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## How a Shift to Choice-Based Visual Arts Pedagogy Affects All Learners in the Classroom and Visual Arts Educators

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How a Shift to Choice-Based Visual Arts Pedagogy Affects All Learners in the Classroom and

Visual Arts Educators

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### Dedication

This capstone is dedicated to my husband, Maxfield Anderson. You provided me with the patience, kindness, and cheer I needed to make it through this program. Thank you for being my biggest supporter.

### Abstract

This paper reviewed fifteen primary research sources on how a shift from Discipline-Based Art Education to Choice-Based Art Education affected student intrinsic motivation, behaviors in the classroom, diverse learning needs, and visual arts educators. The purpose of this paper was to provide art educators information about choice-based art education with findings on potential benefits and drawbacks to a shift in pedagogy. Benefits found in the research may include increased intrinsic motivation among students and decreased negative behaviors in the classroom. Choice may have benefited students of different learning abilities through the chance for them to create at their learning level or by allowing English language learners the chance to practice their communication skills. Finally, choice may have benefited educators in reigniting their passion for teaching and aligning with personal beliefs about education. Drawbacks from implementation of the studies included no increase in intrinsic motivation due to a lack of specific skill-building activities in young elementary students. The activities may be used to build confidence in students, which may increase their intrinsic motivation. Another drawback included increased negative student behaviors during teaching time and transitions between tasks. In conclusion, a shift to choice-based pedagogy should not be taken lightly. This paper was intended to highlight the benefits and drawbacks of the shift to choice-based pedagogy in order to provide art educators with the knowledge they may need when deciding if the shift is right for them.

*Keywords:* discipline-based art education, choice-based art education, intrinsic motivation, visual arts education

## How a Shift to Choice-Based Visual Arts Pedagogy Affects All Learners in the Classroom and Visual Arts Educators

### **Chapter One: Introduction**

There are two popular pedagogies in art education that can be found within the elementary school setting. The first, choice-based art education, has been around since the 1970s during the Viktor Lowenfeld era when Lowenfeld determined that with visual arts education, an “emphasis was placed on student self-expression and the development of creativity” (Lindeman, 2018, p. 4). Choice-based pedagogy saw a decline in interest with the movement to standardize school instruction. The second pedagogy, Discipline-Based Art Education (DBAE), was developed by the J. Paul Getty Trust in the early 1980s with a handbook later published and written by Stephen Mark Dobbs in 1992. According to k12academics, the aim of DBAE is to “make arts education more parallel with other academic disciplines” (“Discipline-Based,” n.d.). The inclusion of art production, art history, art criticism, and aesthetics in the art room served as a guide for visual arts educators to create a curriculum that more closely resembled the curriculum taught in the core classes of reading, writing, mathematics, and so forth. Choice-based visual arts education has had a resurgence of popularity with the development of Teaching for Artistic Behavior, or TAB in 2001. Many visual arts educators have expressed interest in changing to a more choice-based approach to teaching, but how will the switch to choice affect students and the visual arts educator?

#### **Scope of Research**

In this analysis of available literature on choice-based pedagogy in the visual arts, a few topics were discussed. First, the educator’s findings on how switching to choice-based art

pedagogy affected their students' intrinsic motivation is discussed. Next, a look at how choice-based pedagogy affected student behavior was analyzed. In addition to intrinsic motivation and student behaviors, the findings for how choice may affect specialized populations of students was analyzed. Finally, a discussion on the findings and personal feelings of educators is looked at and compared. These strands were identified from the research as often the reason educators change to a more choice-based curriculum was based upon the reflections of the educator on their classroom practices and their experiences working with their students. For example, educators may make the change to choice due to their students' responses to the discipline-based classroom environment or because of their thoughts on how to differentiate their instruction for their students.

### **Importance of the Research**

With visual arts educators teaching in a world with multiple pedagogies, it can be difficult to decide which pedagogy to use in the classroom. The research in this paper focused on educators that have chosen to give choice a try in their classrooms, their findings of how including choice in their classrooms affected their students across the spectrum of learning, and how adding choice-based pedagogy affected themselves as professionals. This research is important because the push to move to a choice-based classroom is popular on social media and at visual arts educator conferences, but visual arts educators deserve to make choices based on peer-reviewed and published research rather than pressure from their peer educators. In addition, the scholarly body of knowledge on this topic has received limited attention, thus the review of the literature contributed to the research available on visual arts education. This literature review did not focus on definitively deciding which pedagogy may be best for students, but instead highlighted the benefits some educators have found from implementing choice-based practices in

their classrooms.

### **Research Questions**

In light of what is known about how children learn and educational policy and practice, how shall an educator's transition from Discipline-Based Art Education to Choice-Based Arts Education affect student behavior, create opportunities for success among all learners, and affect educators in the visual arts classroom?

### **Definition of Terms**

The following defined terms are commonly found within the research. A common definition of the terms is important in order to have a better understanding of the research in the literature review. The definition of the terms is grounded within research and includes texts written by well-known authors or prominent organizations in the visual arts education field.

**Choice-based art education pedagogy.** This pedagogy is defined as a teaching method taught by visual arts educators that seek to utilize centers and choices to develop artistic habits in students where students develop their ideas for creating art (National Art Education Association, 2020). Choice-based pedagogy in the visual arts is on a continuum from students having some choice, for example creating an artwork tied to a theme the art teacher chose, to complete choice where students dictate their projects from exploration of process to planning and designing a project, to execution of the project, and reflection.

**Discipline-Based Art Education.** The DBAE Handbook by Stephen Mark Dobbs described Discipline-Based Art Education as “a comprehensive approach to art education that draws upon four foundational art disciplines for its instructional content: art production, art history, art criticism, and aesthetics” (1992, p. 7). DBAE is a style of visual arts education where educators create a project-based upon an already established artist that may also be of historical



importance. The educator introduces students to an artist, has students talk about artworks the artists create, and then students create an art project based on the artist's work following the steps of the visual arts educator who has created an example project for students to replicate.

**Intrinsic Motivation.** This is a type of motivation described by Hess (2018) as students having the “desire and excitement to produce artwork,” in addition to “when students are internally motivated to create artwork based on their own ideas” (p. 67). Intrinsic motivation is important to visual arts educators as students who are intrinsically motivated may seek more opportunities to learn as well as continue to create artwork as they age. Choice-based visual arts educators may claim that choice increases intrinsic motivation in students.

**Teaching for Artistic Behavior.** TAB is defined as a specific choice-based visual arts pedagogy that has three core sentences as the center of the TAB curriculum. The three sentences are “What do artists do? The child is the artist. The art room is the child's studio” (Douglas, Jaquith, & Thompson, 2018, p. 10). In a TAB-style classroom, students have complete choice over their art-making. The visual arts educator may introduce students to art-making techniques and materials in demonstrations that last five to seven minutes. Students then decide how to use the techniques and materials to create self-designed projects. Artists from history or current contemporary artists are introduced to students during the demonstration and teaching time at the beginning of class, though students are not asked to copy an artwork or make an artwork in the style of the artist. Materials are arranged in centers in the classroom, often labeled and arranged by media type, for example drawing, painting, ceramics, sculpture, and so forth.

## Summary

The world of visual arts education is filled with many questions. Since most schools do not provide a visual arts curriculum to follow, it is often left to the art educators of a school

district to create their curriculum for their students in a pedagogy style that works best for them. This has led to confusion amongst visual arts educators. Do visual arts educators continue with Discipline-Based Art Education, the once popular pedagogy, or change to a more choice-based approach? What benefits have been found with a choice-based approach to visual arts instruction?

In chapter two, an analysis of available literature in the visual arts is explored. The first part of chapter two covered how changing to choice-based or trying choice-based art education affected students in terms of intrinsic motivation and their behaviors in the classroom. Next, how choice affected specialized learning populations will be analyzed. Finally, chapter two will cover the reasons why educators decided to make a change to choice-based from DBAE and analyze their personal reflections. Chapter three provided a summary of the findings in the research, examples of how the research informed educational practices, and gave three suggestions for possible future studies.

### **Chapter Two: Literature Review**

This literature review analyzed available literature in the visual arts education field. The following literature looked to answer the research question, in light of what is known about how children learn and educational policy and practice, how shall an educator's transition from Discipline-Based Art Education to Choice-Based Arts Education affect student behavior, create opportunities for success amongst all learners, and affect educators in the visual arts classroom? In order to address this question, the literature included educator documentation comparing choice-based visual arts pedagogy to discipline-based pedagogy, either through their personal experiences or observations of fellow educators. Findings in this section included how the two pedagogies affect students' intrinsic motivation, how choice-based pedagogy affected student

behaviors in the classroom, and how choice supported students with specialized learning needs. Personalized thoughts on the shift to choice-based pedagogy from educators were also analyzed.

### **Student Outcomes: Intrinsic Motivation**

Perhaps the most important portion of the research question for this literature review was how students responded to choice-based visual arts education pedagogy and how choice affected their intrinsic motivation when compared to discipline-based approaches. This section looked at educator findings of their change to or observations of choice-based education as well as how the change related to student intrinsic motivation in the classroom. The studies consisted of elementary-aged students and their experiences in either choice-based or discipline-based classroom environments.

Several objectives may exist in a visual art educator's mind as they are envisioning their curriculum. Not only do art educators seek to assist students in developing their artistic abilities, they also seek to nurture an appreciation for the arts, develop motivation to continue learning about the arts, practice their artistic skills, and become increasingly more creative (Chad-Friedman, Lee, Liu, & Watson, 2019). Several educator authors of research articles have explored research involved indirectly comparing discipline-based pedagogy simultaneously to choice-based pedagogy in their classrooms. Direct comparisons in this manner led to powerful results, as both pedagogies were being explored at the same time. The educator actively compared their results as opposed to remembering prior experiences.

Lindeman was a researcher who conducted a quantitative study over five months that directly compared two art classrooms within one school building. One art room employed a discipline-based approach while the other used the TAB-based choice pedagogy. Third-grade students were chosen for the study, as they were the oldest age-group at this particular school. In

the TAB-based room there were 24 third graders while the discipline-based classroom had 25 students. Each classroom was observed for 45 minutes during four observation periods, two with a pre-conference with the teachers and two without preconferences. In addition, each student was given a survey on student confidence, where Lindeman (2018) asked three questions to “gauge student knowledge of artistic behaviors as well as behavior expectations in their art class” (p. 29). The second survey given to students asked them to respond to statements, gauging their level of engagement and ownership of their artworks.

In the research by Friedman, Lee, Liu, and Watson there were 59 third-grade students distributed between two groups that were studied, one discipline-based and one choice-based as they completed two art exercises and a questionnaire to determine their intrinsic motivation. In the choice-based group, there were 24 students while in the teacher-directed group there were 35 students. This study was intended to compare discipline-based art education directly to choice-based art pedagogy through assessments on creativity, artistic skill, and realistic drawing ability. In order to assist in the assessment process of this study, the authors chose to hire 20 Fine Arts majors to rate drawings on a scale of 1-7, where one was the lowest score and seven was the highest. The ratings by these Fine Arts majors were done blindly in order to remove preconceptions for the ratings.

In another study about intrinsic motivation, Hess (2018) conducted an action research study intended to, “discover which teaching approach supported all of my student’s needs, increased their intrinsic motivations for making artwork and allowed students to take true ownership over their learning by producing artwork” (p. ii). Like many visual arts teachers, Hess saw that students lacked ownership of their projects as well as intrinsic motivation in the art room to complete projects. This led to increased student behaviors. Hess’ study took place at the

Charter School of New Castle in the state of Delaware where they chose to examine eight students in one of their fourth-grade classrooms. Established relationships with the students were described in the study, as Hess was in their sixth year of teaching when they began their study. Hess collected data through interviews, observations, and artifact collecting. Artifacts collected included finalized artworks as well journals written by students, project proposal sheets, and artist statements.

Regarding intrinsic motivation, these studies found a range of data that supported both an increase in intrinsic motivation as well as little to no difference in intrinsic motivation between a discipline-based and choice-based classroom. In order to measure intrinsic motivation amongst their students, Hess (2018) broke down their findings into categories that included student engagement as well as big ideas and goal setting. Their findings indicated that engagement increased as, “the students seemed more excited to learn as the study took place because they saw art class as an opportunity to learn and explore” (Hess, 2018, p. 68-69). As for big ideas and goal setting, data in Hess’ study show that when students worked in a choice-based environment, their drive to create shifted as well as their reason for creating changed. Before choice, students mainly created their art for a grade in the class, but after choice their reason to create changed to make art to display or to make art for themselves. In addition, during discipline-based lessons students were making art to engage with one another, but a personal shift happened during choice where students instead decided to create art for themselves. This change in student behavior, creating art for themselves, found through Hess’ study may show that the motivation to create came from within the student, leading to increased intrinsic motivation.

Lindeman experienced similar results to Hess in their study. Through their analysis of observations and student surveys, Lindeman (2018) commented on the choice-based classroom

that “engagement was high and students seemed genuinely excited to share their discoveries and their artmaking process with others” (p. 59). Their observations in the discipline-based classroom also showed high student engagement, though Lindeman (2018) commented that students were more apt to rush through the teacher-led project in order to create a choice-based art project when they were finished with the assignment. This realization in student engagement, that students in the discipline-based classroom wanted to complete their assignments to get to choice more quickly, may lead one to believe that having choice may drive students to want to create for themselves, which may lead to an increase in their intrinsic motivation for learning about the visual arts.

In contrast to the findings by Hess and Lindeman, the study conducted by Chad-Friedman, Lee, Liu, and Watson (2019) found that there were no differences in intrinsic motivation between the discipline-based and choice-based classrooms they studied. The authors claim the findings of their research may suggest that students in the younger elementary grade levels may need to have programs that focus on developing their artistic skills in activities with more structure before being released to decide their creative endeavors. The Chad-Friedman, Lee, Liu, and Watson state, “teacher-directed art curriculum that emphasizes skill development may also prepare children for increased intrinsic motivation” (2019, p. 489). This contrasted finding, as well as suggestion for curriculum development, is important for visual arts educators to consider as they create their choice-based curriculum for elementary students. Visual arts educators may want to consider adding focused assignments to build the artistic skills of their students to increase confidence in creating.

In reflecting back on the research question for this paper, one can find that overall the change to include choice-based practices with elementary-aged students may lead to positive

outcomes for students. Given the findings by Chad-Friedman, Lee, Liu, and Watson (2019), educators may need to proceed with caution and consider including skill-based lessons at the lower elementary level. Teacher-led artistic skill lessons may lead to an increase in artistic skills which may lead students to have more confidence in their abilities and thus more intrinsic motivation to continue learning art.

### **Student Outcomes: Behaviors**

A common claim of visual arts educators that implement choice-based practices within their classrooms would be a positive change in student behavior. Since students are spending time in a choice-based environment creating art using tools, materials, art-making mediums, and subjects that excite them as individuals, choice-based educators find that disruptive behaviors tend to decrease. The following section looked at three studies by educators to see how choice-based pedagogy affected their students' behaviors in the classroom.

Usewicz conducted a qualitative study in 2017 where the aim was to see how choice-based pedagogy affected student engagement in their classroom. The population that Usewicz studied included four eighth-grade and four seventh-grade classes of students attending two different middle school buildings. The eighth-grade students were given choice-based pedagogy while the seventh-grade students worked on a discipline-based project. Data was collected via the physical work created by students as well as questionnaires given to students. In order to create their works, Usewicz gave the eighth-grade students the opportunity to choose their themes, layouts, and materials. Seventh-grade students worked with the same materials and created similar artworks under the same theme that was chosen by Usewicz. The chance to actively view, compare, and contrast the way choice affected the eighth-grade students while a lack of choice and how it affected the seventh-grade students led Usewicz to some revelations in

student behavior in their classroom.

McElhany, much like Usewicz, created a study on choice-based art education with their eighth-grade students. In a reflection on how their discipline-based curriculum brought about complaints in students in their mask-making project, McElhany decided to shift to choice-based curriculum through having students focus on big ideas or themes rather than all the students creating a project with the same subject and materials. As McElhany (2016) reflected on discipline-based teaching, “I told my students what materials to use and how to use them, stripping them of their potential for individuality and voice” (p. 30). McElhany found that their approach to education was taking away the opportunity for their students to be authentic artists and instead the students were creating meaningless projects with little connection to the students’ personal lives and experiences. McElhany redesigned their mask-making lesson, to be about the students as individuals rather than culture the students had little connection to, as was the requirements of the previous iteration of the mask-making project. McElhany and their students experienced many positive changes in the shift to a more choice-based curriculum.

Ortner conducted an action research study with mixed-methods components in order to determine if students were able to self-regulate their emotions while in the classroom with choice-based pedagogy. Students in a rural elementary school in northwest Iowa in the fourth-grade were selected for the study. The demographics of the students included 14 girls and 18 boys with nearly twelve percent of the students with an IEP and nearly six percent on a 504 Plan. Nearly 41% of the students were classified as low socio-economic (Ortner, 2021). Data were collected from student self-assessments as well as assessments by the homeroom teachers for the classes. What made this study so interesting compared to other research on student behavior is the combination of choice-based pedagogy with the Zones of Regulation, a tool used with



students to gauge their emotions, in order for students to better assess how they were feeling in the classroom. Observations by Ortner as students worked were also taken into account for the study. Ortner came away from their study with many insights into how choice can affect student self-regulation.

The three studies described in this section all support multiple ways that choice-based pedagogy affected student behavior within the classroom. Usewicz and McElhany found that students were more involved in the creation process through a choice-based approach when compared to discipline-based pedagogy. Usewicz (2017) reflected, “I began to have students coming up with new ideas and asking to use materials even more outside the box than they were used to” (p. 30). McElhany’s students created masks with a variety of materials including feathers, paint, real sports equipment, mirrors, cardboard, toys, quotes from books, and so forth. The individuality created through Usewicz and McElhany’s projects drove students to explore creative endeavors they may not have otherwise tried.

In addition to student involvement in the creative process, Usewicz and McElhany described an increase in student ownership of their artworks while using choice-based pedagogy. McElhany (2016) reflected that, “the students were making meaning by connecting to their lives and sharing their personal experiences through artmaking” (p. 32). Personal connections to artworks show that students feel a sense of ownership over what they are creating. Students also took ownership of the materials they chose for their artworks and made meaningful choices in both studies. In McElhany’s study, students selected materials that represented themselves for their personal identity masks whereas, in Usewicz’s (2017) study, students chose materials to make their works stand out, offer a challenge, or in order to try something new. How powerful it is that students in Usewicz and McElhany’s study were able to make personal connections to

their creations.

Positive emotional connections to the creation process were also found in the studies. Ortner (2021) found that students were able to regulate their emotions while creating, even if they entered the classroom with a stressful mood. Students in Ortner's (2021) study "intentionally chose art making activities or tools that helped them feel calm during art class" (p. 43). Maintaining a calm demeanor while working creates a sense of comfort and students can become less worried about emotional reactions to creating and instead focus on making artwork that they have pride in. Like Ortner, Usewicz (2017) found that students sometimes chose supplies for their creation out of comfort. Making choices based upon comfort can lead to increased confidence in creating.

While positive behaviors in the classroom were found to increase in McElhany's, Ortner's, and Usewicz's studies, one researcher found that some negative behaviors increased in their study. Lindeman (2018), in their observations of a choice-based classroom, found that an increase in difficult student behaviors often happened during whole-class instruction time. As Lindeman (2018) observed, "many students had a hard time focusing and not talking to peers while the teacher was giving directions" (p. 32). Lindeman also found a few more instances of negative student behavior. These behaviors included students wandering the room if they were not able to work with materials of their first choice, students not knowing what to do to start a project or after they have finished a project, and the whole class needing multiple reminders to start cleaning up at the end of class. Lindeman hypothesized that this reaction may have been due to a lack of a whole-class positive behavior plan, as another classroom that Lindeman studied in the same building did have a positive behavior plan. These are common negative behaviors that choice-based educators may experience in their classrooms. In order to reduce these instances of

negative behavior, concrete expectations are important in choice-based classrooms. In addition, explicit strategies as students start or finish projects may need to be talked about in whole-class mini lessons.

In reflecting back on the research question for this paper, the findings by McElhany, Ortner, and Usewicz give support to the concept that a choice-based pedagogy may affect student behaviors in a positive way. Students became more involved in the creation process, took on a sense of ownership for their artworks, made personal connections to the creation process, and regulated their emotions in the choice-based classroom setting. As McElhany (2016) reflected, “this freedom unlocked the artist within and gave my students permission to be an authentic artist” (p. 35). Though there is caution found in the research that choice-based educators need to consider. As Lindeman found, instruction time and transition times may bring about instances of negative behaviors in students. The experience for students to be authentic artists in a classroom setting, with emotion regulation and personal connections to art-making should be a goal for all visual arts educators.

### **Student Outcomes: Specialized Learners**

A critical facet that visual arts educators need to consider when deciding to implement choice-based pedagogy in their classrooms would be how the change may affect specialized learners. At the elementary level, visual arts educators see students across the spectrum of learning styles and needs. Visual arts educators need to consider if the decisions they make will have a positive effect on all of their learners, as it is their responsibility that all students feel comfortable, successful, and able to learn in their classroom. The following section analyzed how choice-based art education affected inclusive classrooms, classrooms with diverse learning needs, as well as English Language Learners.

In their qualitative research project Lutkus (2019) took note of the intersection of visual arts education, choice-based pedagogy, and social and emotional learning. Lutkus acted as a researcher in a classroom and gathered data while working with a fellow educator who taught art on a cart. The research involved eighth-grade students and the school that Lutkus conducted their research at was a public charter school in Boston, Massachusetts. The school was located in a metropolitan area with over 200 students, of which 80 percent were Latino in racial demographic and a majority were low-income (Lutkus, 2019, p. 60). Approximately one-quarter of the students were on an Individualized Education Program (Lutkus, 2019, p. 60). While Lutkus' research specifically focused on the combination of holistic approaches to teaching and art education with middle school students, the inclusion of choice-based practices to tie holistic and art education together to support the population of diverse students was worthy of looking at as it relates to the question of this literature review.

In their research, Lutkus (2019) noted a few ways in which choice-based art education and holistic education worked together to support this specific diverse population of students and allowed them to thrive. One way the two educational theories, choice-based and holistic education, worked together that Lutkus found was that both pedagogies were learner-centered. Choice education sees the student as the whole artist and holistic education sees the student as a whole human being. Lutkus (2019) reflected that, "recognizing students as whole human beings also gives valuable information to a choice art teacher to curate art content and art choices for specific learners and classes" (p. 88). In addition, Lutkus claimed that both practices may reveal specific needs of students through the creation of their choice artworks, thus it allowed the educator to react to their students' needs in a timely manner. Lutkus (2019) stated that the students' "work is personal, so there is an ever-present possibility that students will reveal other

emotional, social, and basic human needs through their artmaking” (p. 91). Finally, Lutkus also claimed that choice may allow educators to see and meet the needs of their students at their developmental levels, leading to differentiation for all students across a range of abilities. In a comment on this claim, Lutkus (2019) stated, “choice-based art education is a constant stream of choices working for differentiation” (p. 94). While holistic education is not the center of the question for this research analysis, one can see that the findings of Lutkus’ research relate to how choice at this diverse school in Boston, Massachusetts allowed students to thrive in the art room.

Another educator named Hoover conducted a qualitative action research study on an inclusive classroom for how choice-based learning affected students in pre-kindergarten, kindergarten, and first-grade, specifically with their self-determination. Hoover’s study was conducted in 2018 at Samuel S. Fleisher Art Memorial, which was a non-profit organization located in Philadelphia, Pennsylvania. Hoover conducted their study during their Saturday artist program over a ten week period. Each class ran for 90 minutes with 14 students participating in the study. The participants and program location make this study unique, in that the study was done at a non-profit outside of school hours. Hoover did not have access to student IEPs or behavior plans, as the organization did not require families to disclose that information about their students when they were enrolled. Hoover must have taken this into consideration when setting up their classroom, as they will have little to no knowledge, only what families want to disclose, about their students. This may leave open the opportunity for a diverse pool of learning needs in the program. The demographics of the students indicated a diverse classroom for Hoover to conduct their study. All of the students were between five and seven years old with seven male students, six female students, and one unspecified gender student. Seven of the students identified as Caucasian, two students Asian, two students multi-racial, and three

students unspecified. Data for this study was collected via surveys given to parents or guardians, direct observation of students at work, interviews done both in a structured and unstructured manner, and recorded observations of verbal interactions amongst students.

Hoover found several positive outcomes of observing choice-based art practices in their Saturday program. Students in the program, given that they were enrolled in this extracurricular environment, already came to the program with a preference for art-making. However, Hoover (2018) found that the students were able to further develop and hone the ability to make decisions and choices based on their preferences for art-making. Students also developed pride for their work, perseverance for creating, collaboration amongst peers, and community building (Hoover, 2018). Slower to develop skills and outcomes according to Hoover (2018) were risk-taking and student self-regulation. An additional finding of Hoover's indicated that the ability for students to have freedom to move through the classroom to gather materials for their art-making allowed students to choose materials the student felt were developmentally appropriate. A final finding of Hoover's (2018) study indicated that they felt the choice-based curriculum "enabled me to easily accommodate who needed specific supports" (p. 91). Hoover's finding here reflects the findings of Lutkus' research. The ability to actively support students in the moment as they were in the learning environment was a powerful positive claim made by Hoover and Lutkus that allowed for responsive teaching opportunities.

In another inclusive classroom, Varian (2016) conducted a study on choice-based visual arts education to see how their classroom reacted to choice-based pedagogy. Like Hoover, Varian's study was conducted in Philadelphia, Pennsylvania, though within Varian's visual arts classroom in a public school. Varian conducted an action research qualitative study with their sixth-grade students where twelve out of the twenty-six students were on IEPs. The diversity of

the classroom included general education students, students with specific learning disabilities, emotional and behavioral disorders, gifted and talented students, and students on the Autism spectrum (Varian, 2016). The research was conducted over a seven-week period. Data was collected via informal interviews with students, observations, and artifacts that included artwork or written responses created by students.

Through Varian's study, students experienced many positive outcomes from working in a choice-based learning environment. Increased positive attitudes toward creativity, mistakes, and confidence in art-making abilities were seen amongst the students. Varian (2016) described four trends that were demonstrated throughout the study. The first was that choice-based art education supported the needs of the students in the inclusive classroom while providing challenges for students at each level. This was shown through increased scores on the rubric Varian used to study creativity. The second was that students were exposed to more critical thinking opportunities in the art-making process. Next, Varian claimed that choice-based learning brought about well-rounded student projects through the use of thoughtful decision-making, appropriate use of time, and using multiple mediums in their work. Finally, Varian (2016) claimed their study supported students to be more creative and have more creative thinking. These findings from Varian's study show that inclusive classrooms may benefit from using a choice-based approach to visual arts education.

In another action research qualitative study conducted in Philadelphia, Pennsylvania at Willow Dale Elementary, Anderson (2016) sought to understand the effects of choice-based visual arts with their kindergarten English as a Second Language students. The students in the study were five to seven years old and in a full-day kindergarten program. There were five boys and eight girls in the study, all from different backgrounds that included fluency in another

language other than English. Anderson's research centered around how choice-based visual arts education affected the communication and literacy skills of ESL students over five lessons created by Anderson. Data were collected through observation of students at work, interviews with students, and the physical artworks made by students.

Like Hoover, Anderson experienced an increase in communication skills developed in the classroom amongst her ESL students. Anderson (2016) described, "when prompted with active questioning, twelve of the thirteen students were able to communicate why they made a choice in their artwork" (p. 55). In order to synthesize in English their reasons for creation, the ESL students were able to practice their English skills and their ability to connect to one another in a second language. Another overlap between findings with Anderson, Hoover, and Varian was that the choice-based classroom allowed teachers to meet the needs of students where they were at developmentally. Anderson (2016) reflected, "students were able to work at their own pace" (p. 58). As for Hoover (2018) and Varian's (2016) studies, an area of overlap would be in the students' abilities to take risks. Both studies found that in a choice-based classroom, students were more open to taking risks, and even felt more positive about mistakes that they made in the creative process. Outcomes similar to Hoover (2018), Varian (2016), and Anderson experienced give much credibility to the idea that choice-based pedagogy may motivate students across ability levels and assist them in being successful across choice-based learning concepts such as creation and communication.

The studies by Hoover (2018), Varian (2016), and Anderson (2016) supported the research question of this analysis through opportunities created under a choice-based pedagogy for students with specialized learning needs. Successful opportunities created through choice-based pedagogy included the opportunity for educators to react to students where they were at



developmentally while in the moment. Educators could see where students may have been struggling with the creative process, for example, due to developmental delays or gifted students needing more challenges. Choice-based pedagogy allowed educators to respond to these needs right away. Next, choice-based pedagogy encouraged authentic opportunities for communication amongst students and from students to educators. Students were able to use their communication skills to talk about their artwork and describe their artwork as it related to their personal lives and interests. Finally, choice-based pedagogy gave students the opportunity to actively learn from their mistakes and even embrace their mistakes in order to take more creative risks. Automatic educator response to learning, communication, and risk-taking were experiences students with differing abilities have to embrace in these choice-based art classrooms.

### **Educator Experiences and Outcomes**

The shift from a discipline-based classroom to a choice-based classroom may be on the minds of many visual arts educators. As Gates (2016) reflected, “my increased desire to share my power with students resulted in creating opportunities for my students to create” (p. 14). Gates was an Associate Professor in Art Education at Millersville University in Pennsylvania who facilitated a collaborative action research group during the 2013-2014 school year. In their research, Gates wanted to focus on how an art educator’s choice to shift from discipline-based art education to a choice-based pedagogy provided students with the opportunity to have shared power and more choice within the classroom. In addition, Gates sought to research visual art educator’s experiences and reflections in changing to a choice-based pedagogy. This literature review so far has looked at how choice has affected students and this section looked to see how the change affected the educators themselves.

Gates described in their action research project how the transition to choice-based

pedagogy affected an art educator named Julie. In a conversation with Gates (2016), Julie reflected, “her role now required her to assist students in exploring and executing their ideas” (p. 17-18). As Julie discovered in her transition to choice, “a teacher who decides to share power with students is no longer making all decisions unilaterally, and as a result, she queers the traditional roles a teacher plays” (2016, p. 17). Art educators who make the decision to shift to choice must redefine what their role entails within the classroom. Rather than researching art project ideas, creating an example of the project, and walking students through the process to recreate the project the teacher instead has to put the academic struggle on students to generate their ideas. The art teacher takes on a role more similar to a coach or guide as they demonstrate how various art materials are used, invite students to engage in meaningful conversations about their interests, and assist students in developing their projects. The decision to change to choice-based pedagogy, as Gates found in their research, must bring about a foundational shift in how the art educator sees their role in the classroom.

Dravenstadt and Rago embarked on a journey, much the same as Gates researched, to shift to choice-based pedagogy. Dravenstadt (2018) reflected on their teaching using the DBAE pedagogy, “many students demonstrated a disinterest in art, and their lack of motivation brought about a variety of off-task behaviors. They would rather flick pencils or clay until it firmly adhered to the ceiling than do any of the prescriptive projects I had planned” (p. 8). It was this reflection that brought about the desire for Dravenstadt to try choice in their classroom. In Dravenstadt’s (2018) article they reflected upon their current teaching practices and “wondered what would happen if I loosened my control,” in order to see how “choice impacted student motivation and how this relates to playful exploration, meaning making, and sharing” (p. 8). Dravenstadt conducted a qualitative study in order to explore their questions about how choice

would affect their students. The study was conducted with students in the seventh-grade in a Title I public school located in the mid-Atlantic region of the United States. Data was collected via interviews, field observations, and student artwork. Dravenstadt described the results of the qualitative study as a way for them to reflect on their learning and improve their teaching practices.

Dravenstadt found positive and personal outcomes to switching to a choice-based visual arts pedagogy. At the beginning of their article, Dravenstadt (2018) reflected that their teaching with the DBAE pedagogy made for a “rigid and closed approach to teaching,” in their classroom (p. 8). In a reflection on how the structure was negatively affecting students, Dravenstadt conducted their study, which found that the shift to choice-based pedagogy renewed motivations all around, both for themselves and their students. Dravenstadt (2018) stated, “an instructional shift toward choice-based learning can transform a classroom, re-motivating students and teachers” (p. 13). Motivation is important in connecting students and teachers to make personal connections with one another and have meaningful learning.

Rago reflected on similar experiences with their students in their study, where they reflected that the typical art teaching methods associated with DBAE did not reflect the qualities they wanted in their classroom. Qualities Rago (2018) wanted in their classroom included “personal, authentic expression and exploration of processes and ideas, and could not be attained through strict, teacher-directed instruction” (p. 20). In order to address what was reflected, Rago proceeded to conduct a qualitative research study and created a lesson unit with their first-grade students. In their study, Rago collected formal and informal interviews with students, direct observations of students at work, as well as finished artworks by the students. The first-grade students explored a few concepts during the lessons Rago facilitated. Students spent time at

painting centers indoors and outdoors, created handmade brushes, and experimented with creating handmade stamps. Rago (2018) found the change to choice-based art pedagogy allowed them to work alongside their students as they make personal connections and decisions to make their artworks. Some choice-based educators may believe that seeing their teacher at work as an artist may be a powerful experience for students that shows authentic artistic practices.

In another qualitative study conducted by Mohoric (2020) who wanted to study how choice affected the freedom of students, their independent learning, and teaching for creativity through the choice-based TAB pedagogy. Mohoric's study looked at three fellow visual arts educators who exhibited more experience with TAB and choice-based pedagogy than Mohoric. All four elementary school buildings where Mohoric's research took place were located in Colorado and contained students in grades kindergarten through fifth-grade. Three of the schools had approximately 300 students each while the fourth school was larger with 600 students approximately. The racial makeup of the buildings was similar across all four schools as well. Most of the schools had a population of forty percent or more as economically disadvantaged, whereas one building had only four percent considered economically disadvantaged. Mohoric collected their Data via observations, interviews, documents, and student artwork.

In Mohoric's study that involved fellow educators and the educators' reflections on implementing choice-based pedagogy, Mohoric found, like Dravenstadt, Gates, and Rago, that educators have many reasons for wanting to shift to choice pedagogy. One educator described how having a child of their own motivated their shift to choice. This educator, upon seeing how their child enjoyed creating and expressing themselves at home, wanted to give their students the opportunity to have a place to express themselves in the art classroom (Mohoric, 2020 as cited in personal communication, November 4, 2019). Another of the educators reflected that they felt

the discipline-based approach was limiting students in the classroom (Mohoric, 2020 as cited in personal communication, November 14, 2019). The third educator reflected on their discipline approach to teaching that, “there wasn’t enough creativity, there wasn’t enough kid’s voices” (Mohoric, 2020 as cited in personal communication, February 10, 2020). These reflections led the educators in Mohoric’s study to shift to TAB or a choice-based pedagogy.

Personal benefits to shifting to a choice-based curriculum came to light in Mohoric’s (2020) study. One educator described that choice-based pedagogy encouraged her to grow professionally and she found she made connections with fellow art educators in Colorado through the Colorado Art Education Association Conference. Another of the three educators found that using choice-based pedagogy in her classroom reinvigorated her personal art practice outside of school. She reflected, “I feel like I’m a better teacher, because I’m a better artist, because I can say well this is what I do in my studio” (Mohoric, 2020 as cited in personal communication, February 10, 2020). Mohoric’s study, like Gates’, Dravestadt’s, and Rago’s studies, brought to light findings that may show how choice can reignite passion for teaching in some educators.

Like Mohoric, Nesmith (2016) sought to understand visual arts educators and their decisions to implement choice-based pedagogy. In their study Nesmith conducted a qualitative study that included looking to see how choice-based strategies may reflect personal values of art educators. Nesmith was able to connect with four educators for their case study, three elementary educators and one middle school educator. The three elementary schools served students in grades kindergarten through fifth-grade with 300-500 students per building. The middle school served approximately 800 students in fifth through eighth-grade. The three educators were experienced, with one educator having seven years of experience teaching visual arts while the

other three had nearly twenty years of experience each. Data for this case study was collected via observations of educator classrooms and interviews with the educators.

One of Nesmith's case study educators, Aiden, described similar feelings as previous educators reflected in this section. Aiden found that the discipline-based approach he was using with students led him to feel, "opportunities for students to explore media and methods were insufficient" (2016, p. 69). A combination of Aiden wanting to implement more choice-based approaches in his classroom and a change at the district level of his school in wanting to look for areas to provide choice to students created the opportunity for Aiden to begin the process of implementing choice in his classroom. Aiden described that implementing choice, like previous findings from researchers included in this section of this analysis, "reignited his passion for teaching art" (2016, p. 70). It would seem, in Aiden's case, that personal reflections and the district's reflections on teaching practices aligned, which led Aiden to implement choice in his classroom, that excited him and brought forth opportunities for students to increase their creative capacities.

It is clear from Dravenstadt's, Gate's, Mohoric's, Nesmith's, and Rago's studies that teachers who feel unmotivated or disconnected from their current teaching practice may have positive personal experiences if they decide to change to choice-based pedagogy. As Gates (2016) stated, "the compounding stories in art education of educators who have taken those risks and have found teaching more deeply satisfying than ever before" (p. 18). Satisfied students and educators in the classroom may lead to a more positive learning environment. For example, to connect back with the research question of this analysis, educators may be in a better mindset to create lessons that connect with students, thus potentially increasing the students' intrinsic motivation to learn about the arts, decreasing student behavior issues in the classroom, and

students may experience success in the classroom regardless of ability.

### **Summary**

In summary of chapter two of this literature review, a shift to choice-based pedagogy may have positive benefits for all learners in the classroom as well as the visual arts educator themselves. Students may see their intrinsic motivation increased while a decrease in negative behavior issues may also be seen. All learners in the classroom may benefit from having choice in their learning and to create at their developmental levels. Students may also feel more connected to their learning. Educators passionate about choice-based pedagogy may see their drive for teaching increased with their passions reignited. While choice-based pedagogy does not come without a few criticisms, the benefits seen in the studies in this literature review may provide helpful insights for all visual arts educators. The third chapter will clearly lay out the insights gained from the research, an application of the research, limitations of the research, and recommendations for future studies as it relates to choice-based and discipline-based pedagogies in the visual arts.

### **Chapter Three: Discussion/Application and Future Studies**

The literature reviewed in chapter two brought about highlights based on the research question, in light of what is known about how children learn and educational policy and practice, how shall an educator's transition from Discipline-Based Art Education to Choice-Based Arts Education affect student behavior, create opportunities for success amongst all learners, and affect educators in the visual arts classroom? The following highlights may lead to improved instructional practices for visual arts instruction in schools.

One highlight shown in the literature was that choice-based visual arts pedagogy may

lead to an increase in intrinsic motivation amongst students. As Lindeman (2018) and Hess (2018) found, choice excited students in their classrooms and students began to make work for themselves rather than for a grade in the class. Another highlight that was seen in the research was a change in student behavior in choice-based classrooms. Usewicz (2017) and McElhany (2016) described that students were more likely to be involved in the creative process in their choice classrooms compared to their previously discipline-based classrooms. These two researchers also found that student ownership of projects increased with choice. Positive emotional states were found in Ortner's (2021) study, in that choice may have been attributed to students' ability to regulate their emotions in the classroom. Specialized learning populations and inclusive classrooms also saw a benefit to choice-based pedagogy in Lutkus' (2019), Hoover's (2018), Varian's (2016), and Anderson's (2016) studies. Making work that is personal to each individual student, work that reflects individual developmental levels of students, providing challenges for gifted students, and giving ESL students the opportunity to improve their communication skills were benefits seen in these studies as well. And, finally, educators that gave choice-based pedagogy a try in their classrooms or interviewed educators that used choice in their rooms found reignited passions for teaching, a teaching method that aligned with personal values on education, and connections to like-minded educators through finding a community.

It is clear from this research that a shift to choice-based pedagogy by educators that are passionate about choice-based learning may lead to a circular cycle of benefits seen by all involved. Educators who seek choice may see their passion for teaching return which makes these educators excited about their work. Passionate educators may then in turn share that passion with students who may benefit from an environment of self-expression that allows each



student to create at their pace or developmental level. Seeing their students succeed may then empower educators further, who then may increasingly further empower their students through continued research on choice-based practices and implementation.

### **Insights Gained from the Research**

Key points from the research were found in chapter two. Categories for key points include how children learn, educational policy and practice, how choice-based pedagogy may affect student behavior, opportunities for success of students, and visual arts educators themselves.

When it comes to how children learn and educational policies and practices, choice-based pedagogy may lead to positive benefits for students. With the visual arts having state and national standards for education, but no set curriculum standard across the United States, the pedagogical approaches of visual arts educators are typically left for individual teachers or school districts to decide. When deciding between discipline-based approaches or choice-based approaches, the benefits of choice brought to light in this literature review should be considered. As for how children learn, educators in the research note that a disconnect may exist between discipline-based approaches and how students learn. As Dravenstadt (2018) reflected on their discipline-based practices, “many students demonstrated a disinterest in art, and their lack of motivation brought about a variety of off-task behaviors” (p. 8). Dravenstadt was not alone in their finding, as other researchers analyzed in chapter two reflected similarly. Many of the educators in this analysis found that implementing choice-based practices put students at the center of their teaching and learning. Students made personal connections to the projects they made under choice and experienced intrinsic motivation and decreased behavior issues. This led to opportunities for success in the classroom, including for those of different learning abilities.

The educators in this literature review found that choice-based pedagogy brought about personal gains as well, such as a reignited passion for teaching.

In looking at the Article Tracking Matrix in the appendix section of this paper, there are a few key takeaways from simply glancing at the research. The first is that all of the studies have similar traits in that they are mostly action research studies with a qualitative focus. While some of the studies included quantitative data, it would seem that quantitative data is often secondary. Common components between all of the studies were found. These components included observations, interviews, and analyses of student work, all aspects of qualitative data. The components of qualitative data fit the expectations of visual arts educators, especially in choice classrooms, as observations of students at work and conversations with students are critical components of visual arts assessment. Another takeaway from the research was that much of the research available in this topic was from individual educators conducting their own research rather than groups of researchers collaborating. While a few of the studies include an educator-researcher interviewing or observing other educators at work, the educators observed serve as data-gathering opportunities for the educator-researcher. A final take away would be that much of the research found was conducted in the primary or early secondary classroom setting. Search terms by the researcher of this literature review in online databases did not factor in for specific grade levels or age range, the research that was found seemed to be solely focused on students in eighth-grade or below.

Two studies stood out to the researcher of this literature review as being outliers in the available research. The first outlier is the study by Chad-Friedman, Lee, Liu, and Watson (2019). Not only was this research conducted by a group of researchers, but their findings contrasted with findings by other researchers. In this study, the researchers found that intrinsic motivation

was neither increased nor decreased by a choice-based pedagogy (Chad-Friedman, Lee, Liu, and Watson, 2019). Their suggestion that lower elementary level students may need to build a base of artistic skills before gaining intrinsic motivation for creating certainly brings to light considerations that visual arts educators should think about as they develop their curriculum. Another outlying study would be Lindeman's study. In their study, Lindeman (2018) found that the choice-based classroom they observed showed an increase in student behaviors, particularly with teaching time at the beginning of class and transition times. Other educators in this analysis found that choice decreased student behavior so Lindeman's opposite finding brings to light considerations educators need to make about classroom management procedures when switching to choice-based pedagogy. Perhaps educators need to consider and make concrete routines and expectations with whole class instructional time and transitions between tasks before implementing choice-based pedagogy.

### **Application**

The research presented in this literature review should be considered by visual arts educators that are seeking a shift to choice-based pedagogy from discipline-based pedagogy. Given that the research affected students through the eighth-grade, visual arts educators teaching elementary and middle school students may benefit from the findings. Educators in these categories should consider how the shift to choice-based pedagogy may affect their students' intrinsic motivation, behaviors, students that are specialized learners, as well as themselves. Educators should consider establishing clear and concise expectations for students to lessen student negative behaviors. In addition, visual arts educators should consider how to actively assess student interests to further engagement and intrinsic motivation. Finally, visual arts educators should consider how the shift to choice may change their role in the classroom and

decide if choice-based pedagogy aligns with their personal thoughts and beliefs on education.

The studies analyzed in this literature review show various limitations that exist. First, this analysis looked at fifteen primary sources total. This is considered a limitation because fifteen primary sources can certainly provide insightful information and considerations, though it may not be conclusive or well-rounded enough to make a fully informed decision. The next limitation brought to light would be that most of the studies were conducted by teachers acting as researchers in their classrooms, with few of the studies with researchers acting as outside observers of another's practice. Personal bias may come into effect with these studies and their findings seeing as it is not possible for one to be completely unbiased. A third limitation of these studies would be that the studies include sample sizes that are typically a class or entire grade of students in the same school district or nearby school districts. Many of the studies contain a single grade level of students being examined. While applications of the studies show promising results, these limitations need to be considered as well.

### **Recommendation for Future Studies**

There are four recommended areas for future studies about discipline-based and choice-based pedagogy after dissecting the fifteen articles in this literature review. The first would be to diversify the types of studies conducted. Most of the researchers of the studies considered themselves to be action research-based with a qualitative analysis of data. Only two of the studies utilized quantitative research practices. Quantitative studies include the study by Chad-Friedman, Lee, Liu, and Watson (2019) and the study conducted by Lindeman (2018). Having more quantitative data can diversify the pool of data for educators to consider as it relates to choice-based pedagogy.

The next recommendation would be to include research from larger sample sizes of

students. A larger sample size could bring to light information that smaller sample studies may not be able to find. For example, information brought to light may include information on more diverse populations of students and how they react to choice-based pedagogy. Larger sample sizes may also bring about further credibility to the research that has already been conducted on the topic of this paper.

A third recommendation for future studies on choice-based visual arts pedagogy would be to have more research conducted by researchers outside the classroom setting where the research is taking place. Having the classroom teacher be their researcher certainly showcases their intimate knowledge of their students as well as their expertise in the classroom, but having more studies from researchers on the outside looking into the classroom may reduce bias. It is important in academic research to eliminate bias as much as possible.

The final area of research recommended from this analysis would be to have research on choice-based pedagogy with high school-aged students conducted. Choice-based pedagogy is a practice seen across the kindergarten through twelfth-grade spectrum of classes in practice, though there is little to no research on choice-based pedagogy at the high school level. The recommendations in this section may bring to light further avenues to research as well as further information on choice-based pedagogy in general.

## **Conclusion**

In conclusion, this literature review on educators who chose to embrace choice-based pedagogy in their classrooms brought to light many potential highlights for students and educators. Students may see an increase in their intrinsic motivation with choice as well as reduced behavior issues in the classroom. Specialized learners may see their developmental

levels embraced, individualized learning, as well as opportunities for communication practice amongst peers. Educators who feel unenlightened by their career may feel reinvigorated through choice-based pedagogy. The potential benefits laid out in this research may show a cycle of potential benefits, where passionate educators ignite intrinsic motivation within their students who may have fewer negative behaviors and are then empowered to create at their developmental levels.

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## Appendix

Article Tracking Matrix

Course	Article #	Articles: Title, Name & Date of Publication, Authors, Reference Citation	Method: Qual. Quant. Mixed.	Results & Discussion Notes	Theme
ED 590	1	<p><a href="#">LEARNING TO LET GO: Motivating students through fluid teaching in a choice-based found object assemblage unit</a></p> <p>D.W. Dravenstadt September 2018</p>	Qualitative Case Study	<p>Teaching strategies that offer choices and free students' creative impulses can elicit playful and creative behaviors that lead to deep engagement and learning.</p> <p>“Many students demonstrated a disinterest in art, and their lack of motivation brought about a variety of off-task behaviors.”</p> <p>This inclination to control only caused more off-task behaviors. My rigid and closed approach to teaching left my students unmotivated.</p> <p>I. Instead of reducing freedom, I designed a choice-based unit that would release control to my students</p> <p>students' motivation increased because of the following factors: (1) choice led students to playfully explore materials and feel more</p>	Teacher transition to choice and findings

				<p>confident about their art-making, (2) choice led to engaged meaning making, and (3) sharing choices through dialogue led students to have a voice and feel validated.</p> <p>I discovered that I could empower my students by letting go and listening to their voices(p. 8)</p>	
ED 590	2	<p><a href="#">Facilitating Choice Through Painting Without Paintbrushes</a></p> <p>Lauren Rago September 2018</p>	Qualitative	<p>I realized that these qualities, such as personal, authentic expression and exploration of processes and ideas, could not be attained through strict, teacher-directed instruction. (p. 20)</p> <p>“when given choices, the students engaged in artmaking that was diverse and not confined to my teacher-directed limitations” (pg. 21)</p> <p>Because I did not ask students to remain quiet throughout class, and instead provided them with encouragement and permission to engage in dialogue naturally, students frequently chose to discuss what they were doing and asked each other (pg. 22)</p>	Teacher transition to choice and findings
ED 590	3	<p><a href="#">Assessing the benefits and risks of choice-based art</a></p>	Quantitative	<p>This article directly compares choice-based</p>	Critical of Choice-

		<p><a href="#">education in the modern-day classroom</a></p> <p>Kayla Lindeman April 2018</p> <p>Lindeman, "Assessing the Benefits and Risks of Choice-Based Art Education in the Modern-Day Classroom" (2018). Master's Theses. 3412. <a href="https://scholarworks.wmich.edu/masters_theses/3412">https://scholarworks.wmich.edu/masters_theses/3412</a></p>		<p>approach to DBAE with data from surveys of students</p> <p>“I found Choice-Based Classroom to be an environment that encouraged experimentation and independence in artmaking.” (p. 35)</p> <p>Overall, I observed Discipline-Based “Classroom to be a place of concrete art instruction where students engaged in art endeavors set forth by the teacher, and followed established routines regularly.”(p. 38)</p>	<p>based process; Choice and DBAE; Intrinsic Motivation</p>
ED 590	4	<p><a href="#">Choice Based Art Education in the Middle School Classroom</a></p> <p>Catherine Usewicz August, 2017</p>	Qualitative	<p>Four eighth-grade and four seventh-grade classes of students attending two different middle school buildings</p> <p>Eighth-grade was given a choice-based project, seventh a discipline-based project</p> <p>Usewicz (2017) reflected, “I began to have students coming up with new ideas and asking to use materials even more outside the box than they were used to,” (p. 30).</p> <p>Usewicz’s (2017) study, students chose materials to make their works stand out, offer a</p>	<p>Choice and DBAE; Student behaviors</p>

				challenge, or in order to try something new.	
ED 590	5	<p><a href="#">Choosing to Change: Discipline Based Art Education to Choice Based Art Education</a></p> <p>Cristen Hess 2018</p>	Action research	<p>“I saw a lack of ownership and intrinsic motivation in my fourth-grade students to complete class work. I saw that most of my students were enthusiastic about learning, while few lacked ownership over what they were learning.”</p> <p>“They lacked confidence, attention, ideas for their projects, the ability to make choices, the ability to set up their own workspace, and clean their own workspace. Sometimes students asked, “Is this good enough?” Leaving me to question if a discipline based teaching approach was meeting all of my student’s needs.”(p. 4)</p> <p>In what ways might choice based art education best support student’s intrinsic motivations, and ownership in a fourth-grade art room?</p> <p>I am convinced that choice based learning is the best teaching method for a well-rounded student centered curriculum</p>	Critical of Choice-based process; Choice and DBAE; Intrinsic Motivation

				approach that promotes intrinsic motivations and student ownership. (p. 51)	
ED 590	6	<a href="#">Choosing Creatively: Choice-Based Art Education in an Inclusive Classroom</a> Samantha Varian 2016	Action Research Cycle	1. How can Choice-Based Art Education support the needs of the inclusive student body and yield more confidence and creativity in the classroom? 2. How can classroom practices and instructional practices affect student accountability and creativity? 3. How can Choice-Based Art Education support and develop artistic discussion and understanding?	Choice-based art with inclusion
ED 590	7	<a href="#">Fostering the</a>	Action	This action research	Choice-

		<p><a href="#">Development of Self-Determination in Early Elementary Students with Diverse Learning Needs Through a Choice-based art curriculum</a></p> <p>Elizabeth Hoover August 2018</p>	Research	<p>study investigates how the implementation of a Choice-Based Art curriculum might foster the development of self-determination in pre-kindergarten through first-grade students with diverse learning needs</p> <p>gathered data concerning self-determined behaviors such as autonomy, competence, and relatedness through observation and interview methods as participants attended Choice-Based Art classes(p. ii)</p> <p>“Art class provides opportunities for young people to explore, take risks, think creatively, problem solve and learn how to self-express” (p. 3)</p>	based art with inclusion
ED 590	8	<p><a href="#">Rethinking Art Education Practice One Choice at a Time</a></p> <p>Leslie Gates 2016</p>	Action Research	<p>“By providing students with such choices, teachers relinquish a level of the authority to the students, and thus, share power with students” (p. 17)</p> <p>“Providing students with significant choices about their artwork enhances their intrinsic motivation. Students are likely to have a deeper level of engagement and commitment to their work when it is motivated by their own</p>	Teacher transition to choice and findings

				idea, rather than a grade or deadline” (p. 18)	
ED 590	9	<a href="#">Choice-Based Art Education in an ESL Kindergarten Classroom</a>  Autumn Anderson 2016	Action Research	<p>“In a Choice-Based classroom, there are many opportunities for collaboration, discussion, and students having the opportunity to be peer coaches” (p. 9)</p> <p>1. How can Choice-Based Art Education support the development of literacy skills in a kindergarten ELL classroom?</p> <p>2. How can sketchbooks incorporated into an ELL kindergarten Choice-Based art classroom be an integral tool in helping with students literacy and learning?</p> <p>3. How can the use of visual aids benefit ELL students in a Choice-Based art classroom?</p>	Choice-based art with inclusion
ED 590	10	<a href="#">Bring Them to Class: The Impact of Art on Students’ Ability to Self-Regulate in a Choice-Based Elementary Art Classroom</a>  Rebecca Ortner Spring 2021	Action-research; Qualitative and Quantitative	<p>Determine if students were able to self-regulate their emotions while in the classroom with choice-based pedagogy</p> <p>Ortner (2021) found that students were able to regulate their emotions while creating, even if they entered the classroom with a stressful mood</p> <p>“intentionally chose art making activities or tools that helped them feel calm during art class,” (p.</p>	Choice-based and student behavior



				43)	
ED 590	11	<p><a href="#">Holistic Approaches to Art Education: A Case Study of Choice-Based Art Education</a></p> <p>Lauren J. Lutkus August 2019</p> <p>Lutkus, L. (2019). <i>Holistic Approaches to Art Education: A Case Study of Choice-based Art Education</i>. (Electronic Thesis or Dissertation). Retrieved from <a href="https://etd.ohiolink.edu/">https://etd.ohiolink.edu/</a></p>	Qualitative	<p>“Visual arts have provided humankind a platform for self-expression for many thousands of years.” (p. 2)</p> <p>“Its is a learner-centered practice in which teachers focus their intention on creating experiences that immerse students in the processes of creating art in ways that adult artists work” (p. 37)</p>	Choice-based art with inclusion
ED 590	12	<p><a href="#">The Effects of Visual Arts Pedagogies on Children’s Intrinsic Motivation, Creativity, Artistic Skill, and Realistic Drawing Ability</a></p> <p>Emma Chad-Friedman, Yoona Lee, Xiaodong Liu, Malcolm W. Watson 2018</p>	Quantitative	<p>There were no differences for intrinsic motivation between the discipline-based and choice-based classrooms they studied</p> <p>“Teacher-directed art curriculum that emphasizes skill development may also prepare children for increased intrinsic motivation,” (2019, p. 489)</p> <p>Educators may need to proceed with caution and consider including skill-based lessons at the lower elementary level</p>	Choice and DBAE; Intrinsic Motivation; Critical of choice
ED 590	13	<p><a href="#">Teaching for artistic behavior: A collective case study</a></p> <p>Caroline L. Nesmith</p>	Qualitative	<p>“Opportunities for students to explore media and method were insufficient,” (2016, p. 69)</p>	Teacher transition to choice and findings

		Spring 2016		Understand visual arts educators and their decisions to implement choice-based pedagogy	
ED 590	14	<a href="#">Awakening Student Ownership: Transitioning to a Student-Centered Environment</a> Jacqueline S. McElhany 20 December 2016	Qualitative	<p>“They were unwilling to participate, think creatively, or take ownership of their work since it was already done for them.” (p. 30)</p> <p>“To practice this pedagogy, I abandoned my traditional teaching role to become a guide.” (p. 30)</p> <p>“I would rather see you try something new and mess up than not try at all.” This became my new motto. (p. 31)</p>	Choice-based art with inclusion
ED 590	15	<a href="#">Restructuring to a Substantial Choice-Based Art Curriculum</a> Lauren E. Mohoric May 2020	Qualitative	<p>This is a reflective analysis of how various choice-based educators have structured their classrooms.</p> <p>The study includes successes and challenges of moving to choice-based pedagogy as well as criticisms</p>	Teacher transition to choice and findings