

A STUDY OF SELF-REFLECTIVE PORTFOLIO ACTIVITIES
AND THEIR EFFECT ON STUDENT ATTITUDES

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A Study of Self-Reflective Portfolio Activities
and Their Effect on Student Attitudes

A Thesis
Presented for the
Master of Arts in Education
Degree
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Namon Daryle Grenead

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ABSTRACT

This research examines the effects of portfolio activities on the attitudes of sixth grade visual arts students. Ongoing studies in the field of art education were reviewed and studied for portfolio activities. The study examined the specific effects of sketchbook/journal activities resulting from the portfolio process and its effect on the attitudes of the students. This study hypothesized the self-reflective assessment activities inherent in portfolio designs using sketchbook/journals would have a positive correlation with the attitude of these students. Statistical evidence was not found to support that a relationship exists between the student scores on the portfolio self-assessment activities and a post-attitude survey given at the conclusion of a six week arts course. The anecdotal data generated from the exit survey does indicate positive reactions to the portfolio process and to understanding the basic purpose of a portfolio.

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CHAPTER I

A PORTFOLIO CULTURE

Introduction

The area of arts education often is a mirror of what is good and bad about education in our country. Our culture is rich in its multi-ethnic blend of arts heritage, yet our education system is often ambivalent about any subject matter that borders on issues of personal value and enjoyment. The arts have often been considered to be frills or extra curricular activities and are still likely to be among the first casualties when budgets are tightened (Gardner & Brunbaum, 1986).

Historically, the arts have been a center for the development of serious study. Until the last century, arts education was coterminous with artistic training. One learned "on the job" as in the formal learning processes found in the qualifications established for the guilds of artists and musicians in the middle ages. During the 1920s, "creative self-expression" flourished and became the dominant style of teaching after World War II. This philosophy promised to free the individual from social and psychological repressions, but the end result in arts

education actually deprived children from thinking critically about their personal attempts to create art (Efland, 1990).

Backward slides in test scores during the last 30 years promoted a push for accountability and solutions to our educational shortcomings. Two such accountability tests (1974-75, 1978-79) were administered by the National Assessment of Educational Progress (NAEP) to test the art production skills, art knowledge and the attitudes about art of 9, 13, and 17 year old students. Even though reviews of the results were not encouraging to arts educators, the tests, however, were recognized across the country as valuable assessment instruments that were not previously available (Clark, Zimmerman, & Zurmuehlen, 1987; Gardner & Grunbaum, 1986).

Even in 1983, bolstered by such publications as *A Nation at Risk*, a concern resurfaced for approaching educational reforms through the disciplines. With the supportive efforts of the J. Paul Getty Trust, disciplined based art education (DBAE) sought to strengthen study in art through the integration of studio art production, art history, art criticism, and aesthetics. The major thrust of DBAE was to provide substance to school art programs and provide a range of content that a solid program in art education exhibits. A result of this effort solidified arts

educators into promoting their programs as proponents of critical thinking skills (Gardner & Grunbaum, 1986).

With an emphasis on building critical thinking skills in students throughout the curriculum, scholars questioned the virtual monopoly standardized testing had on influencing education as a whole. Standardized testing promotes the assessment of information and data at a particular time. Higher levels of thinking are difficult to assess with traditional testing methods. The Council of Chief State School Officers 1985 survey of states policies and practices showed only ten states were employing standardized testing to assess achievement in the arts. State education agency contacts in this survey expressed concern that there are few acceptable models for assessment in the arts (CCSSO, 1985).

Zerull (1990) stated that teachers seem reluctant to evaluate students in the arts with standardized testing. He stated that artistic creation and performance are not easily assessed by multiple-choice, right-wrong test methods. Summative evaluations such as standardized testing suggested there is a terminal point of arrival in the education of a child. Formative assessment is concerned with the learning process and how it affects the end result. Zerull reported that the goal of an effective education must be to educate the whole child and inspire

curiosity. In this article, he suggests that part of the solution to testing in the arts lies in deciding if the question should be "What has the child learned?" or rather, "Has the child learned?" (p.21)

Some of the intellectual roots of this theory of formative assessment can be traced to the Harvard Project Zero founding in 1967. The project founders challenged the widespread notion that language and number systems had priority over other creative and communicative systems. Howard Gardner's (1989) work with the project developed an area of study concerned with this "theory of multiple intelligences." In his studies, the human mind is purported to be able to carry out at least seven different forms of information processing. These intelligences deal with (a) language, (b) logic and mathematics, (c) music, (d) spatial information, (e) bodily-kinesthetic information, (f) interpersonal knowledge, and (g) intrapersonal knowledge. His analysis showed artistic intelligence is not a separate entity, but rather each of these intelligences can be directed toward an artistic end.

The theory of multiple intelligences was designed to explain a mix of findings about human understanding into a form that made neurobiological and cultural sense. It also provides a way of thinking that cannot be adequately

assessed by paper and pencil intelligence tests. These ideas have proved attractive to educators and has sparked several attempts to design educational programs that agree with this view of the human mind (Gardner, 1989).

In 1992, La Pierre conducted research on one particular part of Gardner's theory, spatial intelligence, and used the arts as a resource to show norm-referenced IQ testing is only one method used to research and assess human abilities. The study concludes that in order to evaluate intelligences properly, activities must be given to students to increase students' chances of experiencing success in more than one intelligence. To evaluate a specific type of knowledge (spatial, language, or any of the other types), appropriate ways of assessing each must be developed. The goal was to detect a human strength or intelligence and to use it as a basis for learning (La Pierre, 1988; 1992).

As a result of these types of studies and findings, the development of a variety of projects specifically dealing with questions of how to assess human intelligence are currently underway. In the process, the support of assessment studies in the visual arts has yielded a potentially influential seat at the assessment table for arts educators. Through more detailed look at the uses of portfolios as a means of visual arts assessment, a student

can be evaluated on the processing of higher levels of thinking skills as developed over a longer period of time, thus answering the question "Has the child learned?"

Problem

The ability to problem solve is recognized as a critical component of intelligence (Gardner & Hatch, 1989); thus, the ability to fashion a product (to write a symphony, execute a painting, stage a play, build up or manage an organization, carry out an experiment) is not assessed adequately in short answer tests. A portfolio in any design holds promise as a unique part of evaluating an individual's intelligence. Portfolio assessments allow for a longitudinal study of a student's work and knowledge. Since portfolio assessments have traditionally been held as a better evaluative tool in the arts as opposed to multiple-choice summative assessments for years, it is the purpose of this study to examine this issue more closely.

Currently the studies in pilot testing are researching several questions produce in the minds of educators, politicians, and parents by portfolio assessments.

1. What is a portfolio?
2. How does a portfolio assess intelligence?
3. What goes in one and who decides what goes in, the student or the teacher, or both?

4. Can portfolio assessment affect student learning and attitudes?

5. What are its implications to educators?

Teachers from these portfolio studies have written comments addressing the effects on the students attitudes about their work and the portfolio process. In the California Art Education Association Pilot Study, teachers noted that students began taking responsibility for their own learning. By buying into the portfolio process, students begin looking at the whole picture of their work and their education in visual arts and not on just completing each assignment as it comes (CAEA, 1991).

How does the portfolio process do this? Is there actually a correlation between the reflective types of activities found in these portfolio studies that effects student's attitudes and feelings on the processes of learning? It is the purpose of this study to research the specific effect of the portfolio's sketchbook/journal activities and self-assessment instruments on student attitudes during the portfolio experience.

The pilot research study currently underway by the Harvard Graduate School in partnership with the Pittsburgh City Schools and the National Testing Service will provide the experimental model for observing the effects of portfolio activities, specifically, self-reflective and

self-assessment activities, on the attitudes and self-concepts of sixth grade visual art students.

Statement of the Hypothesis

With this information, this study hypothesizes that in a portfolio climate of a visual arts classroom, students involved in the processes of keeping a sketchbook/journal with self-reflective and self-assessing types of activities will develop a more positive attitude toward learning and toward themselves.

Purpose and Rationale

It is the purpose of this study to examine the portfolio process and its affect on the attitudes of middle school students. The sketchbook/journal activities prevalent in the ARTS Propel study and the California Art Education Association's Portfolio Pilot Study will be used as a variable to determine if there is an effect attributable to student attitudes about art and themselves. Other variables in the study that will be observed are the sketchbook/journal instrument and the assessment graphs designed from the Arts PROPEL study.

The expected results of this study are that the sketchbook/journal activities along with the self-assessment graphs will have a positive effect on the general attitudes of visual arts students. The activities inherent to keeping a sketchbook/journal in which students

are asked thought provoking questions about their own artwork and the artwork of others should help promote a stronger ownership in the learning process. Students involved in self-assessment activities slowly become more involved in the learning process and begin to show improvements in self-concepts (CAEA, 1991)

Assumptions

1. The computer scheduling of classes is assumed to be as random as possible in this study. The MacSchool scheduling program used by the school administration is a tested program and is designed for random assignment.

2. The Harvard Project Zero developed Arts PROPEL study is still in progress. The National Testing Service is a partner in this research endeavor. This agency is well practiced in developing assessment instruments that consider extraneous variables in areas of concern. It is assumed that their involvement gives validity to these studies and the instruments that are used.

Limitations

1. The demographics of the community attending the middle school during the fall of 1996 should limit generalizations to similar types of populations. The school community includes a wide array of socio-economic levels. Some dependent children of a nearby military/army training post also attend this school. The student

abilities and knowledge they bring to the visual arts class will be just as diverse, from very little art experience to those exposed to a strong curriculum K-5. The feeder schools for the middle school have part time Visual Arts programs in place where students are exposed to 17 thirty-five minute art lessons a year with a certified visual arts specialist.

2. Until a few years ago, very little research existed in visual arts education, especially in the area of portfolio assessment. Only in the past few years has there been a serious attempt to develop valid and sound research projects that focused on the learning activities inherent to the arts. Recent debate questioning the values our society places on standardized testing has sparked creative efforts to find other forms of assessment. The relative youth of this field of research has a limiting effect for this study.

3. The portfolio design used in the Arts PROPEL model and in this study are basically longitudinal studies of a students growth in the visual arts over a period of time. The research currently underway in the Pittsburgh Arts PROPEL study is conducted over various lengths of time, some for a full year in the high school and some for shorter times in the middle schools. The visual arts

classes used in this study are limited to six weeks in length. Changes in measures from a treatment over a six weeks period may not be as easily measured. The length of the study is limiting.

4. The Piers-Harris Children's Self-Concept Scale is not specific to attitudes in particular subject areas in school. The measurement statements in the survey are designed to assess how children and adolescents feel about themselves. The instrument shows students a number of statements that tell how some people feel about themselves and then asks the students to indicate whether each statement applies to them by answering "yes" or "no". The statements are randomly designed but can be clustered into six areas (behavior, intellectual and school status, physical appearance and attributes, anxiety, popularity, and happiness and satisfaction). Because the instrument is not specific to the visual arts, some limits on correlation with the portfolio data will result.

Definition of Terms

Arts Propel: Arts PROPEL is an approach to education that is committed to developing non-traditional models of assessment appropriate for students engaged in the artistic process. The program's larger goal is to find ways to enhance and document student learning in the arts and humanities. The view of instruction in PROPEL is based on

the art student assuming three roles: producer, perceiver, and reflector. Woven into the fabric of the program is the idea of assessment as an integral part of learning.

Production: Production is the central component of the Propel program where students are engaged in production activities that explore issues, concepts, or media central to the domain of art.

Perception: Perception is the component of the PROPEL program referring to those processes where students look closely at their own and their peers' works of art, but also the work of artists from diverse cultures and eras.

Reflection: Reflection is the component of the PROPEL program centering on thinking as it is applied to the discipline of art. Students are encouraged to think, talk, and write about art work and their own art-making process.

Portfolio: The definition used for this study centers on the process-portfolio description used in the PROPEL program. This type of portfolio is unlike traditional artist portfolios which contained highly selected finished pieces. A process-portfolio includes drafts, studies, and sketchbook/journal writings that capture a record of the learning process.

Assessment Graph: Developed by groups of teachers in the Arts PROPEL study to visualize assessment, this model

is a line graph charted by both the student and teacher according to levels of performance on specific criteria of a project. The graphs are on the same paper, but charted in different colors. Critical dialogues can then focus on where discrepancies occur between the two.

Sketchbook/journal: As described in the Arts PROPEL program, it is an instrument to encourage and keep track of reflective thinking where students are recording their experiences in words and sketches. One purpose of the sketchbook/journal is to provide a device which allows students to begin to develop more self-directed experiences in art. The typical sketchbook/journal includes:

1. Handouts and notes from the teacher
2. Preparatory sketches for projects and other drawings either assigned or student generated
3. Reflections about projects in the process, and thoughts about projects after their completion
4. Images, objects and recorded perceptions, dreams that inspire or interest the student

CHAPTER II

A Review of the Literature

Harvard Graduate School Project Zero's Arts PROPEL

In 1967, Harvard Project Zero was founded at the Harvard University Graduate School of Education under the guidance and the philosophical studies of Nelson Goodman. Goodman challenged the idea that language and logical (number) systems had priority over other creative and communication systems. Gardner's work with the project and the "theory of multiple intelligences" he developed helped spawn the Arts PROPEL (production, perception, reflection) study in the late 1980s. This multi-year project was devised to create a set of assessment instruments which can document artistic learning, such as, music, visual art and imaginative writing (Gardner, 1989).

The three kinds of competencies of artistic learning measured in the project are PRODUCTION (composing or performing music, painting or drawing, creative writing); PERCEPTION (thinking artistically); and REFLECTION (understanding the art form and its relationships to others and the artist). For these competencies, sets of exercises called domain projects were created. Each exercise must include all three competencies.

With the cooperation of the Pittsburgh Public Schools, the domain projects were explored and critiqued by teachers in the system, then administered to students in pilot forms. A preliminary assessment system for the domain project is tried and after fine tuning any discrepancies, is ready to be used as is or to adapt to specific needs (See Table 1). Gardner submits that with these assessment tools, detailed analysis is possible and can produce summary scores to be used for research purposes (Gardner, 1989).

As a result of developing the domain projects, the educational vehicle of the portfolio expanded the project into uncharted studies. Instead of the traditional portfolio holding only the best work, these portfolios include not only the finished work, but original sketches, interim drafts, critiques by individual students and classmates, or even art works by others they admire or dislike that relate to the project. The Arts PROPEL portfolio focuses on the processes of learning rather than the final product (Gardner, 1989).

California Art Education Association Portfolio Pilot Study

The California Art Education Association (CAEA) Portfolio Assessment Pilot Project began in an assessment strand at the CAEA state conference in October 1990. The process portfolio models developed by the Arts PROPEL

project in the Pittsburgh Public School system were introduced as guides for the state project. After the conference, 41 of the 100+ interested teachers submitted pilot descriptions and began using portfolio assessment with their students (CAEA, 1991).

The CAEA Pilot Project, as in the Arts PROPEL project, was to develop the portfolio as an organized collection of students work used by the students and the teacher to monitor growth of students' knowledge, skills and attitudes in the visual arts. An important purpose of the CAEA portfolio should result in the students moving from being passive learners toward being active learners. Students are judged not against other students, but against themselves. An assessment portfolio purpose for teachers was to provide insights into their course content, teaching methods, grading patterns, and student progress (CAEA, 1991).

Supportive discussion clarified the point that assessment portfolios are not the same as students' folders. Students' folders may contain all of the student's work; whereas, the portfolio contains carefully chosen samples to show growth and pivotal developments. The teachers in the study generally agreed on the nature of the material to be kept in the portfolio. From a collection of all their work, students selected from three

to ten pieces to include in a final assessment portfolio and were asked to write responses to questions about their work. These questions were similar to those used in Arts PROPEL (CAEA, 1991).

Within the portfolio, students may include finished work (and/or slides, photographs or videos of work), unfinished work, preliminary sketches, and entries in a sketchbook or a journal. Students' sketchbook/journals documented responses about the students own work, replies to questions posed by the teacher, assignments, open-ended writing, personal comments, ideas from any source, goals of work, reflections on finished work and notes on artists and works from the past and the present. Most teachers in the study, wrote responses to students' reflections and entered them as part of the portfolio (CAEA, 1991).

Two surveys in the CAEA pilot, one for students and one for teachers, showed overwhelming positive responses to the impact of keeping a portfolio of the art making process. The students surveyed reported they could see and understand their progress and were able to revise and improve their work. Collaboration between the student and the teacher was valued and promoted two-way communications (CAEA, 1991).

The teachers' surveys reported that the portfolio assessment process enables them to discover evidence of

student growth and to gain insights on the effectiveness of their teaching. The teacher-student dialogues of the portfolio process took more class time. This forced teachers to adjust with more time planned for evaluations. The teachers noted that keeping a student sketchbook or journal was important in understanding the steps in a students creative process and progress. Teachers in the study found that the portfolios demonstrated to parents, teachers, and administrators the holistic aspect of art education promoting thinking, problem-solving, writing and reading skills as well as the visual arts skills in drawing, painting, and sculpture (CAEA, 1991).

The College Board Advanced Placement

Studio Art Portfolio Evaluation

The Advanced Placement (AP) Program is a cooperative educational endeavor of secondary schools, colleges, and the College Board. The AP Program provides course descriptions and teaching materials as well as assessments based upon those descriptions. When the Advanced Placement Program began in 1956, 1,229 students took 2,199 exams with 104 high schools and 130 colleges participating. Since that time, the students involved in the total program has risen to near 330,000. The number of colleges accepting Advanced Placement credits is over 19 times as many as in 1956 (Office of Technology Assessment, 1991).

In 1990, the AP Studio Art Portfolio Assessment involved over 3,000 high school juniors and seniors. Students prepared for the evaluation in high school courses which may or may not be separate from other art courses. The College Board organized workshops for art teachers and school personnel to understand the criteria for the course (Advanced Placement Program, 1992; Dorn, 1990).

Near the end of the AP Studio Art course, students submit a portfolio that reflects three major concerns that are constants in the teaching of art. These are developed in three sub-portfolios. In the first section of the portfolio, QUALITY, the students are asked to define through carefully selected examples of their work, what is good work. In the CONCENTRATION sub-portfolio, students are encouraged to explore a personal, central interest as in depth as possible. A considerable investment of time, effort and thought should be obvious. A written commentary must accompany the work discussing the sources of their ideas, the influences on them, and the technical assistance they received while working on the project. BREADTH, the third sub-portfolio, encourages students to work in a rich variety of ways and materials in order to extend their visual experiences. All work should show evidence of both intellect and perceptual range (Advanced Placement Program, 1992).

One of the major strengths reported of the AP Studio Art Portfolio Assessment is in the consistency designed into the reader system. The 1990 group of 18 raters were made up of college level and high school instructors that have developed strong programs and expectations in their respective schools. In each grading session, a standard setting selection of portfolios is exhibited to illustrate all possible scores. These examples have been chosen beforehand by the Chief Reader. The readers must choose not what they would like, but what should be expected of college-level accomplishment. Walter Askin, a Chief Reader in the early 1980s, stated what the portfolio is trying to assess is a "mind at work" (OTA, 1991).

Scoring of the portfolio and its sub-portfolios are roughly distributed in a bell curve with a rubric of 1 (No recommendation) to 5 (Extremely well-qualified). Readers may serve for six years with continuity assured by a regular turnover of a few each year, thus judgments about scores are informed by a collective experience. Teachers involved in the AP Studio Art Program show little concern about the ways the portfolios are graded, but focus more on the rewarding experience of preparing for the examination. Askin reports the teachers make a difference in the success of the student's portfolio (OTA, 1991). Teachers often assess themselves and their programs on the resulting

scores attained by their students, this makes the program extremely valuable to teachers as well as students.

Summary of the Literature

Combining the research in progress in the ARTS Propel program and the California Art Education Portfolio Assessment Pilot with the rich history of performance standards set by the College Board's AP Studio Art Portfolio Evaluation is creating a very positive climate for portfolio assessment. With their strong ties to years of empirical research, these three studies showed that several valuable conclusions and implications can be drawn from the use of portfolio assessment in the visual arts.

Visual art portfolios can systematically evaluate student learning. They promote ways of assessing critical thinking skills and a students' ability to problem solve. Students are encouraged to become active in the learning process and are taught to be self-reflective. Having a voice in the assessment process promotes a rich interaction of dialogues between the student and the teacher that are unique. Art teachers found that portfolios provided them with insights into the contents of their courses, the methods by which they teach, and the scores they use in evaluating student progress. They are proven to be a reliable instrument in assessing student performances when a performance standard has been set.

In conclusion, it should not be understated that portfolio assessments of subjective knowledge is not without controversy. Performance assessment is still in its infancy of research and development and is quickly spreading across the country faster than issues and the research can be addressed. Concerns of validity and reliability must be meticulously attacked and scrutinized to create a true climate of acceptability. If all extraneous variables can be controlled in these developing programs; then, a portfolio culture may soon take the place of the standardized, norm-referenced, "bubble-in" society that now exists. To produce problem solving, creative thinking students as the ultimate peak of our educational structure, portfolios certainly offer a reasonable chance in attaining this goal.

CHAPTER III

THE METHODOLOGY

The Subjects

The students involved in this study comprise four visual arts classes at a middle school in a Southeastern United States community during the fall semester of 1996. The defining school zone covers a wide range of socio-economic levels in the community so cultural bias did not present any concerns. The school in this study is comprised of approximately 1,150 students. Students are scheduled for six weeks in the visual arts once a year. The student body of sixth, seventh, and eighth graders has scored at or above the state averages on the state mandated assessment program for the last two school years.

The population for each class in this study was generated from the MacSchool scheduling program used by the school administration (see Table 1). Random heterogeneous groups were expected. Two of the classes participated during the second six weeks grading period and the other two classes during the third six weeks. Each six weeks classes contained one control group and one experimental group.

The beginning roster for the total possible students scheduled in the classes and available for the study was 93. Almost one third did not complete the study or simply choose not to participate. This drop in numbers is due primarily to the transient nature of the military community in the school zone and to those parents/students that did not return the parental permission slip. The 63 students completing the study were comprised of 33 boys and 30 girls. Their ages ranged from 11 to 13. As mentioned previously, the student abilities and knowledge brought to the visual arts class was very diverse, from very little art experience to those exposed to a strong curriculum K-5 in another state. The feeder schools for this middle school have had part time visual arts programs in place for the past six years. Students are exposed to 17 thirty-five minute art lessons each year taught by a certified arts specialist.

The Instruments

In order to organize and collect the data during the portfolio experience for each student and the teacher, several instruments were designed or adapted for use in this study. The sixth grade visual art curriculum (see Appendix B) treatment is designed loosely on the portfolio activities of the Arts PROPEL model currently under study in the Pittsburgh City Schools (Arts PROPEL, 1992). The

National Visual Arts Standards (NSAE, 1994) and the state Department of Education Visual Arts Curriculum Framework provided the groundwork for the curriculum design.

The six weeks course was divided into three separate "units" of study (Drawing Skills and Drawing Media, Color Theory and Impressionism, and A Study of Sculpture from Different Cultures). A pre- and post-assessment survey instrument was given for each unit. As in the Arts PROPEL model, a sketchbook/journal was kept by each student during the six weeks. The six weeks course included studio based activities interlaced with art history, sketchbook/journal activities and self-assessment activities, all combined to create a process-portfolio.

The sketchbook/journal instrument (see Appendix C) developed for this study was designed after professional sketchbook models found in art supply stores. The instrument contained a cover sheet/title page and pages for 20-25 entries. Each page in the sketchbook/journal was divided into spaces for notetaking, sketching, and reflective writings. All of the documents in the sketchbook/journal were kept in the visual art classroom for the most part with a few occasions allowed for additional sketches to be done at home. Each day as the students entered the classroom, the first activity of the day was a sketchbook/journal activity relating to the unit

of study and/or the studio activities.

The pre- and post-assessment graph instruments (see Appendix D) for each unit were structured and adopted from the example developed by teachers in the Arts PROPEL study (Gitomer, Grosh, & Price, 1992). Price, along with other art teachers, designed a line graph charted by both teacher and student according to levels of performance on specific criteria of a "domain project". Since this instrument is being used in current studies, it is assumed that it has been checked and modified for face validity by professional visual arts specialists. Local art teachers in the local county school system have reviewed the instruments and suggested the rating rubric be simplified to a five point scoring system from a ten point score for easier comprehension by sixth graders.

The pre-assessment graph is based on a Prior Knowledge and Experience Survey (see Appendix D) given to each student at the beginning of each unit of study. The survey solicits information from the students about their knowledge base and previous artistic experiences. The items in the pre-assessment survey instrument used a yes/no response. A total raw score was derived from the "yes" responses and converted into a pre-assessment graph. The post-assessment graph is divided into two major areas. The *artistic skills* and concepts area assesses the success a

student has had with specific skills, experiences, knowledge and achievement in the unit of study. The *citizenship* portion of the assessment graph, as in the Arts PROPEL model (Arts PROPEL, 1992), attempted to assess the students success as an individual artist in the classroom. Included are following directions, completing assignments, using materials appropriately, managing their usage of time and the efforts the student made throughout the unit of study.

Each student group in the study reached consensus to correlate the five point scale on the pre- and post-assessment instruments to their entrenched and familiar letter grading system. The scale easily converted to the familiar A, B, C, D, and F system in which an A is a 5 and an F is an 1. After the post assessment instruments were completed by the student and the teacher, two raw scores were generated. A studio based score was derived from all of the *artistic skills* area and a *citizenship* score from the positive work habits and cooperation components on the assessment graph. Both scoring areas were also combined to give a total overall score for the unit of study.

The Piers-Harris Children's Self-Concept Scale (Piers, 1984) is an 80-item self-reporting questionnaire that generates responses from students concerning how they feel

about themselves. The students in the study responded with yes/no to statements regarding how some people feel about themselves. The scale is subdivided into six cluster scales dealing with behavior, intellectual and school status, physical appearance and attributes, anxiety, popularity, and happiness/satisfaction. Only the total raw score was used for this study. The Piers-Harris questionnaire was administered at the beginning and ending of the six weeks course. The summary scoring form creates a line graph providing ease in comparing pre- and post-treatment scores. The Piers-Harris Scale checks for response bias and inconsistency and the manual for the instrument gives excellent information and issues of concern on interpretation of student scores. The test-retest reliability of the Piers-Harris measures a strong reliability coefficient of .96 for a three to four week test period (Piers, 1984).

The accumulated art work of each student in the study was combined into a portfolio. The student sketchbook/journals were stored separately for easier access; although theoretically, it is considered a part of the total portfolio. The definition of portfolios used for this study is often referred to as a "process-portfolio" in the Arts PROPEL research and includes all and any work completed for each unity of study. The sketchbook/journal and the studio

projects comprise the majority of the portfolio contents.

A student exit survey (see Appendix E) based on the questions in the California Art Education Association Portfolio Project's (CAEA, 1991) final student survey was given twelve weeks after the final group completed the study. The time lapse for the exit survey following the student completing the six week course is specifically designed to study whether any activity with the portfolio occurred after the six weeks ended.

Procedure

The students chosen for this study were randomly selected for the classes by the MacSchool scheduling program used by the school administration. The four classes were then assigned to a group, two control groups (1 and 2) and two treatment groups (3 and 4). Groups 2 and 4 were in the first session of the study and groups 1 and 3 were in the last session. The first session occurred during the second six weeks grading period of the school year and the second session followed during the third six weeks. The treatment groups followed the curriculum instrument found in Appendix B. The control groups followed the same curriculum with one exception, they did not keep a sketchbook/journal. Both groups did complete the pre- and post-assessment graphs at the beginning and end of each unit of study for data to use in the study.

The sketchbook/journal activities included all aspects of the unit of study. Sketches, vocabulary, responses to readings, and responses to reflective type questions comprise the majority of the sketchbook/journals. Students were also encouraged to add their own personal sketches when they wished and were given opportunities to take the sketchbook/journals home for this purpose.

The students were introduced to the course in general on the first day with classroom rules and procedures discussed as well as an introduction to the study of this research. Permission for the students to participate in the study was granted by the school systems' Director of Research and Development, the Coordinator of Instruction, and the school principal. Permission letters (see Appendix A) were sent home with each student and encouraged to be returned as soon as possible. Also included during the first days activities was the introduction of the portfolio concept and the sketchbook/journal instrument.

On the second day the students were introduced to the routine of creating entries in their sketchbook/journals. The students were instructed to retrieve their sketchbook/journals at the beginning of each days class and to begin working on a specific assignment written on the chalkboard. The assignment included a reflective question

and a related activity to the unit of study. Each student in the treatment groups was given their own sketchbook/journal instrument which was stored in file boxes in the classroom.

The Piers-Harris Children's Self-Concept Scale (Piers, 1984) attitude questionnaire was also given on the second day for pre-treatment data. The instrument was administered according to the instructions in the manual. The directions given to the students for the questionnaire were read from the directions on the instrument. Student questions were answered as they arose and students were reminded to try to answer all statements with a yes or a no response. The students were also informed that this questionnaire in no way affected their grade for the course.

The course was divided into three units of study: (a) a Drawing and Drawing Media unit, (b) a Color Theory and Impressionism unit, (c) and the Sculpture from Various Cultures unit. A pre-assessment survey questionnaire was administered the first day of each unit of study. These responses were graphed on an assessment chart for a pre-assessment graph. Each unit concluded with a post-assessment graph. The students were instructed to respond to each category of skills and citizenship and rate their success in the unit of study just completed. Each

category was explained and discussed for understanding. The student simply placed a dot at the level of success they felt they achieved for a specific skill or concept on the chart and then created the graph by connecting the dots. Students were encouraged to write comments about their work on the form.

The teacher graph was completed after assessing the students art work for the unit. The sketchbook/journal activities and entries for the treatment group were included on the assessment graph. The control group was instructed to ignore that category on the assessment graph. The two graphs were then examined for extreme differences and similarities and notes were kept on specific points for each student.

Specific details of the instructions and procedures of the curriculum treatment can be examined more closely in the Appendix. The curriculum outline was followed as closely as possible. The time allotments given in the curriculum treatment for the activities may have varied due to the involvement of the students in the study. Extra days were added in a few situations in order to complete the studio projects in the course.

At the end of the course, the Piers-Harris Self-Concept Scale (Piers, 1984) was given again for use as post-treatment attitude data. The students were reminded

that they had taken the same survey at the beginning of the course. The students were given the same instructions as before and were encouraged to be truthful in their responses to the statements in the survey. The course concluded with the students collecting their portfolio and its contents and preparing them to take home.

Approximately 10-12 weeks after the last groups had concluded the course, an exit survey was given to each student in the study. The survey attempted to solicit responses concerning the effect of the portfolio on student involvement in the artistic process over a short period of time. The survey asked the students questions about activity with the portfolio since they left the class and about their insights into the use of portfolios as an assessment tool. The students responses for this instrument are individually unique and should be compared carefully with the students other data in the study in order to make any interesting observations.

CHAPTER IV

THE RESULTS OF THE STUDY

Introduction

This chapter contains a summary of the data collected by the instruments in this study and tests of the hypothesis as well as related questions. The results will be analyzed and summarized according to the treatment of the data. The exit survey given the students after the study concluded will be reported and discussed as anecdotal data.

Summary of the Data

The raw score data for each of the four groups is summarized in several Tables (see Tables 2, 3, 4, and 5). One half of the data generated in this study consisted of the pre-attitude and post-attitude raw score from the Piers-Harris Children's Self-Concept Scale. The pre-attitude survey was conducted during the second and third day of the class for each group according to the instrument directions. Scores were determined by a hand scoring format outlined on each of the survey forms. The total possible scores used from this instrument range from a low score of 0 to a high score of 80. At the end of

the six week course, the post-attitude survey was similarly administered and scored.

The remaining data in Tables 2, 3, 4, and 5 was produced by the total portfolio scores for each student. This score was determined by the three post-assessment graphs completed by the student and the teacher at the close of each unit of study. The scores from the three unit graphs were combined into a total score for the portfolio. Both the teacher and student score are reported for comparison. The minimum score for the portfolio was 0 and the maximum was 95.

Table 6 summarizes the combined raw scores for all the groups.

TABLE 6
Combined Raw Scores for All Groups

	Pre- Attitude Survey	Post- Attitude Survey	Portfolio Student Score	Portfolio Teacher Score
Range of Scores	22-77	27-79	74-95	54-95
Valid Cases	63	63	52	63
Missing Cases	0	0	11	0
Mean Score	61.333	66.270	89.423	83.000
Median Score	65.000	67.000	91.000	85.000
Mode Score	57.000	73.000	93.000	88.000
Standard Deviation	11.146	9.706	4.620	8.436

The combined raw scores show a range on the pre-attitude survey of 55, while the post-attitude survey range is 52. The student portfolio range is 21 and the mean score is 89.423 compared to a teacher portfolio range of 41 and a mean score of 83.000.

The final raw data was retrieved from the exit survey which was given to the students approximately 12 weeks after the last group completed the course. The survey asked the students several questions concerning their experiences during the portfolio process. Student responses to the exit survey are organized by individual questions (see Table 7) and are considered anecdotal data for this study.

Each group was given identical questions on the survey with the exception of two sketchbook/journal questions included in the Group 2 (treatment) survey. Since the exit survey was given several weeks after the conclusion of the course for the last two groups, five of the students in the study did not complete the exit survey due to absences and transfers out of the school. Group 1 had 27 students to complete the survey while Group 2 had 31 students to participate.

A compilation of the survey results indicate that 74% of Group 1 students and 68% of Group 2 students still possess their portfolios. Those that did not, gave reasons

of either losing it, throwing it away or never having taken their portfolio at the conclusion of the six weeks experience. Over 80% of the students in both groups agreed with the question stating the use of a portfolio is a good way to judge what a student has learned in a visual art class. One of the reasons most often given for this opinion about portfolio assessment was the portfolio allows students to judge their progress in art over a period of time.

The majority of both groups agreed that the portfolio assessment process is *different* than their other classes, but only 16% of Group 2 students would say the portfolio assessment process was a *better* way of grading than their other classes. In Group 1 (control group); however, 41% of the students thought it was a *better* method of assessment. Two of the concepts and skills students listed as learning through the portfolio process were neatness and better organization in order to manage their art work more easily. Nearly 23% of Group 2 students understand the portfolio helps to give direction on improvements in work and ways to compare newer work to previous works.

In the weeks following the study, 19% of Group 1 students added artwork to their portfolios, while 13% of Group 2 students did so. Of the artwork added, some direct connections to the units taught during the six weeks could

be found. Several sketches followed the examples done in class, while one student added two paper mache sculptures influenced from their class projects.

Responses concerning the sketchbook/journal experiences were included only for Group 2. Approximately 19% of the responses indicate the sketchbook/journal instrument helped them to be organized and to keep their sketches and notes in order. A larger portion, 33% of Group 2, wrote statements concerning the sketchbook/journal activities teaching them about (a) artists and their techniques, (b) vocabulary of art, and (c) a way to review their previous work and improve on their next works. These insights into the purpose of the sketchbook/journal activities directly relate to similar responses given by students in the California Art Education Association Portfolio Pilot Study (CAEA, 1991).

Analysis of the Data

Hypothesis:

Within the portfolio climate of a visual arts classroom, students involved in the processes of keeping a sketchbook/journal with self-reflective and self-assessing types of activities will develop a more positive attitude toward learning and themselves. In order to determine if

the mean scores on the post-attitude survey of the control group were significantly different than those of the treatment group, a t -test for independent samples was first computed for a 0.05 level of confidence. Table 8 displays a comparison of the two scores. A t -value of 0.24 was calculated, but in order to obtain a significance at the 0.05 level of confidence, a t -value of 2.000 or greater would have been necessary.

TABLE 8

Mean Post-Attitude Score Differences
Between Control and Treatment Groups:
 t -tests for Significance of Difference

Group	Mean	Standard Deviation	t -Value	Means Difference
Control	66.6071	10.598	0.24	.6071
Treatment	66.000	9.078		

(t) > critical t , $p > 0.05$, ($p > 2.000$)

Additional t -tests were computed for the mean student portfolio differences between the control and treatment groups to determine if the mean portfolio scores for the

control group were significantly different to those of the treatment group (see Table 9). A t -test for independent samples was calculated. A t -value of $-.28$ was computed. In order to achieve a significance of 0.05 level of confidence, a t -value equal to or greater than 2.010 would have been needed.

A similar t -test was administered for the mean teacher portfolio scores (see table 10) to determine if a significant difference exists between the control and treatment groups. The teacher portfolio score differences yielded a t -value of 1.40 . In order to reach a significant level of confidence, a t -value equal to or greater than 2.000 would be necessary.

Accordingly, the three t -scores generated for the mean differences of the scores for the control and treatment groups does not exhibit a significant difference. As a result, this findings do not offer support to the hypothesis of the study.

In order to determine if a difference exist for each group between the pre-attitude and post-attitude scores, a t -test was computed using the pre- and post-attitude scores. Table 10 shows a comparison of the two scores. In the t -test for the Control Group, a t -value of -4.18 was calculated. In order to reach a confidence level of 0.05 , a t -value equal to or greater than 2.052 was necessary.

statistically, a t -value of -4.18 is reported as an absolute value of 4.18 and satisfies the t -value ≥ 2.052 condition for significance.

TABLE 11

Pre-Attitude Versus Post-Attitude Scores of
Control Group: t -tests for Significance of Differences

Score	Mean	Standard Deviation	t -Value	Means Difference
Pre-Attitude	62.3214	10.598		
			-4.18	-4.2857
Post-Attitude	66.6071	9.078		

(t) > critical t , $p > 0.05$, ($p > 2.052$)

In the t -test for the Treatment Group for the comparison of pre-attitude and post-attitude scores, similar scores resulted. A comparison of the Group 2 scores is in Table 12.

TABLE 12

Pre-Attitude Versus Post-Attitude Scores of
Treatment Group: t -Tests for Significance of Differences

Score	Mean	Standard Deviation	t -Value	Means Difference
Pre-Attitude	60.5429	10.598		
			-4.32	-5.4571
Post-Attitude	66.000	9.078		

(t) > critical t , $p > 0.05$, ($p > 2.042$)

A t -value of -4.32 was calculated with a t -value ≥ 2.042 needed for a level of confidence at 0.05. According to the conditions of the t -test, the mean score on the post-attitude survey for the treatment group is significantly different from the pre-attitude survey.

The two tests for difference of means compared the pre-attitude and post-attitude scores for both groups and yielded t -values that meet requirements for $p > 0.05$. This information would indicate a change in student attitudes occurred since the beginning of the course; however, the Piers-Harris Children's Self-Concept Scale Manual warns of gains in group mean scores on retest (of up to five points on the total score). The retest scores for this instrument have been found to be consistently higher even when no

treatment has occurred (Piers, 1984). This would necessitate careful interpretation of these t-tests for significant difference in the means of the pre- and post-attitude survey in regard to support for the hypothesis.

To be able to determine if any relationship exists between the scores generated on the pre- and post-attitude instruments and the portfolio scores from the students and the teacher, a Pearson Correlation data program was applied to the raw scores for each group.

For Group 1 (see Table 13), the control group, only one relationship satisfied the condition for the existence of a relationship. The correlation coefficient for the post-attitude survey with the pre-attitude survey was .8910. In order for the coefficient to be of observed significance at the 0.05 level, the coefficient needs to be $p \geq .3809$. This indicates that a strong relationship does exist between the pre- and post-attitude survey for the control group. The remaining correlation coefficients between the student and teacher portfolio scores with the pre- and post-attitude survey did not meet the criteria for a significant relationship.

For Group 2, the treatment group, the correlation coefficients (see Table 14) also meet the criteria for a relationship existing between the pre- and post-attitude

survey. The coefficient for the relationship between the two was .7196. To reach the significance level of 0.05, a correlation coefficient of $p \geq .3494$ was needed. Another relationship was also found to exist between the student generated portfolio score and the teacher generated portfolio score. A coefficient of .6949 was computed. To meet the criteria for this relationship, a coefficient of $p \geq .3809$ was necessary for a significance level of 0.05.

For both groups, however, there was not a significant relationship between the student generated portfolio score and the post-attitude survey. In Group 1, a correlation coefficient of .3534 was calculated. A coefficient of $p \geq .4227$ was needed to reach the 0.05 level of confidence. For Group 2, a correlation coefficient for the relationship between the student generated portfolio score and the post-attitude survey was computed to be .1557. In order to reach a 0.05 level of confidence, the coefficient needed to be $p \geq .3809$.

Summary of Results

The statistical comparison of the mean scores of the two groups on the post-attitude survey yielded data that does not support the hypothesis. The two groups did not show a statistical difference in attitudes at the end of the course. A t -value score of 0.24 did not meet the criteria to reach the 0.05 level of significance when $t > 2.000$.

The comparison of the mean scores of the two groups on the student portfolio suggests the treatment did not effect a difference in how the students scored their work. The two groups did not show a significant difference in the student generated portfolio scores. A t value of $-.28$ was calculated, but a $t \geq 2.010$ would have been necessary to reach a level of confidence of 0.05 .

The comparison of the mean teacher portfolio scores of the two groups generated statistical data to suggest equal treatment was given in scoring the student portfolios. The teacher scores for the two groups did not show any statistical difference of any significance. A t -value score of 1.40 was calculated, but a $t \geq 2.000$ would have been necessary to reach at 0.05 level of confidence.

A statistical comparison of the pre-attitude and post-attitude scores for each group yielded statistical data to support a significant difference. The students scores on the post-attitude survey were significantly higher than on the pre-attitude survey. For Group 1, a t -value of -4.18 was computed. To reach a 0.05 level of confidence, a t -value of 2.052 was needed. A significant difference exists between the pre- and post-attitude survey for the Control group. For Group 2, a t -value of -4.32 was generated, while a t -value greater than 2.042 was needed to

satisfy a 0.05 level of confidence. A significant difference exist between the pre-attitude and post-attitude survey for the Treatment group. It must be mentioned that the increase from the pre- to the post-attitude survey scores is addressed by the publisher of the Piers-Harris instrument. With this information, the difference in the scores does not support the hypothesis.

The statistical comparison of the post-attitude survey with the student generated portfolio score for each group did not yield data to support the hypothesis. The student self-assessment activities in the portfolio did not effect a change in the attitudes for either group. A correlation coefficient was computed for Group 1 as .3534. In order to reach a level of confidence at 0.05, a coefficient of p greater than .4227 was required. For Group 2, a correlation coefficient was calculated at .1557. A coefficient of $p \geq .3809$ was needed to reach a confidence level at 0.05.

CHAPTER V

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

Summary

Assessment in the visual arts is often viewed as a highly subjective and difficult process for both the student and the teacher. The purpose of this study was to investigate the effects of portfolio activities on the attitudes of sixth grade visual art students. Current studies in the field were reviewed and a study design was developed. For this study, two variables were involved in the design; (a) self-assessment art activities, and (b) the self-concept attitudes of art students. The hypothesis of the research was to determine whether the self-assessment sketchbook/journal activities inherent in the portfolio process had a positive effect on the attitudes of the students. The study addressed these major questions:

1. Can portfolio assessment activities affect student learning and attitudes?
2. What are the implications of portfolio assessment to educators?

3. What goes in a portfolio and who decides what goes in, the student or the teacher? or both?

The study involved four groups of sixth grade students randomly scheduled for six weeks of a visual art class. The groups were comprised of 29 girls and 34 boys from a student body of average to above average achievement. The six weeks course included self-assessment activities for three units of study and an additional sketchbook/journal activity for the treatment group. A pre-attitude survey was administered at the beginning of the course and again at the end. The data was compared for statistical analysis to show the effects of the sketchbook/journal activity on student attitudes.

The data was analyzed at a level of confidence of 0.05 using t-tests for independent samples and tests for correlation. For both groups, no significant differences exist between their post-attitude scores. The tests for correlation support no significant relationship exist between the student self-assessment portfolio score and the score on the post-attitude survey for both groups. The test for significant differences of the scores from the pre- and the post-attitude survey did exhibit an increase, but can be discounted by student familiarity with the survey instrument (Piers, 1984).

The study should be characterized as an attempt to offer statistical information. Its implications to educators are important in determining the appropriate role art education has in the overall curriculum. An educational program in the visual arts that proposes to effect student attitudes is of great significance.

Conclusions

A review of the literature and this study are the basis for establishing conclusions. The current ongoing portfolio and self-assessment art studies lack strong statistical data for their implications. The portfolio assessment process is proven to be statistically reliable when rater reliability is established; however, little data exist on the effects on student attitudes (Advanced Placement Program, 1992). The present study was designed to offer literature concerning the effect of portfolio activities on student attitudes.

The major conclusion is the self-assessment sketchbook/journal activities did not show significant effect on the attitudes of the students. Other conclusions are:

1. The students view of their success in the visual art course was higher than the teachers view of the students success. A students evaluation of their artwork could be skewed higher at this point in their development

because the students have not yet developed more appropriate, intelligent and sophisticated means of self-assessment.

2. The students responded positively to understanding the concept of keeping a portfolio of their work. The positive responses to the portfolio process can be supported by current studies in the field.

Recommendations

The original problem of this study has not been resolved, but offers new impetus for future study and research. The following recommendations were made as a result of this study:

1. It is recommended that research investigations should focus on a longitudinal study that would allow sufficient time to further investigate the effects of the portfolio process of assessment on students' attitudes.

2. Continued research should study the relationship of visual arts portfolio assessment and student attitudes at other grade levels to determine if developmental stage or cognitive ability cause differences in effectiveness.

3. It is recommended that a greater emphasis in future studies be placed on individual self assessment and the role this assessment plays in the portfolio process.

4. It is recommended that the implications in this study be made available to visual arts educational professionals.

TABLES

TABLE 1

Subjects by Groups and Gender

	Control Group 1	Control Group 2	Treatment Group 3	Treatment Group 4	Total
Girls	8	6	9	6	29
Boys	6	8	8	12	34
Class Total	14	14	17	18	63
Group Total	28		35		63

TABLE 2
Raw Scores for Control Group 1

Student	Pre- Attitude Survey	Post- Attitude Survey	Portfolio Student Score	Portfolio Teacher Score
1	69	72	89	73
2	57	59	90	90
3	66	75	--	82
4	67	65	91	80
5	63	61	--	89
6	72	77	92	94
7	72	73	93	85
8	74	76	93	88
9	73	77	--	77
10	66	73	92	82
11	69	73	95	84
12	67	67	83	92
13	71	73	89	94
14	66	66	--	90

(--) Indicates incomplete data

TABLE 3
Raw Scores for Control Group 2

Student	Pre- Attitude Survey	Post- Attitude Survey	Portfolio Student Score	Portfolio Teacher Score
15	67	70	87	84
16	48	66	92	89
17	57	58	--	86
18	64	58	74	80
19	38	57	93	85
20	57	61	85	88
21	61	67	90	86
22	76	77	93	88
23	61	74	93	78
24	22	27	83	74
25	43	50	94	88
26	68	73	93	89
27	62	67	87	73
28	69	73	81	81

(--) Indicates incomplete data

TABLE 4
Raw Scores for Treatment Group 3

Student	Pre- Attitude Survey	Post- Attitude Survey	Portfolio Student Score	Portfolio Teacher Score
29	49	40	90	87
30	66	68	90	75
31	71	72	92	81
32	55	59	--	92
33	71	73	87	86
34	58	68	85	76
35	68	76	93	89
36	58	69	84	72
37	53	58	91	83
38	60	65	--	82
39	71	78	90	68
40	58	62	--	87
41	45	60	95	85
42	53	60	89	95
43	67	72	90	90
44	61	61	90	85
45	68	70	94	94

(--) Indicates Incomplete Data

TABLE 5

Raw Scores for Treatment Group 4

Student	Pre- Attitude Survey	Post- Attitude Survey	Portfolio Student Score	Portfolio Teacher Score
46	68	71	--	87
47	24	64	80	74
48	74	75	92	84
49	57	64	91	62
50	66	69	93	92
51	57	59	78	54
52	52	61	91	74
53	67	73	93	93
54	60	66	91	84
55	41	37	89	76
56	65	73	--	77
57	55	61	92	84
58	74	78	91	79
59	68	71	93	88
60	67	65	92	88
61	58	67	80	59
62	57	66	--	90
63	77	79	92	88

(--) Indicates Incomplete Data

TABLE 7

Student Responses for the Exit Survey

	Group 1/Control 27 Responses	Group 2/Treatment 31 Responses
Do you still have your portfolio from art class?	68% Yes 32% No	74% Yes 22% No
Is the portfolio a good way to judge your progress?	81% Yes 19% No	84% Yes 16% No
Is it (different, better, not as good) as other classes	52% Different 41% Better 7% No response	65% Different 16 % Better 12% No Response
What have you learned from keeping a portfolio?	19% Neatness 11% Improve drawing 6% New techniques	35% Keeping work organized 23% Compare works for improvement
Have you added to you portfolio?	19% Yes	13% Yes
What have you learned from keeping a sketchbook/ journal?	N/A	19% Organizes work 33% Artists, vocabulary, watch improvements
Do you still have your skchbk/jnl?	N/A	48% Yes

Table 9
 Mean Student Portfolio Score Differences
 Between Control and Treatment Groups:
 t-Tests for Significance of Differences

Group	Mean	Standard Deviation	t-Value	Means Difference
Control	89.2174	5.108		
			-.28	-.3688
Treatment	89.5862	4.280		

$(t) > \text{critical } t, p > 0.05, (p > 2.010)$

Table 10
 Mean Teacher Portfolio Score Differences
 Between Control and Treatment Groups:
 t-Tests for Significance of Differences

Group	Mean	Standard Deviation	t-Value	Means Difference
Control	84.6071	5.934	1.40	2.8929
Treatment	81.7143	9.898		

(\underline{t}) > critical \underline{t} , \underline{p} > 0.05, (\underline{p} > 2.000)

TABLE 13

Correlation Coefficients for Group 1/No Sketchbook/journal

	Pre- Attitude Survey	Post- Attitude Survey	Portfolio Student Score	Portfolio Teacher Score
Pre- Attitude Survey	1.0000	<u>.8910</u>	.1061	.1840
Post- Attitude Survey		1.0000	.3534	.1771
Portfolio Student Score			1.0000	.2804
Portfolio Teacher Score				1.0000

Underlined coefficients show some
evidence of a relationship
(Gay, 1987)

TABLE 14

Correlation Coefficients for Group 2/Sketchbook/journal

	Pre- Attitude Survey	Post- Attitude Survey	Portfolio Student Score	Portfolio Teacher Score
Pre- Attitude Survey	1.0000	<u>.7196</u>	<u>.4124</u>	.2193
Post- Attitude Survey		1.0000	.1557	.0782
Portfolio Student Score			1.0000	<u>.6949</u>
Portfolio Teacher Score				1.0000

Underlined coefficients show some
evidence of a relationship
(Gay, 1987)

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APPENDICES

PERMISSION LETTERS

To: Students and Custodial Parent or Legal Guardian
of:

From: Daryle Grenead
Visual Arts Teacher
Northeast Middle School

Re: Consent for Student to Participate in Survey

I am currently involved in graduate work for my Masters Degree from Austin Peay State University under the supervision of Dr. Ann Harris (648-7757) in the Education Department. My thesis study centers around the use of portfolios in the art classroom and its effects on student attitudes about art and themselves. The second and third six weeks 6th grade art classes will be part of this research study.

This project focuses on the activities involved in a student portfolio and a sketchbook/journal your child will keep. The portfolio will contain art works in various states and the sketchbook/journal will include class notes, sketches, and journal entries dealing with their feelings about art, artists, and their own art making. At the beginning and end of each six weeks class, each student will be administered a nationally used student attitude survey, the *Piers-Harris Children's Self-Concept Scale*. The survey ask students to read a statement and reply whether it applies to themselves using a **yes/no** response ("I am popular", "I hate school", "I have good ideas", etc). The research I am conducting is to compare this method of instruction and assessment and its effects on student attitudes about art and themselves.

The responses to the *Piers-Harris* survey will be confidential and at no time will your child be identified nor will anyone other than myself have access to these responses. Your child's participation in this study is completely voluntary and has no effect on their grade for the class. If you need more information about this project, please feel free to contact me. A complete synopsis of the study will be available to all parties upon completion of the project.

Daryle Grenead
Visual Arts Teacher
Northeast Middle School

648-5665 (school)
551-8009 (home)

I agree to allow my child to participate in this study being conducted under the supervision of a faculty member of the Department of Education at Austin Peay State University. I have been informed that the information from the survey used in this study will be confidential and has no effect on my child's grade for this class.

Student Name _____

Parent/Guardian _____

Date _____

September 27, 1996

Graduate and Research Council
Austin Peay State University
Clarksville, Tennessee 37044

Dear Dr. Dillard;

I have read Mr. Grenead's research proposal and have given my permission for him to conduct his work in the Clarksville-Montgomery County Schools. Please make sure Mr. Grenead understands that we receive a copy of his research results. I have informed Betty Cobb, Director of Instruction and Mr. George Giles of my granting permission to Mr. Grenead.

cc: File

CURRICULUM TREATMENT

**CLARKSVILLE-MONTGOMERY COUNTY VISUAL ARTS
CURRICULUM FRAMEWORK**

TITLE OF UNIT/LESSON An Introduc tion to Drawing Media and Skills	GRADE LEVEL/S 6-8	LENGTH 6-7 days
GOAL/S: Children need many opportunities to create art. Children need many opportunities to look at and talk about art. OBJECTIVES: Create works in many artforms and art processes Use problem-solving skills to produce original works from imagination, memory, and observation Experiment and explore with tools and materials Discuss art that communicates ideas, feelings, and moods		
BRIEF OUTLINE OF PROCESS: This unit is designed to create opportunities for students to experiment and learn about various drawing media and the skills needed for each. Students are led through a series of 4 sketches of simple basic still lifes; each sketch done in a different medium. After each sketch, students are asked to reflect on their attempts by writing short sketchbook/journal entries. The final activity is a drawing of a still life of plants where each student is allowed to choose a medium for a mood they wish to portray. Evaluation activities include a class critique, reflective questions and entries in their journal.	MATERIALS: Ebony Pencils Charcoal Sticks Conte Crayon Oil Pastels White Drawing Paper Newsprint Paper Construction Paper	REFERENCES: <i>Discover Drawing</i> by Ted Rose <i>Understanding Art</i> Text <i>Exploring Art Text</i> by Rosalind Ragens <i>Art and Man</i> on Edward Hopper VOCABULARY: contour2-D & 3-D line stroke tone value positive/ negative hatching blending gesture line quality line varia- tion point of view

**CLARKSVILLE-MONTGOMERY COUNTY VISUAL ARTS
CURRICULUM FRAMEWORK**

TITLE OF UNIT/LESSON An Introduc tion to Drawing Media and Skills	GRADE LEVEL/S 6-8	LENGTH 6-7 days
GOAL/S: Children need many opportunities to create art. Children need many opportunities to look at and talk about art. OBJECTIVES: Create works in many artforms and art processes Use problem-solving skills to produce original works from imagination, memory, and observation Experiment and explore with tools and materials Discuss art that communicates ideas, feelings, and moods		

EVALUATION/ASSESSMENT ACTIVITIES: This unit of study has reflective activities documented in the students sketchbook/journal occurring at the beginning of each days lesson that encourage the student to look at their own work and the work of others. A large class critique occurs on the final day when all assignments are complete.

**CLARKSVILLE-MONTGOMERY COUNTY VISUAL ARTS
CURRICULUM FRAMEWORK**

NAME OF UNIT/LESSON	An Introduction to Drawing Media and Skills	GRADE LEVELS/	6-8	LENGTH	6-7 days
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LESSON SYNOPSIS:

LESSON 1: Introduce drawing to the students by showing a mix of examples of student work and images from textbooks. During the discussion, the elements and principles should be pointed out as strengths and weaknesses of the observed work. Various media should be displayed. Students should take notes on the types of media for drawing and the results each would give. The moods or feelings that these media give to a work should also be discussed.

The students will then be asked to create a "contour" drawing of their shoe using a regular pencil. The positioning of the shoe for an interesting "point of view" should be discussed, as should the meaning of "contour" lines. Have the students to render the "lines" of the sketch as realistically as they can. When the students complete that sketch, then they should reposition the shoe or combine both their shoes in a more interesting and challenging composition. Continue drawing until the last 5-8 minutes. Clean-up drawing materials and store sketches in sketchbook/journal/portfolio.

LESSON 2: In lesson two, have all students to answer and in their sketchbook/journal entry for today the following questions: Describe working with the pencil for this drawing and how you were successful or unsuccessful in your attempt to capture your shoe.

Review the activities and information from the previous lesson as an introduction for today's activities. Show students Ebony drawing pencils and drawings done with them. Discuss the results possible. Practice with a simple value scale outline to fill in with heavy dark to light tones using only that pencil. Have still life of simple forms (better if all painted white to notice shadows) positioned under a strong light

**CLARKSVILLE-MONTGOMERY COUNTY VISUAL ARTS
CURRICULUM FRAMEWORK**

TITLE OF UNIT/LESSON	An Introduction to Drawing Media and Skills	GRADE LEVEL/S	6-8	LENGTH	6-7 days
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source. Students will do several fast and small sketches moving from one position to another. On a larger sheet, have the students to sketch the forms and include as wide a variety of values as possible in the drawing.

If students finish and choose to do a second sketch, have a simple plant sitting under strong light source for a still life extra. Both sketches can be completed with an extra day to work. Continue until the last 5-8 minutes of class time. Clean-up drawing materials and store sketches in sketchbook/journal/portfolio.

LESSON 3: Have all students describe in their sketchbook/journal how the Ebony pencil differs in its feel and in its application for creating an image. Do you like it better? Why?

Review the activities from the previous sketch lesson as an introduction for today's activities. Have students to observe sketches completed in charcoal and compare them to pencil and Ebony pencil and discuss the results of each, particularly to their moods. Demonstrate the proper techniques for using charcoal and have the students to practice creating lines that change to thicker strokes then transform into wide tonal areas. The students should draw basic forms found in paper bags and simple cardboard boxes with strong lighting to accentuate the shadows and the forms. Several sketches done in short time periods will help reinforce the feeling that sometimes less is better when showing forms. If the students wish to try the charcoal or conte on a different still life, they can sketch another simple plant placed under strong lighting. The sketches will need to show both "positive" and "negative space". Parts of the paper should be left white to show a full range of tones and values in the sketch. Stop the students the last 5-8 minutes of class time and have them to put away their sketches into their sketchbook/

**CLARKSVILLE-MONTGOMERY COUNTY VISUAL ARTS
CURRICULUM FRAMEWORK**

TITLE OF UNIT/LESSON	An Introduc tion to Drawing Media and Skills	GRADE LEVEL/S	6-8	DURATION	6-7 days
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journal/portfolio. Clean-up drawing materials and store sketches in sketchbook/journal/portfolio.

LESSON 4: To begin this lesson have the students to reflect in their journal on their success in trying to show that "less is sometimes more" when drawing with charcoal.

Review the previous days activities and show images that use simple composition (such as an oriental screen, a Japanese rock garden, minimalistic sculpture, etc.). Discuss the option that color will have on the impact of creating a drawing. Include the feelings and moods color suggest. Demonstrate the uses of crayons and oil crayons on colored construction paper. Discuss and demonstrate the use of the colored background of the paper as a mid-tone and choosing lighter and darker values in oil crayons and crayons to render the image. Have the students to sketch in pencil the contours of a simple wooden chair onto a mid-tone color of construction paper. The lighter values on the still life should be sketched in with lighter values of crayons and oil crayons. The darker values should be done in a similar manner. Make sure that the students pay attention to the negative space around the chair as well as the positive. If the students finish this sketch quickly, a second variation of the chair still life can be prepared. Stop the students 5-8 minutes of class time and clean-up drawing materials and store sketches in sketchbook/journal/portfolio.

LESSON 5: Begin this lesson with the students noting in their sketchbook/journal the difference color makes in a drawing. Which mood best suits color usage in a sketch? Review of student work by having each student to get out and arrange all of the previous sketches attempted with the various media. Allow the students to walk freely about and to take

**CLARKSVILLE-MONTGOMERY COUNTY VISUAL ARTS
CURRICULUM FRAMEWORK**

TITLE OF UNIT/LESSON	An Introduction to Drawing Media and Skills	GRADE LEVEL/S	6-8	DURATION	6-7 days
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their sketchbook/journal with them. Tell them to find a good example of each of the four sketches and write down whose they were and why they liked each.

Discuss some of the choices that the students made and have them defend their choosing of that particular example. Have the students to reflect on their choice personally as a favorite medium of the four. Why? Show images of drawings from the texts and from other sources that use different media. The students will then discuss the potential ways to approach a final drawing.

Have the students to begin lightly sketching a simple still life made up of a plant the students have not seen. The students can be given a choice of white drawing paper, newsprint, or construction paper. The choice of drawing medium is limited to pencil, Ebony drawing pencil, charcoal, conte, crayons, and oil crayons. This drawing should be a more concerted effort by the students to do their very best. This drawing should easily require more than one sitting and should show a mood or feeling and be true to the still life.

The class should be stopped about 5 minutes before the end in order to clean-up and to put away drawing materials and secure their sketchbook/journal/portfolios.

LESSON 6: Have the students to complete the following reflective questions in their sketchbook/journal: What media did you choose to do this drawing? Why? Did you get the results you wanted? Why or why not? If you were to continue drawing on this still life, would you change anything? Why or why not?

The lesson should begin by having the students to quickly review the task at hand and begin to work on their plant still life. Students that work faster should be cautioned to spend their extra time working on additional drawings using the same media.

**CLARKSVILLE-MONTGOMERY COUNTY VISUAL ARTS
CURRICULUM FRAMEWORK**

NAME OF UNIT/LESSON	An Introduction to Drawing Media and Skills	GRADE LEVEL/S	6-8	DURATION	6-7 days
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During the last 10 minutes of class have the students to clean-up and put away drawing materials and secure all their sketches and drawings in the sketchbook/journal/portfolio.

LESSON 7: Start the days lesson with an explanation of a group critique and how we use critiques to give positive feedback and constructive criticism to ourselves and possibly to one another. Explain the specific guidelines for beginners at critiquing, such as, to always give positive responses. Have each student to look through their portfolio and to pull out and display their strongest work.

Let the students view the choices and to note in their sketchbook/journal which works they think are strongest and one they think is weakest. Give reasons for their choices. Begin a class critique session by offering some guiding questions that make students begin to compare, analyze media choices, look for moods or feelings and use those responses to inspire more questions.

Conclude the critique session by having each student to mount their strongest work and to display the results in a small class exhibit. Include in the exhibit examples shown to students and one or more of the objects used in the still lifes. The exhibit should show all aspects of the unit of study.

Students should leave the class being encouraged to continue working and increasing the work placed in their portfolios.

**CLARKSVILLE-MONTGOMERY COUNTY VISUAL ARTS
CURRICULUM FRAMEWORK**

TITLE OF UNIT/LESSON Color Theory and Impressionism	GRADE LEVEL/S 6/7/ 8	LENGTH 8-9 Days
GOAL/S: Children need many opportunities to create art. Children need many opportunities to look at and talk about art OBJECTIVES: Create works in many art forms and art processes Use problem solving skills to produce original works of art from imagination, memory, and observation Use design principles and elements of art in their work Prepare and maintain a portfolio of works of art		
BRIEF OUTLINE OF PROCESS: This unit of study centers around learning the basic theories behind color mixing and the techniques used for painting in the "Impressionistic" style. The lessons take the students through color mixing activities, brush techniques, and the evolution of the Impressionistic style in the late 19th century. The students will examine several Impressionist painters and study their personal styles. Almost every day's activities end or begin with a reflective look at what has been experienced and learned. The unit concludes with a class critique of the students work and a display of their efforts.	MATERIALS: tempera paint brushes white paper construction paper chalk pastels oil pastels various still life items	REFERENCES: Understanding Art pages 216-231 Exploring Art pages 126-127 page 287 page 138 VOCABULARY: composition Impressionism Post-impres- sionism art movement content optical col- ors pointillism color wheel primary secondary intermediate tint and shade complementary

**CLARKSVILLE-MONTGOMERY COUNTY VISUAL ARTS
CURRICULUM FRAMEWORK**

TITLE OF UNIT/LESSON and Impressionism	Color Theory	GRADE LEVEL/S 6/7/ 8	LENGTH 8-9 Days
GOAL/S:			
Children need many opportunities to create art.			
Children need many opportunities to look at and talk about art			
OBJECTIVES:			
Create works in many art forms and art processes			
memory, and observation	Use problem solving skills to produce original works of art from imagination,		
	Use design principles and elements of art in their work		
	Prepare and maintain a portfolio of works of art		

EVALUATION/ASSESSMENT ACTIVITIES: This unit has several production type activities where students learn and practice color theory, painting techniques, and art movements. Each activity concludes with journal/sketchbook entries that ask the student to consciously reflect on their efforts and discoveries during that activity. The final assessment activity is an individual and class critique session with all the works from each student. A critique lesson should be scheduled before the start of this unit.

**CLARKSVILLE-MONTGOMERY COUNTY VISUAL ARTS
CURRICULUM FRAMEWORK**

NAME OF UNIT/LESSON	Color Theory and Impressionism	GRADE LEVEL/S	LENGTH
		6/7/8	8-9 Days

LESSON SYNOPSIS:

LESSON 1: Introduce the vocabulary of color and have the students to take notes in their sketchbook/journals. Use Understanding Art textbook pages 2-3 to examine and discuss the color wheel and the relationships colors have to each other. Discuss primary, secondary, and intermediate colors on the color wheel.

Demonstrate to the students how to use the tempera paint to mix variations of colors to get tint and shades as well as changing the intensity of a color. Demonstrate on 6 X 9 sheets mixing variations. Explain to the class that they will practice tomorrow color mixing and tints and shades by painting 6 different sheets of paper in as many different color combinations as possible.

Also, introduce the students to the "art movement" of Impressionism. Use Understanding Art textbook pages 216-231 for reading material on Impressionism. Have the students to read specifically from page 217 and to write down characteristics of this style. Give the students some background information on the discovery of the camera and the improvement of paint now available in tubes to the artists.

LESSON 2: Begin this lesson with a quick review of the vocabulary and concepts discussed in the previous lesson on color theory and Impressionism. Also review painting tips for using tempera paint and brushes. Have the students to get out their 6 sheets (6 X 9) and double check for their name on the back. Direct the students to paint the sheets in as many unique and different colors as possible. Make sure that they stay away from "pure" colors that do not require any tinting or shading. The object of the exercise is to experiment in mixing colors together.

As students complete each sheet, they should document in their sketchbook/journal how they are creating each color and comments about each. Place the wet sheets on a drying

**CLARKSVILLE-MONTGOMERY COUNTY VISUAL ARTS
CURRICULUM FRAMEWORK**

TITLE OF UNIT/LESSON Color Theory and Impressionism	GRADE LEVEL/S 6/7/8	DURATION 8-9 Days
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rack. Continue working until the last 5-8 minutes of the class. Have the students to follow directions for cleaning out paint trays and paint brushes and to return all supplies to their original places. Any student that did not complete all 6 sheets will still be able to complete those during the next lesson.

LESSON 3: Begin today's lesson with a review of their painted sheets and make an entry in their journal, commenting on their best sheet and why?

Continue the lesson with a review of color vocabulary. Before students begin to finish their 6 sheets, a discussion of the Impressionist movement and an examination of their brushstrokes is necessary. Using the images in the Understanding Art textbook and the Exploring Art textbook on Impressionism, give the students information (notes in their sketchbook/journal) about the changes taking place during the early and mid-19th century in the world and its impact on this new art movement. Have the students to complete their 6 sheets by going back into them and experimenting with various types of Impressionistic brushstrokes on top of their original color.

Have the students to again, clean up around 5-8 minutes before the end of class. Any student not finished with their 6 sheets today should finish them as soon as possible before moving on to the next lesson.

LESSON 4: Introduce Henri Matisse and his paper cut outs by viewing reproductions of his work and examining images in the Understanding Art, Exploring Art, and Arttalk textbooks. Read his bio in the Exploring Art text. Add that later in life Matisse became bedridden and changed his style of painting to accommodate his illness. He began having assistants to paint large sheets of paper that he then cut out images and arranged them

**CLARKSVILLE-MONTGOMERY COUNTY VISUAL ARTS
CURRICULUM FRAMEWORK**

TITLE OF UNIT/LESSON Color Theory and Impressionism	GRADE LEVEL/S 6/7/8	LENGTH 8-9 Days
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together into larger compositions. He called this "drawing with scissors".

Have the students to pull out their 6 sheets they have painted. Ask them to examine them for textures, and color groupings. Instruct the students to create a collage of shapes that they cut from their 6 painted sheets. The students should sketch ideas for the image in their sketchbook/journal but create this collage on construction paper. They may use a background that is neutral or complementary with their other colors. The assignment should be left open for creative ideas to direct the subject of the collage. Skills involved in cutting and gluing painted paper should be discussed. If the students finish this assignment quickly, a second collage should be assigned making it an improvement of the first collage.

LESSON 5: Begin today's lesson with a journal entry that has the students to write about their collage they have created/or are creating. Ask the students to discuss why certain sheets were used for certain parts of the collage image. Include any references to the Impressionists studied in class.

Introduce to the students Edgar Degas and his Impressionistic images of ballet dancers by using the Understanding Art textbook, pages 224 and 239. Have them to examine the strokes used in the two images, then read the description of the medium he used. Explain to the students that artists did not always use paint as a medium. Drawing pencils, chalk, and oil crayons were used mostly for quick sketches for later works. The students should be taking notes in their sketchbook/journals.

Have the students to quickly sketch onto a dark sheet of construction paper a still life of simple geometric forms with a strong light source. Then using oil crayons and pastels, quickly "paint" the image with impressionistic types of strokes. Special attention should be given interpreting which colors to use in which combination, especially

**CLARKSVILLE-MONTGOMERY COUNTY VISUAL ARTS
CURRICULUM FRAMEWORK**

TITLE OF UNIT/LESSON and Impressionism	Color Theory	GRADE LEVEL/S 6/7/8	LENGTH 8-9 Days
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when dealing with light and dark values. The students can examine closely reproductions of Impressionistic painters in order to help understand how those artists dealt with specific color problems.

The class should be reminded to try to work quickly on this activity.

LESSON 6: At the end of the class, have the students to put away any supplies and to clean up their areas. In their sketchbook/journal, have them to reflect on using oil crayons as opposed to paint. How do oil crayons compare with paint in creating Impressionistic strokes?

Introduce today's lesson with a look at Claude Monet's work. As students take notes, view images where Monet painted the same subject in many different ways. Discuss with students objects or places they have seen look differently at different times of the day. Also show works by Vincent Van Gogh, Georges Seurat, and other Post-Impressionists. Have the students to read the information in their texts on this art movement and to examine the moods in these works.

Discuss with students how the Post-Impressionists movement evolved out of the Impressionist style. Also discuss how the moods and feelings in these works were achieved by these artists. As the class discusses this, ask them to document in their journals the various moods they have during an average school day. Instruct the students to briefly sketch or describe the instant these feelings were felt, what caused them, where you were, what was there, etc. After doing this for a few minutes, instruct the students to take down the following notes.

**CLARKSVILLE-MONTGOMERY COUNTY VISUAL ARTS
CURRICULUM FRAMEWORK**

TITLE OF UNIT/LESSON and Impressionism	Color Theory	GRADE LEVEL/S 6/7/8	DURATION 8-9 Days
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The students will work on a sketch from a still life either provided in the art room or from a sketch they prepare outside of class. The sketch should show a moment in time where a specific emotion was felt. If the sketch is from the still life provided in class, then the feelings projected at that moment in the class should be noted. The sketch will be transferred to a larger sheet of white paper. The students should then study all their notes and work of Impressionistic and Post-Impressionistic artists in order to apply their own style to this painting. The medium for the work can be tempera paint, pastels, oil crayons, or a combination thereof.

Students will be allowed 2-3 days to work on the image and are encouraged to try more than one solution for the assignments success (remember Monet's work).

LESSON 7 AND 8: Start the lesson with a quick review and discussion of the assignment given and begin passing out materials. Encourage fast sketches and choosing their medium/s quickly. Those students that choose to sketch from the still life should be given a still life that includes a person, plant materials, and/or structural elements such as furniture. Students should begin sketching their images and painting them in.

As the students work over the next 2 days, encourage them to review their notes and journal entries concerning brush strokes, painting styles, and color theory. During the last 5-8 minutes of each day, have the students to clean up their areas and secure their work for drying.

**CLARKSVILLE-MONTGOMERY COUNTY VISUAL ARTS
CURRICULUM FRAMEWORK**

UNIT OF STUDY/LESSON and Impressionism	Color Theory	GRADE LEVEL/II 6/7/8	DURATION 8-9 Days
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LESSON 9: Begin this final day with each student logging in their journal their comments on their work for that day and to document their efforts with this assignment. Does my work show any influences of other artists? Am I conveying any feelings or emotions in my work? How? Are my choices for colors working?

Each student should then pull out all the work they have done on Impressionism in the previous lessons. Ask the students to review their work and to place an entry in their journal that reflects on what they have learned during this unit of study and whether they feel they have been successful or not.

Have each student to place their final work on the board. Next, documenting in each students sketchbook, have the class to choose three works from the group, one for the most Impressionistic, one for the most interesting, and one for the mood portrayed. Lead the class in a discussion of their choices. Ask the students to volunteer to critique one of their own works. Some students will not be comfortable doing this in front of a group, so only volunteers are recommended. As the students critique, remind them of the 4 areas involved in critiquing; description, analysis, interpretation, and judgement.

Conclude the discussion with a class display of the work, choosing selected work from all students showing examples of all lesson activities, including critiques.

**CLARKSVILLE-MONTGOMERY COUNTY VISUAL ARTS
CURRICULUM FRAMEWORK**

NAME OF UNIT/LESSON A Study of Sculpture from Various Cultures	GRADE LEVELS /S 6/7/ 8	LENGTH 11 + Days
GOAL/S: Children need many opportunities to create art. Children need to become aware of their art heritage and art in their lives OBJECTIVES: Identify art created by people from different cultures Recognize that art reflects characteristics of different periods in history Use problem-solving skills to produce original works of art from imagination and observation Experiment and explore with tools and materials and demonstrate intermediate craftsmanship		
BRIEF OUTLINE OF PROCESS: This unit of study is designed to look at 3 sculptural activities borrowed from the Ancient Egyptians, the African Cultures, and Pop Art creators of the 60's. Students will experiment with clay, cardboard construction, and paper mache in creating an Egyptian cartouche, an African abstract mask, and a Pop art word sculpture. The students will also keep notes and sketches in their sketchbook/journals as well as daily reflective questions concerning their work. The final activity of the unit is to have the students to write a critique of their work and others.	MATERIALS: clay clay materials/ tools kiln cardboard utility knife masking tape newspaper paper mache paste tempera paint brushes clear finishing spray sponges and rags	REFERENCES: Understanding Art: pages 54-57 Exploring Art: pages 226-227 Art & Man: Issue on African Art Art & Man: Issue on Pop Art & Andy Warhol, oth ers VOCABULARY: 3-D form clay slip score coil, slab kiln texture construct armature paper mache embellish

**CLARKSVILLE-MONTGOMERY COUNTY VISUAL ARTS
CURRICULUM FRAMEWORK**

TITLE OF UNIT/LESSON	A Study of Sculpture from Various Cultures	GRADE LEVEL/S 6/7/ 8	LENGTH 11 + Days
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GOAL/S: Children need many opportunities to create art.

Children need to become aware of their art heritage and art in their lives

OBJECTIVES: Identify art created by people from different cultures

Recognize that art reflects characteristics of different periods in history

Use problem-solving skills to produce original works of art from imagination and observation

Experiment and explore with tools and materials and demonstrate intermediate craftsmanship

EVALUATION/ASSESSMENT ACTIVITIES: This unit of study has reflective activities documented in the students sketchbook/journal occurring either at the beginning of each days lesson that encourage the student to look at their own work, the work of others. A class critique occurs on the final day when all assignments are complete.

**CLARKSVILLE-MONTGOMERY COUNTY VISUAL ARTS
CURRICULUM FRAMEWORK**

TITLE OF UNIT/LESSON A Study of Sculpture from Various Cultures	GRADE LEVEL/S 6/7/8	DURATION 11 + Days
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LESSON SYNOPSIS:

LESSON 1: Introduce the unit by asking the students to note in their sketchbook/journals responses to various images shown to them from different cultures across the world and history. These can be posters, slides, or images in textbooks. Discuss with the class how they know what cultures have created what sculpture. Encourage students to note what sculpture they notice in their own community as a homework assignment.

Have the students to study pages 54-57 in the Understanding Art text on Ancient Egyptian art. Pass out a handout showing Egyptian hieroglyphics and how these characters created a language. Introduce the word "cartouche" as a signature marking. Using clay, demonstrate how markings were made and what a cartouche would look like.

Instruct the students to briefly think of the cartouche they would make that was their own signatures. Have them to sketch out the shape of the characters and to plan their placement and size. Each cartouche should have a connected ring for hanging around the neck or on a wall. Pass out small portions of clay to the class have them to start. Work until 5-8 minutes before the end of class. Any completed assignments should be placed out to dry. Those not ready should be kept in an air tight bag until a later work time. Clean-up and put away projects and supplies during the last 5-8 minutes of class.

LESSON 2: Begin this lesson by reviewing Egyptian forms of sculpture. In the students sketchbook/journal, have them to write down what sculptures they feel represent their time in history and why. Discuss their responses and lead into a discussion of why clay was used by many cultures for sculpture.

Introduce African art to the class by viewing, reading excerpts, and discussing the Art and Man student art magazine. Discuss with the students the connections with the

**CLARKSVILLE-MONTGOMERY COUNTY VISUAL ARTS
CURRICULUM FRAMEWORK**

TITLE OF UNIT/LESSON A Study of Sculpture from Various Cultures	GRADE LEVEL/S 6/7/8	DURATION 11 + Days
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earth, geometry and their culture. Have the students to take notes and watch a brief demonstration of making a three-dimensional African style tribal mask.

Give the students clay and an assignment to create their own mask form as they observed but make it personal to the students. Also encourage students to be creative in solving problems that arise during construction. Since some students will barely get started on this assignment, have them to carefully store their clay work to prevent drying. Clean-up and put away projects and supplies during the last 5-8 minutes of class.

LESSON 3: Begin this lesson with a review of African art styles and how it may influence their design, Should it? Remind the students to ask for assistance in the understanding of the assignment and have the students to go to work.

As technical problems arise in the building process, encourage the students to accept them as challenges. Assist the student only if needed. Monitor their work and as they proceed. Near the end of class, remind the students they will have another day to work on this project. Clean-up and store projects during the last 5-8 minutes of class.

LESSON 4: Today's lesson begins with a sketchbook/journal entry asking the students to respond to what they have found to be problems working with clay. Discuss their responses and direct any additional information needed to be noted in their sketchbook/journal. Continue working on the masks during the remainder of this lesson. Remind the students that they will decorate the masks after firing in several days. As students complete the project, direct them to carefully store them for drying and remind them they are not to touch them to prevent breakage.

**CLARKSVILLE-MONTGOMERY COUNTY VISUAL ARTS
CURRICULUM FRAMEWORK**

TITLE OF UNIT/LESSON A Study of Sculpture from Various Cultures	GRADE LEVEL/S 6/7/8	DURATION 11 + Days
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Clean-up the last 5-8 minutes of class. Place any tools/materials in their proper storage areas and secure their portfolio articles. If there are large numbers of students still needing time to work, another studio day may be inserted here. Students that finish early can be encouraged to sketch their sculptural mask and plan for a color treatment.

LESSON 5: Have the students to begin this lesson with a reflection on their two clay assignments. Have the students to respond to questions that ask for positive comments, constructive improvement suggestions, and connections between their current day culture and their clay sculptures.

Introduce the next area of study by eliciting responses about American culture. Has it changed over our history? Why? What comes to mind when you think of the 60's in American culture? Have the students to read excerpts, view the images, and discuss the Art and Mann issue on Pop Art featuring Andy Warhol. Discuss with the students the impact the mass media had on the population. Introduce Robert Indiana's "Love" sculpture and other related work as one artists response to the world around him.

Discuss his use of words to create an art work. Ask the students to list words they think would make good sculptures in today's time. Also show images of the Viet Nam Veterans Wall where names were used in a sculpture to place a dynamic impact on the viewer.

For the remainder of the class, have students to begin work on sketches and patterns for a "word/name" sculpture. Students may use stencils if they wish to create their pattern. During the last 5-8 minutes of class, have the students to clean-up and secure any supplies and materials.

**CLARKSVILLE-MONTGOMERY COUNTY VISUAL ARTS
CURRICULUM FRAMEWORK**

TITLE OF UNIT/LESSON A Study of Sculpture from Various Cultures	GRADE LEVEL/S 6/7/8	LENGTH 11 + Days
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LESSON 6: Introduce today's lesson with a demonstration of the steps involved in using their patterns created in the previous lesson. The students should trace their patterns onto flat cardboard twice. The two pieces will then be cut out with a utility knife. Demonstrate safe use of the knife and good cutting skills for cardboard. Have the students to take notes in their sketchbook/journal during the demonstration.

Start the class working and encourage group efforts to assist each other if they notice someone having problems. Monitor the use of the utility knives carefully and allow no horseplay! Have the students to secure their patterns and their cardboard forms in their portfolio for storage.

Clean up the last 5-8 minutes of class and secure all supplies/materials and portfolio items. It would be important to carefully count the return of the utility knives before dismissing the class.

LESSON 7: Have students to begin this lesson with a sketchbook/journal entry of notes on forming the connecting strips to the 2 word shapes cut out in the previous lesson. Emphasize that the 3-dimensional form they are constructing is an armature. Discuss other examples of "armatures" that are supporting structures, such as, steel beams in a skyscraper, bones in a person's body, etc. The students will need at least 2 class meetings of studio time to catch up to this point in construction.

Emphasize the strength of the structure and the form created. Monitor and again encourage group help if necessary or needed. Clean up and secure all projects , supplies, materials and portfolio items.

**CLARKSVILLE-MONTGOMERY COUNTY VISUAL ARTS
CURRICULUM FRAMEWORK**

TIME OF UNIT/LESSON	A Study of Sculpture from Various Cultures	GRADE LEVEL/S	6/7/8	DURATION	11 + Days
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LESSON 8: Start this class with a sketchbook/journal entry addressing the questions of their work on their word sculpture compared to what Robert Indiana had in building his "love" sculpture. In the next stage of the sculpture, students will begin applying a simple paper mache/newspaper coating over the sculpture. Introduce this lesson with a demonstration of paper mache application. Discuss the correct and incorrect ways of application and the effects each demonstrates. Emphasize that the surface can have a texture treatment if so desired. The students should take notes in their sketchbook/journal of the demonstration and the discussion.

Start the class working on the paper mache application of their sculptures. Monitor their progress and check their sketchbook/journals for specific entries. As the students begin to complete the coating of paper mache, care should be given to proper storage of wet projects. If students complete working earlier than others, have them to assist others or to begin a sketch of how they want to paint their completed word sculpture. Have them to notice the two differing treatments Robert Indiana put on two of his "love" sculptures. Does each give a different feeling or mood? Does your sculpture need a specific type of paint treatment.

Clean-up the last 5-8 minutes of class and secure all projects, materials, supplies, and portfolio items.

LESSON 9 and 10: Begin today's lesson by having the students to get out all three of their sculptures, the cartouche, the clay bowl, and the word sculpture. Discuss surface treatments for the sculptures using tempera paint. Demonstrate how to rub paint in and create layers of transparent colors as well as solid blocks of color. Discuss the mood the sculpture needs. Have the students to keep notes in their sketchbook/journal.

**CLARKSVILLE-MONTGOMERY COUNTY VISUAL ARTS
CURRICULUM FRAMEWORK**

NAME OF UNIT/LESSON	A Study of	GRADE LEVEL/S	TIME
Sculpture from Various Cultures		6/7/8	11 + Days

After the students have made some decisions about coating their sculptures, they may begin painting. Encourage careful thought to underlying colors and drying time before second coating or layering colors. Also emphasize cleanliness with painting on such large sculptures.

As the students begin to work, monitor their progress and have them to work carefully. Clean-up the last 5-8 minutes of class. Secure all wet projects in a dry storage area and all supplies, materials, and portfolio items in their respective places.

Two days are allotted for the painting of all 3 projects, but more can be added if necessary.

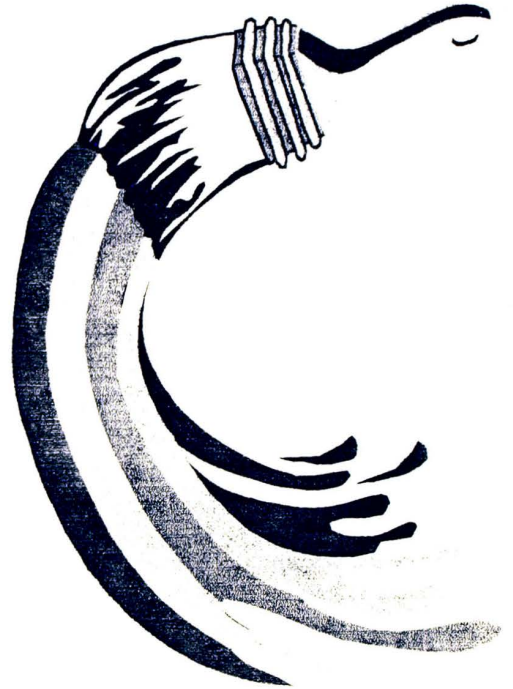
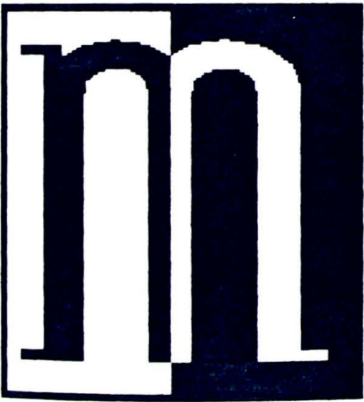
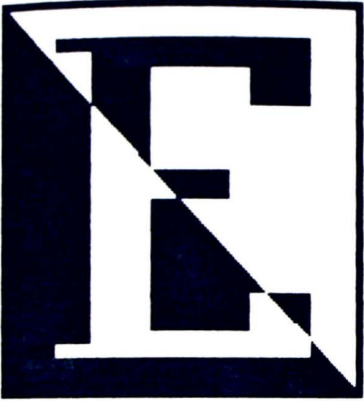
LESSON 11: Have the students to begin this lesson displaying their finished cartouche, mask, and word sculpture. With their sketchbook/journal in hand, have them to travel around the room and to write down any interesting sculptures some of the other students in class created. Then have them to go back to their work and to critique their three as a body/collection of work on sculpture. The critique should address what is good about the work and give constructive steps to take in order to make improvements in their work.

After ample time is given to the students for this reflective moment, a class discussion should begin concerning the display of sculptures sitting around the room. Encourage the students to remember to look at these sculptures and creations reflecting their own culture. Have you been successful? If so, how? Can there be improvements? What would your next sculpture be if you were to start on it next week?

Conclude the unit of study and this lesson by creating an exhibit of the completed work.

SKETCHBOOK/JOURNAL

SAMPLE PAGES



Visual Art Sketchbook & Journal

Name _____

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are approximately 20 lines visible. The paper has rounded corners at the top and bottom edges. The entire sheet is framed by a thin black border.



PRIOR KNOWLEDGE SURVEY
AND
ASSESSMENT GRAPHS

Drawing Media and Skills Introductory Unit
Prior Knowledge and Experience Survey

Name _____ Class Period _____ Date _____

Directions: Read the following statements about drawing and drawing media. Answer with a YES or NO response by circling your choice.

Experience in Drawing and Drawing Media

- | | | | |
|---|--|-----|----|
| 1 | When I draw, I use a special drawing pencil. | YES | NO |
| 2 | I have drawn with charcoal sticks before. | YES | NO |
| 3 | I have used oil pastels in drawings before. | YES | NO |
| 4 | I try to show shading when I draw things. | YES | NO |
| 5 | I keep all my drawings in a folder/sketchbook. | YES | NO |

Drawing and Observation Experience

- | | | | |
|---|---|-----|----|
| 6 | I usually draw by looking at pictures or the comics. | YES | NO |
| 7 | I sometimes will try to draw objects from real life. | YES | NO |
| 8 | When I draw, I can make objects appear 3-dimensional. | YES | NO |
| 9 | I try to draw objects that I create or remember seeing. | YES | NO |

Communication in Drawing

- | | | | |
|----|---|-----|----|
| 10 | Sometimes, my drawings show feelings or moods. | YES | NO |
| 11 | My drawings sometimes tell a story about something. | YES | NO |

Please feel free to write comments about your drawing experiences and abilities:

Drawing Media and Skills Introductory Unit

Let's investigate the unit

Name _____

LEVELS	Artistic Skills and Concepts					Citizenship		
	POINTS	EXPLORATION OF VARIOUS DRAWING MEDIA	SKILLS OF OBSERVATION IN DRAWING	CONCEPT OF COMMUNICATION IN DRAWING				
HIGH	5							
	4							
MEDIUM	3							
LOW	2							
	1							
	0							

Note: The graph for this pre-assessment data is derived from the responses on the Knowledge and Experience Survey. Only these 3 areas are addressed on the pre-assessment survey.

Drawing Media and Skills Introductory Unit

Name _____

LEVELS		Artistic Skills and Concepts					Citizenship			
POINTS		EXPLORATION OF VARIOUS DRAWING MEDIA	SKILLS OF OBSERVATION IN DRAWING	CONCEPT OF COMMUNICATION IN DRAWING	SKETCHBOOK/JOURNAL ENTRIES		FOLLOWED DIRECTIONS	COMPLETION OF ASSIGNMENTS	EFFORT, SUCCESS, USE OF TIME, AND CARE	APPROPRIATE USAGE OF MATERIALS AND SUPPLIES
HIGH		5								
		4								
MEDIUM		3								
		2								
LOW		1								
		0								

Comments: The scores for this instrument were generated by the student and by the teacher separately, then graphed together. Scores were tallied in two categories, Artistic Skills and a total score including Artistic Skills and Citizenship. The sketchbook/journal entries score applied only to the treatment groups in the study.

Color Theory and Impressionism Unit

Knowledge and Experience Survey

Name _____ Class Period _____ Date _____

Directions: Read the following statements about color, painting and Impressionism. Write out your answers and circle your YES/NO response according to your answer.

Prior Knowledge of Color Theory

- | | | | |
|---|---|-----|----|
| 1 | I know what the 3 primary colors are. | YES | NO |
| 2 | I can name the 3 secondary colors. | YES | NO |
| 3 | I know why orange is between red and yellow on the color wheel. | YES | NO |
| 4 | I can name the neutral colors. | YES | NO |
| 5 | I know the opposite color of red. | YES | NO |
| 6 | I know how to tint and shade a color. | YES | NO |
- Prior Knowledge and Skills in Painting Techniques*
- | | | | |
|----|--|-----|----|
| 7 | I know the correct way to clean and store brushes. | YES | NO |
| 8 | I like to paint in big flat areas of color. | YES | NO |
| 9 | My paintings show different kinds of brushstrokes. | YES | NO |
| 10 | I have experimented by painting with objects other than a paint brush, such as a sponge, a stick, etc. | YES | NO |

Knowledge of Impressionism

- | | | | |
|----|--|-----|----|
| 11 | I am familiar with the Impressionist style of painting. | YES | NO |
| 12 | I am able to pick out a painting done by Van Gogh or Renoir. | YES | NO |
- Please feel free to write comments about your painting experiences and abilities:

Color Theory and Impressionism Unit

Pre- Assessment Graph

Name _____

		<i>Artistic Skills and Concepts</i>					<i>Citizenship</i>		
LEVELS	POINTS	COLOR THEORY AND MIXING	BRUSHSTROKE SKILLS AND TECHNIQUES	CONCEPT OF IMPRESSIONISM					
HIGH	5								
	4								
MEDIUM	3								
LOW	2								
	1								
	0								

Notes: The graph for this pre-assessment data is derived from the responses on the Knowledge and Experience Survey. Only these 3 areas are addressed on the pre-assessment survey.

Color Theory and Impressionism Unit

Group 1: ...

Name _____

LEVELS	POINTS	Artistic Skills and Concepts						Citizenship			
		COLOR THEORY AND MIXING	BRUSHSTROKE SKILLS AND TECHNIQUES	CONCEPT OF IMPRESSIONISM	SKETCHBOOK/JOURNAL ENTRIES	FOLLOWED DIRECTIONS	COMPLETION OF ASSIGNMENTS	EFFORT, SUCCESS, USE OF TIME, AND CARE	APPROPRIATE USAGE OF MATERIALS AND SUPPLIES		
HIGH	5										
	4										
MEDIUM	3										
	2										
LOW	1										
	0										

Comments: The scores for this instrument were generated by the student and by the teacher separately, then graphed together. Scores were tallied in two categories, *Artistic Skills* and a total score including *Artistic Skills* and *Citizenship*. The sketchbook/journal entries score applied only to the treatment groups in the study.

A Study of Sculpture from Various Cultures
prior Knowledge and Experience Survey

Name _____ Class Period _____ Date _____

Directions: Read the following statements about sculpture media and sculpture from various cultures. Answer with a YES or NO response by circling your choice. Write any comments you wish to make on the back of this paper.

Experience with Sculpture Materials

- | | | | |
|---|--|-----|----|
| 1 | I have created objects from artists clay. | YES | NO |
| 2 | I can build 3-dimensional objects in clay. | YES | NO |
| 3 | I have created a sculpture using paper mache before. | YES | NO |
| 4 | I have tried to build or construct 3-dimensional objects out of other materials like cardboard, wire, wood, etc. | YES | NO |

Skills and Techniques of Clay and Paper Mache

- | | | | |
|---|--|-----|----|
| 5 | I know how to strongly join two pieces of clay together. | YES | NO |
| 6 | When I create an object with clay, it does not fall apart. | YES | NO |
| 7 | I have used a box cutter type knife to cut cardboard before. | YES | NO |
| 8 | I know how to correctly apply paper mache to a sculpture. | YES | NO |

Knowledge of Ancient Cultures

- | | | | |
|----|--|-----|----|
| 9 | I have studied the ancient Egyptian civilization. | YES | NO |
| 10 | I have studied the African native culture. | YES | NO |
| 11 | I am familiar with the American culture during the 1960's. | YES | NO |

A Study of Sculpture from Various Cultures

1170x7 cm (approx. 46x22 in)

Name _____

LEVELS	Artistic Skills and Concepts					Citizenship		
	POINTS	EXPERIENCE WITH SCULPTURAL MEDIA	SKILLS & TECHNIQUES CLAY/PAPER MACHE	KNOWLEDGE ANCIENT EGYPT AFRICAN ART AMERICAN 60'S				
HIGH	5							
	4							
MEDIUM	3							
	2							
LOW	1							
	0							

Notes: The graph for this pre-assessment data is derived from the responses on the Knowledge and Experience Survey. Only these 3 areas are addressed on the pre-assessment survey.

A Study of Sculpture from Various Cultures

Name _____

LEVELS	Artistic Skills and Concepts							Citizenship			
	POINTS	EXPERIENCE WITH SCULPTURAL MEDIA	SKILLS & TECHNIQUES CLAY/PAPER	KNOWLEDGE ANCIENT EGYPT AFRICAN ART, AMERICAN 60'S	SKETCHBOOK/JOURNAL ENTRIES			FOLLOWED DIRECTIONS	COMPLETION OF ASSIGNMENTS	EFFORT, SUCCESS, USE OF TIME, AND CARE	APPROPRIATE USAGE OF MATERIALS AND SUPPLIES
HIGH	5										
	4										
MEDIUM	3										
	2										
LOW	1										
	0										

Comments: The scores for this instrument were generated by the student and by the teacher separately, then graphed together. Scores were tallied in two categories, Artistic Skills and a total score including Artistic Skills and Citizenship. The sketchbook/journal entries score applied only to the treatment groups in the study.

EXIT SURVEYS

Visual Art Student Survey Form/C

Name _____ Date _____

1 Do you still have your portfolio of art work from your six weeks in art class? _____

If no, explain why not? _____

2 Do you think that keeping a portfolio of your art work is a good way to judge what you have learned in art? Why? _____

3 Compare keeping a portfolio in art class to how you are graded in your other classes? Why? (circle 1)

Different from other classes

Better than other classes

Not as good as other classes

4 What were some of the things you learned by keeping a portfolio of your art work? _____

5 Have you added any additional artwork to your portfolio? If yes, what? _____

Visual Art Student Survey Form/T

Name _____ Date _____

1 Do you still have your portfolio of art work from your six weeks in art class? _____

If no, explain why not? _____

2 Do you think that keeping a portfolio of your art work is a good way to judge what you have learned in art? Why? _____

3 Compare keeping a portfolio in art class to how you are graded in your other classes? Why? (circle 1)

Different from other classes

Better than other classes

Not as good as other classes

4 What were some of the things you learned by keeping a portfolio of your art work? _____

5 What were some of the things you learned by keeping a sketchbook/journal? _____

6 Do you still have your sketchbook/journal? _____

7 Have you added any additional artwork to your portfolio or your sketchbook/journal? If yes, what? _____

CHECKLIST FOR RESEARCH
INVOLVING HUMAN SUBJECTS

AUSTIN PEAY STATE UNIVERSITY
CHECKLIST FOR RESEARCH INVOLVING HUMAN SUBJECTS

TITLE An Exploratory Study of
Self-Reflective Portfolio
Activities and Their Effect
on Student Attitudes

FUNDING SOURCE Personal

PRINCIPAL INVESTIGATOR Daryle Grenead

DEPARTMENT Education

SPONSOR Dr. Ann Harris

1. Give a brief description or outline of your research procedures as they relate to the use of human subjects. This should include a description of the subjects themselves, instructions given to them, activities in which they engage, special incentives, and tests and questionnaires. If new or non-standard tests or questionnaires are used, copies should be attached to this form. Make notation if the subjects are minors or "vulnerable" (i.e. children, prisoners, mentally or physically infirm, etc.).

This study focuses on the use of portfolios and sketchbook/journals in a sixth grade visual arts class at Northeast Middle School in Clarksville, Tennessee. The portfolio activities used in this research have been modeled after those used in the Arts Propel study currently in its fifth year in the Pittsburgh City Schools. The Harvard Graduate School's Project Zero and the Educational Testing Service have worked with the Pittsburgh Schools to develop and test alternative forms of assessment for the visual arts classroom, music, and creative writing.

The portfolio and sketchbook/journal activities are woven into a six weeks curriculum divided into three "units" of study (drawing skills and drawing media, color theory and Impressionism, and a study of sculpture from different cultures). During the course the students will be subjected

to the normal art room activities. The only difference is the students in the study will be asked to respond to several "self-reflective" questions about their work and their experiences during classroom activities.

A pre- and post-assessment instrument is given for each unit. As in the Arts Propel model, a sketchbook/journal is kept by each student during the six weeks. The course concludes with a final portfolio review and self-assessment activity by the student. The Piers-Harris Children's Self-Concept Scale will be administered pre- and post-treatment to give data for comparison and analysis with the portfolio generated data.

Several instruments are needed to organize and collect data during the portfolio experience for each student. A simple sketchbook/journal instrument for each student in the experimental group has been designed from professional sketchbook models found in art supply stores. Each page in the sketchbook/journal is divided into spaces for notetaking, sketching, and reflective writings. The post-assessment instruments have been designed from the examples developed by teachers in the Arts Propel study. Price (1992) along with others, developed a line graph charted by both teacher and student according to levels of performance on specific criteria of a project. A similar graph instrument was developed to pre-assess the students knowledge and experience in each of the three units of study. A final questionnaire/survey will be given that is similar to the exit survey used in the California Art Education Association Pilot Study, a similar portfolio assessment project.

Because of the necessity to note daily interactions common in a portfolio situation, a teacher assessment journal will be kept and will include dialogues with students, critiques, and rolling interviews. This instrument will provide a variety of data for the teacher's final assessment graph in the portfolio.

2. Does this research entail possible risk to psychological, legal, physical, or social harm to the subjects? Please explain. What steps have been taken to minimize these risks? What provisions have been made to insure that appropriate facilities and professional attention necessary for the health and safety of the subjects are available and will be utilized?

This research does not pose any foreseeable harm to the students during their classroom activities. The portfolio/sketchbook/journal activities attempt to place more responsibility for learning by teaching students the skills to assess their own work and the work of others. The "reflective" types of questions asked during the journal sessions ask the students to assess their artistic skills and their growth over several related activities during the course of the six weeks. The Piers-Harris Children's Self-Concept Scale is a widely used student attitude survey. It has been studied by the Northeast Middle School's guidance counselors and deemed to be appropriate. The administration and the guidance staff at my school will be kept abreast of all classroom activities. The sketchbook/journals and other documents used during the research will be kept confidential between the student and the teacher.

3. The potential benefits of this activity to the subjects and to mankind in general outweigh any possible risks. This opinion is justified by the following reasons:

The Arts Propel project views the instruction in the classroom as making the students active learners and helping them to understand that making art is not only for the gifted few. In this study, the student assumes three roles in the classroom; the producer of work, the perceiver of the work, and reflector of the work and the art-making process. These activities encourage higher levels of thinking.

In the California Art Education Association's Pilot Study of portfolio assessment in the visual art classroom, the teachers noted that keeping a sketchbook or journal was important in understanding the steps in a student's creative process and progress. The teachers in the study found that the portfolios demonstrated to parents, teachers, and administrators the holistic aspect of art education promoting thinking, problem-solving, writing and reading skills as well as the visual arts skills in drawing, painting, and sculpture (CAEA, 1991).

4. Will legally effective, informed consent be obtained from all subjects or their legally authorized representative?

The enclosed letter will be given to each of the students on the first day of class. A file of the consent letters will be kept in the classroom during the study.

5. Will the confidentiality/anonymity of all subjects be maintained? How is this accomplished? (If not, has a formal release been obtained? Attach.)

(a) If data will be stored by electronic media, what steps will be taken to assure confidentiality/anonymity?

(b) If data will be stored by non-electronic media, what steps will be taken to assure confidentiality/anonymity?

Yes! The students involved in this study will not be referred to in the research by their name, but as an alias. The responses and thoughts the students write during their sketchbook and journal activities will remain private between the teacher and the student.

The assessment data will be kept on the assessment charts for each student and on computer files accessible to only the investigator. The Piers-Harris Self-Concept Scale will also be inaccessible to anyone except the parent (if they request).

6. Do the data to be collected relate to illegal activities? If yes, explain.

No.

7. Are all subjects protected from the future potentially harmful use of the data collected in this investigation? How is this accomplished?

The students involved in the study should see no harmful use of the data collected in this investigation. All identities will be kept confidential in the reporting of the data and its effects on student attitudes.

I have read the Austin Peay State University Policies and Procedures on Human Research and agree to abide by them. I also agree to report to the Human Research Review Committee any significant and relevant changes in procedures and instruments as they relate to subjects.

Student Signature

Date

Student Research directed by faculty should be co-signed by faculty supervisor.

Faculty Signature

APSU/AA/AA/5123 (Rev. 2-84)
2:002:2

PPM Form

VITA

Namon Daryle Grenead was born in Glasgow, Kentucky on September 2, 1953. He attended public schools in Gallatin, Tennessee and graduated in May of 1971. The following September he entered Austin Peay State University and in May, 1975 received a Bachelor of Science in Education Degree with a Visual Arts major. He reentered Austin Peay State University in the Graduate Education program and plans to graduate with a Masters of Education in Curriculum and Instruction.

He is currently in his 21st year as a Visual Arts instructor in the Clarksville-Montgomery County School System at the middle school level. He is a member of the National Art Education Association and the Tennessee Art Education Association, in which he is currently Treasurer for the state organization. He has had training with the Institute for the Improvement of Visual Arts Education sponsored by the J. Paul Getty Foundation and served as a state evaluator for the Career Ladder program for the Tennessee Department of Education. He has conducted numerous workshops and has presented to administrators at the Tennessee Arts Academy on the National Visual Arts Standards.