A Thesis

entitled

Artistic Development in the K-12 Classroom

By

Jordan Strayer

Submitted to the Graduate Faculty as partial fulfillment of the requirements for the

Master of Education Degree in Art Education

Dr. Jason Cox, Committee Chair

Dr. Amanda Bryant-Friedrich, Dean
College of Graduate Studies

The University of Toledo

May 2019

An Abstract of

Artistic Development in the K-12 Classroom

by

Jordan Strayer

Submitted to the Graduate Faculty as partial fulfillment of the requirements for the
Master of Education degree in Art Education

The University of Toledo

May 2019

Student involvement and engagement in learning the skills of artistic expression

provides a challenge for every art instructor. Students are found to develop and display

stronger artistic tendencies if continuously engaged within the art classroom. The ideas

of Lowenfeld, Piaget andVygotsky when applied to the foundational pedagogues of

artistic instruction, holds promise to develop a classroom geared toward artistic and

social development. By application of these ideasin digestible bites, the instructor

introduces the ideas and methods from Lowenfeld, Piaget and Vygotsky to the

foundational pedagogues of artistic instruction, which can then be incorporated within

the classroom.

Table of Contents

Chapter 1

Introduction

How does the teacher encourage students to pursue drawing, even when they feel like they aren't good at art? How can art teachers encourage their students to continue to pick up thatpaper and pencil and keep drawing? Is there a way that art classroom can be set up for students to be successful based on their stages of artistic development? What teaching style is the most beneficial within the setup of the classroom to encourage artistic development? These are all thequestions that go through a new teacher's mind as they embark on their journey into an art education career.

While in higher education, future teachers are exposed to a wide variety of teaching pedagogies and philosophies; but picking the best one can become an arduous task. Over the centuries, researchers, philosophers, and teachers have detailed many new theories and ways to teach art to both children and adults alike. Considering Lowenfeld's (1960) artistic developmentin relation to the human development by Piaget (1954) and Vygotsky (1978) and by the application of the information and theories created by them, what is the best teaching style to help enhance the natural human artistic development? For if the teacher can work alongside natural human development in the instruction of artistic expression, they can form not only theirteaching style, but they can develop the lessons that are assigned for the learners to accomplish.

In education there are many ways to teach the material, which can be broken down into:

1. Limited Choice

2. Moderate Choice

3. Abundant Choice.

In limited choice, Discipline Based Art Education, (DBAE), offers limited elements of choice within each assignment, using differentiation as necessary. Comparatively, an abundant choiceteaching style is found in Teaching for Artistic Behaviors (TAB) i.e., Choice Based Art Education. Here, art instruction is consistently learner-led, where the teacher supports learningwith demonstrations and centers.

TAB allows the school child to oversee their own learning and to discover what they enjoy and are good at. Lastly, moderate choice falls between a strict disciplinary approach and a learner-centric approach, applying a mixture of both. The Montessori Method is where the students choose from a wide variety of options, each with its own set of constraints and boundaries. This teaching style gives them the freedom to learn and discover what they desire to learn daily, while the teacher has more control of how they are learning. Despite all these teaching pedagogues, the teacher becomes ultimately responsible for creating an atmosphere in the classroom that will initiate productive progress by encouraging the students to take risks withtheir artwork.

Creation of the art classroom can be a difficult task for any teacher. The teacher must know how to set up the classroom, focus on storage and organization, the arrangement of space, use of technology, exercise classroom management, and apply differentiated instruction. All these elements help makes an art classroom. Each one of these elements can be pulled from the many theories and concepts presented by Lowenfeld (1960), Piaget (1954) and Vygotsky (1978).To be able to apply and

integrate ideas from their work avails the teacher a variety of teaching pedagogues.

The way the classroom is arranged can be pull from one teaching style, like TAB,

while the instruction style is pulled from Discipline Based Art Education. An applied

mixture of teaching styles aims to create an environment that students can be

successful in and allow them to grow and develop in their artistic development.

Creating a successful classroom will also require the use of multiple teaching

pedagogies via that ideas and methods from Lowenfeld (1960), Piaget (1960) and

Vygotsky (1978) because developing an art curriculum is both time- consuming and

stressful. Likewise, the ability to create the necessary environment can be difficult, yet

undeniably worth the time when the students are successful and expand their artistic

skills in the classroom.

To create an environment that sets up the students to be successful in the

classroom, it is sometimes necessary to draw from many different points of view to

arrive at the optimal expression of how education is viewed in the classroom. The way

that the classroom is set up cancreate the environment that encourages students to

interact with their peers. Organization of materials it can help or hinder the creativity

the students are expressing in the classroom.

Materials that are organized logically allows the students to easily access materials

that they usedaily. This approach to organization provides opportunity for students to

develop independence and responsibility for the materials they are using. Advanced

technology surrounds students every day and becomes a natural vehicle for students to

create their own art. Access to art resources that include artworks, artists, and art

history are at the student's fingertips via the internet. Providing exposure to methods,

styles and other challenges to art production can help the students oversee their self-discovery and enrich their learning. Ultimately, every student willlearn in their own way. Applying the use of differentiation instruction will allow every student achance to learn and be successful. Taking part in so many teaching philosophies compels the teacher and students to be successful together by creating an environment in the classroom that encourages students to exercise their creative muscles. Students that get to work their creative muscles will be more inclined and excited to create; finding it rewarding to be creative.

Chapter 2

Literature Review

Knowledge to set up the best classroom for the students, researching theories, human development and teaching pedagogies will only serve to enhance and strengthen the classroom development. Lowenfeld (1960) discusses the five stages of artistic development and how they interact with the student's artistic abilities and knowledge. The theories and ideas from two psychologists, Piaget (1954) and Vygotsky (1978), can be used by the teachers to create an environment that is appropriate for the students in the classroom. Their instructional philosophiesare taken from studies in human development which can be turned into teaching pedagogies that are useful within the classroom. Each style has their own unique way to get information across tothe students. Visual Literacy, Discipline Based Art Education, Montessori, Reggio Emilia, and Teaching Artistic Behaviors are instructional pedagogies that range from abundant to limited choices in the classroom.

Lowenfeld's Artistic Development

The term "artistic development" is about the process or stages that correspond with an appropriate age range (Yundle,2013). The artistic development stages give teachers a guidelineand glimpse into the brain of the child: how the brain develops and how knowledge can be builtupon while in the classroom (Shawatu, 1960). Comparatively, there are 5 artistic development stages that Lowenfeld (1960) defines and expands upon.

Scribble Stage. The first stage is called the Scribble Stage. It starts at two years

and goesup until four years of age. Even though this is the first stage that Lowenfeld (1960) defines, this does not mean that it is the first time children are engaging in art making. Children must be giventhe opportunity to be engaged in the art-making process, whether it is by the help of those around them or by the natural proclivity of the child. The art-making process can take shape in manyforms like finger painting, coloring on paper or in coloring books, and mark-making. The Scribble stage is where the children improve on the basic motor skills include:

- Folding paper

- Drawing straight lines and circles

- Cutting across a piece of paper and snipping the corners off the paper

- Holding crayons or pencils using the thumb and fingers (Bedford, 2016)

Children who strive to master those motor skills tend to move their whole bodies to make their marks, instead of just their wrists or hands. They will move their entire arms and sometimes theirwhole bodies while engaging in the art making process. The ability to render longitudinal lines starts to develop through this first stage. Arcs and Circular marks will begin to appear once the student achieves the ability to create straight lines. Toward the end of this stage, the child begins to notice a relationship between their movement and the marks that are made on a page.

Throughout this stage, the child will begin to create a name to identify each of the shapes that has been created. Each one of these lines and movements begin to have importance for the child,even if the adult does not understand them or even recognize them. This stage is meant to engagethe child's imagination as it moves into the next stage: Pre-schematic.

The Pre-Schematic Stage. The pre-schematic stage takes place between the ages of four to seven years of age. This is the stage where children first attempt to portray an idea that they've envisioned. Color starts to play an important role in their art, as the child starts to create. The colors that they use at this stage tend to reveal how the child feels at that particular point in time. These color choices will represent the emotions more than they will represent reality. Children also start to depict stories that stem from actual events and memories in their lives at this stage.

The symbols and repetition of marks that frequently occur in the child's art-work will begin to change and evolve as the child goes through this stage. They may start to draw tadpole figure people, which are little more than circles with lines that extend out from them to depict extremities. They will discover they can use these figures for drawing humans and animals alike. They then begin to add body parts, such as hair and feet towards the end of this stage. Even though there is a lot of growth in this stage, they do not comprehend how to draw "space." Most of their objects will appear to float above the horizon line.

The Schematic Stage. Lowenfeld's (1960) third stage is the Schematic stage, which takes place between the ages of seven to nine. The child begins to grow and advance into the third stage when they begin to develop their own specific way of illustrating subjects. Looking at the images that children create during this stage, the emphasized parts of the picture represent what is important to the child. They create stories to go along with their drawings. The student emphasizes important parts of their artwork with color and size to make those parts stand out.
The student uses color to emphasis in their artwork by using more realistic, intense, or

emotionalcolors. Size can create emphasis by creating the important parts of the image bigger, so the aspects the child deems important stands out. An example would be when the child draws a picture of their home and family, the house is much smaller in the background compared to theirfamily. Overall, the objects in the images are on one or two baselines. Children at this stage havesome idea of space, yet most objects still sit on either the skyline or ground lines.

   The Dawning Realism Stage. The fourth stage takes place when children are ages nine to twelve. Lowenfeld (1960) called this the "Dawning Realism Stage." This is where children begin to draw gendered material. The beginning of a distinction in "boy" and "girl" content material emerges and a discovery of who likes to draw what. The child will often start to go through a time of critical judgment towards their own artwork. This stage can also start to move young minds to think that they are not artistic, or meant to be in an art class. Students can become frustrated if they cannot create a realistic picture. It is at this point that students may express their sense of inadequacy with claims of "I can't draw". Meanwhile, they discover spaceand pay more attention to detail, which begins to show in their work. More detail is added to individual parts of the creations when they get to this stage. Space is discovered and is depicted in their artwork by objects that overlap and use the horizon line.

   The Pseudo-Realistic Stage. The fifth and final stage is the Pseudo-realistic stage which starts around age twelve. This stage is where children show greater visual awareness of what surrounds them. Self-consciousness about their art increases and embarrassment can lead many children away from the art practices unless a supportive approach to their unique creativity can be engaged. Drawing realistically introduces the

student to shading and rendering proportions, which allows the students to show attention to detail. Such images present a more mature form ofartistic expression. This stage is where most will decide if they are good or "bad" at art. In the classroom, students who try to draw realistically often run into problems expressing their vision and become disappointed with themselves. This disappointment may lead to reluctance to participate in and enjoy art.

Human Development

Human development is an important aspect to consider for understanding how to set up a child for success in a classroom. Piaget (1954) and Vygotsky (1978) are two psychologist whose studies and research helped developed theories and education philosophies used by teachers and psychologists today.

Piaget. Piaget developed many of the observational and experimental methods of childdevelopment that continue to be used widely to this day (Carmichael, 1970). Infants start to understand the world around them through their sensory motor system (Sriraman, 2006.). The sensory motor system is defined as the combined use of sense organs and motor systems.

Toddlers start to get a handle on their own unique "symbol systems" and an understanding of theintuitive principles that help them through the operations of the physical world. These symbols systems take physical patterns and combine them intro structures which can then be manipulatedto produce new expressions. Students begin to use their intuitive principles, which are based on what they feel to be true. They can do this even without conscious reasoning, because it is instinctive. Compared to Lowenfeld's (1960) stages of artistic development, this intuitive phase would be

expressed at the start of Lowenfeld's five stages, primarily the Scribble stage through the Pre-Schematic stage. While the child's motor skills are being honed, the child can place emotions into the pictures they create. They do this based on what they know, not on abstract ideas; as they get older, they move into the Pre-Schematic stage where begin to portray what they see, despite continuing to depict objects through feelings and not realistically. This idea goes right along with the child's intuitive principle that Piaget (1954) talks about in the Toddler stage of his development. Young school children have a concrete operational mastery of the principles of logic, classification, and morality. They can apply reason when asked to workdirectly with the physical objects or elements.

Young children can express a concrete operational mindset by the development of organized and rationale thoughts (McLeod, 1970). Piaget (1954) found this stage to be pivotal inthe child's cognitive development because it is the start of logical and operational thought (Piaget, 1954). Just like Piaget (1954), Lowenfeld (1960) found the ages seven to twelve a critical period in which children organize their thoughts. Children of these ages develop their ideas and pay more attention to the finer details in their daily life experience. Piaget (1954) describes adolescents as able to reason in a formal operational manner with symbols and propositions. This formal operational manner is the ability to think abstractly by manipulating ideas in thought, without any dependence on concrete manipulation, or use of models (Inhelder, 1958).

The last stage of Lowenfeld's (1960) artistic development is the Pseudo realistic stage which is a continuous stage from the age of twelve and older. Like Lowenfeld's (1960) stage, Piaget's (1954) stage sees the child continue to build, grow,

and develop themselves while furthering their education as well. Piaget (1954) was not the only one to develop theories about cognitive development. Others helped shaped the way the education system approached teachingstudents.

Vygotsky. Lev Vygotsky (1978), was a psychologist whose research and development concepts have been used in the classroom for nearly a century (Daniel, 2005). Vygotsky (1978),stressed the basic role of social interaction in the cognitive process. He believed that "learning isa necessary and universal aspect of the process of developing culturally organized, specifically human psychological function." (Vygotsky, 1978). He hypothesized that infants are born with the basic materials/abilities for intellectual development (McLeod, 2018). In his cognitive development theory, he refers to the elementary mental functions: Attention, Sensation, Perception, and Memory. Through interaction with the socio-cultural environment, mental functions developed into more sophisticated and effective mental processes, which he refers to ashigher mental functions (Popkewitz, 1998.). Children continue to learn and develop those mentalfunctions as they progress through their education and the social interaction that comes along with it. The way that the classroom is set up will either hinder or enhance this growth of those mental functions. Young children are naturally curious and passionately involved in their education with the discovery and development of new ideas. Important lessons that are learned occurs by the children through social interaction with the help of a skillful tutor (Vygotsky, 1978). The skillful tutor could be anyone; a parent, sibling, or a teacher of some kind.

Vygotsky (1978) had two theories that he expanded on in his research, which were "MoreKnowledgeable Other" (MKO) and "Zone of Proximal Development"

(ZPD). The MKO refers to someone with a better knowledge or higher ability level than the learner. An older adult or peer with more knowledge or experience in a particular area can serve as a role model or MKO (McLeod, 2018). The MKO may not be a person at all, technology has become a support system that some learners need to be successful in the classroom (Verenikina, 2010). Social interaction plays an important role in Vygotsky's (1978) cognitive development and shapes the teaching philosophies formed from his theories." ZPD is no different.

ZPD is defined by what the child can do independently and by what the child can do when an adult or a peer are present to assist. Implicating ZPD in the classroom can take shape inseveral forms. The curriculum in the classroom should be developmentally appropriate. The teacher should plan activities that incorporate tasks children are capable of doing on their own, plus provide situations for children to learn with the help of their peers (Karpov & Haywood, 1998). This requires a sensitive guidance. The child should be given opportunity to develop andindependently apply skills on their own, without assistance (Caruso, 2016). Vygotsky (1978) believes that interactions with peers is effective in developing skills and strategies (Cole, 1996).

There are a couple simple classroom applications for the different concepts and theories.

Some of these include:

- Reciprocal Teaching

- Scaffolding

- Collaborative Learning

First, students can learn from texts and improve their skills by "Reciprocal Teaching."

Teachersand students work together to learn by the practice of four key skills: Summarize, Question, Clarify, and Predict. The goal of this process is to reduce the role of the teacher over time, so thechild can develop a personal responsibility for their education. (Hamilton, 2005). "Scaffolding" is another classroom application formed from Vygotsky's (1978) theories. Provided appropriate supports, students can achieve tasks that would have been difficult for them to complete alone. To encourage confidence and mastery, support is tapered off as it becomes unnecessary, much asa scaffold is removed from a building during construction. Students should then be expected to complete the task by themselves, setting them up for success. The last classroom application is "Collaborative Learning." Collaborative learning can come in many forms; in groups or simple daily interactions in the classroom. Students working in groups can be made up of different levels of ability, so the more advanced can help the less advanced to learn from each other. Thiscreates a chance for peer-to-peer tutoring and learning. (McLeod, 2018).

Although Piaget (1954) and Vygotsky (1978) both focused on cognitive development, helping shape educational theories seen in the classroom today, they do have some differences. In Vygotsky (1978) theories, he places more emphasis on the culture as it affects and shapes cognitive development. This contradicts Piaget's (1954) view of universal stages and content of development (Caruso, 2016). Vygotsky (1978) does not refer to "stages" as Piaget (1954) does. In Piaget's (1954) theories, development occurring by specific ages of the child's life is discussed; whereas, Vygotsky (1978) has the focus on the social aspect of cognitive developmentwhich affects processes of learning. Vygotsky (1978) assumes cognitive development varies

across cultures; unlike Piaget (1954) that states that cognitive development is mostly universal across cultures. Vygotsky (1978) places more emphasis on the social factors that contribute to cognitive development, which marks a difference between the psychologists. Piaget (1954) does not dwell on the social aspects and so is criticized for a lack of emphasis on the social factors.

Social interactions that are companion to guided learning, with the proximal development that Vygotsky (1978) states that cognitive development comes from, allows children co-construct knowledge together. Vygotsky (1978) places more importance on the role of language in cognitive development; whereas, Piaget (1954) is also criticized for lack of emphasis on this topic (Gardner, 2008). Piaget (1954) explains that language depends on thought for its development (Piaget 1954). For Vygotsky (1978), thought and language are considered separatesystems from the start of life and merging at the age of three to produce what is called "inner speech" (Carmichael, 1970). Vygotsky (1978) emphasized the social contributions to the child'sdevelopment compared to Piaget (1954) whom emphasized self-initiated discovery. As the cognitive development Piaget (1954) and Vygotsky (1978) have researched isdeconstructed, it is discovered their perspectives birthed specific educational teaching philosophies that evolve into teaching pedagogies.

Teaching Pedagogies

Teaching pedagogies are herein defined as the interactions between students, teachers, and the environment. Applying the ideas and main principles of the theories created, regardingthe artistic and human development, can help strengthen the art classroom in such a way as to enhance the artistic development of students.

Visual literacy, Discipline Based Art Education (DBAE), Montessori Education, and Teaching Artistic Behavior (TAB)/ Choice Based Art Education are teaching pedagogues that range from limited abundant choice that play an important role in creating an art classroom that will set the students up to be successful.

Visual Literacy. Visual literacy is defined as "The ability to 'read' interpret and understand information presented in pictorial or graphic images" (Wileman, 1993). Another definition of visual literacy is "the learned ability to interpret visual messages accurately and to create such messages" (Heinich, 1999). Students can develop their visual literacy abilities through use. There are multiple ways to develop these skills within the classroom. The first wayto help students develop their visual literacy skills is allowing the students time in the classroomto practice analysis techniques such as brainstorming and mind maps. The use of visual literacyis important to the enhancement of verbal learning because visual literacy precedes verbal literacy in human development. These two, in conjunction, form the thought processes that are foundational for reading and writing (Flatley 1998). Students learn visually, so teachers need to learn to teach visually. Students can learn more effectively when words and illustrations are presented together (Mayer, 1996). Visual organizers that incorporate illustrations and text to depict patterns of concepts and ideas serve as organizational frameworks to promote thinking and learning (Tarquin, 1997).

Teachers, who allow their learners to design their own visual displays of their learned progress, can use these displays as artifacts of their educational exposure. Visual literacy creates an interpersonal relationship between teacher and student. Students need to be able to master thisform of thinking, so they themselves can

understand the way they are affected by media and artwork around them. Teaching

visual literacy is more than just using visual aids and power point slides (Briggs,

2018). Presenting visual images to students without captions allow the students to

consider inferences and assists them in making judgments based on what they see.

Allowing the students to practice and improve their visual literacy skills are vital to

the development of critical thinking, problem-solving and effective citizenship

(Briggs, 2018). Theteacher is no longer the focus of the classroom, but rather

becomes the facilitator and co-learneralong with the students. Students that can plan,

investigate and produce together provide the environment for classroom management;

a learning tool that has a positive effect on the classroom. The ability to guide

students towards visual literacy can produce improvements in numerous areas,

including (Ausburn, 1978):

- Verbal Skills

- Self -Expression and order of ideas

- Learner motivation and interest in a variety of subjects

- Chance to reach the disengaged

- Self-image and relationship to the world

- Self-reliance, independence, and confidence

Discipline Based Art Education. Discipline Based Art Education (DBAE) is

a style built upon a framework that makes sure that all students receive a rigorous

study of the arts. Thisstyle of teaching involves the integration of the arts into any

curriculum present in the school.

DBAE provides a solid art curriculum that includes art production, art history, art criticism, aesthetics, and assessment. Art production is the creation of art that can range from sculpture to oil paints (Rohrer,1994). Imagination and critical thinking are all part of the art production process. The production of art serves to guide students through higher levels of thinking about art. Examples of art production are found everywhere; the school child can easily identify and relate to some form of art. Art can also be found in schools, quilts, sidewalks, buildings, billboards, and studios. Like sidewalk chalk drawings, graffiti can be seen on billboards, in the city, on walls and sides of buildings and trains. Students find they can express ideas and thoughtsthrough the creation of their own art. Art history looks at the artists and artworks that have evolved in the world that is surrounds the learners. Within the study of art history, the learners begin to understand the passions, motivation, and minds of the artists and how their artworks reflected the events and culture of the time. Artists were often influenced by other artistic styles and the pressures social change. This gives the learners an opportunity to investigate the "photo album" of the past. Art history can tie into social studies and provide context, while giving the students an ability to examine historical events through a different perspective. Additionally, the student is offered the ability to look at history like an artist would be able to (Rohrer, 2005).

Art criticism is a response to, interpretation and critical judgment regarding specific works of art (Rohrer, 1994). Every art criticism is unique to the individual. Art criticism is likeart history in that it involves the students in the use higher level thinking skills and utilizes several areas of Bloom's taxonomy. Art criticism can be verbal or written; punctuated by persuasive writing and interpretation of meaning.

Aesthetics sometimes goes hand-in-hand withart criticism and is expressed differently by every assessor. Aesthetics take shape from values and ideas that have influenced the students of the classroom. Encouraging students to put their thoughts about an artwork and the emotions it elicits into words turn art assessment into art criticism. Individual concepts of aesthetics helps students see the kinds of art and design that pleases most people (Rohrer, 2005). The critical thinking skills are also incorporated when considering aesthetics.

Assessments are an essential component of DBAE (Rohrer, 2005). The portfolio is an example of an effective way to assess the progress of the student over time. By putting together astudent portfolio, teacher and student both collaborate and brainstorm to define the objectives and criteria for the project. The art produced and the reflection by the student should be considered when deciding on the grades. Rubrics help the teacher determine grades, giving the students a template of expectation to meet for the specific projects. The teacher should have the rubrics created prior to any judgments or grades be given out. Students should be aware of these rubrics at the start of the project.

The Montessori Approach. Montessori-style teaching took its form in Rome, Italy. It isestimated that more than 5000 schools in the United States, including 300 public schools and high schools, utilize a Montessori approach (Lillard, 2013). Montessori education is separated into multi-age classroom, supplies a special set of educational materials, allows learners to workin long time blocks and uses collaboration, punctuated with the absence of grades and tests (Lillard, 2018). Individual and small group instruction is both academic and develops social skills

(Montessori, 1964). Students become active authors in their own development, strongly influenced by natural, dynamic self-righting forces within themselves, opening the way towardgrowth and learning. They learn from the whole picture, then focus on the small parts.

> The basic concepts of the Montessori teaching style are based on freedom and discipline.

Students are encouraged to exercise their senses while engaging with a prepared environment that helps focus attention on materials, independence and self-discipline. While learners within the classroom community are supported, they are encouraged from their dependence on adults (teachers, parents etc.). Teachers are the ones that prepare the environment, "observe" children, give the demonstrations and are a resource and mentor in the classroom. Montessori curriculum has scope and sequence based on the developmental stages the students, progressing from simpleto complex and concrete to abstract. Schools that practice the Montessori system create a teacher-child community continuity, allowing teachers to work with same students as they movethrough a three-year cycle.

Observation is the primary source of information for Montessori teachers. Teachers needto keep detailed records on each student's progress through the curriculum. Record keeping mayinvolve the use of checklists, anecdotal records, and portfolios as necessary to track individual student progress through the curriculum. Teachers in the classroom become nurtures, partners, and guides leading to the student's mastery and self-discovery. Montessori philosophy is based on the idea that students develop intrinsic motivation only when the learning itself is meaningfuland

not motivated by, an external incentive (Murray, 2012). Montessori teachers most often evaluate children's learning by observing their work. They view learning as development from within the child, based on his or her personal experience. Teachers motivate their students through the child's interests. There is more concern with cultivation the understanding of the concept rather than arriving at the correct answer. Montessori classes work together in smaller groups. Students work at their own pace andare allocated generous blocks of time to work without interruptions. Children choose what they want to work on each day. The classroom is set up in a way that is age and developmentally appropriate for children of mixed age groups. Easy accessibility to materials in the classroom forlearning that activates the senses and allows them to use these materials to learn and grow in their pursuits. The main goal of the Montessori Education is to help children reach their individual potential while motivating them with a desire to learn and grow.

Teaching children to be respectful of others helps develop the child's self-discipline andsense of community at school. The Montessori schools strive to help child develop abilities to contribute to and prove an orderly learning environment for the students. The Montessori Education is "middle-of-the-road" when it comes to allowing the students to choose what they want to do (M. Montessori, 1964). TAB or Choice based Education hands most of the teaching and learning over to the students, which gives them the ability to create their own learning environment with little influence from the teacher.

Reggio Emilia. The Reggio Emilia approach focuses on the use of social constructivist approach to gain mastery in the classroom. Students are given the

ability to construct their own learning. Inspired by their own interest to discover and learn creates a unique and individual understanding about the way that they learn (Vecchi, 2010). This approach presents an image ofserving the student's rights as opposed to simply meeting his needs (Malaguzzi, 1993). The values and principles of Reggio Emilia's image of the child:

- take the children's work seriously

- the role of the teacher

- multiple forms of knowing

- knowledge of children's relationship and interactions within a system,

- the role of parents

- the role of space

- Projects (Lee Keenan, 1993).

Reggio's unique contribution to the field of education is the documentation of student experiences as a part of classroom practice (Katz &Chard, 2014). The student's work should betaken seriously, helping to shape the student and the work that is created. The child works alongside their peers in the discovery and development of solutions to questions and problems. This allows the students to become active contributors to the gaining of knowledge.

Learning in the classroom is not an activity that is done to the student, but a task that the student does (Firlik, 1994). The learners become the authors of their own mastery. A student whoachieves certain knowledge through free investigation and spontaneous effort will later be able toretain it (Piaget, 1973). The child as researcher

reinforces the idea that children naturally question what they see, hypothesize

solutions, predict outcomes, experiment, and reflect on their discoveries (Staley,1998).

In the classroom, learners are encouraged to think because all thinking is research

(Dewey, 1966). Learners that are engaged in a project can explore, observe, question,

discuss, hypothesize, present, expand on their thinking, and clarify their ideas with one

another (Forman, 1996). In and outside of the classroom, attractive displays are created

using children's work, photographs of projects and examples of dialogue expressed

during the learningprocess. Displays are not just created merely to decorate or show off

the learner's work, it displays the work in a way shows that their work is important and

it encourages the student to approach their work responsibly. Learners are regarded as

active members with rights within their families and community. The teacher observes

and documents the daily life of the school tomake learning visible (Omari, 2013).

Documentation is used to track children's thoughts and ideas as they play together and

work with materials in the classroom. All the photographs of projects, writing, and

artwork become a narrative of what the child has learned at school over thecourse of

the entire year (Omari, 2013).

The diverse role of the teacher is integral in the Reggio Emilia approach.

Teachers take on the roles of guide, facilitator, researcher, and reflective practitioner.

The teacher is a collaborator and co learner along with the students. The teacher as a

partner in the learning process is demonstrated as both student and teacher engage in

collaborative learning during the process of working through project (Lee Keenan

1993). Teachers do not control or dominate thechild's learning, but they demonstrate

respect for the child's right through participation and co learning (Flynt, 2010). Even

though the teacher is a partner with the child in the learning process, the teacher also serves as a guide and facilitator (Forman, 1996). Teachers should not just sit down and observe the classroom, but need to provide the students with provocations, and the tools necessary to achieve their goals. The role of the teacher as a guide and facilitator is consistent with Vygotsky's (1978) theory of ZPD (Flynt, 2010). Facilitate the children's learningin accordance to their interests, questions, curiosity and current understanding in such a way thatthe teacher also takes on the role of researcher (Edwards, 1993). Teachers are tasked with documenting their student's work. Documents have several functions within the classroom. Theyhelp determine the direction of the work and what the learners should do. They help the parents be aware of their children's experience and supports their involvement (Staley, 1998). Documentation helps teachers to better understand the students and works to elevate their own success. Teachers are reflective practitioners, engaging in continuous reflections during projects that are being presented in the classroom (Filippini, 1993). Teachers, as reflective practitioners, build and examine knowledge about the learners, culture, curriculum, and contexts in which teaching, and learning, is occurring. As the reflective practitioner, teachers seek to incorporate previously learned information with present experiences that are happening, in order for the students to achieve future results (Brown, 2001). The schools in Reggio Emilio are continuouslyevolving; as must the teachers to keep up with the changing schools (Flynt, 2010). "In Reggio the process of learning involves making connections and relationships between feelings, ideas, words, and actions" (Lee Keenan, 1993). Within the Reggio Emilia schools there is no planned curriculums or standards that indicate what is to be learned and

how it should be taught (Rinaldi,1993) but they do have schedules and traditional learning experiences such as circle time and play time. They do not spend all their time engaged in projects. Reggio Emilia is not a pre- set curriculum, also known as an emergent curriculum, but a process of inviting and substantial learning (Filippini, 1993).

The school systems have a focus on each of the child's relationship and interactions and how the school is viewed. Teachers should focus on each student but take care not to isolate them. Each learner should be seen in partnership with family, other students, teachers, environment of the school, and the community. These relationships are actively supported withinthe school system. The roles of parents are an essential component of the program and must be an active part in their child's learning experience (Filippini, 1993). The parents have the right and are supported to be involvement with their student's education. It can help ensure the welfareof the students within the program. Projects provide the narrative and structure for the student and teacher's learning experiences. Projects can start from a variety of different points like an event, idea, or problem posed by a learner or experience initiated directly by the teacher. The role of space and the layout of the schools can encourage encounters, communication, and relationships (Forman, 1996). Students can learn in the exchange and negotiations with their peers with the right layout in the classroom. Teachers should organize spaces that support the engagement of small groups. Once the teacher has created an engaging and creative environmentthat includes the materials and possibilities, this allows the teacher to observe and listen to the students to know how to improve and to continue with their work. Teachers and the student are partners in

learning, with teachers viewed as learners alongside the students. The learners are supported and valued for their unique experiences and their own ideas and researches. Learning is not a linear process but a spiral progression and all parties are considered to be partners in learning (Rinaldi, 1993).

TAB/Choice Based Art Education. Personal Context of the Choice Based Art classroom regards students as artists and offers students real choices for responding to their ownideas and interests through art-making (Baker, 2000). Two essential elements of the Personal Context of the Choice Based Art classroom are to develop learners as artists and provide a student with supportive materials while in the classroom (Rohrer,2005). Students are the artists,the foundation on which the concept of choice-based teaching and learning is built (Knowledge Loom, 2004). Students have control over subject matter, materials, and approach. Every studentcreates artwork from meaningful content from their lives, while teachers have the ability and opportunity to find discussion-starters related to multiculturalism and visual culture. In the classroom, when these issues come up, students and teachers are provided a chance to address them in a continuous and organic way to help shape the student's self-discovery and learning (Knowledge Loom, 2004). Students are provided opportunities to make real choices, allowing their intrinsic motivation to develop through a natural learning process. Students who believe intheir work are motivated and engaged with the learning process.

Brain compatible teaching and learning is appropriate and desirable for the enhancementin art making (Dewey, 1963). Opportunities for scribbling, experimentation and play are necessary experience for beginners to understand the

goal of the TAB classroom (Flowerday, 2000). This teaching style offers students real control over what they are learning and what they are creating (Cotter, 2002); the production of "School art" elicits the student's authentic art (Smith, 1995). Students determine relevant content and are free to address issues that break out of the typical molds (Douglas, 1993). Students decide the factors on what unfolds potential for personal exploration and specialization (Szekely, 1988). The open-ended nature of this approachoffers the learner a fresh confidence in their art approach. Opportunities for scribbling and play are provided within the choice-based approach, this is not only an important part of art-making but it is part of human development for beginners (Gardner, 1982). Students should know that their lives are important so that they can use appropriate subject matter for art making, allowing the classroom to be open to a variety of backgrounds and interests which allow multicultural andvisual culture to emerge in the work (Eisner, 2001).

Student's lives can promote the kind of social interaction fundamental to the developmentof cognition that is encouraged in the classroom. (Vygotsky, 1962). The community of learners contributes to the formation of knowledge (Vygotsky, 1978). For expanded learning students must be involved in the creation of their learning path (Dewey, 1963). Students who have controlover subject matter, materials, and approach are more responsible for their learning. (Flowerday, 2000). Students given more choices take more risks and tackle larger challenges (Hart, 1963). Students who believe in their work are motivated and engaged in the classroom

(LLachapelle1991. Students are intrinsically motivated when allowed to direct their own learningexperience and when they feel that their efforts are worthwhile (DeCharms, 1968).

Choice-based art education supports multiple modes of learning and teaching (Knowledge Loom, 2004). In the TAB classroom students, teachers, and resources engage in multiple ways for teaching and for the students to learn (Ernst, 1994). Teachers have specific roles in the classroom to support and encourage student learning in the classroom. Teaching takes many forms and can be determined by the teacher and the style of teaching. Teaching can come by direct and indirect (through visuals and references), whole group demonstrations and discussions, small groups of students who choose an exploration and one-on-one teacher-to- student interaction. Direct instruction has an important place in the choice-based classroom (Denning, 1968). Effective focused demonstrations provide efficient means of communication and present information that relates to the challenges and problems that the learners face (Douglas, 1993). Teachers in the TAB classroom encourage the students to exercise independence. Whole group instruction is one of the ways knowledge flows in the classroom yetdescribes only one of the roles of the teacher. Students are encouraged to choose independent work, which allows the teacher the ability to work with small groups or even one-on-one with students (Tinzmann, 1990). With the teacher not required to be in the front of the class, it gives them the chance to model their own art creation, which is an effective teaching technique (Ernst,1994).

The teacher's role is to demonstrate model, facilitate, coach, provide content and occasionally alter content due to observations made in class (Dunn, 1990). As an

observer, the teacher can monitor the learning behaviors, determine problems, plan future demonstration, andhighlight individual discoveries of students that occur throughout the class day (Ngeow, 1998). The teacher can now facilitate what is happening in the art room (Dunn, 1990). Teachers can observe student progress and plan the appropriate content for future lessons. The key role for theteacher is a coach and encourager for each student's independent work (Read, 1956). The learners provide much of the instruction in the classroom. Collaborative learning and peer tutorshappens organically when the students organize it themselves. The student "expert" who works in a medium over time comes to be a peer tutor or coach to their classmates. Students that work with a specific medium or thoughts over time gain expertise that they can share with their classmates, which makes them a student expert and able to tutor and help other students (Rettig,1999). Students share discoveries with classmates and teachers. Cooperative groups areformed by the students naturally, becoming one way that information is passed from student to student.

Multiple art resources have become easily accessible via the internet and are available forteachers and learners to access as inspiration and research (Guggenheim, 1998). Resources of theworld of art, both past and present, are available to students who find connections to their work in reproductions, books, websites, and multimedia materials (Knowledge Loom, 2004). The lighter community of the world artists, past and present, have a great influence in the choice- based classroom when given access to a large variety of print and virtual resources. Students canconnect with the work of artists in a way that is personal and, therefore, more meaningful and useful to their work (Guggenheim, 1998). In the choice-based classroom, the learners have the

opportunity to choose their topics and materials that they wish to explore. The teacher

is present to provide relevant and brief instruction that covers a broad range of topics in

art history, techniques, and materials (Saphier, 1997). The teacher's goal is to create a

community of artists where the discourse and observations of each other's work can

enlighten both students and teachers alike (Johnson, 1990). In a choice-based

classroom, this helps create a collaborative learning environment that optimizes the

intrinsic motivation to learn (Rambusch, 1992). This teaching style fosters artistic

behavior, creativity, innovation, independence, decision making andproblem solving.

This open based curriculum is oriented to the big picture, as opposed to the linear and

sequential, allowing learners to learn at their best to be fully engaged and able to take

on a role of artists (Guggenheim, 1998).

The classroom in choice-based art education provides resources and

opportunities to construct knowledge and meaning in the process of making art

(Knowledge Loom, 2008). The ideal learning environment supports student learning

through the effective structure of time, the careful arrangement of space, through fully

chosen materials and method of classroom management that allows teachers to respond

to learners needs (Baker, 2000). Goals for a choice-based environment is "to immerse

learners in rich experiences, use various tools, resources, and activities with which to

augment or extend thinking" (Hannafin, 1997). TAB is structured to support student

learning and growth physically, emotionally and developmentally. A key point in

teachable moments are when centers are provided in a choice-based learning

environment that responds to student needs. Time in the art classroom is an important

element in the TAB. Whole group demonstrations are brief; frequent exposure to many

art concepts encourages students to choose to try new materials every time/week or choose to continue working on one piece for an extended period (Linderman, 1974). Materials that have a permanent arrangement allows students to plan their class time and artwork in advance. Established routines in the classroom can help the students get ready for the day. For example, having assigned seats for the start and end of class allows the learners to get ready for what is to come (Saphier, 1997). In a choice- based classroom, students are encouraged to structure time to fit the needs of their learning styles and the work they have chosen to do (Baker, 2000). Teachers plan for the whole class, directinstruction is to be brief, creating more time for students to work (Douglas, 1993).

Art classrooms are not always spacious, so arrangement and organization helps to inspirestudents and allows them to be more productive. The classroom should be arranged to accommodate a large amount of resources and materials to facilitate both group and independentwork. An attractive environment is an inspiration to art makers. "The environment informs and engages the viewer" (New, 1993). When every inch of space is used productively, the design encourages positive student activity, organized movement and a comfortable noise level (Saphier, 1997).

The teacher needs to evaluate learning continually and make any changes necessary tomotivate student learning (Ediger, 1999).

> *"Children know what learning materials-paint, brushes, wood-*
> *are available and where they are stored as well as understand*
> *that they have virtually complete access to them. If children*
> *must ask permission to use the items, which usually involves*

them to wait or do not know what is available, they may lose

interest or have limited opportunities to explore new areas. It

should be noted, that the children do tasks for themselves- mix

paints, clean brushes…this is simple chores are part of the

process to earn self-reliance and responsibility" (Perrone,

1989).

The ability to manage the materials in the classroom can provide the chance for

students to be productive and use their time wisely. Organize materials in a way that

learners can easily accessand return the materials that they need and do it on their

own. This adds another learning opportunity and makes them responsible for those

materials. All the materials should be useable independently after minimal

introduction (Lowenfeld, 1987). When the classroom is organized around various

learning centers, it gives learners a chance to pick their own learning path for theday

(Douglas, 1993). Given the chance to collaborate with peers and to work with a wide

range of materials and activities, a variety of opportunities are given to students when

they work at centers. Choosing their own materials is an important part of the artistic

process, helping them toexplore and discover new materials (New, 1993). "Students

when given the responsibility to select their own materials and are more resourceful

because they are able to develop competenceand skill through exploration of the

materials" (Linderman, 1974). The students themselves plan,select and assess their

learning which makes them responsible for their learning (Baker, 2000).

Instruction in the choice-based classroom is limited and brief so the learners are

doing the majority of the learning and teaching of each other. The organized

learning centers contain materials, resources, and written instructions for students to continue their choice of weeklywork, while the teacher is freed to interact with students in multiple ways (Ediger, 1995).

The most essential element to the students in Choice Based art is the teacher. Teachers are there to create an atmosphere that is conducive to inventiveness, exploration, and production(Lowenfeld, 1987). Teachers which provide direct instruction through demonstrations, coupled with explanations and visuals, teachers can appeal to a wide variety of student learning styles (Gardner, 1990). In choice-based classrooms, experiences are varied and opened ended, providing many opportunities for student learning, by creating opportunity for the expression of individual differences in learning styles and by nature, developmentally appropriate (Ediger, 1995). A student-centered approach to teaching enables individuals to address their unique learning interests and needs, examine content at multiple levels of complexity and deepen understanding (Hannafin, 1996). Teachers shape the environment stimulators, motivators, guides, consultants, and resources. Ultimately, what the students create is a direct response towhat the teacher offers, both with instructions and materials. Meanings are not given, they aremade by the student (Ediger, 1999).

Choice based art education utilizes multiple forms of assessment to support student and teachers growth (Knowledge Loom, 2004). Assessments are ongoing and continuously show evidence of the students learning process through daily activities and projects. Students can adjust and adapt to the assessment purposes when they are given clear and timely feedback abouttheir progress. The rubrics that are created,

32

together with the teacher and student. Provide the criteria for the work that is to be created throughout the year. Rubrics become class standards foroverall performance and provide a basis for student achievement (Stix, 1997). Surveys, questionnaires, and group discussions can help teachers identify student's knowledge of various content areas. Students begin to recognize their own "zone of proximal development", where their knowledge lies and where they can reach. This is an important role for the teacher (Vygotsky, 1978). Teachers train learners to perform self-assessment through the introduction and modeling of various assessment tools, such as journals, artist statements, share sessions and presentations. Students use information gained in this self-assessment to build their confidence and measure their progress (Stiggins, 1999). Teachers use information gained in the self- assessments to redirect and individualize group instruction and to develop a new curriculum (Saphier, 1997). Assessments can also be collaborative efforts between students and teachers.

Collaborative assessment takes several forms: for example, peer teaching, shared work, single orgroup exhibits, discussions, and teacher conferences. Teachers create manageable methods for students to document their progress that includes checklists, observations, journals, and other self-assessment materials (Holt, 1983). Written evaluations can be used to reflect multiple assessments over a length of time. Skills should not be the only criteria that is acknowledged; thework habitats which includes time management, persistence, the ability to take risks, and focus should be included. Performance assessments empower students to assess their work with a viewtoward development, experimentation and expansion of their own art in view of their knowledgeof the broader context of art in the world. Varied performance assessments

measure differentiated learning to result in individualized instruction that matches each student's needs (Saphier, 1997). Students demonstrate evidence of understanding through the context of their daily work (Barth, 1998). Assessment of the learner's achievements is collaborative; student to self, student to peers, student to teacher, and teacher to student (Ede, 1987). Frequent, formative assessments increase the learning of low achieving students (Black, 1998). Self-assessment opportunities range from rubrics, journals, letters to self, discussions with peers and teachers, artist statements, selection of artwork for exhibition, and goal setting.

One of the most popularly used assessments is the rubric; it is designed with a range of expectations, from beginners to proficient users (Wiggins, 1998). Students will take ownership for their learning when the get to join the teacher in determining the criteria for their assessment(Stix, 1997). Greater autonomy and more positive attitudes are created towards evaluation whenthe teacher invites the students to negotiate the criteria for assessment and defining the measure of their own progress (Kohn, 1993). For the students to take an active role in their education, they must be aware of their status and stance regarding their learning (Hawkins, 1983). Teachers help students recognize their current abilities, clarify goals, and identify helpful strategies (Black, 1998). The ability to know when to provide feedback is a critical element in the choice- based classroom. Teachers are encouraged to provide time for beginners to explore without intervening with questions, so the students may develop basic knowledge through the experimentation (Holt, 1983). Errors are an inevitable part of learning, but in a supportive environment, improvement often arises from failure (Holt, 1983), especially if students are actively involved in self-assessment

their progress in the classroom (Stiggins, 1999). For students who experience a difficult time making choices, teachers can provide observations of past performance and suggestions for the students to expand their knowledge (Hawkins, 1971).Use of open-ended questioning strategies encourages student inquiry and should be thoughtful and inclusive of all students' perspectives (Black, 1998).

Chapter Three

Research

Lowenfeld's (1960) artistic development intersects with Vygotsky (1978) and Piaget's (1954) theories of human development to determine what teaching styles are best suited to encourage the students to continue the artistic practices. Each conveys a goal for the student to become the best artist they can be. Levels of choice in the teaching pedagogues pulls from theories of human development, while each of the pedagogues touch on different aspects of thetheories created by these three individuals.

Piaget's Human Development and Teaching Pedagogies

Piaget's (1954) human development focuses on the stages of development and how children use their senses as internal functions: symbol and intuitive, concrete and formal operational. Each of these functions develop as they work through the different levels of development and can affect the way teaching pedagogues advance and help the students better enhance the functions that are stated in Piaget (1954) theories. The learner's sense organs and motor systems have been developed and expanded since infancy. The sensory motor system is developed by integrated use of both sense organs and motor systems. Art classrooms can play animportant part in\ the way that the students react to the surrounding environment. Use of symbolsystems takes physical patterns, combines them into structures and manipulates them to producenew expressions. This system allows the students to take what they see and shape these perceptions it into new projects that relate to them. Intuitive principles are based on what one feels to be true without a conscious reasoning, rendering it instinctive. With

this principle, a chance is created for students, not only to learn, but to listen and understand that everyone has their own personal views and ideas. As students get older, they solidify more of their concrete operations, which is the development of organized and rational thoughts (McLeod, 1970). This gives the students a chance to express their thoughts about what they created and to be able to put those expression into a logical form. The last of Piaget's (1954) human development stages, formal operation, is the ability to think abstractly by manipulate ideas in the mind without use ofany concrete manipulation or modeling (Inhelder, 1958). Students can conceive of theoretical ideas beyond the concrete objects that are right in front of them.

Each of these three instructional pedagogues pull ideas from theories that Piaget (1954) addressed. The symbol system allows the students to take what they see and turn it into an idea that relates to them. Each learner relates to different items around them in such a way as to causethem to think of an event/memory or even create an original idea. The Intuitive Principle is basedon the emotions of the student, enhancing the student's ability to get connected with the instinctive responses they experience about the things are going on around them (Piaget, 1978). Concrete operational development is the student's way of organizing and using their rationale thinking (McLeod, 1970). As students get older, they develop their formal operational skills, which allows the teacher to be able to push the students to a more abstract way of thinking. The students are not merely focused on what is deemed reality, they can speculate about something they may not fully know or understand.

DBAE and Piaget. DBAE is a more teacher driven classroom. This requires the learnersto sit for longer periods of instruction and are offered limited choices

within their projects. This teaching style can take place in any subject and works well. Lowenfeld (1960) is focuses on allowing the child to experiment with the artistic expression. For the students taught in the DBAE environment, the restriction of choices can dampen artistic risk taking and does not pushthe students to be their most creative. In an art classroom that is Discipline based, every student works on the same project, with the same materials as the rest of the class. This opens a door for increased, comparative self-consciousness of their work and concern over what others think about it.

Teachers can create the classroom environment to encourage risk-taking so students keeptrying to become better artists. DBAE can help students enhance some of functions of development, yet can also hinder different aspects of student development. Students in the DBAE art classroom whom are encouraged to use their senses can either find it engaging or overwhelming. Each student's sensory motor system develops differently and is reflected in howthey respond to the various stimuli that is around them. Some senses are engaged more than others in the discipline-based art classroom. Sight and touch are two major senses that are used daily in the art classroom, but at times, touch is not always used. On certain days, students may not be working with their hands, requiring they pay attention with their eyes for the class time.

DBAE does not always facilitate use of a majority of the senses during the class time. If the artteacher is aware of the importance of different senses and encourages students to use them, it helps students continue to build that sensory motor skills.

In the DBAE classroom, students are encouraged to create artwork that is

inspired from concepts and ideas can help them create associative symbols in their minds. As a teacher, by presenting an image to the whole class and having students create their own image, based on themodel image, each image created should be different because the students are different. Each student integrates their own memories and events to their art, which is formed from the spark initiated by that one model object. Those contributing experiences can be positive or negative, when in a discipline-based classroom. Students use the same materials and are given the same guidelines, yet all expressions are different. This allows them to see that everyone is unique; despite the use of the same materials and image inspiration, there can be so much diversity. DBAE allows the teacher to be interpreter, guide and coach in helping students walk throughthese discoveries, putting out fires before they get too big for the students or damaging to thesafety and productivity of the class environment.

Students that are expressing their ideas and views can sometimes create tension or offense generating an unsafe environment which can crush the creative environment. DBAE requires the teacher to be aware of conversations going on in the classroom. While students areencouraged to listen to each other, sometimes opinions don't agree; making is imperative the teacher help cultivate an understanding of where each individual is coming from.

Problems arise when the teacher steps in so much that students cannot come to this pointof understanding themselves. They must develop in compassion and empathy to know how to talk to others respectfully, especially with someone that does not have the same ideas. For a DBAE teaching style, this approach gives students a chance to express their own thoughts and opinions about other artists' work, as well as

their own. They can make logical sense of their thoughts and put it into words.

For, all three teaching pedagogues, this expression can take the form of artist statementsor journals. This gives the students a chance to express the motivation and meaning behind the artwork they have created. This also allows the teacher to glean deeper information that may behelpful in determining the grade of the project, besides gaining insight into the thoughts of the students. DBAE style can encourage the students to think more abstractly, if the teacher is willing to push them in that direction. Being teacher-focused, the students will comply with delving into new ideas a majority of the time, if the teacher pushes it and encourages it. Most students can think abstractly, but without motivation to press them on, many will not venture there, or develop enough skills for mastery.

<u>Montessori Education and Piaget</u>. Montessori style offers moderate choices for students. The teacher still has some control over the centers that are created for the students, butthey get to choose what they want to explore and learn. Teachers become a facilitator in the classroom, working alongside the students to help them through their self-discovery.

Montessori style allows the students to explore and experiment with the different centers that are set up. This style of instruction does not just focus the art education, it focuses on every subject. Art is integrated in with the other subjects, which allows the students to engage with the art as a component of other subjects. This style gives the students the time to discover things on their own with the support of the teacher.

Montessori education does not solely focus on the artistic side of students, it focuses on awell -rounded student across all subjects. Even though Montessori is not primarily an art classroom, students are still able to exercise their creativity in the classroom. In Montessori classrooms, the students are likely to use more of their senses on a daily basis because of the chance to explore different areas set up by teachers. Since students are allowed the freedom to choose where they want to go, the positive potential exists for development of the sensory motorsystem. Because students choose what they want to engage with during that time, centers can be targeted to impact multiple senses within each center. The negative considerations in this environment geared to the sensory motor system is the student who continually goes to the samecenters or centers that merely stimulates the same senses. The problem created is under- stimulation of under-developed key senses. This is where an observant teacher can help guidestudents into centers that provide exposure to enhance weak senses.

Montessori provides students many choices. Each student chooses tasks that connects with and relates to them, whether because of a memory or an event. Since Montessori teaching style is more of a school style and not just about individual classrooms, it is sometimes hard to see the symbol system come into play because the students interact with so many forms and subjects. The teachers can see which centers draw students to them and can find relationships to their memories or events or simply what interests their students. Montessori teaching still allows the teacher to be present to help settle any large problems in the classrooms; working with the students to help them settle disputes between themselves; instead of the teacher telling them whatto do.

This can help students to understand that everyone holds different views. It also reinforces that agreement may not always be possible, but respect is necessary. Montessori teaches the student to become more independent and to learn to art of self-discovery. Once students begin discovering ideas on their own, they develop their own opinions of things aside from what the teacher or others think about it. This contributes to the making of the individual.

Choice Based Art Education and Piaget. Choice Based art education has an abundant choice for the students, while teachers create an encouraging atmosphere for students to take risks in artistic development. In a TAB classroom, students are given freedom to choose the materials they desire to work with for the day. This freedom provides students opportunity to oversee their education, discover what they enjoy doing, what they excel at, and what they dislike. Given the chance to explore and discover, the students have the opportunity to learn on their own. Since students can oversee their education, a more creative and engaging atmosphereis manifested. Students exhibit the desire to work on projects and enjoy the materials they get to work with. Choice-based art education gives a chance for all students to work in different mediasor work on different projects at the same time. The growth experience and choice helps to limit the self-consciousness that can come from doing the same project, in the medium as the rest of the class. With centers available to them on a regular bases, students can work on projects for longer periods and devote more time to details. In this teaching style, the teacher can make observations about the learners and adjust to the environment as necessary.

Choice based art education enhances majority of the senses. It allows the

students the abilities to work with different materials every day and to understand how to handle their senses. This is essential to teaching students what to do when they become overwhelmed with the activities that are going on around them. The TAB teaching pedagogies can easily morph into a classroom of chaos if not laid out correctly. Such distractions negatively contribute to the overwhelming factor by impacting student's senses to such a degree they are hindered in getting the most out of learning. Choice based can produce some of the same problems as Montessori. Students drawn to the same materials or centers on a consistent basis tend to be over-developed in some sensory areas and under-developed in others.

TAB is focused on art education, so the teacher can see the symbols and ideas that recur in projects that are being reproduced. Not only do the teachers get to see what is reoccurring in what memories relate to specific symbols, the students can recognize them too, providing a collective and collaborative learning environment. Students learn from their peers' experiences, being helpful in the creation of a better peer-to-peer learning environment. It also helps when students understand and respect each other's ideas and views, even if they are different. This holds especially true for work created in the classroom. TAB has the teacher as facilitator most of the time, other than providing brief demonstrations or instructions during class. The remaining time, students work on individual projects or in groups, depending on what they decide to do. Such freedom also gives the students' time for disagreements or disrespectfulness to happen. With Montessori and Tab, students are all over the classroom with only one or two teachers to maintain a semblance of creative order. Small disagreements devoid of respect or handling other's opinions can escalate if not

tempered by the teacher's intervention.Molehills become mountains if grievances are not addressed and taken core of in a timely manner. Choice-based education retains a similar mindset of encouraging students to be independently-minded. Students discover things on their own and not just taking the word of others around them.

Vygotsky and Teaching Pedagogies. Social interaction, according to Vygotsky (1978), plays an important part in the cognitive development of students (Vygotsky, 1978). This interaction helps formulate a fundamental role for the student to expand on as they continue in their education.

Students that are engaged with the socio-cultural environment develop into more sophisticated and effectively higher mental functions (Vygotsky 1978). Attention, sensation, perception, memory, a More Knowledgeable Other, and Zone of Proximal Development are effective toolsto create a learning environment designed for students to become successful in the classroom.

DBAE and Vygotsky. DBAE provides the students the chance to interact with one another in a structured and controlled environment. The downside to this teaching style is not giving students a chance to interact on their own with little teacher guidance. DBAE is a teacher-centered teaching style, so students are limited in the freedom to engage and interact at will within the classroom setting. More Knowledgeable Others can be incorporated into the DBAE classroom; the art teacher dominates the art classroom because this style trains students regard the teacher as authority. Electronics can play an important role in the art classroom in the form of MKO in the classroom (Daniel, 2005). Electronic systems avail students with an extensive variety of resources by easy access, without travel. DBAE provides students

timely instruction and guidance as they work their projects. Students can listen to instructions and watch demonstrations on working with specific materials.

The problem with DBAE in proximal development is the students do not get a chance toengage with one another on a regular basis. They are not encouraged to discover and learn the materials, but are rather instructed to accomplish a specific goal by a specific method.
Experimentation and creative individuality give way to fulfilling a rigid requirement.

Montessori and Vygotsky. Montessori education style creates an environment that allows the students to engage with each other and encourages the students to learn from one another. Students tend to look for and receive help from peers that may be at a higher level thanthey are. Teachers are not treated as the only source for answers; teachers encourage students toseek answers from peers or discover them on their own. Montessori provides the students with the opportunity to engage and interact with each other in a less restricted and self-directed environment. Self-learning with direction takes a role in the classroom because the students can choose what they want to learn and what they feel like tackling on a particular day. Students develop higher-function mental skills, yet are also encouraged to interact with others of all levels. The guidance of the teacher is limited and this facilitates the classroom set up in a way that the students get to explore and discovery on their own. Montessori environment creates a peer-to-peer relationship that helps students on the road to self-discovery. The teacher is not the only source of knowledge in the classroom, as peers can help provide information as reliably asthe teacher can.

TAB and Vygotsky. The TAB style classroom encourages the students to

work togetherand develop their abilities to self-discover and strengthen their social skills. Students are encouraged to ask and work with their peers, as this can create the peer and tutor relationships.

These forms of relationship, when purposefully created in the art classroom, cause students to thrive. The students get to choose what they want to tackle while allowing them to develop their social skills, enhancing their education. Students readily develop higher mental functions in suchan environment. The classroom environment urges students to explore of their own volition with limited guidance from the teacher, leading students to develop independent functions on their own. Teachers are present to be guides to student self-discovery. Students have access to a tutor more advanced than their peers when needing assistance with their creations. Teachers encourage students to be independent, to ask their peers for help, to answer questions presented by other students. This approach implements a helpful, creative environment, conducive to socialskill mastery. By teachers letting students explore and discover on their own stimulates student interaction**.** Self-discovery applied with a sense of play not only makes discovery more tempting,it evokes a memorability in the discover and the discovery process. Demonstrations are still a part of the classroom, but they are short and do not hinder the student's creative self-discovery ofthe material that is being use.

Building up the Classroom

Setting up an art classroom that encourages students to succeed in the art field is forwarded by a mixture of teaching pedagogues and the application of Lowenfeld's (1960) theories on artistic and human development. This involves arranging the

classroom, organizingmaterials, effective classroom instruction, classroom management and use of technology.

Setting up the Classroom. The art room set up can either hinder or encourage the students to interact with each other. An art teacher may have access to the latest and best equipment in the art world, but if the classroom isn't arranged well, the art room will not be successful. A thoughtfully-designed floor plan considers navigation with the space, so students move easily throughout the room (Harmon, 2018). Keeping in mind the flow of student traffic, access to materials and adequate working space prevents logistical headaches and reduces unnecessary steps for both student and teacher. Within the classroom, having areas designated for whole group teaching, small group activities, and individual work areas dedicates each area to specific pursuits. This attention to detail identifies areas for students to move to, depending on what they want to accomplish. Supplying a large table for students to work on allows for collaboration as students engage with their peers. Setting up a whole group teaching area requires having a table big enough for all students to gather around while being able to see important demonstrations. Labels serve to make the art classroom more functional, giving students the freedom to be more focused. Labeling is essential for centers to get started

smoothly. Creating labels that incorporate visuals/photographs are vital for younger students whomay not be able to read or who cannot speak English (Harmon, 2018). Having a well-designed space is a way to decrease behavior issues in the classroom (Harmon, 2018). Introducing anchor charts makes good use of empty wall space. Anchor charts are visuals that are created to show art processes and classroom

procedures (Guido, 2018). Anchor charts thus displayed allow the students to reference processes for creating projects without asking the teacher to repeat instructions or demonstrate multiple times. Art classrooms are rarely big enough for everythingthat needs to be stored, so teachers will need to make sure space is used wisely.

      Storage and Organization. Storage of materials and the organization of those supplies has impact on the student's productivity. If students must continuously ask for, or search for thematerials that they want to use, time is stolen from being creative. Continuous difficulty in acquiring materials can detour students from using those materials. The key to organization are three main storage themes that serve to keep the classroom clean and organized: general storagespace, storage shelving and student work drawers (Harmon, 2018).

      General storage in the classroom will help keep everything organized. Bulk paper, jars ofpaints, easels, and plaster are heavy and space-consuming. General storage allows the teacher to collect and save materials to use as they want. It not only keeps the materials available for accessof the students, the teacher to get them easily. Shelf storage lends itself to smaller, lighter items like scissors, pencils, paint brushes and rulers in the same location and labeled so that the students can find them. Materials that are organized, labeled and kept in the same location facilitates the students being able to find them. This greatly reduces questions about where materials are to be found. This also encourages student independence by making students responsible to know where items are stored. Shelf storage is an unequalled space to store student work, can prevent damage to projects by keeping them out of the way of occasional mishaps andreduce clutter in the art room. Many projects in process can make a big

mess, providing distractions that take away from the creative atmosphere in the classroom. Creating shelf space that is specific to each student of class, encourages the students to take responsibility foraccessing their own projects and continuing their work.

Supplies used daily by the students should be placed in an area that is not only easy to reach, but also accessible to all students. Limited and expensive supplies should be stored separately. When students are required to ask permission to use the materials, students are encouraged to take personal accountability for what they do in the classroom. Containers the supplies are kept in should appropriate for the supplies. Are papers getting wrinkled or torn? Aremarkers tipping over? Being flexible and adjusting as needed to supply constraints will help keepthe classroom organized. Resources should also be readily available to permit students to take their learning into their own hands. Large variety of books and other resources are most useful when categorized; groups of illustrative drawing books, reference portfolios, artist biographies and videos allow the student to seek out inspiration and find it easily (Harmon, 2018). Labeling the collection of books by topic will help students find exactly what they want to find. Make surestudents understand the system so that they can use it effectively.

Technology. The accessibility and use of technology is a resource for the twenty-first century art room. It can sometimes prove difficult to find a way to use technology safely whilepreserving the creative spirit of the classroom (Philips, 2017). Create and enforce rules to keeptechnology from damage in the art room. Spills and accidents happen on a regular basis when children are present. Creating an anchor chart to remind students of the rules will contribute tokeeping the devices

safe from damage or abuse. Teach students to be responsible tech users. Inreality, many students have access to the internet twenty-four hours day. They should be expected to be responsible tech users; allow them access to the internet for inspiration while reminding them of the high standards expected of them in the classroom. While students can use the tech to make art, they have to be responsible tech users. If students happen across inappropriate content, the students should close out of it calmly and not share it with other students. By letting the teacher know without being specific as to the content,the student appropriateness and maturity. The students should feel free to ask the teacher questions if they are unsure if something is inappropriate, or not a reliable source (Guido, 2018).Students desire to make art and should be able to develop and practice good resourcing skills onthe internet (Philips, 2017). Use of a tech station in the art classroom will not only give students the chance to develop their skills, it will contribute to keeping the classroom organized and clutter free.

Technology can be used to document artwork that is being created. Keeping track of student art work is important in all classrooms. Keeping the students accountable can be tricky ina TAB room since students are making artwork in a variety of different mediums at all different paces making it hard to keep track of it all. Giving the students the task of being responsible for uploading their own work allows them the ability to share it with the class, teachers, or with others outside the classroom. Technology can be a space-saver for teachers because they do not need to hold on to physical copies of projects. Project images can be electronically recorded using an iPad or other current technology. Students can likewise use technology to generate ideasfor

a classroom projects. The internet contains an immense library of visual resources.

Students that have access to technology are strengthening their research skills and the criteria for finding trust-worthy sites for information. Presenting instruction on the use of techfrom different perspectives will help accommodate the difference students represent in their learning styles. Here too, technology proves helpful. Recording videotaped instructions and uploading to YouTube or other online video sources allows students to access instructional videos as they need them. Demonstrations can be done in the same manner to be played back as often as needed to suit the learning requirements of the students. QR codes have been a way thatpeople interact with the surrounding items (Philips, 2017). By this the students can take charge of their learning in the classroom. Teachers can create QR codes to connect to specific handouts,images, and videos tutorials at specific centers, available for the students. The flow of technology should make sense in the classroom and not hinder the environment that is being created and encouraged.

Differentiation of Instruction. Every student that comes into the art classroom is uniqueand have their own ways of learning. Teachers are tasked with being able to address and teach the same material in multiple ways, so the students can grasp the concepts being taught.

- Visual/spatial relationships fit naturally in within the art classroom. Students are visual thinkers and tend to enjoy viewing and performing well at creating artwork(Armstrong, 1994).
- Verbal/Linguistic can be stimulated in the art room through visual storytelling,narration, class discussion, critique and writing about art

(Armstrong, 1994).

- Maintaining journals/sketchbooks and holding critiques of classwork helpsstudents learn ways to become better artists and students in the classroom.

- Logical/mathematical relationships spur thinkers to be engaged with lessons thatoffer opportunities to see and create patterns; to measure, identify and create visuals weight and balance; employs geometric shapes and the use of mathematical drawing and architectural design (Armstrong, 1994).

- Bodily/ kinesthetic are students that develop their understanding by using theirhand-eye and hand-mind coordination through all art making activities (Armstrong, 1994). The students learn from experience hands on creating.

- Musical and Rhythmic learners can learn to create art to music and identifyingand using visual rhythm in art works (Armstrong, 1994).

- Interpersonal learners can identify and discuss multiple perspectives, understandings, emotions, intentions, and motivations in the arts (Armstrong,1994).

Students that work together can develop their art skills and helps them relate it to other subject matter outside of the art classroom. The social interaction students get to partake in can help create an environment that is student-driven by working together to learn and discover. The keyto meeting differentiations of instruction is to develop a curriculum that considers the diversity,needs, and preferences of all students (Heise,

2007). Learners can be self-guided and learn fromtheir experiences, as this provides them the options of choosing content that they enjoy.

Exercising processes that fit their style produces products that they can be proud of.

Classroom Management.

Poor classroom management will elevate the teachers stress and increase burnout rates (Guido, 2018). The teacher should model the behavior that is expected, as it is a good way to show students what is expected in the classroom and how to act respectfully. Using polite language, maintain eye content, and letting others speak without interruption is basic to good classroom behavior. If the students are not allowed to use cell phones in class, teachers should model the behavior by keeping their phones in pockets or out of sight of the students. If students see the teacher practicing and following the rules of the school, students will be more inclined to follow too. Raise concerns about one another's statements respectfully, as this is helpful during classroom discussions and class critiques, so that students feel safe to learn and grow from the discussions (Heise, 2007). If students can help establish the guidelines and rules for the classroom, they will be more likely to agree and follow the rules, instead of just telling them what they are not allowed to do. Student involvement in the rule-making leads to discussions to arrive at a mutual understanding and respected expectations. Demonstrate rules so that the mutual respect guidelines that have been established are not forgotten. Providing each student a written copy of the rules will keep it fresh and readily available in times of uncertainty.

Avoid punishing the class as whole, as this action can hurt relationship with students whoare on a task and can jeopardize other classroom management efforts

(Guido, 2018). Have on hand a variety of activities that appeal to students who struggle to process content individually, or without being disruptive. Give these self-isolating students the chance and choice to work in small groups that will allow them to collaborate and engage with their peers. Open-ended projects will allow the students to demonstrate knowledge in ways that suit them, while still getting the required requirements within the project. Present the class with a broad list of projectsideas, then ask each of the students to choose one when they get to choose what they want to work on. Working and learning at their own pace, engaging actively with appropriate content anddemonstrate knowledge as effectively as possible is the goal. The students that are performing well with certain materials can help engage and educate disruptive and struggling students.

Pairing up such opposites can prove highly beneficial for students who suffer from lowconfidence and poor interpersonal skills (Webb, 1988). Students develop through their social interactions; the management of the classroom caneither nurture or hinder those social interactions. Social interactions can inspire peer-to-peer teaching and tutoring. The students that are proficient in materials can be used to help the struggling students with the choice and use of materials. This practice sets the stage for students to step into a leadership role within the classroom and encourages them to work together. The artclassroom can be made more manageable through collaborative learning by providing a chance for students to build on teamwork within the classroom to help with social interaction development.

Chapter 4

Conclusion

Since it can be time-consuming and stressful to develop a new art curriculum, it isworth the effort to create an environment where students can succeed at developing their artistic skills. Creating a successful art classroom leans toward multiple teaching pedagogues, primarily the ideas and methods from Lowenfeld (1960), Piaget (1954), and Vygotsky (1978).

Children's artistic development within the classroom furthers their growth in appreciatingart and their own artistic abilities. Lowenfeld (1960) described stages of artistic development in children. He broke it down into five stages that describe how children develop artistic abilities through early life. He believed that artistic development corresponds with brain development in children. That human development is an important aspect to understanding how to set up a child for success in the classroom. Piaget (1954) also breaks down his human development into stages, focusing more on cognitive development, rather than social development. Piaget (1954) developed many methods of child development that is used today throughout the educational system.

Vygotsky (1978) contributes to education as an educational psychology resource. His theories stress the fundamental role of social interaction between students, rather than cognitive development (McLeod, 1970). He researched and studied two main terms that are widely knownin the education field:

- "More Knowledgeable Other" refers to a peer or teacher with
  a better understanding of a subject, or functions at a higher

level than the learner(Vygotsky, 1978).

- "Zone of Proximal Development" relates to skills to be developed in the classroom with the guidance and help from peers and teacher. Ultimately, the student should be able to complete projects on their own without any help fromanyone else.

Piaget (1954) and Vygotsky (1960) are psychologists in the education field that focused on cognitive development. Vygotsky (1978) placed emphasis on how the surrounding culture affectsand shapes cognitive development. This stands in contrast with Piaget's (1954) views of universal stages and content of development. (Gardner, 2008). The ability to read and process information presented in works of art is defined as the concept of visual literacy (Wileman, 1993). Students in the classroom can develop their visual literacy skills through reading visuals, practicing analysis techniques and using visual organizers. Students can design their own visual displays of what they have learned; teachers can use those artifacts as expressed examples of their learning.

Discipline-Based Art Education (DBAE) is a teaching style that is built upon a framework that assures all students receive a rigorous study of the arts. This style of teaching also involves the integration of the arts into other curriculum within the school. Montessori education is recognized by a multi-age classroom utilizing a special set of educational materials. Students chose work in long time blocks and achieve mastery through collaboration. Montessori education is devoid of grades and tests. Individual and small group instruction in both academic and social skills defines the Reggio Emilia style, focused on using a social-constructivist approach to learning (Lee Keenan, 1993). One unique contribution to the field of education is theuse of the

documentation of children's experience as a part of classroom practice. Personal Context of the Choice-Based Art classroom regards students as artists and offers students real choices for responding to their own ideas and interests through art-making. The following threelearning pedagogues are examples of three choice-level education styles:

- DBAE offers a limited number of choices available for students to use.

- Montessori is right in the middle so that students do have choices, but not totalcreative or learning freedom. It falls into the moderate range.

- Tab or Choice-Based art education offers a wide range of choices to students. Thestudents choose the path of learning they want to go as they self-discover.

The way the art room is set up can either hinder or encourage students to interact with one another. An art teacher can have the latest and best equipment in the art world but if the classroom isn't arranged well, the art room will not be successful. Storage of materials and the organization of those supplies will have an impact on the student's productivity. If students mustcontinuously ask or search for the materials that they want to use, it will take time away from being creative and may detour them from using that material. Technology is a huge part of the twenty-first century art room. It can be difficult to find a way to use technology while keeping students safe and preserving the creative spirit of the classroom (Philips, 2017). Every student that comes into the art classroom is unique and will have their own way of learning. Teachers have the task of being able to address and teach the same material in different ways, so the students can grasp the concepts being taught. Poor classroom

management will almost assuredlyincrease teacher stress and increase burnout rates (Guido, 2018).

The art classroom is the place that most students will decide if they are good or "bad" at art. It is the teacher's job to continue to push them and to keep them engaged with artistic practices to become the best artist that they can be. They may not grow up to be the next Vincentvan Gogh, but students can be creative and able to work alongside their peers in a productive and respectful manner. Breaking down this research and studies of student learning, i.e., Lowenfeld's(1960) Artistic Development, Human Development by Piaget (1954) and Vygotsky (1978), and the teaching pedagogues that can be used in the classroom. By pulling supportive methods together, the premise is to create an art classroom that uses a mixture of teaching pedagogues attuned to an understanding of artistic and human development to arrive at an optimal applicationfor achieving success in the art classroom. This allows students to become successful by increasing their motivation and enjoyment from the artwork they create

References

Armstrong, T. (1994). *Multiple Intelligences in the Classroom, 2nd Ed.*

    Alexandria, VA:Association for Supervision and Curriculum

    Development.

Auburn, L.J., & Auburn, F.B. (1978). Visual literacy: Background, theory, and practice.

    Programmed Learning and Educational Technology, 15(4), 291–297

Baker, B. (2000). Encouraging literacy development in kindergarten through

    learning centerexperiences. *Childhood Education*, 78. 36.

Barth, R.S. (1971). Open education: Assumptions about children's learning. In C.H.

    Rathbone(Ed.), *Open education: The informal classroom*. New York:

    Citation Press.

Bedford, R., de Urabain, S., Irati, R., Cheung, C. H., Karmiloff-Smith, A., & Smith, T. J.

    (2016). Toddlers' fine motor milestone achievement is associated with early

    touchscreenscrolling. *Frontiers in psychology*, *7*, 1108.

Black, P. & William, D. (1998). Inside the black box: Raising standards through

classroom assessment. Phi Delta Kappa, 80 (2), 139. Retrieved August 2002 from

    http://www.pdkintl.org/kappan/kbla9810.htm

Brown, K., Parsons, K., & Parsons, D. (2001). *Teacher as reflective practitioner*

    and actionresearcher. Belmont, CA: Wadsworth.

Briggs, S. (2018). Why Visual Literacy Is More Important Than Ever & 5 Ways to

    Cultivate It.Retrieved from

        https://www.opencolleges.edu.au/informed/features/why- visual-literacy-

    is- more-important-than-ever-10-ways-to-cultivate-it/

Burnett, P. C., & Mandel, V. (2010). Praise and Feedback in the Primary Classroom:

Teachers'and Students' Perspectives. *Australian Journal of Educational &*

Developmental Psychology, 10, 145-154. Retrieved from

https://www.newcastle.edu.au/_data/assets/pdf_file/0013/100309/V10_burnett-

_mandel.pdf.

Carmichael, L., & Mussen, P. H. (1970). *Manual of child psychology*. New York: John

Wiley.

Caruso, S. (2016). Constructivism [Two Cognitive Theorists Compared]. Retrieved

from http://hrdevelopmentinfo.com/cognitive-constructivism-similarities-and-

differences-of- the-cognitive-and-social-constructivism-theories-of-piaget-

and-vygotsky.

Cole, M., & Wertsch, J. V. (1996). Beyond the individual-social antinomy in

discussions ofPiaget and Vygotsky. *Human development*, *39*(5), 250-256.

Cotter, H. (2002, May 31). Creations small in scale but towering in impact. New York

Times, p. E38.

Daniel, E. *Edoc.site*, EDOC.SITE, (2005). Title???, edoc.site/stephen-j-farenga-

daniel-ness-encyclopedia-of-education-and-human-development-volumes-

1-2-3-2005-pdf-

DeCharms, R. (1968). *Personal causation: The internal affective determinants of*

behavior. NewYork: Academic Press.

Denning, P. (1998). The professional teacher. Invention, 1 (1). Retrieved August

2002 fromhttp://www.doit.gmu.edu/Archives/feb98/pjd_2.htm

Dewey, J. (1963). *Experience and education* (reprint). New York: Collier.

(Original workpublished 1938)

Dewey, J. (1966). *Democracy and education*. NY: Free Press

Douglas, K. (1993). Centers−based art education. Unpublished master's thesis,

    CambridgeCollege, Cambridge, Massachusetts

Dunn, S. & Larson, R. (1990). *Design technology: Children's engineering*. New

    York: TheFalmer Press.

Ede, L. (1987, March). The case for collaboration. Paper presented at the 38th annual

    meeting ofthe Conference on College Composition and Communication,

    Atlanta, Ga. (ERIC Document Reproduction Service No. ED282212)

Ediger, M. (1995). *Philosophy in curriculum development*. Kirksville, MO: Simpson

    Publishing.

Ediger, M. (1999). Organizing for instruction in mathematics. *Journal of*

    InstructionalPsychology, 26, 85.

Edwards, C. P., & Springate, K. (1993). Inviting children into project work.

    Dimensions of EarlyChildhood, 22 (1), 9–11

Eisner, E. (2001). Should we create new aims for art education? *Art Education, 54* (5),

    6− 10.

Ernst, K. (1994). *Picturing learning: Artists and writers in the classroom*.

    Portsmouth, NH:Heinemann.

Filippini, T. (1993). The role of the pedagogista. In C. Edwards, L Gandini, & G.

    Forman (Eds.),*The hundred languages of children: The Reggio Emilia*

    approach to early childhood education. (pp. 113–118). Norwood, NJ: Ablex.

Firlik, R. (1994). Promoting development through constructing appropriate on priate

environments: Preschools in Reggio Emilia, Italy. Day Care and Early
Education, 22 (1),12–20

Flattley, R. (1998). Visual literacy. Retrieved December 26, 2001, from Pima
CommunityCollege, Downtown Campus Psychology Department
Website: http://dtc.pima.edu/psychology/Visual_Literacy.html

Flowerday, T. & Schraw, G. (2000). Teacher beliefs about instructional
choice: A phenomenological study. *Journal of Educational
Psychology*, 92 (4), 634−645.

Flynt, E. S., & Brozo, W. (2010). Visual Literacy and the Content Classroom: A
Question ofNow, Not When. *The Reading Teacher, 63*(6), 526-528.
Doi:10.1598/rt.63.6.11

Forman, G. (1996). The project approach in Reggio Emilia. In C. T. Fosnot (Ed.),
Constructivism: Theory, perspectives, and practice (pp. 172–181). NY:
Teachers CollegePress

Gardner, H. (1982). *Art, mind and brain: A cognitive approach to creativity*. New
York: BasicBooks.

Gardner, H. (1990). Multiple intelligences: Implications for art and creativity. In W.
Moody (Ed.), *Multiple intelligences: Implications for education*. New York:
Teachers CollegePress

Guggenheim Museum. (1998). *After mountains and sea: Frankenthaler* 1956−1959.
New York:Author.

Guido, M. (2018, September 20). 20 Classroom Management Strategies | Prodigy.
Retrievedfrom https://www.prodigygame.com/blog/classroom-

management-strategies/

Hamilton, M. (2005). Title?? epdf.tips/reconceptualizing-teaching-practice-

    developing-competence-through-self-study.html.

Hannafin, M.J. & Land, S.M. (1996). Student−centered learning environments:

    Foundations,assumptions, and implications. Proceedings of the Association

    for Educational Communications and Technology, Indianapolis, Indiana.

Hannafin, M.J., Hill, J.R., &Land, S.M. (1997). Student−centered learning and

    interactive multimedia: Status, issues, and implications. *Contemporary*

    Education, 68 (2), 94−97.

Harmon, W. (2018, June 01). Opening a New Art Room: An Art Teacher's Cheat Sheet.

    Retrieved from https://www.theartofed.com/2015/08/04/opening-a-new-art-

    room-an-art- teachers-cheat-sheet/

Harmon, W. (2018, July 15). How to Get Your Choice-Based Room Ready for the

    School Year.Retrieved from https://www.theartofed.com/2018/07/20/how-to-

    get-your-choice-based- room-ready-for-the-school-year/

Hart, L. (1983). *Human brain and human learning*. Village of Oak Park, AZ:

    Books forEducators.

Hawkins, D. (1971). I, thou, it. In C.H. Rathbone (Ed.), *Open education:*

    The informalclassroom. New York: Citation Press.

Heinich, R., Molenda, M., Russell, J. D., & Smaldino, S. E. (1999). *Instructional*

    media andtechnologies for learning (6th ed.). Upper Saddle River, NJ:

    Prentice-Hall

Heise, D. (2007). Differentiation In The Artroom. *NAEA Advisory*, 2.

Holt, J. (1983). *How children learn*. Cambridge, MA: Perseus Books. Inhelder, B., &

    Piaget, J. (1958). *Adolescent thinking*. Location: publisher.

Johnson, D., Johnson, R., Holubec, E. (1990). *Circles of learning: Cooperation in the*

    classroom. Edina, MN: Interaction Book Co.

Karpov, Y. V., & Haywood, H. C. (1998). Two ways to elaborate Vygotsky's

    concept of mediation. *American Psychologist, 53*(1), 27-36.

    http://dx.doi.org/10.1037/0003-066X.53.1.27

Katz, L., & Chard, S. (2014). What is The Project Approach? Retrieved from

    http://projectapproach.org/about/project-approach/

Kirby, J. (2004, September 23). *The Knowledge Loom: Educators Sharing and*

    Learning Together., from The Education Alliance at Brown University,

    The Knowledge LoomWebsite: http://knowledgeloom.org

Kohn, A. (1993, September). Choices for children: Why and how to let students

    decide. *PhiDelta Kappan*, 75 (1), 8−21.

LaChapelle, J. (1991). In the night studio: The professional model as an educational role

model. *Studies in Art Education* 32 (2), 160−170.

LeeKeenan, D., & Nimmo, J. (1993). Connections: Using the project approach with

    2- and 3-year-olds in a university laboratory school. In C. Edwards, L.

    Gandini, & G. Forman (Eds.), *The hundred languages of children: The*

    Reggio Emilia approach to early childhood education (pp. 251–267).

    Norwood, NJ:

Lillard, A. (2018). *AMAC Arlington Montessori Action Committee*,

    www.arlingtonmontessori.org/more-about-montessori/montessori-

news-and- research/montessori-research.

Lillard, A. S. (2013). Playful learning and Montessori education. *NAMTA Journal*, *38*(2), 137-174.

Linderman, M. (1974). *Art in the elementary school*. Dubuque, IA: William C. Brown Company

Lowenfeld, V. & Brittain, L.W. (1987). *Creative and mental growth* (8th ed.). Upper SaddleRiver, NJ: Prentice Hall

Malaguzzi, L. (1993a). For an education based on relationships. *Young Children, 49* (1), 9–12

Mayer, R. E., Bove, W., Bryman, A., Mars, R., & Tapangco, L. (1996). When less is more: Meaningful learning from visual and verbal summaries of science textbook lessons. *Journal of Educational Psychology, 88*(1), 64-73.

M. Montessori, The Montessori Method (Schocken, New York, 1964). FIX this one

McLeod, S. (1970, January 01). Saul McLeod. Retrieved from https://www.simplypsychology.org/concrete-operational.html

McLeod, S. (2018). *Simply Psychology*, Simply Psychology, , www.simplypsychology.org/vygotsky.html.

Ngeow, K. (1998). Enhancing student thinking through collaborative learning. (ERIC DocumentReproduction Service No. ED422586.)

New, R. (1993). Our third teacher. Urbana IL: ERIC Clearinghouse on Elementary and EarlyChildhood Education. (ERIC Document Reproduction Service

No. ED354988)

Omari, T. (2013, July 15). What is Reggio Emilia? Retrieved from

  https://www.education.com/magazine/article/Reggio_Emilia/

Perrone, V. (1989). *Working papers: Reflections on teachers, schools, and
communities*. NewYork: Teachers College Press.

Philips, K. (2017, March 24). Your Guide to Using Technology in a Choice-
Based Space. Retrieved from

  https://www.theartofed.com/2017/03/30/implemented-ipads-choice-space/

Piaget, J. (1954a). *The construction of reality in the child*. (M. Cook, Trans.).FIX this

Piaget, J. (1973). *To understand is to invent: The future of education*. NY:
GrossmanPublishers.

Popkewitz, T. (1998). Dewey, Vygotsky, and the Social Administration of the
Individual: Constructivist Pedagogy as Systems of Ideas in Historical Spaces.
American EducationalResearch Journal, 35(4), 535-570. Retrieved from

  http://www.jstor.org/stable/1163459

Rambusch, N. M. & Stoops, J. A. (1992). *The authentic American Montessori school:
A guide tothe self-study, evaluation, and accreditation of American schools
committed to Montessori education.* New York: AMS and the Commission on
Elementary Schools of The Middle States Association

Read, H. (1956). *Education through art*. New York: Pantheon Books

Rettig, P. &Rettig, J. (1999). Linking brain research to art. *Art Education, 52*

(6), 19−24 Rinaldi, C. (1993). The emergent curriculum and social

constructivism. In C. Edwards, L.

Gandini, & G. Forman (Eds.), *The hundred languages of children: The*

Reggio Emiliaapproach to early childhood education (p. 101–111).

Norwood, NJ: Ablex.

Rohrer, K. (1994). Curriculum Components. Retrieved from

https://www.incredibleart.org/links/toolbox/curriculum.html

Rohrer, K. (2005). Elements and Principles of Design Explained,

www.incredibleart.org/links/toolbox/curriculum.html.

Saphier, J. & Gower, R. (1997). *The skillful teacher* (5th ed.). Acton, MA: Research

for BetterTeaching.

Shawatu, T. Viktor Lowenfeld <mark>(1903–1960)</mark> (date of the publication). - Early Career and

Influences, Lowenfeld's   American Career, Influence on Art Education. Retrieved

from

http://education.stateuniversity.com/pages/2195/Lowenfeld-Viktor-1903-

1960.html

Smith, J. (1995). Keynote address at the National Art Education Association

conference, Reston,Virginia

Staley, L. (1998). Beginning to implement the Reggio philosophy. *Young Children,*

53 (5), 20–25

Stiggins, R.J. (1999, November). Assessment, student confidence, and school success.

Phi DeltaKappan, 81 (3), 191. Retrieved August 2002 from

http://www.pdkintl.org/kappan/k9911sti.htm

Stix, A. (1997). Creating rubrics through negotiable contracts and assessment. Paper

presented atthe National Middle School Conference, Baltimore, Md. Retrieved

August 2002 from http://www.interactiveclassroom.com/articles_006.htm

Sriraman, B. 2005, *Epdf.tips*, EPDF.TIPS, epdf.tips/theories-of-mathematics-
education-seeking-new-frontiers-advances-in-mathematics-.html.

Szekely, G. (1988). *Encouraging creativity in art lessons*. New York: Teachers College
Press.

Tarquin, P., & Walker, S. (1997). *Creating success in the classroom! Visual
organizers and howto use them*. Englewood, CO: Teacher Ideas Press.

Tinzmann, M.B., Jones, B.F., Fennimore, T.F., Bakker, J., Fine, C., &Pierce, J.
(1990). What isthe collaborative classroom? Retrieved August 2002 from
http://www.ncrel.org/sdrs/areas/rpl_esys/collab.htm

Vecchi, V. (2010). *Art and creativity in Reggio Emilia: Exploring the role and
potential ofateliers in early childhood education*. CITY: Routledge.

Verenikina, I. M. (2010). Vygotsky in Twenty-First-Century research. *University of
WollongongAustralia*. Retrieved from
https://ro.uow.edu.au/cgi/viewcontent.cgi?referer=https://www.google.com/&h
ttpsredir=1&ar   ticle=2337&context=edupapers.

Vygotsky, L.S. (1962). *Thought and language*. Cambridge, MA: MIT Press

Vygotsky, L. S. (1978). *Mind in society: The development of higher psychological
processes*. Cambridge, MA: Harvard University Press.

Webb, M. (1988). Peer Helping Relationships in Urban Schools. *Equity and Choice, 4*,
35-38.

Wiggins, G. & McTighe, J. (1998). *Understanding by design*. Alexandria, VA:
Association forSupervision and Curriculum Development.

Wileman, R. E. (1993). *Visual communicating*. Englewood Cliffs, N.J.: Educational

TechnologyPublications

Yundle, Inc. (2013). Definitions and Terms "A" List - Antiques, Art and More.

Retrieved fromhttps://www.yundle.com/terms-definitions/a/