that were meaningful to them. During my observations, I also saw students work through many of the “Studio Habits of Mind.” The girls at the painting table experimenting with painting techniques showed evidence of “stretch and explore;” the boys working on the Minecraft series displayed evidence of “understand art worlds” and “express;” and the students new to the sculpture center trying attachment techniques for the first time engaged in “develop craft” and “envision” (Hetland et al., 2013). These studio habits were still present in Discipline-Based Classroom, but were more structured and less frequent. For example, when students were working on practicing different components of their coil pots, they were “develop[ing] craft” but were not allowed to work beyond those parameters within the confines of that lesson.

Self-directed behaviors analysis. While many of the claimed benefits of choice presented themselves in Choice-Based Classroom, I noticed that some of the forewarned risks also surface. These risks related to students being able to make adequate use of the freedom choice allows and students reverting to comfortable topics or materials. While this only proved to be a couple of students each observation - like the boy hanging out by the teacher’s desk, or the student claiming he wasn’t sure what to do next - a lack of self-direction still occurred.

Somewhat surprisingly, during my observations, I noticed that behavior issues seemed to be higher in Choice-Based Classroom. These behavior issues tended to occur during instruction

time or when students were transitioning from either carpet to work time, or work time to clean-up time. They also seemed to contradict claims in the literature, with most scholars citing a decrease in behavior problems through choice-based programs like TAB. The increase in behavior problems I observed could be attributed to a number of factors. First, as noted earlier, there was no set behavior management system in place in Choice-Based Classroom. I think many of the transitional problems that I observed could have been mitigated with a clear rewards and consequences system in place. Second, while the teacher did have structures in place to manage students working at different studio centers (such as the popsicle sticks and studio trackers), I often observed that students lacked direction when they finished working at a center - unsure of what avenues to explore next. This lack of self-direction often left students socializing or wandering around the room until the teacher intervened, as seen in the example with the boy being directed toward drawing books when done with his own individual drawing. It's possible that a more structured plan of what to do when done with a work of art or ready to switch studios might combat some of the behavior issues resulting during transitions.

Systemic attitudes analysis. Although not prevalent, underlying systemic attitudes, perhaps brought on by the standards-rich school environment, or the contrast in different approaches to teaching art within such close proximity, still surfaced. During one of my first observations, another teacher (to whom I was explaining my research) expressed that not everyone in E.G. Elementary agrees with the choice-based model seen in Choice-Based Classroom and sees it as somewhat of a free-for-all. No comments surfaced relating to the art instruction in Discipline-Based Classroom during my research. Another instance of systemic attitudes could be seen in the district's requirement to document student growth across all

disciplines. Although the district hasn't provided a format for doing this for art, this requirement falls in line with a standards-driven mentality that is rich in most schools. Documenting the organic nature of the TAB classroom proves more difficult than the discipline-based environment that lends itself better to assessing distinct standards.

Resources analysis. A final risk that surfaced in Choice-Based Classroom during my observations was the difficulty in managing resources and time. It was apparent that, because of the high number of students working in the classroom (about 400 every three days), storage and material management were a constant battle. The teacher often had to specify sizes of projects (for example, students had to build within certain dimensions in the sculpture center) or limit the number of students working at particular centers. Apart from storage and material difficulty, the teacher also expressed how she is still trying to figure out the best way to manage students working on different timelines - particularly as it relates to documenting student growth. Thus, the challenge of managing students working on different timelines was prevalent.

Student Surveys Analysis

While my time observing in the two classrooms presented many of the benefits and risks stated in the literature, the student surveys provided further information. Sometimes the findings matched claims in the literature, and sometimes the data proved more difficult to discern. The following will analyze the results from the confidence survey and the agreement survey given to students.

Student confidence survey analysis. The student confidence survey was meant to gauge students' confidence levels and knowledge about different artistic behaviors and see whether evidence suggests that students functioning in a TAB environment feel more confident

and can identify these behaviors more than students functioning in a discipline-based environment. The results to the first question, “How confident do you feel coming up with ideas for your artwork?” and students’ subsequent ability to identify the ways artists come up with ideas, showed results that slightly favor Choice-Based Classroom. Students in Choice-Based Classroom reported higher confidence⁴ (79 percent compared to 67 percent) and were able to identify more ways that artists come up with ideas. Additionally, fewer students in Choice-Based Classroom displayed knowing no ways artists come up with ideas. This finding suggests that the students interacting in the TAB environment are slightly more confident in coming up with ideas for their artwork and are able to identify more ways artists get inspiration - perhaps implying that they can function more as authentic artists.

The results to the second question, “How confident do you feel knowing different ways art is made?” and students’ ability to identify materials artists use to create art, showed somewhat of a disconnect between confidence ratings and students’ ability to name materials artists use to create art. Surprisingly, students in Discipline-Based Classroom reported slightly higher confidence⁵ in knowing different ways art is made (58 percent compared to 50 percent). When it came to students’ ability to identify materials artists use to create art, Choice-Based Classroom outperformed Discipline-Based classroom with the majority of students in Choice-Based Classroom (83 percent) able to identify four or more materials artists use to create art, compared to 50 percent of students in Discipline-Based Classroom. This finding suggests that students interacting in a TAB environment are better versed in the different materials available in which to create art - a behavior characteristic of authentic artists.

4 This report of “higher confidence” refers to those students who selected “extremely confident” or “very confident.”

5 This report of “higher confidence” refers to those students who selected “extremely confident” or “very confident.”

The final question on the confidence survey, “How confident do you feel knowing behavior expectations in art class?” and students’ ability to come up with three rules they have to follow when in art class, proved to have the least amount of variation. It should be noted that this was the only short answer question which asked students to come up with a set number of responses and that provided bullet points for students to work from - perhaps leading students to have similar results. As it relates to confidence ratings, students in both classrooms displayed similar degrees of confidence - with 75 percent of students in Choice-Based Classroom reporting high confidence⁶ compared to 79 percent of students in Discipline-Based Classroom. Similarly, the majority of students in both classrooms (88 percent in Choice-Based Classroom and 79 percent in Discipline-Based Classroom) were able to identify at least three rules they have to follow when in art class. What proved interesting with the findings to this question was the type of rules listed between each wing of the building. Seventy-one percent of students in Choice-Based Classroom listed rules directly related to studio usage such as, “no wasting materials,” “paint brushes with hair in the air,” “dot, dot, not a lot,” and “no ruining other people’s artwork.” Conversely, 83 percent of students in Discipline-Based Classroom listed rules related to more traditional thoughts of behavior such as, “raise your hand,” “be respectful, responsible, and ready to learn,” and “no talking when the teacher’s talking.” This finding shows that students in Choice-Based Classroom view behavior more through the lens of studio usage, whereas students in the Evergreen wing think of behavior in a more traditional sense.

Overall, the confidence survey tended to support claims in the literature relating to students in a TAB environment being able to better identify and perhaps engage in more authentic artistic practices.

⁶ This report of “high confidence” refers to those students who selected “extremely confident” or “very confident.”

Student agreement survey analysis. The student agreement survey looked to see if student engagement and enthusiasm about art, as well as student ownership of their artwork, proved higher in a choice-based setting compared to a more discipline-based setting. The results to the first statement, “I am excited to come to art class,” had the most variant result of all the questions. The majority of students in Choice-Based Classroom (96 percent) reported high agreement⁷ to that statement, compared to 58 percent of students in Discipline-Based Classroom. Because excitement and engagement are often seen as synonymous in the classroom, the data from this statement tends to support claims that student engagement is higher in a choice-based setting (Andrews, 2010; Bedrick, 2012; Douglas & Jaquith, 2009; Gates, 2016; Hathaway, 2013; McElhany, 2017; Roth, 2017).

The results to the second statement, “I am able to express myself on the projects I make in art class,” proved much more similar between the two wings, with only slightly more agreement⁸ favoring Choice-Based Classroom (88 percent compared to 79 percent). This result was surprising because I had anticipated that students in Choice-Based Classroom would agree with this statement much more than students in Discipline-Based Classroom, especially given that students in Choice-Based Classroom have more freedom to work with their own ideas. One possible explanation for this unique finding is that both classes asked for clarification of the phrase “express myself” when I was administering the surveys. Even though students in Choice-Based Classroom still agreed slightly more with this statement, perhaps confusion of the wording caused the results to be much more similar than expected. Regardless, this finding suggests that

⁷ This report of “high agreement” refers to those students who selected “strongly agree” or “agree.”

⁸ This report of “more agreement” refers to those students who selected “strongly agree” or “agree.”

students in Choice-Based Classroom feel that they are able to express themselves slightly more than students in Discipline-Based Classroom.

The third statement of “I feel proud when I see my artwork displayed in the classroom or in the hallway,” showed higher agreement⁹ within Choice-Based Classroom with 83 percent of students reporting high agreement compared to 58 percent of students in Discipline-Based Classroom. The results of the data from this statement support claims that when students are given the choice to work on projects suited to their interests, they are more invested and take greater ownership in their work (Douglas & Jaquith, 2009).

The fourth statement of “My family is excited about the artwork I bring home,” was meant as a follow-up to the third statement, and also looked to see if underlying attitudes toward choice could be detected. The results to this question showed that 21 percent more students in Choice-Based Classroom tended to report higher agreement¹⁰ to the statement (92 percent in Choice-Based Classroom compared to 71 percent in Discipline-Based Classroom). This finding could suggest that the families of students in Choice-Based Classroom are happy with the choice-based program or it could mean that students are more excited to show off their artwork to their families due to more investment in their artwork.

The final statement on the student agreement survey asked students to rate how much they agree with the statement, “I see myself as an artist.” The results to this question proved identical in looking at reports of high agreement¹¹ between Choice-Based Classroom and Discipline-Based Classroom. Fifty-eight percent of students in both classrooms tended to think of themselves as artists, which may suggest that they are excited about art or feel confident in

⁹ This report of “higher agreement” refers to those students who selected “strongly agree” or “agree.”

¹⁰ This report of “higher agreement” refers to those students who selected “strongly agree” or “agree.”

¹¹ This report of “high agreement” refers to those students who selected “strongly agree” or “agree.”

their skills enough to think of themselves as artists. Prior to administering the survey, I had anticipated that students in Choice-Based Classroom would agree more with this statement based on the literature suggesting that choice-based classrooms provide students with a more authentic art experiences (Douglas & Jaquith, 2009; Gates, 2016; Hetland et. al, 2013). I think the most likely explanation for this unique finding is that students are not associating authentic studio practices as part of being an artist, and instead are basing being an artist off of their skills in art.

Overall, the student agreement survey tended to support the literature the most as it relates to student excitement and engagement levels in a choice-based setting. The agreement survey also suggested that students in a choice-based setting are more proud of their work compared to students working in a discipline-based environment.

Parent Survey Analysis

The parent survey was intended to see if parents of students between the two wings of E.G. Elementary held different views of their child's art education experience and showed a preference for one approach to art education over another. Looking at the first statement, which asked parents how important they rate the statement, "My child brings home polished, finished works of art," the results seem to suggest that the majority of parents don't rate polished works of art as an item of high importance¹² - with 27 percent of parents of students in Choice-Based Classroom reporting high importance compared to 20 percent of parents of students in Discipline-Based Classroom. This finding not only suggests that parents don't rate polished products as items of high importance, but may signal that parents favor an approach to art

¹² This report of "high importance" refers to those parents of students who selected "extremely important" or "very important."

education that values process over product. The results to the second statement on the importance survey supports this idea.

Looking at the second importance statement, parents of students were asked to rate the statement, “My child brings home works of art that show her/his artistic process, sometimes at the expense of being polished, finished works of art.” The results suggest that the majority of parents in both wings of E.G. Elementary seem to favor seeing their child’s artistic process, with 60 percent of parents of students in both Choice-Based Classroom and Discipline-Based Classroom reporting high importance.¹³ This finding supports the data found in the first importance statement with a minority of parents in both wings of of E.G. Elementary rating polished works of art as highly important. Overall the results to the two statements suggest that parents of students in both Choice-Based Classroom and Discipline-Based Classroom tend to favor process over product.

The final importance statement on the parent survey asked parents to rate how important they find the statement, “My child is the artist in her/his classroom and has the choice to work with the materials and subjects she/he finds best.” The findings to this statement - with 47 percent of parents of students in Choice-Based Classroom and 50 percent of parents of students in Discipline-Based Classroom reporting high importance¹⁴ - suggest that about half of parents in both classrooms see student choice as an item of high importance. The other half of parents in both classrooms might be apathetic to art or might not find student choice to be that important. Another explanation - and one that may account for the favoring of process over product seen in

¹³ This report of “high importance” refers to those parents of students who selected “extremely important” or “very important.”

¹⁴ This report of “high importance” refers to those parents of students who selected “extremely important” or “very important.”

the first two importance questions - is that parents may be in support of a process oriented approach, but may prefer this approach with an amount of teacher direction.

Overall, the responses to the first two statements on the importance portion of the parent survey seem to suggest that the majority of parents of students in both Choice-Based Classroom and Discipline-Based Classroom are in favor of characteristics that encompass a choice-based approach to art education. The responses to the third statement show that about half of parents of students in both Choice-Based Classroom and Discipline-Based Classroom favor full student choice, while the other half may be apathetic or prefer a hybrid, perhaps modified choice-based approach. Interestingly, the reports of high importance between parents of students in both wings of E.G. Elementary for all three statements showed little variation. This finding suggests that although students in the two wings of E.G. Elementary are exposed to different approaches to art education, both sets of parents view student choice similarly.

While the importance portion of the parent survey suggested that the majority of parents of students in both wings of E.G. Elementary are in favor of choice, the results to the agreement portion of the parent survey showed that the majority of parents in both wings agree with statements suggesting satisfaction in the art education experience their child is receiving - with slightly higher agreement coming from parents of students in Discipline-Based Classroom. In looking at the results to the first statement, “My child receives a well-rounded visual arts education,” the majority of parents in both wings of E.G. Elementary reported high agreement¹⁵, however, 18 percent more parents of students in Discipline-Based Classroom showed higher agreement to that statement (67 percent of parents of students in Choice-Based Classroom compared to 85 percent of parents of students in Discipline-Based Classroom). This finding

¹⁵ This report of “high agreement” refers to those parents of students who selected “strongly agree” or “agree.”

might suggest that underlying attitudes, such as those expressed by Bedrick (2012) when she switched to a choice-based program (e.g. parents imagining chaos and a free-for-all or questioning what skills students are learning in a choice-based setting), may have some root. It might also suggest that parents of students in Choice-Based Classroom are not fully aware of the choice-based model (perhaps due to a lack of advocacy), and thus are not associating projects being brought home and their child's description of art time with quality art instruction.

The second agreement statement of "I am happy about the art instruction my child receives," showed that almost all parents of students in both wings of E.G. Elementary report high agreement to this statement (93 percent of parents of students in Choice-Based Classroom and 100 percent of parents of students in Discipline-Based Classroom). While parents of students in Discipline based classroom did report seven percent higher agreement to this statement and one could conclude this suggests a slightly higher preference for discipline-based art instruction, I think additional data collection with parents fully understanding the difference between choice-based and discipline-based art education would be needed to make this claim.

The results to the final agreement statement of "My child is excited about art" proved the most interesting because they seemed to contradict the findings on the student survey relating to excitement about art. In general, most parents of students in both wings of E.G. Elementary reported high agreement¹⁶ to the statement (66 percent of parents of students in Choice-Based Classroom compared to 80 percent of parents of students in Discipline-Based Classroom), however, 14 percent more parents of students in Discipline-Based Classroom reported high agreement. Analyzing this result proves challenging because it's unknown whether parents

¹⁶ This report of "high agreement" refers to those parents of students who selected "strongly agree" or "agree."

consulted their children before answering the question. Therefore, one can't discern whether this finding suggests the parents' or their child's perception about excitement.

Overall, the results to the parent survey showed that parents of students between Choice-Based Classroom and Discipline-Based Classroom held similar views and degrees of satisfaction relating to their child's art education experiences, with the most variation coming from the first and third statements ("My child receives a well-rounded visual arts education" and "My child is excited about art"). The variation in these findings may suggest apprehension toward a choice-based approach, lack of understanding of what a choice-based model entails, or apathy toward art in general.

CONCLUSION

Choice-based art education is an art teaching philosophy that views students as artists and provides them with an environment that promotes exploration and engagement in artistic behaviors (Douglas & Jaquith, 2009). This philosophy is relatively new and runs counter to Discipline-Based Art Education which, through teacher-driven instruction, argues that a well-rounded visual arts education comes from instruction that stresses art concepts, art history, and art techniques - leaving out the development of student self-expression (Greer, 1984).

With the popularity of choice-based art education on the rise, many art educators are re-evaluating current practices and contemplating a shift to choice. Those who have made the transition claim benefits associated with a choice-based approach such as: an increase in student engagement; a switch in the instruction and learning that takes place in the classroom; student engagement in more authentic art practices, and a reinvigoration for the craft of teaching. These benefits, however, don't come without warnings of potential risks. These risks include: the inability of students to initially engage in self-directed behaviors (which are essential to choice); the possibility of systemic adverse attitudes toward choice; and the lack of resources and time.

Through observation, student surveys, and parent survey, my study looked to assess the claimed benefits and risks of choice-based art education. Although further data collection could provide deeper insight, over the course of five months, my research suggested that many of the claimed benefits and some risks hold true. My observations in a choice-based classroom that employed TAB, in comparison and contrast to a more discipline-based classroom, showed: high levels of student engagement; organic forms of collaboration and peer-to-peer learning; and student engagement in a wide array of artistic behaviors. Students in Choice-Based Classroom

also expressed more excitement in coming to art class and greater knowledge of artistic materials/processes, supporting claims that student engagement is higher in a choice-based setting (Andrews, 2010; Bedrick, 2012; Douglas & Jaquith, 2009; Gates, 2016; Hathaway, 2013; McElhany, 2017; Roth, 2017) and students functioning in a choice-based classroom are able to function more as authentic artists (Douglas & Jaquith, 2009). These characteristics were still present in Discipline-Based Classroom, but appeared less frequently.

My time observing in the two classrooms also showed that some of the claimed risks associated with a choice-based approach, were present. Some students struggled to be self-directed learners. Comments by another teacher and district requirements to document student growth suggested preference for a more structured approach. The choice-based instructor voiced challenges relating to managing students working in a more organic fashion. And although not extreme, answers to some statements on the agreement portion of the parent survey suggested a slight preference for a more discipline-based approach and perhaps some apprehension to the process-oriented nature of choice. This suggested apprehension toward choice supports claims by Bedrick (2012) and Hathaway (2013) that some parents are conditioned to associate a successful art program as one that turns out beautiful products and teaches set skills.

It is important for anyone looking to switch to a choice-based approach, such as TAB, to understand these benefits and potential risks. Understanding the benefits and risks helps inform decisions and guide next steps - whether these steps be developing tools to help students combat creative block, developing resources to effectively advocate for a choice-based program, or organizing a classroom in the most efficient manner - to have a successful classroom. Ultimately the teacher is left to decide, based on personal preference, available resources, and the needs of

her students, what approach to art education is best. If that approach happens to be choice-based, then understanding benefits and potential risks can guide instruction to optimal success.

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APPENDICES

- A. Student Confidence Survey
- B. Student Agreement Survey
- C. Parent/Guardian Survey
- D. HSIRB Approval Form

Appendix A

Student Survey #2

Teacher Name: _____

Directions: Please complete the following survey by circling how confident you feel about the items on the left. Your responses will be kept secret.

How confident do you feel? Circle one.

1. Coming up with ideas for my artwork.	Extremely Confident	Very Confident	Somewhat Confident	Slightly Confident	Not At All Confident
2. Knowing different ways art is made.	Extremely Confident	Very Confident	Somewhat Confident	Slightly Confident	Not At All Confident
3. Knowing behavior expectations in art class.	Extremely Confident	Very Confident	Somewhat Confident	Slightly Confident	Not At All Confident

Please answer the following questions as best as you can. If you don't know the answer to something, it's okay to write "I don't know." Your responses will be kept secret.

1. What are some of the ways artists come up with ideas?
2. What are some materials artists use to create art? List all that you can think of.
3. What are 3 rules you have to follow when in art class?
 -
 -
 -

Appendix B

Student Survey #1

Teacher Name: _____

Please complete the following survey as honestly as possible. Your responses will be kept secret.

1. I am excited to come to art class. (Please check one box.)

Strongly Agree	Agree	Neither Agree nor Disagree	Disagree	Strongly Disagree
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

2. I am able to express myself on the projects I make in art class. (Please check one box.)

Strongly Agree	Agree	Neither Agree nor Disagree	Disagree	Strongly Disagree
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

3. I feel proud when I see my art projects displayed in the classroom or in the hallway. (Please check one box.)

Strongly Agree	Agree	Neither Agree nor Disagree	Disagree	Strongly Disagree
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

4. My family is excited about the artwork I bring home. (Please check one box.)

Strongly Agree	Agree	Neither Agree nor Disagree	Disagree	Strongly Disagree
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

5. I see myself as an artist. (Please check one box.)

Strongly Agree	Agree	Neither Agree nor Disagree	Disagree	Strongly Disagree
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Appendix C

Parent/Guardian Survey

*If you have more than one student at the elementary school, for the purpose of this study, please complete this survey only for your 3rd grade child in either [REDACTED] or [REDACTED] class.

My child is in:

☐ [REDACTED] Class

☐ [REDACTED] Class

Please answer the following items thinking about your child's art instruction for this year and last year ONLY. If your child has not been enrolled in the same school from 2016-2018 (this includes switching from the [REDACTED] wing to the [REDACTED] wing of the elementary), please only think about this year when responding to the following items.

Please indicate how important the following items are to you in relation to your child's art education:

1. My child brings home polished, finished works of art.

Extremely Important	Very Important	Somewhat Important	Slightly Important	Not At All Important
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

2. My child brings home works of art that show her/his artistic process, sometimes at the expense of being polished, finished works of art.

Extremely Important	Very Important	Somewhat Important	Slightly Important	Not At All Important
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

3. My child is the artist in her/his classroom and has the choice to work with the materials and subjects she/he finds best.

Extremely Important	Very Important	Somewhat Important	Slightly Important	Not At All Important
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Please indicate how much you agree with the following statements:

4. My child receives a well-rounded visual arts education.

Strongly Agree	Agree	Neither Agree nor Disagree	Disagree	Strongly Disagree
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

5. I am happy about the art instruction my child receives.

Strongly Agree	Agree	Neither Agree nor Disagree	Disagree	Strongly Disagree
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

6. My child is excited about art.

Strongly Agree	Agree	Neither Agree nor Disagree	Disagree	Strongly Disagree
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Do you have any additional comments you would like to share related to the art program at your child's school?

Appendix D

WESTERN MICHIGAN UNIVERSITY



Human Subjects Institutional Review Board

Date: September 26, 2017

To: Christina Chin, Principal Investigator
Kayla Lindeman, Student Investigator for thesis

From: Amy Naugle, Ph.D., Chair 

Re: HSIRB Project Number 17-09-29

This letter will serve as confirmation that your research project titled "Corroborating the Benefits and Risks of Choice-Based Art Education in the Modern-Day Classroom" has been **approved** under the **exempt** category of review by the Human Subjects Institutional Review Board. The conditions and duration of this approval are specified in the Policies of Western Michigan University. You may now begin to implement the research as described in the application.

Please note: This research may **only** be conducted exactly in the form it was approved. You must seek specific board approval for any changes in this project (e.g., ***you must request a post approval change to enroll subjects beyond the number stated in your application under "Number of subjects you want to complete the study."*** Failure to obtain approval for changes will result in a protocol deviation. In addition, if there are any unanticipated adverse reactions or unanticipated events associated with the conduct of this research, you should immediately suspend the project and contact the Chair of the HSIRB for consultation.

Reapproval of the project is required if it extends beyond the termination date stated below.

The Board wishes you success in the pursuit of your research goals.

Approval Termination:

September 25, 2018

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