A Q-METHODOLOGY STUDY OF CHILDREN'S BELIEFS ABOUT ART

By

RICHARD J. BAY

Bachelor of Science
Kansas State University
Manhattan, Kansas
1971

Master of Arts
Pittsburg State University
Pittsburg, Kansas
1973

Submitted to the Faculty of the
Graduate College of the
Oklahoma State University
In partial fulfillment of
The requirements for
The Degree of
DOCTOR OF EDUCATION
May, 2002

A Q-METHODOLOGY STUDY OF CHILDREN'S

BELIEFS ABOUT ART

Dissertation Approved:

Sally Carter

Dissertation Adviser

David L Yellin

Sue Christian Parsons

Diane Montgomery

Timothy J. Peltier

Dean of the Graduate College

ACKNOWLEDGMENTS

I wish to express my sincere appreciation to my major advisor, Dr. Sally Carter for her compassionate supervision, constructive guidance, inspiration and love of chocolate. My sincere appreciation extends to my other committee members, Dr. Diane Montgomery, Dr. Suzi Parsons, and Dr. David Yellin, whose guidance, assistance, encouragement, and friendship were invaluable. I also want to thank the students, staff, Faith and Jerry of a rural Southern-plains elementary school for letting me become part of your community. I would like to thank Dr. Audrey Oaks and the Percy W. Sr. Memorial Scholarship for providing me with their generous financial support toward this research.

Moreover, I wish to express my sincere gratitude to Dr. Pamela Hodges, for her commitment to my research, strong encouragement at times of difficulty, and kindness throughout this monumental process (Pam always remember: Dinosaurs, James, 'The Moose', and Mexico) (P.S. KEEP PAINTING!).

A special thanks also goes to my mother for her support and encouragement. Finally, I would like to thank the School of Curriculum and Educational Leadership and Ron the janitor ('The Boss of Basement Boxes') for supporting me during these three years of study.

TABLE OF CONTENTS

LIST OF TABLES

CHAPTER ONE

INTRODUCTION

The young boy sat at his desk eagerly awaiting the blank sheet of drawing paper the teacher was handing out. The top of his workspace was cleared except for his box of markers and a few broken crayons. As the paper touched the tabletop, he went to work. There was no hesitation only the fury of his imagination. Within minutes, the sheet was a mass of swirling lines, outrageous color combinations and a symphony of excitement he had created. The little girl next to him looked over and asked, "What is it?" "A Masterpiece," he responded. Engaged by the joy of the work, he sat and gazed at the paper. Pleased with his effort his mouth broadened with a smile. He giggled with delight. He picked up a crayon and signed his name to the bottom corner of the drawing. He stood up, picked up his picture and walked toward the teacher's desk. The little girl that sat beside him watched curiously.

A conversation ensued at the teacher's desk where the young man stood, respectful and dutiful. His eyes affixed to the teacher he stood tall and straight, listening to her observations, offering no resistance to her words. His drawing clutched in his hand he left her desk and started back to his seat. Joy had left his eyes. His wide effervescent smile had become a scowl. He slid into his chair, laying the paper face down on the

desk. "What did she say?" the young girl queried. Folding the paper, with a sharpened crease, he put it into his desk, and said, "She told me today was flowers!"

Everyday children throughout this country have experiences like the fictional characters illustrated in the previous vignette. They find joy in a created image of an idea, memory, fantasy, or a revolutionary new invention. Many of these children create journeys to distant lands, meet imaginary characters, and take part in battles and reunions, or relive historical events. Using a mixture of creativity, imagination, and their experiences, these children see art as a means to create moments in time and new memories (Broudy, 1988; Duncum, 1999; Eisner, 2001; Greene, 1995). The visual arts allow students to translate what they see into what they know through various processes and media (Brown, 2001; Burton, 2001). This process of transformation not only provides the teachers with meaningful visual arts experiences, but also validates the students' lived experience. (Bruner, 1960; Burton, 2001; Duncum, 1999; Dyson, 1987; Greene, 1995; Swann, 1992).

Rational for the Study

In selecting the topic for the research, it was necessary to be conscious of the traditional practices within the arts classroom in which educators define art for their students. Many of these definitions come from the teacher's training, personal beliefs and knowledge of media and materials, or mandated curriculum. Unless teachers listen to their students' explanations and interpretations of "art",

the student's voice is silenced. When the student feels silenced, his or her experiences are not perceived to be valued, and the ability to translate media and materials presented will likely be limited. Sadly, I realized that many teachers, myself included, are guilty of this practice in the art classroom. This realization and my recent interactions with students and teachers in and out of the classroom have motivated this research.

Understanding how children define art represents relationships in their lives, emotional encounters, and their current interests (Albers, 1999; Finnegan, 2001; Griffin, 1943; Wilson, 1998). Listening to the students' voices and observing how children interpret their experiences through art allows teachers an avenue to encounter their students' changing world (Duncum, 1999; Green, 1996; Thompson & Bales, 1991; Walsh, 1993).

Students' Voices

Students' voices may be defined as the actual talk that students engage in student-to-student, student-to-teacher, and teacher-to-student in and out of the classroom. The less obvious definition of students' voices refers to actual children's language development. Children learn to use language as a means of expressing opinions and values they acquire and to convey their translations of them. Students use these opportunities to talk so they can monitor each other for consistencies between their real and pretend worlds and to corroborate what they are learning (Dyson, 1987).

Teachers bring the voice of the formal art world and its techniques, media, and activities to the classroom (Fowler, 1994; Greene, 1995; Koroscik, 1997; Wilson & Wilson, 1982). Concurrently, the voice of adults and teachers and those of their students have been found not to be equivalent (Young, 1985). Teachers may not be aware of the complex and intricate nature of the symbolic world that children learn from and use to converse with each other verbally and visually (Wilson & Wilson, 1982).

There is a wealth of information and experiences that educators can draw from students if we choose to listen, absorb their meaning, and utilize the energy of it (Burton, 2001; Hausman, 1990). This knowledge that is outside the information taught in schools, influences the student's interpretation of what they are learning (Brown, 2001). Thompson and Bales (1991) suggest that students within the classroom environment where verbal interactions are encouraged gain the respect of their teacher and peers. These classroom conversations further authenticate the student's experiences in relation to the activities presented. Therefore, exploration of student opinions and interpretations of art may serve as a critical tool to construct pedagogy that validates the student's lived experience (Duncum, 1999; Green, 1996; Thompson & Bates, 1991; Walsh, 1993).

Visual Arts Experiences

The importance of the visual arts experience is that it offers the child a means to construct symbols and images that represent the world they may not be able to articulate verbally. Lowenfeld and Brittain (1947) found that children's

artworks depict an increasingly complex view of society, portray their knowledge of community structures, and express their growing social independence. The art educational experience develops along with the child. When there are no forced choices, dictated procedures, or structured encounters with artworks, there are ongoing conversations and investigations driven by the child's intellectual growth and development (Dewey, 1938; Greene, 1995; Lowenfeld & Brittain, 1947).

Hausman's (1990) opinion was that art education should offer the child a means to create meaning through various processes and media affording them opportunities to explore their ideas and beliefs. Art educational experiences allow students to create commentaries that are important resources for teachers and can help shape the educational experience of children and validate their lives (Bruner, 1960; Duncum, 1999; Dyson, 1987; Greene, 1995; Swann, 1992; Vygotsky, 1962). Such awareness linking the student, their creations, and the knowledge they construct gives personal definition to the individual's experience in an ever-changing societal construct (Dewey, 1934). To Lowenfeld and Brittain (1947) the art experience was a critical part of the child's developmental process and an important part of social interaction.

Social Interaction

Mead emphasized the importance of language formation, involvement in the natural environment, manipulation of objects or materials, and/or physical observation in the development of a personal aesthetic experience (Miller, 1973). These experiences arise out of an ongoing social process and the interplay with

significant symbols or objects. Mead (1934) characterized the function of the symbol as, "some object or other within the field of social behavior, an object of common interest to all the individuals involved in the given act thus directed toward or upon that object" (p.46). In Mead's thinking, the human experience is socially constructed, mediated, and supported by the use of significant objects and symbols communicated through language.

Expanding on Mead's ideas, Blumer (1986) theorizes that students learn through their social interactions. He goes on to say that when children combine their dialogues and visual interpretations of the world such meaning making defines their beliefs. Students' conversations and their artistic creations become a form of individual social research that helps them construct complex content while negotiating with others in their learning community (Koroscik, 1997). Hausman (1990) said that," art needs to be understood contextually; it is part of children's socially constructed reality" (p. 5). Dyson (1987) referred to the students' voices as an important part of children's socially constructed reality. He added that such interactions and discussions in the classroom help teachers uncover children's understandings of the world.

Insights into the Children's World

Educators who pay attention to their students' voices and look carefully at the artworks they create have the opportunity to gain insight into the children's changing world (Duncum, 1999; Green, 1995; Thompson & Bates, 1991; Walsh, 1993). Greene (1995) believed the interplay of various art materials and

techniques aid children in their social and intellectual development. She stressed the importance of making students "active learners" who the teacher empowers by providing opportunities that allow children to construct meaning from their experiences and translate them with using their newly acquired skills (1995). Through such encounters, teachers share their students' perceptions of the world and fortify the social connections they are forming (Duncum, 1999; Greene, 1995; Walsh, 1993).

Visual art educators need to listen to students' voices and assimilate the rich information found within (Barnes & Todd, 1977, 1995; Brooks & Fusco, 1984; Dewey, 1938; Green, 1996; Greene, 1995; Lowenfeld & Brittain, 1947; Thompson & Bales, 1991; Walsh, 1993). Children engage in talking with themselves or with their classmates as a means of discussing imagery and process (Thompson & Bales, 1991). When the student's voice is valued and teachers hear their opinions, meaningful dialogues are created. One of the problems is that meaningful dialogue is rarely constructed from a classroom textbook or prescribed explanations of exemplars (Chalmers, 1987; Ewens, 1988). Classroom conversations that are teacher-led can aid in the formation of student questions and allow for the construction of pathways to engage the material being presented (Bucknam, 2001). These commentaries are resources for teachers and can help shape the educational experience of children (Green, 1996; Vygotsky, 1962).

Statement of the Problem

Many elementary classroom art educational practices, follow a positivist scientific model with defined outcomes in which students are not allowed to give voice to their experiences through their visual images and verbal language (Michlein, 1999; Zurmuehlen, 1990). Current school art programs are an inconsistent pedagogical mix of activities ranging from formal art and art historical instruction to teacher-based seasonal craft projects, coloring sheets and cut and paste holiday projects (Kerlavage, 1995; Pistolesi, 2001). Classroom art instruction covers a wide range of practices, media, material, and exemplars, whose use often depends on teacher and parental interests and the use of national, state and/or local standards (Efland, 1976; Eisner, 2001; Pistolesi, 2001; Wilson, 1998).

One of the only consistent factors found is that students themselves are not asked to talk about or pursue their experiences of or beliefs about art (Cotner, 2001; Green, 1996). The problem is that without knowing how children respond to such questions about what art is to them, educators construct pedagogy that may limit children's thinking and devalue their lived experiences (Duncum, 1999; Eisner, 2001; Green, 1996; Walsh, 1993; Wexler, 2001).

Purpose of the Study

The purpose of this research was to explore the beliefs that emerge from children's explanations and interpretations of art. It was designed to offer

educators insight into how students respond to questions about what art means to them. The study was conducted using Q-methodology with 20 fifth grade students from an elementary school in a rural Southern-plains college town. Q-methodology (Brown, 1980; Stephenson, 1953) was developed specifically to pursue the understanding of what people believe.

Theoretical Framework

A concourse in a Q-study is a collection of all possible statements from which a Q-sample is selected. Building a concourse is the first step of Q-methodology. The information that comprises the concourse is theoretically or naturalistically based. The concourse for this study was solely derived from the responses of fifth grade students through direct interviews and exchanges, and naturalistic data. Additionally, students were asked to bring images/objects that they felt represented their beliefs and interpretations of what art is. The interview solicited the students' responses to questions about the object/images they brought and their beliefs about what is or is not art (Appendix A, p. 110). Students were also asked to describe characteristics or beliefs that they had about what causes something to be considered art.

The concourse embodied the foundations of social interaction theory, which are language development, involvement in the natural environment, manipulation of objects or materials, and individual physical observations (Miller, 1973). Furthermore, the process for the theoretical framework was supported by the underpinnings of a child-centered educational approach in which the

educator and students are involved in the direct exchange of responses that emerge from the students' explanations and interpretations of art and reflect their understanding of the world. The children's verbal responses and visual examples of art are directly represented in the statements that comprise the concourse.

Significance of the Study

The beliefs of students have been central to much art education research (Green, 1996; Parkhurst, 1950; Stokrocki, 2001; Thompson & Bales, 1991; Walsh, 1993; Young, 1985), yet, students' opinions and interpretations of art have been silent. While many researchers have expressed opinions about the voice of students and classroom conversation (Chapman, 1978; Flavell, 1977; Green, 1996; Gurber, 1994; Michlein, 1999; Smith, N. R. 1983; Stokrocki, 2001; Wilson, 1997), they too can be viewed as ignoring the students they place as a focus. These researchers define student's voice as traditional classroom dialogues initiated by the teacher. What these researchers offer is visual art content presented to students and assessed in subsequent conversations, reviews of historical dialogues, or structured classroom discussions grounded in formal comprehensive models.

Opposing the view of these researchers are individuals who see the need for meaningful student and teacher dialogue in the classroom (Brooks &Fusco, 1984; Thompson & Bales, 1991; Walsh, 1993). These researchers found the need for the students' voices to be encouraged and heard; yet, they were still

engaged in traditional teacher-led discussions. Much of their work was derived from studies with preschool children and acknowledged the need for student and teacher dialogue and the availability of activities that translate the child's experiences. These researchers felt that without valuing the child's voice, teachers lose opportunities to construct new knowledge. These views were similar to those of Chapman, 1978; Gardner, 1980; Lowenfeld and Brittain, 1947; Smith 1983, who have discussed the child's voice as a starting point for art making activities. However, Brooks and Fusco, (1984), Thompson and Bales, (1991), and Walsh, (1993), viewed students' talk as only an explanation for their efforts, rather than a source of important information for the teacher.

While there was substantial research about the voice of children in the classroom, research was lacking that focused on the responses from the students themselves and represented the students' explanations and interpretations of art. The results of research that explores participants' explanations and interpretations about art may offer educators insight to construct passageways for future knowledge building.

Research Question

The research question guiding this study was the following: What beliefs emerge from how children describe art?

Summary

Teachers cannot know all things, and it is impossible for one teacher to have the same depth of content in all studio and historical aspects of art; there is, however, the expectation within education that the teacher is fluent in certain areas and can help students to adapt and transform their knowledge base (Koroscik, 1997). Teachers using their skills to interpret the students' existing knowledge can authentically represent the similarities and differences between their knowledge base and that of their students (Fowler, 1994). Therefore, children's dialogues and images continually construct and reconstruct their lived experience and stories which offer teachers a means to understand the students' worlds (Duncum, 1999, Walsh, 1993). The research was designed to hear those student explanations and interpretations of art and to gain understanding of the children's beliefs.

CHAPTER TWO

REVIEW OF LITERATURE

The purpose of this research was to explore the beliefs that emerge from children's explanations and interpretations of art. It was designed to offer educators insight into how students respond to questions about what art is to them. The study was conducted using Q-methodology with 20 fifth grade students from an elementary school in a rural Southern-plains college town. To provide a context for the purpose and significance of the study, a review of literature focuses on the history of art education and its current practices. Additionally, germane to this study is the theory of social interaction and studies in which the voices of children and their responses in the visual art classroom have been investigated.

Historical Context

In the 1880's, art education evolved as a structured disciplined following the mentorship of Walter Smith, a leading British art educator (Efland, 1990). Using his approach, teachable objectives and techniques were applied to the acquisition of vocational drawing and hand writing skills through a highly systematic approach (Dunn, 1995). The creation of art was thought of as a product of rigorous training not inherent talent. Smith's creation of the copybook method of study was a dominant mode of instruction in rural and urban schools

throughout the United States where drawing was the dominant art educational activity (Eisner & Ecker, 1966).

At the turn of the century, art education's structure and direction changed. Art instruction included art appreciation, design, and crafts that were separated from the strict study of drawing, which was relegated to the vocational curriculum (Efland, 1990). However, within the elementary classroom, art instruction was a reflection of the artistically untrained classroom educator and not a way for students to reflect on current artistic trends or develop individual talent and skills (Eisner & Ecker, 1966).

After the First World War, art education was seen as essential to improving the individual's use of leisure time and developing the mind, body, and spirit (Logan, 1965). These views reflected a growing interest in the emergence of cognitive psychology which effected the way art education was taught. According to Dunn (1995), these ideas of nurturing human development and individual creativity were researched and championed by John Dewey.

Dewey's work influenced the progressive movement and formed the basis of thought that guided art education under a child-centered view. Dewey believed that individuals perceived the world as influenced by their own prior experiences. According to Jackson (1998), Dewey thought it was possible to integrate children's lived experiences (e.g., home, play, neighborhood experiences, etc.) with their school activities. No longer were the educational and social functions that children enjoyed isolated from each other. In this way,

Dewey (1915) felt that the child's collective education played into future interpretations and understanding of the use of materials and experiences.

The 1920's through the 1940's were a period when creative expression influenced the philosophies and practices in art education. Characterized by the belief of the child as artist, educators felt that formal art training only hampered a child's creation. The best teachers in this situation were believed to be artists themselves who had an intimate understanding of the creative process and were sensitive to the conditions necessary to obtain it (Efland, 1990). These notions were the foundation of the art educational theories proposed by Victor D'Amico.

D'Amico's methods were some of the most progressive of the time and influenced many art educators. D'Amico saw the child's lived experience as their inspiration and he believed that a balance between the level of instruction and student exploration needed to be maintained by the teacher (Eisner & Ecker, 1966). D'Amico's approach appealed to prospective teachers because he outlined practical problems of teaching and encouraged the use of a variety of media, materials, and techniques so that students could express their ideas at their particular skill levels. Art education found itself moving toward identifying life-centered problems that faced the school and community in which the child belonged (Efland, 1990).

Viktor Lowenfeld's research in the 1940's reinterpreted art education as having a wide range of experiences that dwelt on the needs of achieving personal and psychological integration (Logan, 1964). His views mirrored the emerging contemporary art scene (abstract expressionism). Lowenfeld called

for art education to shift its focus from its formal training and return to the expression of one's individuality (Logan, 1964). His book, *Creative and Mental Growth*, published in 1947, is still one of the most influential texts today. *Creative and Mental Growth* outlines the developmental stages of a child's artistic growth, giving teachers with minimal knowledge realistic expectations of what children might create at various stages of their development, and speaks against imposing adult art knowledge on children (Efland, 1990).

Lowenfeld wrote, "We try to explain techniques or materials and forget that we are human beings who live in experience" (1968, p.13). Lowenfeld believed that the intensity of the individual's experience was of importance in the creation of an artwork and that the art process, materials, and its products were only secondary to the experience itself. With his death of Lowenfeld in 1960, the expressive movement lost much of its momentum. By the mid-1960's, art education became a product of its time. It reflected the volatile political arena and a climate of educational reform. Within the nation there seemed to be an urgency to return to structure and orientation to facts.

When, in 1957, the USSR launched Sputnik the face of education in the United States was forced to change. Cold War tensions arose in the world and creativity and personal expression, which Lowenfeld encouraged, were suppressed to reflect the conservative politics of the current disciplined focused movement. Meanwhile, standardized testing and teacher accountability became more important than self-exploration and the narration of personal experience.

Jerome Bruner's (1960) 'Process of Education' led art educators to believe that following the methods of scientific investigation (i.e., objective observation, measurement, and quantification) would increase accountability within the art classroom. The production of artistic products was less important than the production of knowledge in the students' minds (Efland, 1990).

> "Educational success was defined by how much of the teacher's knowledge was passed on to the student, not by insights, inventions, or discoveries of the student. Education in this sense is a form of social control, and through control may be used for humane purposes, its exercise is invariably conservative, since the intellectual freedom of the learner is not trusted to achieve socially valued results" (Efland, 1990, p. 262).

Art education shifted toward a pedagogical formalism, which was highly structured, sequential in nature and assessable. During this period, Manuel Barkan and Elliot Eisner also called for a similarly structured and assessable classroom product (Hausman, 1991). Critical of the teacher-as-artist model, Barkan named four operational categories: 1) what to teach and toward what end; 2) scope and sequence of instruction; 3) media, materials and resources; and 4) how to assess the outcomes of the teaching. Barkan proposed regional research centers as hubs of his Aesthetic Education Project; each were meant to offer training and resources to a network of schools and educators. Barkan's death in the 1970 ended the project. A year after his death a Phase I Report of the project was published. It contained a number of conclusions to guide

curriculum writers, but it fell far short of Barkan's goals to outline student assessment and teacher accountability (Hausman, 1991).

Expanding the ideas of Barkan, Elliot Eisner focused on a multifaceted curriculum outlining experiences and outcomes for classroom teachers. Working with Stephen Dobbs and funded by a grant from the Kettering Foundation, they proposed that art be studied as a series of disciplines (e.g., history, criticism, aesthetics, and art production) (Eisner, 1972). A decade later, Eisner's work emerged in the disciplined based agenda proposed by the Getty Center for Education in the Arts. In tune with the conservative social and economic trends of the 1980's, Discipline Based Art Education (DBAE) outlined student activities, assessment and increased teacher accountability (Efland, 1990).

Aiding in the growth of such programs and legitimating the visual arts in education was The National Art Education Association (NAEA). Started largely to give support to art educators and introduce the public to the need for comprehensive arts education the NAEA has been vocal in national policy and educational trends. In 1989, the NAEA's Editorial Task Force examined and updated existing documents and created a set of national standards for art education. In 1992, the NAEA published The Standards for School Arts Programs followed in 1994 by The National Visual Arts Standards (revised in 2000). These publications were designed to give visual art education definitive national standards and represented a step toward giving art education credibility and substance. Currently the NAEA continues to offer research and supporting documentation that substantiate the need for school art programs that are

implemented by visual arts educators and provide students with intellectual and expressive opportunities in the classroom.

Art education's history progressed from its earliest formal traditions to a period when creative expression influenced its philosophies and practices. For several decades art education was a haven for the expression of one's individuality and lived experiences. However, caught in a changing political climate art education mirrored the mood of the time and returned to its formal roots. As art education enters the 21st century, we are confronted with several different philosophical options: disciplined-based, child and participatory-centered, and postmodern perspectives. The current practices of art education continue to change and reflect our country's shifting political and social climate. These practices are especially pertinent to this study.

Current Practices and Philosophies

> "There are two classes of human beings. One has ideas, which it believes in fully, perhaps, but modifies to bring about 'success'. The other class has ideas, which it believes in and must carry out absolutely, success or no success. The first class has a tremendous majority, and they are all slaves. The second class is the only free people in the world" (Henri, 1923, p.155).

Disciplined-Based Art Education (DBAE).

Disciplined-based Art Education (DBAE) and other modernist-influenced programs narrow the content of art instruction in an effort to facilitate the non-art

educator (Fehr, 1998). Centering on specific exemplars, structured dialogue, outlined definitions of terms and questioning strategies, the content is made palatable for students and easy for the classroom teacher to utilize and assess (Ewens, 1988). Without adequate visual arts training or experience to judge the merits of these programs, teachers teach from and students learn through the presented philosophies and methodologies (Szekely, 1991).

The meaning of art education for the discipline-based movements is associated with: academic rigor; improving teacher performance; community relations; and technological competence. In this view, art activities resemble traditional drill and practice in which terminology and techniques are taught in the same breath as facts and dates. Art classes no longer are the venue of imagination and creativity, but are pre-determined educational experiences (Fehr, 1998). Arnstine (1990) argued that the focus of DBAE is on masterworks of Western culture and is "...likely to turn students away from the culture in which they live" (p. 417). Arnstine also believes that DBAE ignores the popular artforms that are " ...directly expressive of the culture in which students live" (p. 418).

DBAE is published and implemented by the Getty Education Institute for the Arts. Its approach shifts responsibility from the art specialist to the classroom teacher, justifying the arts place in the curriculum by the academic rigor derived from aesthetics, art history, and art criticism (Albers, 1999; Broudy, 1988; Ewens, 1988). This highly structured approach to instruction and assessment is the foundation of the DBAE framework. Influential at the current time are publishing

companies that align themselves with national figures, museums and existing programs aligned with the DBAE philosophy. Examples include: Laura Chapman's Elementary & High School Programs published by Davis Publications; Eldon Katter's School Arts Magazine, which is currently a collaboration with the Getty Education Center and Davis Publications; and Crizmac's Multi-Cultural Resources which is being promoted by the Getty Education Institute for the Arts.

Hoffa (1996) stated, "DBAE is undoubtedly the most thoroughly orchestrated and broadly influential art education program of recent decades, probably because it is answerable to no authority beyond its own sense of what is right for its particular purposes" (p.7). DBAE is currently aligned with powerful corporate allies. Richard Gurin (CEO, Binney & Smith), Paul Chellgren (CEO, Ashland Inc.) and David Fisher (CEO, Capital Group Companies) have all come forward as spokespersons to promote the DBAE's platform as a means of improving skills needed for future "employees". These corporations have enlisted figures such as Howard Gardner and Elliot Eisner to apply appropriate research to their beliefs (Boston, 1998).

In this movement, the primary concern is the formation of students who have a similar body of knowledge, skills and experiences (Ewens, 1988). Similar practices are a reflection of art education's beginning in public school, when art instruction was associated with its ability to train workers for industry and not as an expressive outlet for students (Efland, 1990). The 1993 report from The John Paul Getty Trust (DBAE's parent organization) stated, "...the approach to

the study is termed discipline-based because it draws on those disciplines that contribute to informed making and understanding of art" (p. 22). The meaning of discipline based art education is that it "...insists on the value of content, which helps students understand 'quality' as a key value" (Boston, 1996, p.10).

Child-Centered and Participatory Centered Art Education.

Likewise, we can also find art educators whose practices embrace the philosophies of Dewey (1934) and Lowenfeld and Brittain (1947). These practitioners see art as an essential part of the development of the whole child and its need to be valued in the curriculum. Goodman (1992) felt that giving children voice where they can "examine a variety of convictions without a fear of intimidation" further expands the child-centered vision (p.157). Murphy (1995) believed that a "...participatory centered pedagogy that is not child-centered nor is it teacher-centered focuses on building a community in the classroom" (p. 19). The principles of participatory- centered teaching reflect the beliefs that art integrated and entwined with an individual's experiences and open to interpretive discussion makes life worthwhile (Jackson, 1998). Art education's place in the curriculum takes students beyond what is learned in the core subjects and builds on the effect that the creative process has on the individual (Albers & Murphy, 2000; Simon, 1992).

Hausman (1990) believed that art education should offer the whole child a means to create meaning through various processes, media and opportunities to explore their ideas and beliefs. In this art education philosophy, researchers and teachers are interested in the students' emotional, intuitive, and irrational

responses to aspects of life (Greene, 2001; Tarr, 1995). Art education activities invite students to become active participants in their world rather than mere observers. Under the child-centered lens, listening and observing children's interpretations of their lives in an artistic format helps teachers experience their students' changing world (Duncum, 1999; Thompson & Bates, 1991; Walsh, 1993). These commentaries are important resources for teachers and can help shape the educational experience of children and validate students' lives (Bruner, 1960; Duncum, 1999; Dyson, 1987; Swann, 1986; Vygotsky, 1962).

Expanding on the philosophy of child-centered education is the participatory-centered pedagogy. A participatory-centered pedagogy offers students considerable choice in their art making and examines a wide range of artistic forms while allowing students the opportunity to engage their language and culture (Goodman, 1992). Students are encouraged to search for alternative perspectives that take them beyond their experiences in the classroom, engaging their lived experience in artistic interpretation and critical discussions (Albers & Murphy, 2000). There are no forced choices, dictated procedures, or structured encounters with artworks. The participatory-centered philosophy purports ongoing conversations and investigations driven by the child's intellectual growth and development (Albers & Murphy, 2000). Howard Gardner, Ernest Goldstein, and Maxine Green, are individuals who focus on the issues that could effect change in art education by offering students considerable choices.

Gardner's (1993) theory of multiple intelligences (i.e., linguistic, musical, logical, mathematical, spatial, and bodily kinesthetic) placed importance on the

exposure to the fine arts as an entire body of study and activities. Gardner (1993) stated that visual art education alone is secondary to extended exposure to art forms (i.e., visual art, music, dance, and drama). As the director of Harvard's Project Zero, Gardner's views on art education are represented in the philosophies found in ARTS PROPEL. ARTS PROPEL is a collaborative effort between Harvard's Project Zero, The Educational Testing Service and Pittsburgh Public Schools. ARTS PROPEL combines the study of music, visual arts and imaginative/creative writing, while it seeks competence in student production, perceptions and reflection within each art specialty. It uses curriculum modules where students' learning grows out of production-based activities and assessment based on cumulative student portfolios. ARTS PROPEL uses the language of the cognitive sciences and a spiral curriculum design articulated by Jerome Bruner (Rich, 1997). The dangers of such a format are that they lock students and teachers into an objective set of circumstances that are defined by individuals outside the classroom (Greene, 1995). Programs such as this tend to minimize the student's experience in favor of the collective ideas of established organizations (i.e., museums, publishers, or critics), and artists' and teachers' interpretations of the given information (Szekely, 1992).

Ernest Goldstein may be viewed as a 'Pied Piper' of art education. As a teacher, author and lecturer, Goldstein stressed the importance of being engaged in art through a process that grew out of significant discussions about the image/object. Goldstein saw engagement with the art object as a way of

involving students in critical thinking (Carter, 1994). Goldstein's views of art education placed importance on the visual aspect of the language experience and shifted the focus in art production from what the student made to what the student learned through the act of creating (Carter, 1994). Goldstein's publication of the *Let's Get Lost in Painting* series of books outlined his ideas for incorporating student voice in critical discussions of artworks. The dialogue constructed using Goldstein's method asked students: What do you see? What ideas grew from your observations? What questions do you have now? What do you still want to know? (1982). Goldstein realized the importance of student interaction with an artwork. He also emphasized that the preparation of the presenters and their ability to translate student questions were critical to the encounter.

Goldstein carried his message directly to classrooms across the country. He talked of the three aspects that individuals must have knowledge of when taking part in an art experience: 1) the ability to look and think critically about the object being viewed; 2) the engagement of the hand in the translation of the experience; and 3) the education of the heart. Goldstein's aim was to link the student's lived experience with that of the spirit of the artist. He believed that students formed valuable connections through what they saw and that the job of the art educator was to assist in these revelations. Goldstein's death in 1996 ended a career dedicated to showing that through dialogues with artworks teachers and students could value each other's experiences and ideas. Goldstein explained, " . . . teachers and students get used to this kind of

teaching, the more they embrace the idea that they can be themselves, and talk, and keep their dignity as human beings" (Carter, 1994, p. 11).

Donald Schön (1983) proposed a similar strategy to Goldstein that encouraged student interaction asking: How are you thinking about this? What is the meaning of your confusion? What is it that you already know how to do? Schön felt that such an approach transcends typical lesson plans. He said that a reflective teacher evaluated students by looking at what they were saying, thinking and how far they had moved beyond where they were at the present time (1983).

Goldstein and Schön's instructional strategies are similar to Donna Ogle's (1986) K-W-L (What do I Know? What do I Want to Know? What have I Learned?) that was designed to engage readers in nonfiction texts. The strategies are similar in that they engage children in critical thinking, value their prior knowledge and call upon the student's lived experience.

Another questioning strategy is outlined by Richard Hickman (1994) in his article, entitled *A Student Centered Approach for Understanding.* Hickman stated the need for student opinions to be voiced in relation to the object being studied. He suggested that the meaning/purpose of an artwork was established in relation to the viewers and their experiences. This is an example of a pupil-centered and subjected-centered approach that is guided by the classroom teacher. Hickman's model returns to the traditions of formal art history and art criticism with the expectation that the student's definition of the artwork being viewed is grounded in the information provided by the teacher. This approach is

contrary to Maxine Greene's interest in the students' unique information and discourses.

Greene's (1995) ideas about aesthetic education are seen as a form of empowering the human experience. Greene challenged educators to open their eyes to their students' ideas and works of art as a way of understanding their lives and the experiences they bring to the classroom. According to Greene, reflecting on student interpretations of art rather than that of their teacher involved a different set of issues that effect the level of instruction. Greene's position was that teachers and artists must seek out and engage their students, which will bring them into the tales that students weave and the art works that they create. "To approach teaching and learning in this way is to be concerned with action, not behavior" (Greene, 1995, p.15). Greene believed that student learning could be enhanced when provided with real tasks that promote honest work and value individual craftsmanship. Greene echoed the work of Dewey and Lowenfeld, which gave substance to the child's lived experience through creative products and practice. Her ideas also parallel the principles of a participatory-centered pedagogy. Greene (1995) warned of being locked into an " . . .objective set of circumstances defined by others," rather than students being at the center of choices and the evaluation of their learning (p.124). It is her conviction that engagement with the arts releases the imaginative capacity in all of us, yet these experiences require the conscious participation in the work presented. Greene (1995) stated that this engagement does not happen automatically or naturally but is the product of significant encounters with works of art over time.

Postmodern Perspectives.

Concurrently, there are those whose vision of art education is emerging and "...involves the acceptance of the chaotic character of life" (Efland, Freedman & Stuhr, 1996, p. 28). Today, art education reflects the multiple cultures, mass media, and pluralistic views inherent in a contemporary society. Students take part in the construction of their learning, which includes the study of diverse art forms and artists they present that exist in a world outside the 'mainstream' art world. "Art is taught as it is experienced in life, as part of a social and cultural context" (Efland, Freedman & Stuhr, 1996, p. 83).

jan jagodzinski (1997) described art education as a mirror of society and the total experience that we immerse ourselves in daily. jagodzinski (1997) sees art education caught within the modernist cannons of art history, criticism, aesthetics and production that is wedded to a psychology of normalizing theories of child development. He challenges the art educator to become aware of the postmodern world and watch the birth of the 'new arts'. jagodzinski tells us that art is not only found in galleries and museums, or defined in traditional forms (e.g., painting, sculpture, drawing, etc.), but can be found as graffiti, music videos, film, advertisements and fragments of television programming. jagodzinski encourages students to 'talk-back' to involve their teachers in the dialogues and narratives of their lives and form an exchange on which we base a living curriculum.

Art education, in jagodinski's view, should value creation over the mere production of artworks. jagodzinski contends that through the act of creating we

begin to understand and value the students' views of their collective experiences. Furthermore, he calls for educators to change their entire syllabus to a form of social practice. Therefore, art education becomes a form of cultural production and social process reflective of the time and conditions in which it is interpreted and created (jagodzinski, 1997). jagodzinski's philosophies endorse the post-modernists call for a deeper understanding of the current social and cultural landscape through the construction and study of societies' symbols and ongoing narratives.

Additionally, Arthur Efland must be recognized for simplifying much of the current thinking in art education and proposing possible solutions to problems confronting the postmodern art educator. Arthur Efland's essay, *Changes in the Conceptions of Art Teaching* (1995), looks at the problems and concerns facing art educators in a postmodern climate. He pictured art education as reflecting the growing plurality of our population and the rapidly changing art scene. Efland (1995) believed educators should question the modernist-based curriculums and methods which surfaced in the 1960's and are still prevalent today. He outlined the concerns of today's art educator that include the vast quantities and diversity of artworks presented. The plethora of new works in non-traditional mediums has spurred a great deal of criticism and debate, which is difficult for educators and students to decipher.

Gablick (1984) observes that Modernism was "full of dictates of what art could, or could not be" (p.73). Efland (1990) stated that the artistic progress is no longer measured by stylistic changes or the search for newness and innovation.

He felt that art's role as a cultural and social metaphor finds meaning within the groups that create it. Efland described how this has led the artworld from traditional representational images in favor of abstraction; "...it had to be self-expression if it was to be anything" (p. 38).

In addition to these concerns, Efland (1995) also offered suggestions for art educators to promote student originality and reconsider modern assumptions in light of today's postmodern trends. Efland perceived a need for a greater study of past traditions, theories and their aesthetic philosophies. These older assumptions are recycled much in the same manner that artistic styles are today. This gave rise to a greater understanding of those artforms created and their social and cultural values. Efland (1990) suggested that within the current educational climate an eclectic approach to an art curriculum is necessary.

The history of art is constructed through the narratives created between divergent groups and represents the diversity seen in the art world today: Curriculum, according to Efland, should reflect the nature of art itself (1990). Understanding art from its various social, cultural and historical bases challenges the curriculum developer, art educator, and students to find new meaning in a variety of situations and genres. Efland pointed to the "past as a key that promotes our understanding of current ideas and trends in art", while warning us that the "...postmodern view of society and culture are rooted only in the present without regard to their future" (1990, p.12).

The meaning of art education has become associated with these various philosophies. Each group views the practice of art education differently: one

group sees art education as a structured discipline (Barkan, 1955; Broudy, 1983; Bruner, 1960; Eisner, 1987; Hamblen, 1997; NAEA, 1978; Smith, R. A. 1987); another group views it as essential to the development of the whole child (Albers & Murphy, 2000; D'Amico, 1953; Dewey, 1934; Goldstein, 1982; Greene, 1995; Hausman, 1991; Lowenfeld & Brittain, 1947; Murphy, 1995; Simon, 1992): while another sees it emerging along within a changing social context (Efland, Freedman & Stuhr, 1996; jagodzinski, 1997). The conflicts in these philosophies and practices have lead to an inconsistent pedagogical mix in art education and its public perceptions (Efland, 1990).

Social Interaction

> "Children make artistically authentic art by going through processes that artists use to make quality products. These processes, which may be revisited several times during the art making process, include: finding an ideal; making a plan for interpreting the idea into a visual representation; using quality materials to construct the visual representation; and, evaluating the work while using inquiry from other sources, including peers, teachers, and families. The artist shifts back and forth between being a creator and a critic" (Zurmuehlen, 1990 p.74).

Students, Their Art, and Lived Experiences

Art is a tool that helps people make sense of their lives in a social environment (Bruner, 1990). Before they speak, children create their world

through various art processes. Their images and stories tell about their homes, families, fears, dreams, and most precious memories. They use a language of symbols constructed with shapes, colors, and lines as metaphors to share their world and to share their emotions with the viewer (Kerlavage, 1995). They manipulate objects and begin to create a verbal language, which constantly adds to their array of lived experiences (Maitland, 1985). Children enter school bringing with them their constructions and perceptions of the world and how it is understood (Rorty, 1989). Taking the new knowledge teachers equip them with (e.g., reading, mathematics, science, etc.), children supplement their stories by adding detail to the images they create (Bruner & Haste, 1987). Their experiences, ideas, and opinions develop rapidly. The opportunity to listen to the child's point-of-view is a critical element in helping parents and teachers to recognize and understand the child's world (Brooks & Fusco, 1984). Art aids students in telling their stories that connect to their human sense; by using words and images it makes the inaccessible, accessible (Albers, 1999; Walsh, 1993).

Children reveal their lived experiences through objects, actions, and performances when they take part in art activities as a means of expression (Swann, 1992). Corsaro (1985) stated that through such interactive experiences, including those created in the classroom, children develop social skills and use the acquired knowledge to construct and maintain order in their lives. Activity in this way provides a means to translate theory into practice. "When the child acts upon the environment and acquires higher levels of learning as in developmental theory, the role of activity can be viewed as that of catalyst" (Swann, 1992,

p.180). Bruner (1960) saw such activities as a scaffold which supports the school curriculum and provides a context for individual interpretation and learning. This idea is similar to Piaget's concept of equilibrium. Piaget (1964) felt that when children experience learning as events of activity there is a connection between what they already know and the new activity. This leads to new actions on their part. Actions become solutions the child discovers and they take the form of creative behavior and problem solving.

Mead emphasized the importance of language formation, involvement in the natural environment, manipulation of objects or materials, and/or physical observation in the development of a personal aesthetic experience (Miller, 1973). These experiences arise out of an ongoing social process and the interplay with significant symbols or objects. Mead (1934), concluded that the environment of exchange that is constructed is active, cooperative and places individual in a position to understand each others thinking and validate their lived experience. In Mead's thinking, the human experience is socially constructed, mediated, and supported by the use of significant objects and symbols communicated through language. Mead's theories, while not directly attributed to children's art, have significance to this study.

When combined, these theories make connections between what the child is doing and what the child is trying to achieve by creating art. Mead (1934) saw that these experiences fulfill individuals' needs and brings them closer to their personal goals. At the same time, individuals become involved in an aesthetic experience that allows them to define themselves in a social context. Miller

(1973) interpreting Mead explained this as ..."an appreciation of the unitary relationship between the means and the ends where both are found to be satisfactory and effectively related so as to constitute a satisfactory whole" (p. 218). Mead defined self through action and experience and defined the aesthetic experience as coming from the self not separated from it. Utilizing social interaction in guiding students to create responses to their own ideas and those of other students gives the educator insight into children's changing perspectives of themselves and their lived experiences (Swann, 1992).

"Children learn from each other as they talk and listen... they also learn other ways to think about art which clarifies their own thinking as they find ways to express themselves" (Newton, 1995, p.81). Dyson (1987) viewed children during the creation of writing stories and drawing images. He concluded that peer talk during such activities becomes an important part of children's social interactions and these discussions reveal children at their best intellectually. Children engaged in art activities reproduce their culture, redefine and extend features of the adult world, and incorporate these ideas into their creation of themselves (Albers, 1999; Swann, 1986). "When young children make and talk about their art, they manifest the narrative quality of once...now...then...that permeates and grounds all human consciousness" (Zurmuehlen & Kanter, 1993, p.9). Children through their language and images show their teachers what is probable and possible and help them make sense of the students' worlds (Duncum, 1999; Walsh, 1993).

The Voice of Children and Their Responses.

> "Children learn from each other as they talk and listen. Interacting with their classmates, children hear others using different but similar adjectives, and acquire a much richer art language. They also learn other ways to think about art which clarify their own thinking as they find ways to express themselves" (Newton, 1995, p.81).

Talk in some cases is a way to monitor thoughts and feelings (Geahigan, 1998; Geahigan 1999). Talk can bring out the meaning of an experience, the understanding of a piece of art, concept, or technique (Barnes & Todd, 1977, 1995; Soep & Cotner, 1999). Classroom art talk is geared to: talking art criticism, talking art history, talking aesthetics, and talking studio practice (Cotner, 2001). This talk is structured around supplying students with information about art and artists they should know (Koroscik, 1973; Erickson, 1995). Efland (1976) wrote that getting young people to engage in talking about art is a difficult task for teachers. Wilson (1997) added that he thinks the lack of art talk in classrooms was due to the lack of training that teachers have in disciplined-based approaches and that many still work from a studio model where production is the essential act.

Students are confronted with inconsistencies in visual art instruction. In the classroom, programs are dependent on the level of teacher preparation, definitions and meanings utilized, availability of materials and existing local and state visual arts standards. The only consistent factor that seems to be prevalent is that students are not asked to talk about or pursue their experiences or beliefs

about art. Some researchers (Barnes & Todd, 1977; Duncum, 1999; Erickson, 1995; Geahigan, 1999; Newton, 1995; Sop & Cotner, 1999; Wolf & Perry, 1988; Zurmuehlen & Kanter, 1993) have discussed the students' voice and experiences as being part of the art educational process. However, these researchers described activities that are nothing more than students being engaged in scripted dialogues. Without the teacher asking for the students' interpretations or opinions, or using art activities that relate to the students' lived experiences, they are only providing students with menial tasks (Albers, 1999; Duncum, 1999; Wolf & Perry, 1998).

The only body of work that comes closest to valuing the student voice can be found in the writings related to the field of early childhood education. These researchers (Thompson & Bales, 1991; Walsh, 1993) stress the importance of classroom dialogue and how it provides educators with insight into accessing children's understanding of their lived experiences. Art to these researchers is viewed as a valuable tool that lets children translate their experiences into a visual language that is supported by their verbal narratives (Walsh, 1993). Thompson and Bales (1991) concluded that social and personal speech is an opportunity for children to articulate and exchange their ideas and experiences that plays an important role in their development. Students make connections between what they are doing and what they are trying to achieve by making art. Following Mead's (1934) notions about interaction, children become involved in experiences that allow them to define themselves in an ever-changing social context.

Formal Traditions and Children's Voices.

With the advent of disciplined-based curriculums in the early 1970's, various researchers proposed strategies to engage students in classroom dialogue. Feldman's (1970) subject-centered approach to viewing art operated within a structured teacher-driven context where students were asked to describe, interpret, and evaluate what they saw. The method was complex and responses were limited by students' vocabulary and verbal skills (Feldman, 1970, Finestein, 1989). Eisner's (1972) and Broudy's (1983) model of art criticism and aesthetic response relied heavily on the art object and its fixed definition, which is presented to the participants rather than interpreted by their response. Rod Taylor (1988; 1992) proposed a less disciplined approach to students' interplay with art objects. Using Taylor's method, students' emotional responses are considered as giving greater understanding to the works viewed.

Following a formal tradition, Gaye Leigh Green (1996) observed the involvement of elementary students and their conversations as part of an installation project coordinated by their classroom teacher and a visiting artist. Students were engaged in dialogue where they were asked, "What is Art?" The students' immediate responses to the teacher's question mirrored definitions they had constructed through their school and personal art encounters (i.e., framed work, clay, and other art stuff). Green felt that during the installation and discussions with the artist, students were given opportunities to reflect on their views and form new definitions of art. However, her discussion about her

observations made it clear that the teacher controlled the discussion with the students and the opinions and definitions formed were based on the instruction given. Throughout the project the teacher gave students formal definitions of art and the art making processes based on his personal knowledge and perceptions of the installation. Instead of the students being asked their opinions and ideas about the work being constructed, the instructor merely asked about the information that had been presented to them.

When Mary Stokrocki (2001) asked for her students' definitions of art their responses were similar to those encountered by Green (1996). Students definitions were, "... an expression of someone's emotion, imagination, or thoughts, and some students defined it in relation to studio process or in terms of learned art concepts" (Stokrocki, 2001, p. 20). The student definitions were gathered as an initiation activity of a newly posed class problem. Their definitions reflected only their knowledge within the context of the art classroom and did not include discussions about media, popular culture, or other beliefs the students might hold. After the exercise, students were not asked to discuss whether their ideas about art had changed or their view of the project they completed, they only critiqued the work they had done. This article, like others reviewed, speaks of the importance of listening to the voice of students but fails to fulfill the call the author proposes.

In yet another example of formalist structure, Brent Wilson (1997) detailed his beliefs about perspectives on how to interpret children's art. Wilson constructed arguments from a combination of field and historical observations

about the methods used and outcomes he reached. His choice of case-studies ranged from his observations made while visiting classrooms in Japan to historical interpretations of art experiences, which involved Native American youth at the Carlisle School, Pennsylvania in the late1870's, and Lowenfeld's work in Austria in the early 1920's. Wilson based much of his theories on what he outlines as relationships created among: " ... the artwork (text); artistic traditions that effect the work (pre-text); and interests, values, and assumptions of the interpreters of the artworks (post-text)" (1997, p.91). Wilson's work was full of assumptions and speculations about children's emotions and motives that drive them to create their artworks. His assumptions are grounded in formalist traditions and discipline-based views supported by theorists (e.g., Bal, 1992; Davis, 1991; Smith, 1988). Even though Wilson spoke of engaging students and their ideas, his work contained no direct interaction or discourse with the students he described.

Wilson's work like many other pieces reviewed (Feldman, 1970; Finestein, 1989; Green, 1996; Stokrocki, 2001; Taylor, 1992) that claim to be about the child's voice, needs, and motives, are far removed from any actual dialogue with students. Instead, what was found are observations and historical interpretations bolstered by sympathetic arguments from educators and educational philosophers who are grounded in similarly supportive traditions and lack direct classroom observations of the students they describe.

Listening to Students' Responses.

As far back as 1950's, Helen Parkhurst interviewed over four thousand children on my radio program, "Child's Worlds," and published their responses about their experiences with art in school. Based on the student comments about their expectations and failures from their art experiences, Parkhurst made the following concluding statement:

> " Many adults, parents, and teachers alike, are kept out of this world by strong walls of opinion, fear, and anxiety. Really to know what children think and why they feel as they do, it is necessary to explore this world. The way is not easy, for the children have methods all their own by which they keep adults out, sometimes without adults realizing it" (p. 27).

Parkhurst (1950) told us that the world children bring to the classroom is full of information, ideas and images. She expressed the need to explore this world, to retrieve the child's information and to learn from it. Conversation, dialogue, and inquiry are ways that children have of reflecting on their experiences. These commentaries are resources for the teacher and can shape the educational experience of children (Vygotsky, 1962).

In Bernard Young's (1985) study of sixth grade students' perceptions of art, he referred to the work of Flavell (1977) who suggests that students are active interpreters of reality in the classroom. They believed that students' interpretations of reality established their behaviors and formed their relationships. Young (1985) found that the views presented by adults and teachers and those of their students may not be equivalent. In the study,

students were queried about the frequency of art classes; if they were engaged in art activities outside of school; the availability of instruction by a full time art educator or a classroom teacher, and how they felt during the art process. Young's work acknowledged that art affords opportunities for personal expression, development of emotional growth, and enhanced personal creativity. Young (1985) concluded that teachers of art would do their students and themselves a favor by seriously considering the perceptions and opinions of their students.

Similarly, Brooks and Fusco (1984) addressed the importance of teachers listening to student responses and opinions, and viewing them as students' thinking of the moment. "Without valuing the child's point of view the teacher loses this opportunity for the child to construct new knowledge" (p. 113). Brooks and Fusco pointed to the need for hands-on opportunities as another way to further understand the child's world. They believed that students are encouraged to pose their questions and answer them through direct manipulation and experimentation with materials. Given these opportunities the student can listen to and dialogue with their peers. These conversations and interchanges contribute to trust between the students and give the educator direct information about the ideas/experiences each child has. Furthermore, Brooks and Fusco suggested that after listening to their students, the educator can ask reflective questions taken from the child's point of view, which may further enhance the teacher's and students' personal knowledge. Involving the student in such dialogues offers opportunities to both parties. Teachers are able to "...recognize

contradictions, identify relationships, formulate hypotheses and conceptualize ways of solving problems" with their students (p. 126).

Parkhurst (1950), Young (1985), and Brooks and Fusco (1984) all established the need for students to be engaged in meaningful dialogue in the classroom. They identified that children have their own world and experiences that are kept from adults and teachers but hold valuable information for those who seek it.

Children's Responses, Commentaries, and Conversations.

Two articles of importance to this review deal with research in early childhood education (Thompson & Bales, 1991; Walsh, 1993). Both of the articles stressed the importance of classroom dialogue and how it provides insight for the educator in assessing the child's understanding and their lived experience.

Daniel Walsh (1993) suggested art was a critical cultural tool and that listening to (verbally) and constructing (visually) these experiences for children are critical in their development. Walsh quoted Richard Rorty (1989) as saying, "The world is out there, but descriptions of the world are not - - the world does not speak. Only we do" (p. 5-6). Walsh called children storytellers. Seeing storytelling as a profound activity that children use to construct and reconstruct their world, Walsh was quick to suggest that this is not limited to a written activity, and that these stories can take visual and verbal form. Referencing the work of Bruner, (1990) he points to narrative as being central to all human experience and calls language a tool-kit which children use to interpret and participate in the

adult world. These same ideas are echoed within the writings of George Herbert Mead (1934). Walsh feels that art (e.g., visual art, music, literature, art experiences, etc.) must be made available to children, for without it children will not have a sense of its potential to translate their human experience. "Children deserve to become both listeners and constructors of the cultural narrative. They need to get about the important task of telling their stories, in song, dance, painting, whatever" (p.22). His call for the exchange of ideas and images and the sharing of narratives between students and teachers becomes essential to building communities that respect the variety of life stories and experiences we tell.

Christine Thompson and Sandra Bales (1991) article, "*Michael Doesn't Like My Dinosaurs: Conversations in a Preschool Art Class*", described interactions between children in art classes and documented the nature of talk surrounding their activities. This article presented some of the most compelling information about the quality and type of language used in the classroom. Thompson and Bales' conclusions about the quality of children's art works, choice of subject matter, and their aesthetic responses, seemed limited by their personal expectations and experiences with children. Their study confirms the view of social interaction in the classroom and documents the interplays between social speech and the creation of images. Referencing the work of Dyson (1988), the researchers acknowledged that task-related conversation clarifies the context of the artistic activity and allows teachers to observe the changing symbolic language that children produce.

Thompson and Bales (1991) stated that, "...what is missing in published accounts of early artistic development is an understanding of the contexts in which it occurs" (p.44). This information would provide teachers with insights into a child's reality and a better understanding of their creative visual and verbal products. They concluded that, "...talk that emerges around the classroom art center may well be more than idle chatter: It may be the sound of children thinking together and alone, about art and the experiences it embodies" (p.44).

Thompson and Bales offered the classroom practitioner important information and insights into the conversations of children in the art room. However, they speak of the images created by the children (e.g., snakes, tornados, castles, vampires, dinosaurs, etc.) as rarely derived from the direct personal experience of the child and seldom rooted in the present. What Thompson and Bales failed to understand was the influence that popular culture, in the form of today's mass media, has on children's visual language and how these interchanges are necessary to the child's social development. What the conversations Thompson and Bales collected illustrated was a vast array of potential information that classroom teachers may use to interpret, understand and develop meaningful dialogue and experiences for children.

Summary

The reviewed literature provided an overview of the recent history of art education, its current practices and philosophies, and individuals who have

proposed changes. Additionally, germane to this study is the theory of social interaction that is reviewed along with studies, in which the voices of children and their responses in the visual art classroom have been investigated.

Currently, the meaning of art education has become associated with opposing philosophies that view the practice of art education differently: one group sees art education as a structured discipline (Barkan, 1955; Broudy, 1983; Bruner, 1960; Eisner, 1987; Hamblen, 1997; Hirsch, 1987; NAEA, 1978; Smith, R. 1987); another group views it as essential to the development of the whole child (D'Amico, 1953; Dewey, 1934; Goldstein, 1994; Hausman, 1991; Lowenfeld & Brittain, 1947; Murphy, 1995; Simon, 1992); while another sees it emerging along within a changing social context (Albers, 1999; Albers and Murphy, 2000; Greene, 1995; jagodzinski, 1997; Stuhr, 1995). The conflicts in these philosophies and practices have lead to an inconsistent pedagogical mix in art education and its public perceptions (Efland, 1976).

To some researchers and educators the role of student talk has been seen as a starting point for children's artwork (D'Amico, 1953; Dewey, 1934; Dyson, 1988; Goldstein, 1994; Hausman, 1991; Kerlavage, 1995; Lowenfeld & Brittain, 1947; Tarr, 1995; Thompson & Bales, 1991; Walsh, 1993). Yet, not all researchers have looked at classroom conversations as a resource to learn about their students' lived experiences (Feldman, 1970; Finestein, 1989; Green, 1996; Stokrocki, 2001; Taylor, 1992; Wilson, 1997). The problem is that without knowing how children respond to such questions about what art is to them, educators construct pedagogy that may limit children's thinking and devalue their

lived experiences (Albers, 1999; Bertiner, 1976; Duncum, 1999; Eisner, 2001; Green, 1996; Tarr, 1995; Walsh, 1993; Wexler, 2001).

Listening to children's explanations and looking at their interpretations using visual materials might help educators better understand their students' language of seeing and knowing and therefore help teachers plan more meaningful visual arts experiences.

The purpose of this study is to explore the beliefs that emerge from children's explanations and interpretations of art. It was designed to offer art educators information that can be used to better interpret, understand and develop meaningful dialogue and experiences for children.

CHAPTER THREE

METHOD

The study was designed to explore the patterns of beliefs that emerge from children's explanations and interpretations about visual art. Q-methodology was used to investigate what beliefs emerged from how children described art. This chapter begins with a rationale for using Q-method to respond to the study's purpose. It continues with a description of the students studied, which is followed by the instrument development process. The chapter closes with the data collection and analyses process.

Rationale for the Method

Q-methodology was selected as the investigation tool because it supports the subjective quality of students' beliefs while utilizing the quantitative method of factor analysis to organize the patterns of beliefs of the participants. Q-methodology was also selected because it "...is based on the twofold premise that subjective points-of-view are communicable and always advanced from a position of self-referent properties" (McKeown & Thomas, 1988, p.5). A central concern to Q-methodology is ensuring that the student's self-reference is maintained and not compromised or confused by the frame of reference of the investigator (McKeown & Thomas, 1988).

Participants

The research participants in a Q study are called the P set. The P set who sorted the sample were made up of 20 fifth grade students from an elementary school in a rural Southern-plains college town. The principal of the school and the fifth grade teachers involved reviewed the proposed research and approved the project (Appendix A). An introductory letter and consent form was distributed to parents which outlined procedures of the Q-sort and sought their permission for student participation and the audiotaping of comments during the sort (Appendix B1 & B2). To take part in the Q-sort, the student's signed parent consent form had to be returned to the school. When the forms were returned, a Q-sort schedule was set up with the classroom teachers for each student. If more than 20 consent forms are returned, a blind drawing will be used to select the P-set. Demographic information was collected in the form of a brief interview prior to the Q-sorting. When parental permission was given, research participants were informed that they would be audiotaped during and after the Q-sort. The recordings served as a resource for the interpretation of the factors.

For the purpose of the audiotaped responses and the collection of demographic information, students will be identified by names that do not correlate to their own. The assigned names were used in research posting as the sorts were written and analyzed. The original lists of students and the corresponding names were placed in a sealed and dated envelope. The envelope was placed in a safe-deposit box. The list will be destroyed one year

after the research is completed. Audiotapes of the students that were made during the sort were destroyed after they were reviewed and transcribed. The identity of the subjects was kept confidential and independent of any references to their Q-sort or their comments.

The proposed P-set (i.e., students asked to sort the Q sample) consisted of 20 students in two fifth grade self-contained elementary classrooms in a rural Southern-plains college town. The students were 10 to12 years of age. Their visual art instruction is limited to activities initiated by the classroom educator. Fifth graders were selected because this grade level takes the State Core Curriculum Tests (i.e., Oklahoma Priority Academic Standards) and the visual arts are tested as part of the core curriculum. Seventy-eight percent of the school's 1999-2000 fifth grade population scored above the state average (58%) on the arts section of the assessment.

The school has a population that consists of Caucasian, Afro-American, Asian, Hispanic, and Native American students. Twenty-seven percent of the students receive free or reduced lunch assistance and twenty-two percent come from single parent families. Parent education levels show that thirty-three percent have a college degree and fifty-nine percent have a high school diploma. The school is a kindergarten through fifth grade configuration, offering physical education, guidance counseling and special educational services.

P-sets are generally comprised of fewer than fifty subjects. The size of the sample depends on the nature and purpose of the study. As McKeown and Thomas (1988) stated, "the purpose is to study intensively the self-referent

perspectives of particular individuals in order to understand the lawful nature of human behavior" can be accomplished without a large sample (p. 36). Q is a method that is biased to a small sample size and single cases (McKeown & Thomas, 1988).

Instrument Development

A Q-study begins with concourse development. A concourse is a collection of all possible statements from which a Q-sample is selected. Concourses are not just restricted to words. Grosswiler (1992) explained concourses might include collections of paintings, pieces of art, photographs and audio-recordings. The concourse incorporates practically all expressions of human life that can be communicated through the senses (Brown, 1993). A Q-sample taken from a concourse that is entirely made up of Q-statements from research participants' communications is called naturalistic. A Q-sample comprised of a mixture of the research participants' communications and other sources, such as published literature, is called a hybrid.

The Q-sample for the proposed study is naturalist. The concourse consists of statements gathered from students in two fifth grade self-contained elementary classrooms in a rural Southern-plains college town (IRB# EDO183) and with fifth grade students from a self-contained classroom in an urban Midwestern city. During the spring of 2001, students from both populations responded to the question, "What is art?" by initially writing their responses on 3" X 5" index cards (Appendix C). In addition, students were asked to bring three

examples (objects and/or images) of what defined art to them to their interview. Students were instructed not to seek the opinions of their teachers, peers, or parents in making their selections. Likewise, conferences with the classroom teachers and the letter to parents reinforced this request.

At the interviews, all students were asked the same questions about the objects and/or images they brought (Appendix D). The students' objects were catalogued, photographed, and their interview responses were audiotape recorded. The students' responses yielded rich narratives that outlined their beliefs about "what is art" as well as "what isn't art". The students spoke of craftsmanship, beauty, and creativity as inherent in art, yet many of their objects represented inexpensive mass-produced items. The students also defined art as masterpieces, things drawn, painted or sculpted and something requiring artistic skill and talent, but many of their selections focused on personal creations and included no recognizable art exemplars.

In addition to these responses, some children spoke of objects that were physically impossible to present at the interview (e.g., buildings, cars, motorcycles, etc.), while others offered descriptions of objects they remembered seeing in various places (e.g., grandmother's painting, sport & celebrity posters, etc). Of the eighty-four items that were presented by the students, most were related to strong emotional feelings (e.g., family photographs, pet images, and gifts) or objects found within current popular culture (e.g., cartoon characters, novelty items, and jewelry). There were fourteen images presented that were personal artworks or artworks created by others. A majority (55%) of the objects

presented were 3-dimensitional in nature. Appendix E is a list of the objects presented.

Q-Sample (Actual Study Instrument)

In a Q-study, a number of statements from the concourse are selected to form the Q-sample. A Q-sample proposes to reflect the operant beliefs of the P-set. Operant in the context of the proposed research refers to the beliefs that students hold about the concept being investigated how they describe art. Approximately 120 statements (see Appendix C) and 80 objects (see Appendix E) representing the students' explanations and interpretation of art comprised the concourse. From this concourse, 41 statements were selected to form the Q-sample. Statements were selected that expressed original beliefs. Objects were turned into descriptive words, which included the characteristics that students ascribed to them during the interviews. Statements that were redundant were collapsed into succinct sentences. For example, three separate statements that included the terms beautiful, handsome and pretty became one instead of three statements. Likewise, similar objects were grouped together (e.g., Art is something that is made by a family member or friend (quilt, candle, drawing, nick-knack, craft item, etc.). Additionally, slang that children used in the interviews was converted into standard English (e.g., my friend draws cool stuff, Art ain't just putting on paint). The Q-statements were printed on numbered 3" X 5" index cards. The Q-sample was comprised of the following statements:

1. Art is made by someone with artistic skill and/or talent.

2. Art looks like something real
3. Art is made by a machine (manufactured).
4. Art is something that I make.
5. Art is something that someone drew, painted, or sculpted.
6. Art is something that is pretty, beautiful, or handsome.
7. Art is worth a lot of money.
8. Art is very colorful or full of lines, and shapes.
9. Art takes a lot of time to make.
10. Art is imagination and creativity.
11. Art is anything that I think or say it is.
12. Art is something that is one of a kind, unique, or an original idea.
13. Art is anything that is made by people.
14. Art is something that is made with paper, pencils, crayons, or using special materials and tools.
15. Art is something that you can do when you are bored.
16. Art is a way to express your feelings or emotions.
17. Art is something that is handmade.
18. Art is expression without words.
19. Art is something that is created by or found in nature (All living things).
20. Art is a way to learn.
21. Art is a new idea.
22. Art is everything and anything that can be found anywhere.
23. Art is something that is hard to do.

24. Art is a hobby, recreation and fun activity to do.
25. Art is something that some people don't understand.
26. Art is a subject where you learn to draw, paint, and make stuff.
27. Art is anything created by God.
28. Art is each and every person (you, me, everyone).
29. Art is natural forces (tornados, hurricanes, etc.) and /or generated forces (electric, light, etc.).
30. Art is a cartoon character (Tweedy-Bird, Garfield, X-Men, Akira, Batman, or others).
31. Art is a photograph, (pictures of mom, dad, family and friends, pets, vacations, etc.).
32. Art is holiday items (Valentine, Christmas ornament, Birthday card, etc.).
33. Art is something that is valuable and/or priceless.
34. Art is a souvenir that is found or bought on a trip or vacation (seashells, rocks, decorative spoon, postcards, or pictures, etc.).
35. Art is something that is made by a family member or friend (quilt, candle, drawing, nick-knack, craft item, etc.)
36. Art is your favorite object (paperweight, candle, sports poster, celebrity poster, statue of an animal, flower, people, etc.).
37. Art is a present or gift that you display in your room or home.
38. Art is a building or structure (house, school, church, etc.).
39. Art is a masterpiece.
40. Art is made by an older person.

41. Art is something that is valuable and/or priceless.

Procedures

A Q-study begins with the development of a concourse, from which the Q-sample is formed. For this study, the concourse was taken from interviews with fifth grade students from three self-contained elementary classrooms, two were in a rural Southern-plains college town and one was in an urban Midwestern city. The Q-sample for this proposed study includes 41 Q-statements. The research participants for the study were 20 fifth grade students from two self-contained elementary classrooms in a rural Southern-plains college town. The P-set sorted the Q-statements individually.

Q-sorting

Q-sorting is the segment of Q-method in which research participants rank order the Q-statements based upon a condition of instruction or questions from which sorting is done. Each Q-statement was numbered. Students were given a score sheet with the same number of empty cells as there are Q-statements (Appendix F). Table 1 represents the weight and frequency of the sort.

Table 1

Weight and Frequency of Q-sort

Weight	-5	-4	-3	-2	-1	0	+1	+2	+3	+4	+5
Frequency	2	3	3	4	5	7	5	4	3	3	2
	Most Unlike					Neutral				Most Like	

The Q-sort represents the students' subjectivity (i.e., beliefs, point of view, or opinions) with respect to the condition of instruction. Conditions of instruction provide the student with directions for sorting the Q-sample. "What is most like or unlike your definition of what is art?" was the only condition of instruction used in the research. The directions on how to sort were given orally to each student. The script used by the researcher is Appendix G.

The P-set's comments made during and after the Q-sort were audiotaped. The recording served as a resource for the interpretation of the data.

Analysis of Data

After the Q-sorts were completed, a statistical analysis of the data was done using the computer program, MQMethod 2.06. MQMethod was designed to do a factor analysis of the Q-sorts and produce a subsequent z-score for each factor. The analysis of data in Q-methodology begins and ends with qualitative research techniques (e.g., in-depth interviews and participant observation). The interpretation of the factors and the final interviews with students facilitates a consistent and mutual understanding and completes the analysis of data.

Summary

The purpose of the proposed study using Q-methodology was to investigate the beliefs that emerge from how children describe art. The Q-sample is composed of 41 Q-statements taken from research participants'

responses to interview questions and descriptions of the objects and images that students chose to represent art. The P-set of a maximum of 20 fifth grade students from a rural Southern-plains college town were asked to sort Q-statements that were most like and unlike their views of: What is art? Permission was sought to audiotape the students' verbal comments during and after the Q-sorts. The taped dialogue aided in the interpretation of the results of the sorts. A statistical analysis of data was done using the computer program, MQMethod 2.06. This data were used to determine the patterns of beliefs formed by the P-set. The interpretation of the factors and the final interviews of students facilitated mutual understanding and completed the analysis of data.

CHAPTER FOUR

RESULTS

In this study, the beliefs about how children responded to the question, "What is art?" were investigated. Q-methodology was implemented to conduct the research. Students from two fifth-grade elementary school classrooms in a rural Southern-plains college town were interviewed. The results from the analysis of the 20 Q-sorts using MQMethod 2.06 are represented in this chapter.

The chapter begins with an overall statistical report, followed by an interpretation of the results as they relate to the research question: What beliefs emerge from children's descriptions of art? A summary of the results completes the chapter.

Statistical Analysis

The Q-sorts were intercorrelated and the resultant 20 X 20 correlation matrix was factor analyzed using a principal component analysis. Three meaningful factors were extracted with a varimax-rotation. The three-factor solution accounted for 47 percent of the variance (i.e., Factor 1 = 20%, Factor 2 = 16%, and Factor 3 = 11%). A three-factor solution was selected because two factors appeared dichotomous in theory and did not offer the richness of interpretation found in three. A four-factor solution was not selected because three factors had the largest number of significant Q-sorts. When a 4-factor

solution was attempted, no other additional Q-sorts had significant loadings. The algorithm used to determine significance was designed to flag only pure cases, according to the rules: a) $a^2 > h^2/2$ (explains more than half of the common variance; and, b) $a > 1.96^y$ items (loading significance at $p>.05$). Seventeen of the 20 Q-sorters had significant loadings (Table 2). Of the 17 significant loadings: eight were on Factor 1; six on Factor 2; and three on Factor 3 (Table 2). Of the 20 Q-sorts, three (i.e., TH11, TK12, and AR17) did not reach a significant loading on any of the factors.

Table 2

Significant Loadings: Factor matrix with an X indicating a Defining Factor

Q-sort	Factor 1	2	3
1 BW	0.1885	0.1524	0.3679X
2 AL	0.5254X	0.1981	0.4094
3 BK	0.5224X	0.4048	-0.0399
4 JS	0.6838X	0.1040	0.4123
5 CW	0.1939	0.5257X	-0.0725
6 PB	0.3045	0.2096	0.5036X
7 DH	-0.0006	0.4653X	0.1622
8 AE	0.4095	0.6489X	0.2805
9 JW	0.5593X	0.0465	0.0777
10 DH	0.7207X	0.3923	0.1064
11 TH	0.3973	0.3675	0.2145

12 TK	0.2694	0.4633	0.4129
13 FS	-0.0029	0.1058	0.6297X
14 CG	0.7021X	0.2454	0.1232
15 LS	0.5298X	0.1844	0.3741
16 HW	0.1176	0.5020X	0.2639
17 AR	0.3721	0.2528	0.3504
18 AA	0.5203	0.5778X	0.0654
19 AL	0.5374X	-0.0624	0.4417
20 KL	0.1003	0.8074X	0.5246
% expl.Var.	20	16	11
# Students with significant Q-sorts	8	6	3

Research Question: What Beliefs Emerge from Children's Descriptions of Art?

Three factors or, patterns of beliefs, emerged from the views the 20 research participants represented in their Q-sorts. The factors are named: Traditional Practice, Expressive Practice, and Inspired Practice. The z-scores (normalized Q-statement score on the common factor calculated as Spearman's weighted average) and array positions (the relative position that an item occupies in the common factor score array) of the Q-statements for the three factors are presented in Appendix H.

Seventeen of the 20 Q-sorters reached significance on one of the three factors. The beliefs expressed in the factors are named: Traditional Practice, Expressive Practice, and Inspired Practice. These names are merely headings in which the beliefs of the participants are theoretically embedded. The title for Factor 1, Traditional Practice, represents beliefs in accord with a disciplined based philosophy. The title for Factor 2, Expressive Practice, relates to an individuals development of aesthetic awareness as outlined by Viktor Lowenfeld. The title for Factor 3, Spiritual Practice, finds meaning in the belief system of individuals.

Factors were interpreted using the theoretical arrays for each factor (produced by the hierarchical arrangement of z-scores on each statement); consensus items (those factors with z-scores that lie within one standard deviation of each other); discriminating statements for each factor (those with factor z-scores that are greater than one standard deviation unit apart); and exit interviews with those students whose Q-sorts had high loadings on each factor. The final interviews served as verification of the interpretations of the beliefs represented by the three factors.

Factor 1: Traditional Practice

The factor array for Traditional Practice is presented in Appendix I and the arrays and z-scores for all three factors are outlined in Appendix H. Table 3 (p. 63) and Table 4 (pp. 64-65) illustrate the statements most like and unlike the Traditional Practice's beliefs. Eight students between the ages of 10 and 11

loaded on this factor (Table 2, pp. 59-60). Three of the research participants were female and five were male.

These research participants mirrored a traditional societal belief in which artists create art. They believed their own art making does not hold the same significance as that of a skilled artist. An artist in their belief creates expressions without words, but students believed that their work is nothing more than practice with materials and techniques.

Furthermore, Traditional Practice Q-sorters believed that artists are endowed with God-given talent. God gives artists abilities that allow them to translate their feelings and emotions into works of art. Using the artists' imagination and creativity these works express new ideas that are translated through various materials. Over time, society may elevate these artworks to the level of masterpieces.

The term masterpiece, within the traditional practice of art, is composed of formal factors that society attaches to such artworks. This definition is grounded in the belief of Traditional Practice that art originates from the hand of the artist. These Q-sorters value certain stereotypic formal artistic qualities as criteria of a masterwork (e.g., takes a great deal of time to create, represents society's view of beauty, and has great monetary value). Traditional Practice believed that self-discipline and hard work are necessary to achieve skill in art. Table 3 supports the interpretations of the beliefs of Traditional Practice:

Table 3

Statements Most Like Traditional Practice's Point of View

#	Statement	z	a.p.
10	Art is imagination and creativity.	1.872	+5
16	Art is a way to express your feelings or emotions.	1.601	+5
21	Art is a new idea.	1.499	+4
27	Art is anything created by God.	1.423	+4
39	Art is a masterpiece.	1.021	+4
18	Art is expression without words.	0.942	+3
17	Art is something that is handmade.	0.855	+3
1	Art is made by someone with artistic skill and/or talent.	0.854	+3
41	Art is something that is valuable and/or priceless.	0.828	+2
6	Art is something that is pretty, beautiful, or handsome.	0.783	+2
9	Art took a lot of time to make.	0.757	+2
26	Art is a subject where you learn to draw, paint and make stuff.	0.754	+2
4	Art is something that I make.	0.533	+1

The statements that the Traditional Practice selected as most unlike their beliefs of what describes art reiterate that art is something made by artists. A strongly held belief was that the age of the artist is not important in determining their level of artistic talent. Concurrently, Traditional Practice believed that only

certain individuals comprehend arts meaning or have the skill to interpret it. Mirroring their belief that artists have special talent, only certain individuals who have greater understanding gained through formal training and study are uniquely qualified to analysis art. Art is not something that anyone can define or understand. Without the assistance of these individuals to translate it for them, most people are unable to comprehend what they are seeing.

Traditional Practice also believed art is not mass-produced or manufactured, nor do forces that are generated naturally or mechanically create art. The students' definitions of manufactured items include cars, motorcycles, buildings and objects, which are described as decorations, bric-a-brac, or personal memorabilia (i.e., sports posters, souvenirs, decorative items). The Traditional Practice believed art is a product that emanates from the individual. Objects of art, in the view of Traditional Practice, reflect character and craftsmanship that cannot be found in reproductions. The statements in table 4 support the interpretations of the beliefs of the significant Q-sorters for Factor 1:

Table 4

Statements Most Unlike Traditional Practice's Point of View

#	Statement	z	a.p.
3	Art is made by machine (manufactured).	-2.015	-5
33	Art is a car or motorcycle.	-1.944	-5
40	Art is made by an older person.	-1.800	-4
11	Art is anything I think or say it is.	-1.347	-4
25	Art is something some people don't understand.	-1.319	-4

Table 4 Continued

32	Art is holiday items (Valentine, Christmas ornaments, Birthday card, etc.).	-1.282	-3
29	Art is natural forces (tornados, hurricanes, etc.) and/or generated forces (electric, light, etc.).	-1.249	-3
38	Art is a building/structure (house, school, church)	-0.974	-3
36	Art is a favorite object paperweight, candle, sports poster, celebrity poster, statue of an animal, flower, people, etc.)	-0.970	-2
34	Art is a souvenir that is found or bought on a trip or vacation (seashells, rocks, postcards, or pictures, etc.).	-0.864	-2

One of the students with a defining Q-sort (Traditional Practice), whose loading was the highest, was a 10 year old male. While reviewing my interpretations of the beliefs of the Traditional Practice with him, I asked the student for his interpretation of God-given talent. He spoke of talent as something that God gives certain people like artists, musicians, or football players. He believed that all these people have special skills. He explained that his experiences with the musical instrument, which he plays, were like those of an artist. He expressed that anybody can learn to play an instrument, but God helps some people make music. He further confirmed the beliefs of Traditional Practice by stating individuals with talent create works of art that assume greater

value and are sometimes considered masterpieces. In a like manner, he did not believe that all people understand a masterpiece. His interview sustained the analysis of the patterns of beliefs for Traditional Practice.

Factor 2: Expressive Practice

The factor array for Expressive Practice is presented in Appendix J and the arrays and z-scores for all three factors are outlined in Appendix H. Table 5 (p. 67) and Table 6 (p. 68) illustrate the statements most like and unlike the Expressive Practice's beliefs. Six students between the ages of 10 and 11 loaded on this factor (Table 2, pp. 59-60). Three of the research participants were female and three were male.

Expressive Practice placed the focus of their beliefs on the development of aesthetic awareness through personal exploration and expression with art materials. Students using their creative abilities transform their feelings and emotions to generate beautiful and colorful works of art. These works of arts are handmade one-of-a-kind creations. Expressive Practice believed that art is a product they create. Art experiences offer opportunities to learn about themselves and can extend beyond the classroom to enrich their lives.

The creation of art can occur at any place, or time when the students are directly engaged in some art making experience. These processes include, but are not limited to, painting, drawing and sculpting. Expressive Practice recognized that some artworks need special tools and materials to create. The

following statements support these interpretations of the beliefs of the Expressive Practice:

Table 5

Statements Most Like Expressive Practice's Point of View

#	Statement	z	a.p.
10	Art is imagination and creativity.	2.207	+5
16	Art is a way to express your feelings or emotions.	1.835	+5
8	Art is very colorful or full of lines, and shapes.	1.634	+4
17	Art is something that is handmade.	1.249	+4
6	Art is something that is pretty, beautiful, or handsome.	1.247	+4
20	Art is a way to learn.	1.162	+3
14	Art is something that is made with paper, pencils, crayons, or using special materials and tools.	1.005	+3
24	Art is a hobby, recreation, and fun activity to do.	0.952	+3
4	Art is something that I make.	0.686	+2

The statements that the Expressive Practice selected as most unlike their beliefs of what describes art reiterate that art is handmade: it is not mass-produced or manufactured, nor is it created from forces that are generated naturally or mechanically. Concurrently, these students believed that art is not worth a lot of money, nor does it take a lot of time to create.

Reinforcing the Expressive Practice beliefs that they create art, they reject the belief that art is solely the creation of the skilled artist. Furthermore, since

Expressive Practice believed that they create art (i.e., I am an artist) then, everyone has his or her own unique understandings of art. These understandings are based on their personal lived experiences. Expressive Practice focused on the personal exploration and expression involved in making art, rather than its product. In the Expressive Practice view, the art experience offers opportunities for people of all ages to engage in personal introspection and enjoyment. The following statements support the interpretations of the beliefs of the Expressive Practice.

Table 6

Statements Most Unlike Expressive Practice's Point of View

#	Statement	z	a.p.
3	Art is made by machine (manufactured).	-1.684	-5
40	Art is made by an older person.	-1.618	-5
7	Art is worth a lot of money.	-1.523	-4
23	Art is something hard to do.	-1.453	-4
33	Art is car or motorcycle.	-1.420	-4
29	Art is natural forces (tornados, hurricanes, etc.) and/or generated forces (electric, light, etc.).	-1.313	-3
25	Art is something some people don't understand.	-1.201	-3
9	Art took a lot of time to make.	-1.022	-3

One of the students with a defining Q-sort (Expressive Practice), whose loading was the highest, was a 10 year old female. The following description of how this student understands the art experience supports the patterns of beliefs of the Expressive Practice. She said, "Art offers me a way to make and show all the stuff I have in my brain. You know, it's like a catalogue in there and with art I get to see it. I learn what I know." She also verified that by using art materials and processes she is able to bring into being what she knows. Verifying the beliefs of the Expressives were the views that art can be produced at any time and with materials, which are inexpensive (e.g., ballpoint pen, pencil, notebook paper, erasers).

While reviewing my interpretations of the beliefs of the Expressive Practice with this high loader, I asked her if art is difficult for some people to understand. She confirmed the Expressive Practice's belief that everyone is capable of understanding art. She said, "What you believe is important; no one should tell you what to know; you should always be able to decide for yourself." Her interview sustained the analysis of the patterns of beliefs for the Expressive Practice.

Traditional Practice and Expressive Practice Comparison.

In comparing the beliefs of the Traditional Practice with that of the Expressive Practice, many similarities and differences are apparent. In comparison to the Traditional Practice's view that artists create art with God-given talent, the Expressive Practice believed individuals can create art and develop aesthetic awareness through their own personal experiences. Both

Traditional Practice and Expressive Practice strongly believe that art is a product of an individual's creativity, and imagination, and is a way to express their feelings and emotions. The Expressive Practice, however, believed that this happens through their interaction and creation of art, while the Traditional Practice believed that this only occurs for the skilled artists who convey their feelings and emotions through their artworks.

Both groups agreed that manufactured or mass-produced items such as cars and motorcycles do not typify art. This belief of the Traditional Practice and Expressive Practice were again supported by the shared opinion that art is something handmade.

Furthermore, the Expressive Practice believed that the art making process for individuals is more important than the product they create. Contrarily, the Traditional Practice believed that art comes from the hand of the artist whose skill and talent translate the subject they choose into what we see. Concurrently, both groups strongly believed that a person's age had nothing to do with their ability to create art.

A major difference between these two groups is that the Traditional Practice believed that God-given talent was essential to the creation of art, whereas the Expressive Practice believed the complete opposite. Moreover, Expressive Practice did not believe that it is difficult to conceive new ideas, nor does it take a lot of time to develop them. Traditional Practice, however, believed that the creation of art is an entailed process and when successfully completed the artist can produce work worthy of being labeled a masterpiece.

The Traditional Practice believed that art is something that only certain people understand. In this view, individuals need special training, or study to better understand and interpret art works. Contrary to this belief is that of the Expressive Practice, in which the understanding of art comes from the personal exploration and expression found in making art. The Expressive Practice believed that when an individual is involved in these activities they are learning about themselves through their creations. Again, the Traditional Practice held the opposite belief.

Factor 3: Inspired Practice

The factor array for Inspired Practice is presented in Appendix K and the arrays and z-scores for all three factors are outlined in Appendix H. Table 7 (p. 72) and Table 8 (pp. 73-74) illustrate the statements most like and unlike the Inspired Practice's beliefs. Three students between the ages of 10 and 11 loaded on this factor (Table 2, pp. 59-60). One of the research participants was female and two were male.

Inspired Practice placed the focus of their beliefs on the transcendence of God in their lives. To the Inspired Practice art is the spiritual and natural representation of their belief system. These beliefs allow the Inspired Practice to interpret art as anything they think or say it is. Imagination and creativity are mechanisms instituted through a spiritual influence and used to translate a person's understanding of their world. Furthermore, God's presence in their lives

provides the Inspired Practice with the capability of revealing their feelings spiritually or through their inspired creations.

The Inspired Practice believed art is found in the beauty of nature and the variety of its creations. These Q-sorters believe that a spiritual presence is represented in the physical world through inspired masterpieces of art and architecture. The hands of artisans construct these works of art and they emulate beauty found in the natural world. The following statements support the interpretations of the beliefs of the Inspired Practice.

Table 7

Statements Most Like Inspired Practice's Point of View

#	Statement	z	a.p.
10	Art is imagination and creativity.	1.774	+5
27	Art is anything created by God.	1.760	+5
19	Art is something that is created by or found in nature (All living things).	1.521	+4
11	Art is anything that I think or say it is.	1.255	+4
16	Art is a way to express your feelings or emotions.	1.197	+4
39	Art is a masterpiece.	1.014	+3
17	Art is something that is handmade.	0.968	+3
38	Art is a building or structure (house, school, church, etc.).	0.648	+3

The statements that the Inspired Practice selected as most unlike their beliefs of what describes art reiterates the belief that art is derived from an

individuals relationship with God: it is not made by artists with skill and training. Art is not hard to create if you are spiritually motivated. Likewise, the Inspired Practice believed that art has no established earthly value, which can be defined in monetary or physical terms. Art's value is found through its ability to inspire a greater understanding of God's creations.

In the view of Inspired Practice, art is not manufactured. Objects and articles that have social value (e.g., cars, motorcycles, mass media) are not as significant as God's creations. Concurrently, these students believe that age is not a factor in the creation of art. Art is a product of Inspired Practice's faith and their personal inspiration. Age is of little consequence in such creations. The following statements support the interpretations of the beliefs of the Inspired Practice.

Table 8

Statements Most Unlike Inspired Practice's Point of View

#	Statement	z	a.p.
30	Art is a cartoon character (Tweedy-Bird, Garfield, X-Men, Akira, Batman, or others).	-2.364	-5
33	Art is a car or a motorcycle.	-2.013	-5
3	Art is made by a machine (manufactured).	-1.827	-4
23	Art is something that is hard to do.	-1.742	-4
40	Art is made by an older person.	-1.574	-4

Table 8 Continued

41	Art is something that is valuable and/or priceless.	-1.113	-3
7	Art is worth a lot of money.	-1.042	-3
1	Art is made by someone with artistic skill and/or talent.	-1.032	-3

One of the students with a defining Q-sort (Inspired Practice), whose loading was the highest was an 11 year old female. While reviewing my interpretations of the beliefs of the Inspired Practice with her, I asked the student for her interpretation of God's creations. She said, "God could be seen all around us". She believed that God's creations are found in nature and the way God inspires people to create things (e.g., buildings, medicine). The student explained how God gives certain people talent but it will be wasted if the person does not use it. Confirming the beliefs of Inspired Practice the student described how God encourages her artistic creations. These creations, however, are reflections of her beliefs and ideas about what is beautiful in a spiritual world. Her interview sustained the analysis of the patterns of beliefs for Inspired Practice.

Expressive Practice and Inspired Practice Comparison.

In comparison to the beliefs of the Expressive Practice, where individuals can create art and develop aesthetic awareness through their personal experiences with art materials and processes, the Inspired Practice believed that

art was found in all God's creations. Both the Expressive Practice and Inspired Practice strongly agreed in the belief that art is a product of an individual's creativity, imagination, and a way to express feelings and emotions. The Inspired Practice, however, believed that this discovery is spiritually initiated and directed, while the Expressive Practice used the art process to define their personal and social self. The Inspired Practice belief is that God is a force that directs their lives while the Expressive Practice needs to engage and learn through personally initiated experiences.

Both groups believed that manufactured or mass-produced items do not typify art. This opinion of the Expressive Practice and Inspired Practice was supported by their belief that art is something handmade. What distinguished these two groups, is that the Expressive Practice believed the hand is a tool that translates ideas and initiates exploration, whereas the Inspired Practice hold the work of nature in higher esteem than that created by an individuals.

Both groups strongly believed that a person's age had nothing to do with his or her ability to create art. Likewise, both the Expressive Practice and Inspired Practice viewed art as having little monetary value. The interpretation of arts value however, differs between the two groups: the Expressive Practice found value in the act of creating art, while the Inspired Practice believed that art has no earthly value defined in monetary or physical terms.

Inspired Practice and Traditional Practice Comparisons.

In comparison to the beliefs of the Inspired Practice, where art is found in all God's creations, the Traditional Practice view art as the creations of artists

with God-given talent. Both Inspired Practice and Traditional Practice strongly believe that art is a product of individuals, their creativity, imagination, and a way to express feelings and emotions. The Inspired Practice believed that Imagination and creativity are mechanisms instituted through a spiritual influence and used to translate understanding of the world.

Both groups believed that manufactured and mass-produced items do not exemplify art (e.g., cars, motorcycles, bric-a-brac). This opinion about art was supported by their shared belief that art is something handmade. Concurrently both groups believed that a persons' age had nothing to do with their ability to create art.

A major difference between these two groups is that the Inspired Practice believed art is found in the beauty of nature and the variety of its creations, whereas the Traditional Practice believed the complete opposite. Traditional Practice did not believe art is created by or found in the natural environment. In the view of Traditional Practice, the natural world becomes art when interpreted by the artist. Traditional Practice believed that artists convey their feelings and emotions through art and use their imagination and creativity to express new ideas in various forms. Inspired Practice, however, believed that a spiritual presence exists in the natural world and artists are unable to recreate or depict its presence.

The Inspired Practice believed that art is the spiritual and natural representation of their belief system. These beliefs allow the Inspired Practice to interpret art as anything they think or say it is. Opposing this view are those of

Traditional Practice, which believe art is not something that anyone can define or understand. In the view of Traditional Practice, without the assistance of individuals to translate art works for the viewer, most people are unable to comprehend what they are seeing. Furthermore, Traditional Practice believes that arts value is defined by society and interpreted by experts, while the Inspired Practice believe that art has no established earthly value defined in monetary or physical terms.

Consensus Beliefs Among all Three Groups.

All three groups strongly believed that art is a product of an individual's imagination and creativity and a way to express their feelings and emotions. Students believed that artworks are handmade and created by a person of any age. Manufactured or mass-produced items such as cars and motorcycles do not typify art. The remaining belief that was strongly represented by the groups was that art is something that all people understand.

The 7 statements outlined in Table 9 represent the consensus statements that did not distinguish between any pair of the factors. The table also represents the z score and array position that each statement carried on the factors.

Table 9

Consensus Statements

Statements	Factor 1 Traditional		Factor 2 Expressive		Factor 3 Spiritual	
	z	a.p.	z	a.p.	z	a.p.
#10 Art is imagination and creativity.	1.872	+ 5	2.207	+ 5	1.774	+ 5
#16 Art is a way to express your feelings and emotions.	1.601	+ 5	1.835	+ 5	1.197	+ 4
#17 Art is something that is handmade.	0.855	+3	1.249	+4	0.986	+3
#3 Art is made by a machine (manufactured).	-2.015	-5	-1.684	-5	-1.827	- 4
#33 Art is a car or motorcycle.	-1.944	- 5	-1.420	- 4	-2.013	- 5
#40 Art is made by an older person.	-1.800	- 4	-1.618	- 5	- 1.574	- 4
#25 Art is something that some people don't understand.	-1.319	- 4	-1.201	- 3	-0.610	- 2

Summary

Three meaningful factors resulted from the analysis of the 20 Q-sorts using MQMethod 2.06. The three factors accounted for 47 percent of the variance. The beliefs about children's descriptions of art were represented by the three factors and were characterized by the following titles: The Traditional Practice, Expressive Practice, and Inspired Practice. Of the 17 significant Q-sorts from the P set, 8 loaded as the Traditional Practice, 6 as Expressive Practice, and 3 as Inspired Practice. The beliefs that differentiated the three factors were how the process of making art was interpreted and the role of the artist. Fourteen consensus statements were reported among the factors. The consensus factors represented the views that the whole P-set had about their explanations and beliefs of art except for the three non-significant Q-sorts. These views represent a population of students in a rural Southern-plains college town with conservative Christian values. The most strongly shared belief was that art is a product of imagination and creativity and a way to express ones feelings and emotions. Likewise, were the groups' views that manufactured or mass-produced items such as cars and motorcycles do not typify art. The group also strongly believed that art is something that is handmade and the age of the individual is not an important in the creation of artworks. Post-analysis interviews with the defining Q-sorters resulted in the assurance that my analysis of the patterns of beliefs represented the research participants' views.

CHAPTER FIVE

SUMMARY, CONCLUSIONS, AND IMPLICATIONS

The purpose of this research was to explore the beliefs that emerge from children's explanations and interpretations of art. It was designed to offer educators insight into how students respond to such questions about what art is to them. A literature review indicated that the visual arts offer opportunities for students to investigate their lived experience (Albers & Murphy, 2000; Hausman, 1990; Maitland, 1985). Greene (1995) believed that children must be allowed to give voice to their experiences. This action brings substance to their perceptions of the world, while enriching their language skills. Children clarify the meaning of words and phrases that are embedded in their memories through the visual objects or images that are encountered everyday (Duncum, 1999). Classroom conversations and stories that are shared aid in the formation of student questions and allow for the construction of pathways to engage the students in the material being presented (Bucknam, 2001; Da Silva, 1999). Walsh (1993) called for the exchange of ideas and images and the sharing of narratives between students and teachers. He felt that through these dialogues and images, children continually construct and reconstruct their lived experience. These experiences offer teachers a means to understand the students' worlds.

Some writers believe the rich images, media and materials acquired through the visual arts are important to every discipline in the school curriculum.

Yet, the visual arts are undervalued in many schools (Albers, 1999; Arnstine, 1990; Eisner, 1991; Greene; 1995). The various processes and media offered because of the visual arts, allows students to translate what they see into what they know (Brown, 2001; Burton, 2001). Children engaged in art activities are given the opportunity to reproduce their culture and redefine features of the adult world (Albers, 1999; Swann, 1986). "When young children make and talk about their art they manifest the narrative quality of once...now...then...that permeates and grounds all human consciousness" (Zurmuehlen & Kanter, 1993, p.9). Concurrently, when the students' voice is heard and teachers value their opinions and experiences, meaningful dialogues arise between the parties. One of the problems is that meaningful dialogues rarely arise when classroom textbooks or exemplars content are followed strictly (Chalmers, 1987; Ewens, 1988). Yet these commentaries are resources for teachers and can help shape the educational experience of children (Green, 1996; Vygotsky, 1962). This research was designed to give voice to students' explanations and interpretations of art and to gain understanding of the meanings they convey. The research question guiding this study was the following: What beliefs emerge from how children describe art?

The study was conducted using Q-methodology with 20 fifth grade students from an elementary school in a rural Southern-plains college town. Q-methodology was developed specifically to pursue the understanding of what people believe (Brown, 1980, Stephenson, 1953). The beliefs that emerged from the children's descriptions of art were represented by three meaningful factors,

which were extracted with a varimax-rotation. The beliefs expressed in the factors were named: Traditional Practice, Expressive Practice, and Inspired Practice. These names became headings under which the beliefs of the participants are theoretically embedded.

These three factors characterize three distinct sets of beliefs that students have about the creation of art, the role of the artist, and their understandings of the artworld. Traditional Practice represents beliefs of a disciplined-based philosophy. Traditional Practice believes that artists create art. The students believe that the work of the artist offers new ways of seeing the world and has meaning that is decided by others who have knowledge of various art forms. These beliefs echo the foundations of the formal definitions of art.

Expressive Practice relates to an individual's development of aesthetic awareness as discussed in the writings of Viktor Lowenfeld (1943). Expressive Practice believe that they are artists and that their art is a way to learn about themselves and share their experiences with others. These beliefs contribute to the development of aesthetic awareness through the students' exploration and expression with art materials.

Inspired Practice finds meaning in the belief system of individuals. Inspired Practice believe art is reflected in all God's handiwork, which included nature and all living things. In the Inspired Practice view, individuals' spiritual beliefs allow them to interpret and create art as anything they think or say it is. In this way, imagination and creativity are spiritually initiated mechanisms influencing a person's understanding of the world.

This chapter proceeds with the conclusions drawn from the research results and the implications the research findings have for practice, theory and future research. Addressed within the implications are the contributions this study makes to the efforts to validate the students' lived experiences and the insights about the relationship between students' opinions and interpretations of art.

Conclusion and Implications

This study was designed to discover what beliefs would emerge from children's explanations and interpretations of art. During the concourse development, when the students were asked to bring items they believed were art, the students brought objects that represented memories and personal sentiments. These objects were recorded and are represented in Appendix E on page 101. The majority (55 percent) of the objects that the students brought were three-dimensional, and 48 percent depicted mass-produced items. What emerged from the results of this study was a rejection of the mass produced objects that students so fervently professed as art in the interview stage of the study. The research results clearly demonstrated that objects made by machine, such as cars or motorcycles were not considered art by these students. One explanation may be that the students saw the creation of manufactured articles removed from an individual's direct manipulation. To substantiate this explanation was the students' strongly held belief that art is handmade, which

fails to recognize the importance designers and artisans play in the creation and assembly of manufactured objects.

The results, however, uncovered more than beliefs about the processes of creating art and the characterization of an artist. It revealed a sophisticated understanding of the underpinnings of the art world and its structures (e.g., recognition of a masterpiece, formal structures of art, beauty). This was surprising when considering that these students had little or no teacher-directed formal art instruction during their schooling. The students universally defined art as a product of imagination and creativity and as a way to express feelings and emotions. These strongly held beliefs, while consistently described by all students (Appendix's, I, J, K, pp. 123-125), were valued differently within the specific context of each array. Furthermore, the age of the individual who produces art was insignificant to each group. These conclusions support the literature (Albers, 1999; Bertiner, 1976; Duncum, 1999; Eisner, 2001; Green, 1996; Tarr, 1995; Walsh, 1993; Wexler, 2001), which stated that the beliefs students expose are a body of resources that goes untapped in the classroom.

The following conclusions were derived from this study: 1) students have distinct views about the process involved in making art as well as the role of the artist and the student's own role in the art world; 2) students believe imagination and creativity is inherent in art and its processes; 3) art is not made by machine -- it is the work of the hand; 4) art can be made by any person of any age; and 5) art is something that all people understand, while some persons may rely on the interpretation of others to aid in their understanding since art has a special

meaning to everyone. These conclusions have implications for practice and theory as discussed in the next two sections.

Implications for Practice

The results of this study suggest that teachers might improve their practice by listening to their students' explanations and interpretations of art to gain understanding of the beliefs they hold. The study suggests the importance of teachers listening to their students' voices in the classroom and reflecting on the children's lived experiences. These conversations allow students to listen and dialogue with their peers and give teachers direct information about the ideas and experiences students have. The study further supports the literature (Green, 1996; Thompson & Bales, 1991; Walsh, 1993), which indicates that listening to the students' voices and observing how children interpret their experiences through art allows teachers an avenue to encounter their students' changing world; and as Brooks and Fusco (1984) suggested that after listening to their students, teachers could ask reflective questions taken from the child's point of view.

In order for teachers to understand their students' distinctive beliefs, educators must be aware of the visual and verbal representations that children use in their artworks. What confronts the educator in the classroom are contrary philosophies, various belief systems and the constructions of meaning unique to the population in their charge. Albers wrote, "...through students' artworks, educators are more able to identify how students see their world and how their

visual constructions of meaning reveal their own beliefs about social locations such as gender, race, class, and sexual orientation" (1999, p. 8).

The study also indicated that some students (i.e., Traditional Practice) were inhibited by visual art activities and found these experiences uncomfortable. This suggests that other alternatives may be necessary to engage all students creatively. Greene (1995) suggested that, "...most people find out who they are only when they have developed some power to act and to choose engagements within a determinate world" (178). Schön (1983) suggested that educators who acknowledge the beliefs of their students find methods and activities to link the content they teach into a context valued by the student. This study supports and encourages personal choice and context as reflected in the literature.

Implications from the beliefs expressed by the Traditional Practice imply that these students would flourish in a teacher-centered classroom. A successful art experience for these children would replicate a discipline-based model. These students view the teacher as an expert whose actions mirror the role of the art critic in the artworld. In a disciplined-based model teachers use recognized exemplars that steer students toward an urbane understanding of the artwork. Likewise, the teachers are provided with definitions of terms and questioning strategies, the content is made palatable for students and easy for the classroom teacher to utilize and assess (Ewens, 1988). In a disciplined-based model, the students' participation culminates with an art experience that replicates in some manner the art object that was studied.

Unlike the Traditional Practice, the beliefs expressed by Expressive Practice indicate that they would not be satisfied by structured art experiences. These students have a need for visual arts experiences using various media and materials. Likewise, the Expressive Practice creations are derived through their emotions. These students relish opportunities to display their creativity. They also believe that they are the artists and they recognize that they can learn about themselves through the engagement the visual arts affords them. To the Expressive Practice the process is important and the product is an extension of their world. These students strive to make their own decisions about what is or is not art. They want to be engaged and challenged in the classroom. They are process-oriented learners. Expressive Practice children (much like the young man illustrated in Chapter One's opening narrative) formulate their own visual codes. These students create personal vocabularies and symbol systems composed of drawings (e.g., scribbles in the margins of notebooks/books, drawings on their person) that may have more meaning than their written notes or verbal exchanges.

While the Traditional Practice would be very uncomfortable with an unstructured exploration of art materials, and the Expressive Practice would find themselves limited by the structure of a discipline-based art experience, the Inspired Practice would adapt to either. As implied through the beliefs of the Inspired Practice, their faith directs them to be civil in all situations. Their beliefs define art as anything they think or say it is in the natural world. Yet, these beliefs are private and are not often shared with others.

All three of these distinct beliefs exist in the same fifth grade classroom. Concurrently, not represented in these three beliefs are three students whose Q sort did not load on any of the factors. Therefore, there may be other beliefs not represented by this research represented in the classroom. Teachers must be aware that some practices will not be effective with some students. Bertiner (1976) observed that some students would not react favorably to certain art materials or processes. He felt that it is the responsibility of the teacher to recognize each student's beliefs and abilities to insure educational success. The results from the three distinct factor arrays illustrated that the students' perceptions of their artistic skills and their understanding of the artworld had influenced on the significance students gave to visual art experiences. Consistent with the literature (Duncum, 1999; Green, 1996; Thompson & Bates, 1991; Walsh, 1993), teachers who are aware of student opinions and interpretations of art may serve as a critical tool to construct pedagogy that validates the student's lived experience.

The validation of art activities in the classroom cannot be found in the products of these experiences. The experience is validated by the interchange of beliefs between the teacher and their students (Walsh, 1993). Art activities encourage interactions between students. Furthermore, these activities allow students to analyze each other's perceptions of the world (Swann, 1992). The conversations that are triggered between students and between the students and their teacher are of greater importance than the products of the art experience.

Theoretical Implications

The results of this study emphasized the divergence of students' beliefs that emerged and the importance of visual art education that is grounded in the students' lived experiences. George Herbert Mead (1934) believed that the human experience is socially constructed, mediated, and supported by the use of significant objects and symbols communicated through language. Mead's theories emphasized the importance of language formation, involvement in the natural environment, manipulation of objects or materials, and/or physical observation in the development of a personal aesthetic experience (Miller, 1973). The results of the study illustrated that through the process of social interaction students establish meaning from their experiences. The students' socially constructed experiences clarify the beliefs represented in each of the factor arrays.

The beliefs expressed by the Traditional Practice represent what Mead (1934) described as a social act. The social act involves two or more participants engaged in an interaction that has meaning for each participant. Implied through the beliefs of the Traditional Practice and Inspired Practice are the structures of the relationships held by the students. Through these social acts, the students are forming their beliefs from complex social relationships.

The results illustrated that the Traditional Practice believed that an artwork's value and definition is assigned by experts (e.g., teacher). These experts construct the meaning for the student that steers them to an educated

understanding of the artwork or concept being presented. Lowenfeld and Brittain (1947) outlined similar beliefs about students when they stated, "On one hand is the opinion that nothing can be done to encourage or stimulate youngsters in their art experience; it is almost as if a magic spark from heaven somehow alights on the chosen few" (p.21). The Traditional Practice, while appreciating the work of a skilled artist, sees little value in visual arts experiences for themselves. The beliefs of these students also echo a socially constructed definition of the art world its products and processes.

The beliefs of Traditional Practice and Inspired Practice seem to be effected by what Mead described as the organizing and socializing of the self that is part of the home, church and society (Petras, 1968). The beliefs represented by the Traditional Practice and the Inspired Practice are both substantially influenced by their home life, religious affiliations and social involvements. The Traditional Practice beliefs are framed by their interactions in the adult world and the students' perceptions of the adult's role. The Inspired Practice beliefs are framed by their interactions in the spiritual world derived from their home and religious community. The research findings suggest that within the classroom the students model this code of behavior with their teachers and peers and therefore establish their socially constructed role.

The beliefs represented by Inspired Practice put them within a larger community than represented by the classroom (i.e., religious affiliation). The student's social self is not confined by the limits of the classroom group. The Inspired Practice social self is supported by their home life and religious

affiliations. Mead's (1934) analysis of these social relations acknowledged that the individual conception of self could be found in and developed by interaction with different groups. This study suggests that the students' interaction with art objects, materials and processes influence the individuals' concept and interpretation of self.

Hausman (1990) said that," ...art needs to be understood contextually; it is part of a child's socially constructed reality" (p. 5). For the Expressive Practice, the visual arts experience involves incorporating the expression of the student's self into the process of creating. Lowenfeld and Brittain (1947) stated that, "...the production of technically excellent art products may be far removed from the real expressive need of the producer" (p. 18). Expanding on Mead's ideas, Blumer (1986) theorized that students learn through their social interactions. He goes on to say that when children combine their dialogues and visual interpretations of the world, such meaning making defines their beliefs. The study revealed that the Expressive Practice constructed themselves through their artistic creations and personal interactions within the classroom and the community overall.

According to Swann (1992), the students' social interactions establish their knowledge of social systems that they then apply to their lives. Through processes that encourage expression and interpretation, students can give their experiences form and substance. In this way, the visual arts encourage students to interact with others in their world.

Implications for Future Research

During the study, I became aware of my affinity with the beliefs of the Expressive Practice. Classrooms represent a conglomerate of the beliefs found in this study and others. It is therefore important for teachers to consider their personal alignment and methods of instruction since some practices may alienate certain learners. It is unrealistic to think teachers could produce a lesson for each unique group of students. However, it may be possible to understand our own actions in relation to the way certain students obtain information, and to enhance our practice.

During the study, it became apparent that certain students do not feel comfortable taking part in visual arts activities. A future study that looks at the beliefs of students in schools with ongoing visual arts programs and those without them could provide insight into the student's perceptions about their art abilities. In addition, this proposed study would have to take into consideration the type of program offered (e.g., formal art and art historical instruction, teacher based seasonal craft projects, coloring sheets, cut and paste holiday projects) and its relation to the students' understanding of the visual arts. Finally, it would be important to consider in what creative outlets students would feel most comfortable working. Further studies could be designed to see what conditions could be applied to help students who are reluctant to engage in visual art activities. Allowing such students time to observe or consider the activity without pressure, may increase their motivation to participate.

A study of the beliefs of classroom teachers and the parents may offer further insight into the beliefs of the students studied. The parents and teachers could be asked to sort the same Q-sample as the students. This comparison might yield understanding of how the students' beliefs are formed. Such information might then help teachers and parents find value in the students' lived experience.

Given the current political climate in art education, studying students' opinions in relation to their exposure to disciplined-based instruction or more expressive practices may also have important implications. Similar studies with populations from various socio-economic, cultural, or urban/suburban/rural communities could help to establish interesting comparisons with the results of this study.

Final Thoughts

Efland (1976) has suggested that the school art experience has changed very little in the past half century. Teachers still provide materials (e.g., paper, paint, crayons, scissors) for children to use in a manner decided by any number of individuals (e.g., the teacher, school district, publishing company). Children may be directed to a prescribed product the teacher has selected for them to create. In some schools, art activities are limited to coloring and pasting endless holiday symbols. The list of non-expressive art activities is endless.

Quality art programs create an intimate awareness between the students and their creations, which gives personal definition to the individuals' experiences

in an ever-changing societal construct (Greene, 1995). The importance of art education is that it gives children opportunities to develop their ideas and skills in a creative and non-restrictive environment (Dewey, 1934). The meaning of art education lies within the education of the whole child, where their shared experiences have value. These experiences are influenced by the students' diverse cultural capital and are full of rich histories waiting for the art educator to explore.

Programs that dictate culture and connoisseurship disguised as regular and sequential art instruction (e.g., DBAE) do much to devalue the student's world. Greene (1995) warned of being locked into an " . . .objective set of circumstances defined by others" rather than students being at the center of choices and the evaluation of their learning (p.124). It is her conviction that engagement with the arts releases the imaginative capacity in all of us, yet these experiences require conscious participation in the work presented. The type of art educational program presented in most schools is a choice that is made for students, not by them. The intent of this study was to bring attention to that unheard group, the students. The meaning of art education is established for children early in their lives. Art education begins with the child's first marks and figures: his or her recognition of self in its crudest form.

When the first beings on this planet put their marks on cave walls they did not have a curriculum to follow, did not discuss aesthetic theories, or take part in a critical discourse concerning their art process. These individuals left their marks - - their impressions of places and events, and their emotions that they

translated into pictorial images. It is not the product those individuals left that was of sole importance. On the contrary, the experience found in the creation of those images is what gives us the reason to continue to offer children the opportunity to show us their marks. The meaning of art education and its importance are found in the effect the process has on the individual and the products that are created out of that process.

REFERENCES

Albers, P. (1999). Art education and the possibility of social change. School Arts, 52 (4), 6-11.

Albers, P., & Murphy, S. (2000). Telling pieces. Mahwah, NJ: Lawrence Erlbaum.

Arnstine, D. (1990). Art, aesthetics, and the pitfalls of disciplined-based art education. Educational Theory, 40 (4), 415-422.

Bal, M. (1992). Reading "Rembrandt": Beyond the word-image opposition. Cambridge, England: Cambridge University Press.

Barnes, D., & Todd, F. (1977). Communication and learning in small groups. Boston, MA: Routledge and Kegan Paul.

Barnes, D., & Todd, F. (1995). Communication and learning revisited: Making meaning through talk. Portsmouth, NH: Boynton Cook.

Barkan, M. (1954). Research in art education. Kutztown, PA: National Art Education Association.

Barkan, M. (1955). A foundation for art education. New York: Ronald.

Bertiner, D. C. (1976). Impediments to the study of teacher effectiveness. Journal of Teacher Education, 27, 5-13.

Blumer, H. 1986. Symbolic interactionism: Perspective and method. Englewood Cliffs, NJ: Prentice Hall.

Boston, B. (1998). Educating for the workplace through the arts. Business Week, 10 (28), pp. 2-16.

Broudy, H. (1983). A common curriculum in aesthetics and fine arts. In J. Fenstermacher & J. Goodlad (Eds.), Individual Differences and the Common Curriculum (pp. 219-247). 82nd Yearbook of the National Society for the Study of Education, Pt. 1. Chicago: University of Chicago Press.

Broudy, H. (1988). Aesthetics and the curriculum. In W. Pinar (Ed.), Contemporary Curriculum Discourses (pp. 332-342). Scottsdale, AZ: Gorsuch Scarisbrick.

Brooks, M., & Fusco, E. (1984) Constructivism and education: A child's point-of view. Journal of Children in Contemporary Society, 16 (1-2), 111-132.

Brown, S. (1993). A primer on Q methodology. Operant Subjectivity, 16 (3/4), 91-138.

Brown, S. (1996). Q methodology and qualitative research, Qualitative Health Research, 6 (4), 561-567.

Brown, S. (1980). Political subjectivity: Applications of Q methodology in political science. New Haven, CT: Yale University Press.

Brown, N. (2001). The meaning of transfer in the practices of arts education, Studies in Art Education, 43 (1), 83-102.

Bruner, J. (1960). The process of education. Cambridge, MA: Harvard University Press.

Bruner, J. (1965). Toward a theory of instruction. Cambridge, MA: Belknap Press.

Bruner, J. (1986). Actual minds, possible worlds. Cambridge, MA: Harvard University Press.

Bruner, J. (1990). Acts of meaning. Cambridge, MA: Harvard University Press.

Bruner, J. & Haste, H. (1987). Making sense: The child's construction of the world. New York, NY: Methuen.

Bucknam, J. A. (2001). Express yourself: Beginning at home with family stories. Art Education, 54 (4), 38-43.

Burton, J. (2001). Lowenfeld: An(other) look. Art Education, 54 (6), 33-42.

Carter, S. (1993). The forgotten entity in art education. Art Education, 46 (5), 52-57.

Carter, S. (1994). Interview with Ernest Goldstein. Think, 5 (1), 3-11.

Chalmers, G. (1987). Culturally based verses universally based understanding of art, In D. Blandy & K. G. Cogdon (Eds.), Art in a Democracy (pp. 4-12). New York: Teachers College Press.

Chapman, L. (1978). Approaches to art education. New York: Harcourt Brace Jovanovich.

Corsaro, W.A. (1985). Friendship and peer culture in early years. Norwood, NJ: Ablex

Cotner, T. (2001). Why study classroom art talk? Art Education, 54 (1), 12-17.

Da Silva, K. (1999, October). Every place tells a story. Teaching K-8, 30-31.

D'Amico, V. (1953). Creative teaching in art. Scranton, PA: International Textbook Co.

Dewey, J., & Dewey, E. (1915). Schools of tomorrow. New York: E. P. Dutton.

Dewey, J. (1934). Art as experience. New York: Capricorn.

Dewey, J. (1938). Experience and education. New York: Kappa Delta Phi.

Dobbs, S. (1998). Learning in and through art: A guide to disciplined-based education. Los Angeles: The Getty Education Institute for the Arts.

Duncum, P. (1999). Everyday aesthetic experiences. Studies in Art Education, 40 (4), 295-311.

Dunn, P. C. (1992). Leadership and the elementary art specialist: Twenty ways to improve your program's position in the educational system, In A. Johnson (Ed.), Art Education: Elementary (pp.177-186). Reston, VA: National Art Education Association.

Dunn, P. C. (1995). Creating curriculum in art. Reston, VA: National Art Education Association.

Dyson, A. H. (1987). Unintentional helping in the primary grades: Writing in the children's world, (Tech. Rep. No. 2). Berkeley, CA: Center for the Study of Writing.

Dyson, A. H. (1988). Negotiating among multiple worlds: The space/time dimensions of young children's composing, (Tech. Rep. No. 5). Berkeley, CA: Center for the Study of Writing.

Efland, A. (1976). The school art style. Studies in Art Education, 17 (2), 37-44.

Efland, A. (1990). A history of art education. New York: Teachers College Press.

Efland, A. (1990). Circular functions and the discipline orientation in art education. Journal of Aesthetic Education, 24 (3), 67-81.

Efland, A. (1995). Changes in the conceptions of art teaching. In Neperud, R. (Ed.), Context, Content, and Community in Art Education: Beyond Postmodernism (pp. 25-40). New York: Teachers College Press.

Efland, A., Freedman, K., & Stuhr, P. (1996). Postmodern art education: An approach to curriculum. Reston, VA: NAEA.

Eisner, E., & Ecker, D. (1966). Reading in art education. Waltham, MA: Blaisdell.

Eisner, E. (1972). Educating artistic vision. New York: Macmillan.

Eisner, E. (1987). The role of discipline-based art education in American schools. Los Angeles: The Getty Center for Education in the Arts.

Eisner, E. (1994). Curriculum and cognition reconsidered. New York: Teachers College Press.

Eisner, E. (2001). Should we create new aims for art education? Art Education, 54 (5), 6-10.

Erickson, M. (1995). Art historical understanding in early childhood. In C. M. Thompson (Ed.), The Visual Arts and Early Childhood Learning (pp.63-66). Reston, VA: National Art Education Association.

Ewens, T. (1988). In art education, more DBAE equals less art. Design for Arts in Education, 89 (4), 35-42.

Fehr, D.E. (1994). Promise and paradox: Art education in the postmodern arena. Studies in Art Education, 35 (4), 209-217.

Fehr, D. E. (1998). Clutching the lectern, or shouting from the back of the hall? A comparison of modern and postmodern arts education policy. Arts Education Policy Review, 98 (4), 27-31.

Feldman, E. B. (1970). Becoming human through art. Englewood Cliffs, NJ: Prentice Hall.

Feldman, E. B. (1972). Varieties of the visual experience: Art as image and idea. Englewood Cliffs, NJ: Prentice Hall.

Finestein, H. (1989). The art response guide: How to read for meaning, a primer for art criticism. Art Education, 42 (3), 43-53.

Finnegan, J. E. (2001). Looking at art with toddlers. Art Education, 54 (3), 40-45.

Flavell, J. H. (1977). Cognitive development. Englewood Cliffs, NJ: Prentice Hall.

Fowler, C. (1994). Strong arts, strong schools. Educational Leadership, 51 (3), 13-16.

Gablik, S. (1984). Has modernism failed? New York: Thames & Hudson.

Gardner, H. (1973). The arts and human development. New York: John Wiley.

Gardner, H. (1980). Artful scribbles. New York: Basic Books.

Gardner, H. (1993). Multiple intelligences: The theory in practice. New York, NY: Basic Books.

Geahigan, G. (1998). Critical inquiry: Understanding the concept and applying it in the classroom. Art Education, 51 (5), 10-16.

Geahigan, G. (1999). Models of critical discourse and classroom instruction: A Critical Examination. Studies in Art Education, 41 (1), 6-21.

Getty Center for Education in the Arts. (1991). Disciplined-based art education: A curriculum sampler. Santa Monica, CA: The J. Paul Getty Trust.

Goldstein, E. (1982). Let's get lost in a painting. Champaign, IL: Garrard.

Goodman, J. (1992). Elementary schooling for critical democracy. New York: SUNY Press.

Green, G. (1996). Installation art: A bit of the spoiled brat or provocative pedagogy? Art Education, 49 (2), 16-19.

Greene, M. (1995). Releasing the imagination: Essays on education, the arts, and social change. San Francisco: Jossey-Bass.

Greene, M. (2001). Variations on a blue guitar. New York: Teachers College Press.

Greer, W.D. (1984). Disciplined-based view of art education: Approaching Art as a Subject. Studies in Art Education, 25 (4), 212-218.

Greh, D. (1984). Art education in the third wave. Art Education, 36 (1), 40-41.

Griffin, R. (1943). The child artist. In S. Tannahill (Ed.), Art Education Today, New York: Teachers College, Columbia University.

Grosswiler, P. (1992). Some methodological considerations on the use of multimedia Q sample Items. Operant Subjectivity, 15 (3), 65-80.

Gurber, D. (1994). Evaluation of student achievement in K-12 art education programs: A balanced approach. Art Education, 46 (2), 41-45.

Hamblen, K. (1997). Theories and research that support art instruction for instrumental outcomes. Arts Education Policy Review, 98 (3), 27-34.

Hausman, J. (1987). Another view of disciplined-based art education. Art Education, 40 (1), 56-59.

Hausman, J. (1990). Quality in art and living. Art Education, 43 (6), 4-5.

Hausman, J. (1991). Watching the art education pendulum swing. Chicago: Urban Gateways.

Henri, R. (1923). The art spirit. Philadelphia: J. B. Lippincott Company.

Hickman, R. (1994). A student centered approach for understanding. Art Education, 47 (5), 47-51.

Hirsch, E. D. (1987). Cultural literacy: What every American needs to know. Boston: Houghton Mifflin Company.

Hoffa, H. (1996). The One and the Many in Art Education. Art Education Policy Review, 98 (1), 2-10.

Jackson, P. (1998). John Dewey and the lessons of art. New Haven, CN: Yale University Press

jagodzinski, j. (1997). Postmodern dilemmas: Outrageous essays in art & art education. Mahwah, NJ: Lawrence Erlbaum.

jagodzinski, j. (1997). Pun(k) deconstruction: Experifigural writings in art & art education. Mahwah, NJ: Lawrence Erlbaum.

Kerlavage, M. (1995). A bunch of naked ladies and a tiger: Children's responses to adult works of art, In C. Thompson (Ed.), The Visual Arts and Early Childhood Learning (pp. 56-62). Reston, VA: National Art Education Association.

Koroscik, D. (1973). Role-talking and children's drawing. Studies in Art Education, 15 (3), 17-24.

Koroscik, J. S. (1997). The intellectualization of American arts education policy. Arts Education Policy Review, 98 (4), 2-12.

Krall, F. R. (1988). From the inside out: Personal history as educational research. Education Theory, 33 (4), 467-479.

Logan, F. (1965). The growth of art in American schools. New York: Harper.

Lowenfeld, V., & Brittain, W. (1947). Creative and mental growth. New York: Macmillan.

Lowenfeld, V. (1968). Speaks on art and creativity. Reston, VA: National Art Education Association.

Maitland, L. M. (1895). What children draw to please themselves. The Inland Educator, Sept. 77-81.

McKeown, B., & Thomas, D. (1988). Q methodology. Newbury Park, CA: Sage.

Mead, G. H. (1934). Mind, self, and society. Chicago: University of Chicago Press.

Michlein, L. (1999). Moving toward a new philosophy of art education. School Arts, 52 (2), 46-47.

Miller, D. (1973). George Herbert Mead, self, language and the world. Chicago: University of Chicago Press.

Murphy, S. (1995). Celebrating communities: from wishes to actualities. Paper presented at the Sixth Annual International Whole Language Umbrella Conference, July, 1995, Windsor, ON.

National Art Education Association (NAEA) (1994). The National Visual Arts Standards. Reston, VA: author.

Newton, C. (1995). Language and learning about art. In C. M. Thompson (Ed.), The Visual Arts and Early Childhood Learning (pp.80-83). Reston, VA: National Art Education Association.

Ogle, D. S. (1986). K-W-L group instruction strategy. In A. S. Palincsar, D. S. Ogle, B. F. Jones, & E. G. Carr (Eds.), Teaching Reading as Thinking (Teleconference Resource Guide, pp. 11-17). Alexandria, VA: Association for Supervision and Curriculum Development.

Parkhurst, H. (1950). What kind of teacher do children like best? Art Education Today, 1949-1950, 25-35.

Petras, J. (Ed.). (1968). George Herbert Mead: Essays on his social philosophy. New York: Teachers College Press.

Piaget, J. (1964). Development and learning. In R. Ripple & A. Rockcastle (Eds.), Piaget Rediscovered, (pp.109-130). Ithaca, NY: Cornell University Press.

Pistolesi, E. (2001). Good art education is good art. Art Education, 54 (5), 11-17.

Rich, M. (1997). The influence of cognitive psychology on art education as seen in the work of Howard Gardner and Elliot Eisner (Doctoral dissertation, Iowa State University, 1997). Dissertation Abstracts International, 58, AAT 9737749.

Rorty, R. (1989). Contingency, irony, and solidarity. Cambridge, England: Cambridge University Press.

Rush, J. C. (1997). The Arts and education reform: Where is the model for teaching "the arts"? Arts Education Policy Review, 98 (3), 2-10.

Schön, D. (1983). The reflective practitioner. New York: Basic Books.

Sigel, I. (1978). Constructivism and Teacher Education. The Elementary School Journal, 78, 5.

Simon, R. (1992). Teaching against the grain: Texts for pedagogy of possibility. New York: Bergin & Garvey.

Smith, N. R. (1983). Experience and art (Teaching Children to Paint). New York: Teachers College Press.

Smith, L. F. (1988). Pictographic drawings from the Carlisle Indian Industrial School. Cumberland County History, 2 (5), 100-107.

Smith, R.A. (1987). The changing image of art education: Theoretical antecedents of disciplined-based art education. Journal of Aesthetic Education, 21 (2), 3-34.

Soep, E., & Cotner, T. (1999). Speaking the mind and minding the speech: Novices interpreting art. Studies in Art Education, 40 (4), 350-372.

Stephenson, W. (1953). The study of behavior: Q-technique and its methodology. Chicago: University of Chicago Press.

Stephenson, W. (1980). Consciring: A general theory for subjective communicability. In Communication Yearbook, Vol. 4 (pp. 7-36). New Brunswick, NJ: Transaction Books, Rutgers.

Stokrocki, M. (2001). Go to the mall and get it all: Adolescent's aesthetic values in the shopping Mall. Art Education, 54 (2), 18-25.

Stuhr, P. (1995). A social reconstruction approach to multicultural art curriculum design based on the powwow. In R. W. Neperud (Ed.), Context, Content and Community: A Post Postmodern Art Education. New York: Teachers College Press.

Swann, A. C. (1992). The social context of art education: Children's lifeworlds, In A. Johnson (Ed.), Art Education: Elementary (pp.177-186). Reston, VA: National Art Education Association.

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

Szekely, G. (1991). From art to play. Portsmouth, NH: Heinemann.

Szekely, G. (1992). Play and art in the elementary school, In A. Johnson (Ed.), Art Education: Elementary (pp.177-186). Reston, VA: National Art Education Association.

Tarr, P. (1995). Preschool children's socialization through art experiences, In C. Thompson (Ed.), The Visual Arts and Early Childhood Learning (pp. 23-27). Reston, VA: National Art Education Association.

Taylor, R. (1988). Wigan schools, critical studies and art & design. Wigan, England: Drumcroon.

Taylor, R. (1992). The visual arts in education. London: Falmer.

Thompson, C., & Bales, S. (1991). "Michael doesn't like my dinosaurs": Conversations in a preschool art class. Studies in Art Education, 33 (1), 43-55.

Vygotsky, L. S. (1962). Thought and language (E. Hanfmann & G. Vakar, Trans.). Cambridge: M.I.T. Press.

Walsh, D. (1993). Art as socially constructed narrative: Implications for early childhood education. Arts Education Policy Review, 94 (6), 18-23.

Wexler, A. (2001). Bringing image and language together. Art Education, 54 (4), 33-37.

Willis, P. (1990). Common Culture. Boulder, CO: Westview Press.

Wilson, B. (1997). Child art, multiple interpretations, and conflicts of interest. In A. M. Kindler (Ed.), Child Development in Art (pp.81-94). Reston, VA: National Art Education Association.

Wilson, M., & Wilson, B. (1982). Teaching children to draw. Englewood Cliffs, NJ: Prentice Hall.

Wilson, J. (1998). Art-making behavior: Why and how arts education is central to learning. Arts Education Policy Review, 99 (6), 26-33.

Wolfe, D., & Perry, M. (1988). From endpoints to repertoires: New conclusions about drawing development. Journal of Aesthetic Education, 22 (1), 17-35.

Young, B. (1985). Children's perceptions about art. Art Education, 38 (6), 47-49.

Zurmuehlen, M. (1990). Studio Art, Praxis, Symbol, Presence. Reston, VA: National Art Education Association.

Zurmuehlen, M., & Kanter, L. (1995). The narrative quality of young children's art. In C. Marme' Thompson (Ed.), The Visual Arts and Early Childhood Learning, (pp. 6-9). Reston, VA: National Art Education Association.

Appendix A

Principal's Letter

September 17, 2001

To Whom It May Concern:

Richard Bay is a doctoral student in Art Education at Oklahoma State University. He will be working with a fifth grade class at our elementary school. I was introduced to Richard as we were investigating possibilities for teaching art and art awareness to first, second and third grades. Mr. Bay, "The Art Guy", was willing to take the lead role in these activities and taught art to first, second and third grades once a month, this past spring semester. The school is so fortunate to have him, we are all learning from him.

Mr. Bay will be interviewing fifth grade children and having them take part in a Q sort. This year we have started a new Art Gallery in our hall. The community has adopted art prints by framing them and hanging them in the halls. Each week we study a different artist and through this we hope our children are becoming aware of different types of art and the artist. We are very excited about having "The Art Guy" here and once again involving our children in art. We are grateful he has selected our school to do his study.

Please know he is welcome to work with our students in this matter.

Approved by Principal 9/17/02

Appendix B 1

Parent letter

Richard J. Bay
College of Education
School of Curriculum & Educational Leadership
013B Willard Hall
Stillwater, Oklahoma 74078-4042
405-744-1435

Dear Parents,

Hello, my name is Richard Bay. I am a doctoral student in art education at Oklahoma State University. I am studying what students, such as your son/daughter, consider "art". I know there are many definitions and interpretations of this word, what I am interested in are the visual arts, such as the things we put in or around our living environment. Things we enjoy seeing such as, objects and images that have a special value or meaning to you. Why I'm interested in this is because I've taught art for a long time (25 years) and I started thinking in all the books I've read, all the schools I've visited, all the teachers I know, this question has rarely been asked. Not a lot of people have ever just stopped and asked students what they think art is. Even more important is how students define this idea/question with their language.

What I need is your consent and help with my research. First, I will need you to sign the attached consent form that allows me to have your child participate in my research. The children will be sorting statements that refer to the question, "What is art?" The sort activity will take between 30 and 40 minutes of class time. I will schedule the sorting activity with the classroom teacher to reduce any loss of instructional time. Your son/daughter has the option of stopping the sorting activity at any time if they wish. I will audiotape record your son/daughter during the activity and ask for their opinions when they have completed the sorts. The identity of each student and their comments will be kept strictly CONFIDENTIAL and ANONYMOUS.

If you consent to your child's participation, I have one further request in relation to the project. Some students may ask your help in solidifying their opinions to the question of "What is Art?" I would like you to refrain from offering opinions or ideas about what you think art is until the sorts are completed.

Your help and consent is an important part of this project. I cannot audiotape or allow any student to sort the statements without your (Parent/guardian) consent and the verbal consent of your son or daughter. I would appreciate the return of the enclosed consent form as soon as possible at which time your son/daughter can participate. I appreciate your time and will be glad to answer any questions you have. Enclosed with this letter is my personal business card as well as the college address and phone number listed above. I appreciate your support and interest in my study.

Yours truly,

Richard J. Bay

Appendix C

Students' responses to, What is Art?

Rural Southern-plains College Town:

1. Made by someone with artistic skill/talent.
2. Looks like something real
3. Made by a machine. (Manufactured)
4. Made by me.
5. Something someone drew, painted, or sculpted.
6. A special meaning or a memory that has strong feelings or emotions attached to it.
7. Something that is pretty, beautiful, or handsome.
8. Is worth a lot of money.
9. Very colorful or full of lines, and shapes.
10. Took a lot of time to make.
11. Imagination/Creativity
12. Anything I think or say it is.
13. One of a kind, unique, an original idea.
14. Anything made by people.
15. A fun thing you do with paper, pencils, crayons, or paint.
16. Something you can do when you are bored.
17. A way to express your feelings or emotions.
18. Something made with special materials/tools.
19. Handmade.
20. Expression without words.
21. Things created by or found in nature. (All living things.)
22. A new idea.
23. A way to learn.
24. Can be found anywhere.
25. Something that is hard to do.
26. Everything is art.
27. A school art project.
28. Anything made by God.
29. Each person is a work of art.
30. Natural force (tornados, hurricanes, etc.) and Generated force (electric, light, etc.)
31. Cartoon characters (Tweedy-Bird, Garfield, X-Men, Batman, or others)
32. Photographs, pictures of mom, dad, pet, friends, vacations, etc.).
33. Holiday items (Valentine, Christmas ornament, Birthday card, etc.).
34. A car or a motorcycle.
35. Souvenirs found or bought on a trip or vacation (seashell, rock, decorative spoon, card or picture, etc.)
36. Things made by a family member or friend (quilt, candle, drawing, nick-knack, craft-item, etc.).

Appendix C Continued

37. Favorite objects (paperweight, candle, sports poster, celebrity poster, statue of an animal, flower, people, etc.
38. Presents/gifts that are displayed in your room or home and have special meaning to you.
39. A building or structure (house, school, church, etc.

Other statements from: Urban Midwestern City

1. Black is not art it is there around you at night.
2. Made by some one with a reputation/famous. (II)
3. Masterpiece. (II)
4. Something that is hard for some people to understand.
5. A creative idea that a person thinks up. (III)
6. Can be made from anything.
7. It must look good. (II)
8. It is a subject where you learn to draw and paint stuff. (IIIIIIIIIIIII)
9. Made by an older person.
10. Something that is valuable or priceless. (II)

Appendix D

Student Interview Questionnaire: Description of Objects

1. Tell me about the objects/images you have brought?
2. Which object/image do you like the most? Why?
3. Which is your next favorite? Why?
4. Are there any special meanings attached to these objects/images? If so, what?
5. Tell me why these objects/images are art?
6. Were there other objects/images that you would have brought but couldn't? If so, what were they?
7. What else would you like to tell me about your selections?
8. What isn't art to you?

Appendix E

Objects presented by students during interviews:

Student I.D. code	WHAT ISN'T ART	Object #1 ART	Object #2 ART	Object #3 ART
13A**	Hammer & nails, piece of metal	Garfield Book	Garfield Poster	Garfield Calendar
17A	Nothing	Hair Brush	Family Pictures	Box covered with photos (family & pet)
7A	Rats, They're not pretty.	Picture made on computer by student (design)	K-State Sticker (wildcat logo)	Plastic Sun-catcher, made in arts and crafts class
11A	Nothing	Seashells, and coral in plaster.	C.D. case 'Shaggy"	Bunny picture drawn in after school
16A*	Nails, they just hold stuff together.	Valentine she received (Commercial cartoon)	Starfish (found on vacation)	Bracelet (Plastic hearts on elastic)
8A	Everything is art, even the ugliest thing.	June: Sister statue, made by her mom.	Painted Egg Shell, made by her mom.	Rock, found at camp on the shore.
14A	School art projects, no feeling or emotion, you just put on paint.	Small jar with piano on top.	Baby blanket, Grandma made for her.	Russian Nesting Doll
10A*	Everything is art, even labels they have cool writing.	Apple calendar (3-D)	Christmas ornament from church	Reindeer made from a Christmas light bulb.
4A**	Nothing	Candle made on vacation	Jar with a candle and a 3-D flower on lid.	Small ceramic vase with flower motif.
12A*	Humans, they create art but are not art.	Card: make and sell at school for birthdays, holidays, etc.	Smiley-face notebook (the design of the face)	Pencil, covered with multi colored designs.
18A*	Things made by a machine, a computer, and books.	Furbie: Like the color and shape	Fake Gum: funny makes you laugh.	Hair-band: Plastic looks woven, and handmade.

Appendix E Continued

23	Nothing	St. Patrick's elf made at school.	Beaded Purse purple & blue	Sculpture made by a kid in class from an eraser.
22*	Everything is art to someone.	Beaded egg, sequins on Styrofoam.	Dinosaur Bookmark	Family Photos on binder
15	Nothing you don't want it to be.	Frog sculpture	Frog Sticker	Frog Pen
1*	Nothing	Flower Mirror and Hair clip	Photo of her cat.	Loony-Tunes Binder
6	Light bulb depends on how you define it.	Statue of her dog.	Wire Sculpture of an Alien.	Elephant carving present from a trip.
19	Light and electric, solar powered stuff.	Pictures of family.	Chalk drawing	Metal magnets you rearrange on a base.
20	Things made in a factory. Tractors, and machinery.	Family Photos	Glass Ball (paperweight)	Small pencil drawing of a cat.
9*	Everything made by people.	Looney-Tunes Folder	Small plastic duck.	Tweedy-Bird bookmark
5	Manufactured things.	Framed cross-stitch made by his mother	Wooden rabbit cut-out	Korean Robe, dad bought when he was born.

Objects presented: (24 students/Urban Midwestern):

1. Mayan design t-shirt (gift from brother), Bracelet (gift from friend), Plaque (with guitar and rock-star picture: birthday gift) (3).
2. Poke'-e-mon character, Tweedy-bird (5).
3. Family picture, pet, friends (6).
4. School art project/made by student (7).

Appendix E Continued

5. T-shirt (vacation image/location), autographed football (went to game with father), Bobby Vinton Branson (Vacation with mom) (3).
6. Drawing done by his older brother.

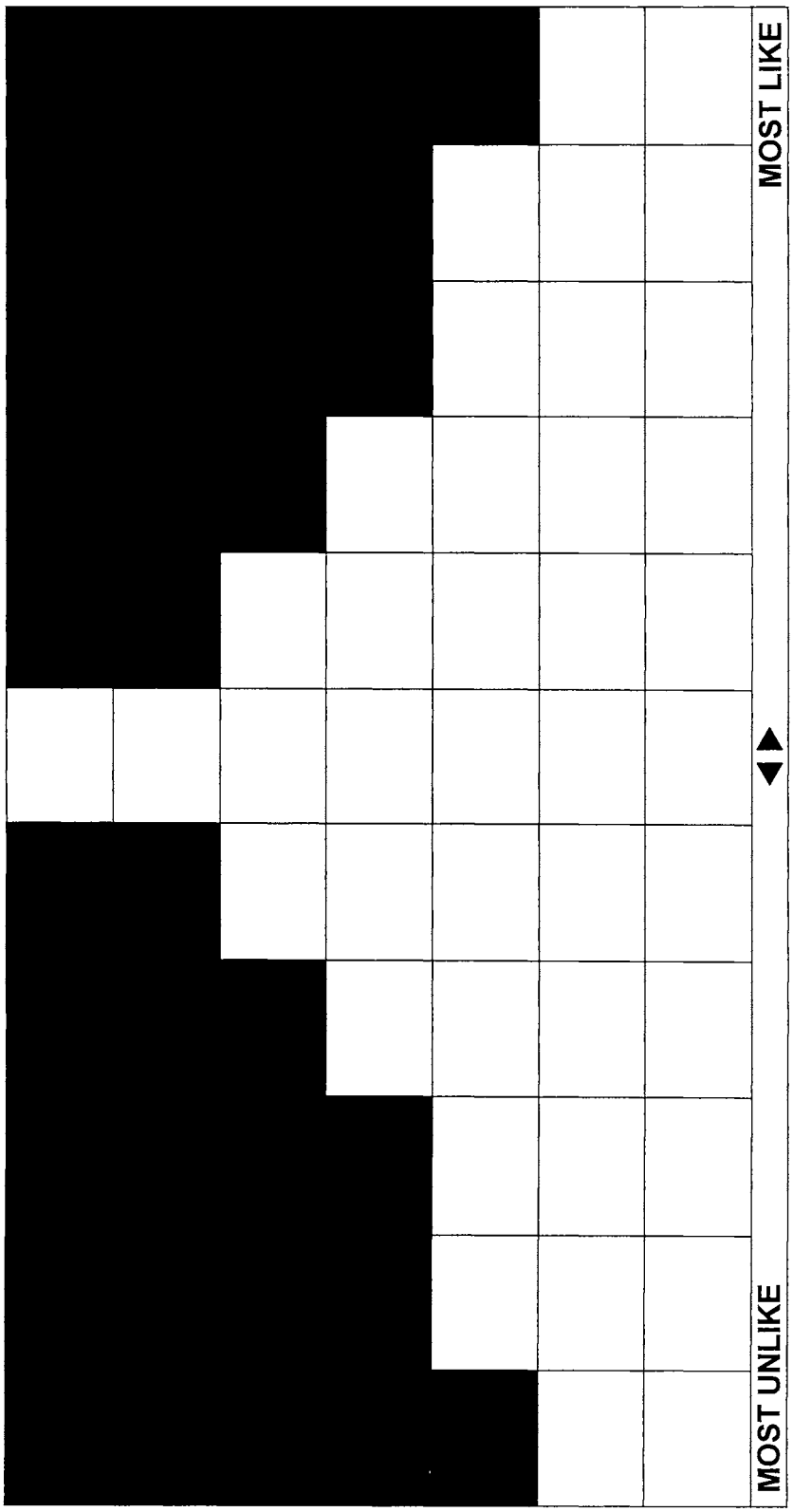
Objects presented by students during interviews:

Totals:

- 15 of the 84 (18%) are cartoon characters.
- 21 of the 84 (25%) are family related.
- 20 of the 84 (24%) have animal motifs/or animal designs.
- 14 of the 84 (17%) are art projects made at school.
- 46 of the 84 objects were 3-dimensional total: 46 of 84 = 55%
- 41 of the 84 objects were mass-produced items total: 41 of 84 = 48%
- 15 of the 84 students mentioned cars and motorcycles: 15 of 84 = 17%

Appendix F

Q-sort Score Sheet



Appendix G

Q-Sort Directions

Read through all the statements printed on the cards in front of you.

As you are reading the statements divide them into three (3) piles.

Those statements that are most like your views, experiences, or beliefs about "What is art?" place on a pile to the right of your score sheet.

Those statements that are most unlike your views, experiences, or beliefs about "What is art?" place these on a pile to the left of your score sheet.

The remaining statements place this pile in the middle of your score sheet.

From the pile on the right select two (2) statements that are most like your views and write one of the numbers in one box on the far-right and one in the other. The vertical order (top down) is not important. Then place the number of the other statements that are most like your view's in the other boxes on the right of the score sheet until you use all the statements you have selected (Remember: The vertical (top-down) order of the statements does not matter).

Now go to the other side (left) of the score sheet and select the two statements from that pile that are most unlike your views and write their numbers in one of the two boxes on the far-left side. Then continue to fill in the boxes with the numbers of the other statements that are most unlike your view's on the left of the score sheet, just like you did on the other side.
(Remember: The vertical (top-down) order of the statements does not matter).

Take the statements you have left in the middle pile and fill in the remaining boxes on your scoring sheet. Once again the vertical (top-down) order does not matter. Make sure you have one number in each of the boxes on the scoring sheet and you haven't used any number more than once. Remember: Leave no box empty.

Please write any other ideas, experiences, or beliefs you have about "What is art?" that are missing from the statements you have read on the back of your scoring sheet. Feel free to discuss these with me. All you ideas are important and should be written down and discussed.

Do you have any questions? If you need help reading or understanding a word please ask me.

Thank you, and have fun!

Appendix H

Factor Arrays with Z Scores

Statements	Factor 1		Factor 2		Factor 3	
	z	a.p.	z	a.p.	z	a.p.
1. Art is made by someone with artistic skill and/or talent.	.854	3	-.711	-2	-1.032	-3
2. Art looks like something real	-.674	-2	-.493	-1	-.648	-2
3. Art is made by a machine (manufactured).	-2.015	-5	-1.684	-5	-1.827	-4
4. Art is something that I make.	.533	1	.686	2	.439	1
5. Art is something that someone drew, painted, or sculpted.	.523	1	.795	2	.125	0
6. Art is something that is pretty, beautiful, or handsome.	.783	2	1.247	4	.518	2
7. Art is worth a lot of money.	.556	1	-1.523	-4	-1.042	-3
8. Art is very colorful or full of lines, and shapes.	.184	0	1.634	4	-.776	-2
9. Art took a lot of time to make.	.757	2	-1.022	-3	-.590	-2
10. Art is imagination and creativity.	1.872	5	2.207	5	1.774	5
11. Art is anything that I think or say it is.	-1.347	-4	-.116	0	1.255	4
12. Art is something that is one of a kind, unique, or an original idea.	-.345	-1	.651	2	-.098	-1
13. Art is anything that is made by people.	.178	0	-.646	-1	.310	0
14. Art is something that is made with paper, pencils, crayons, or using special materials and tools.	.386	0	1.005	3	-.044	-1
15. Art is something that you can do when you are bored.	.440	1	-.676	-2	-.004	-1
16. Art is a way to express your feelings or emotions.	1.601	5	1.835	5	1.197	4
17. Art is something that is handmade.	.855	3	1.249	4	.986	3
18. Art is expression without words.	.942	3	.253	1	.408	1
19. Art is something that is created by or found in nature (All living things).	-.443	-1	.535	1	1.521	4
20. Art is a way to learn.	.172	0	1.162	3	.476	2
21. Art is a new idea.	1.499	4	-.051	0	.229	0
22. Art is everything and anything that can be found anywhere.	-.023	0	-.649	-1	.491	2
23. Art is something that is hard to do.	-.734	-2	-1.453	-4	-1.742	-4

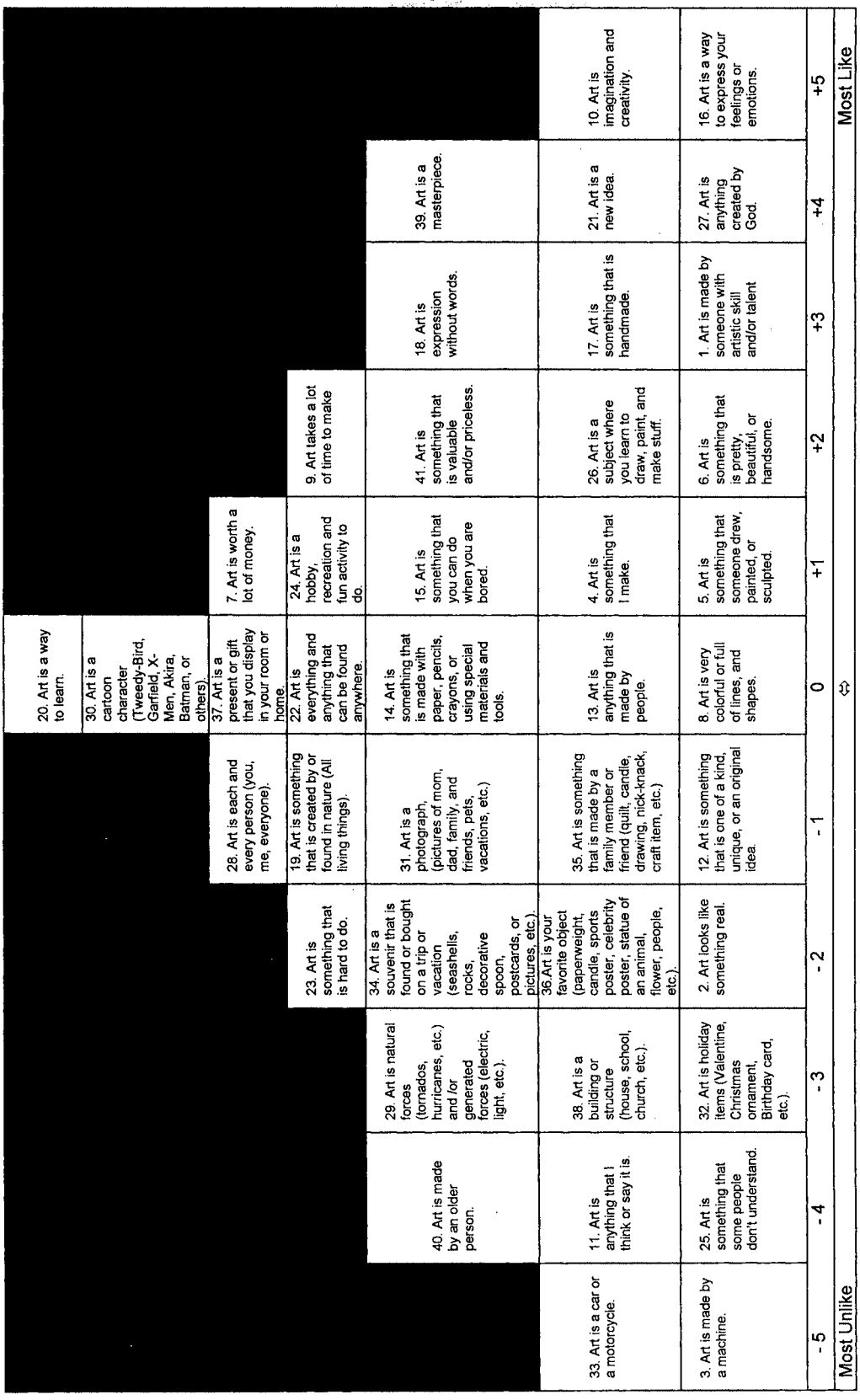
Appendix H Continued

24. Art is a hobby, recreation and fun activity to do.	.591	1	.952	3	.603	2
25. Art is something that some people don't understand.	-1.319	-4	-1.201	-3	-.610	-2
26. Art is a subject where you learn to draw, paint, and make stuff.	.754	2	.588	1	.311	0
27. Art is anything created by God.	1.423	4	-.127	0	1.760	5
28. Art is each and every person (you, me, everyone).	-.398	-1	-.706	-2	.199	0
29. Art is natural forces (tornados, hurricanes, etc.) and /or generated forces (electric, light, etc.).	-1.249	-3	-1.313	-3	.208	0
30. Art is a cartoon character (Tweedy-Bird, Garfield, X-Men, Akira, Batman, or others).	.108	0	.229	0	-2.364	-5
31. Art is a photograph, (pictures of mom, dad, family and friends, pets, vacations, etc.).	-.266	-1	.419	1	.426	1
32. Art is holiday items (Valentine, Christmas ornament, Birthday card, etc.).	-1.282	-3	-.370	-1	.395	1
33. Art is a car or a motorcycle.	-1.944	-5	-1.420	-4	-2.013	-5
34. Art is a souvenir that is found or bought on a trip or vacation (seashells, rocks, decorative spoon, postcards, or pictures, etc.).	-.864	-2	.838	2	.000	-1
35. Art is something that is made by a family member or friend (quilt, candle, drawing, nick-knack, craft item, etc.).	-.355	-1	.504	1	-.293	-1
36. Art is your favorite object (paperweight, candle, sports poster, celebrity poster, statue of an animal, flower, people, etc.).	-.970	-2	-.068	0	.426	1
37. Art is a present or gift that you display in your room or home.	.143	0	-.131	-1	.072	0
38. Art is a building or structure (house, school, church, etc.).	-.974	-3	-.670	-2	.648	3
39. Art is a masterpiece.	1.021	4	-.078	0	1.014	3
40. Art is made by an older person.	-1.800	-4	-1.618	-5	-1.574	-4
41. Art is something that is valuable and/or priceless.	.828	2	-.065	0	-1.113	-3

Note: z= z score a.p.= Array position

Appendix I

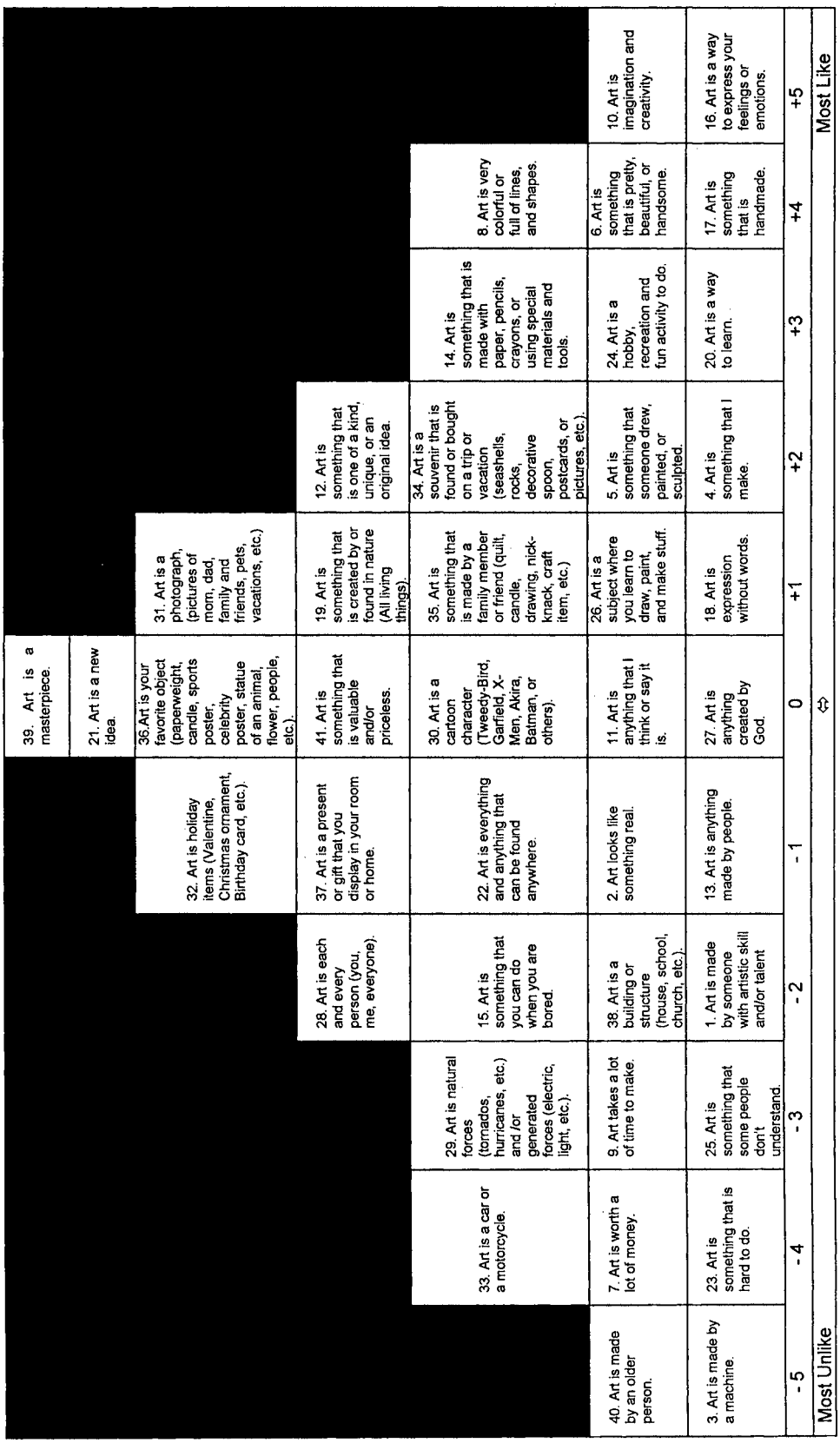
Factor 1: Traditional Practice



					20. Art is a way to learn.	7. Art is worth a lot of money.	9. Art takes a lot of time to make			
					30. Art is a cartoon character (Tweedy-Bird, Garfield, X-Men, Akira, Batman, or others).	37. Art is a present or gift that you display in your room or home.	24. Art is a hobby, recreation and fun activity to do.	41. Art is something that is valuable and/or priceless.	18. Art is expression without words.	39. Art is a masterpiece.
				28. Art is each and every person (you, me, everyone).	19. Art is something that is created by or found in nature (All living things).	22. Art is everything and anything that can be found anywhere.	14. Art is something that is made with paper, pencils, crayons, or using special materials and tools.	15. Art is something that you can do when you are bored.	17. Art is something that is handmade.	21. Art is a new idea.
			23. Art is something that is hard to do.	34. Art is a souvenir that is found or bought on a trip or vacation (seashells, rocks, decorative spoon, postcards, or pictures, etc.).	31. Art is a photograph, (pictures of mom, dad, family, and friends, pets, vacations, etc.)	35. Art is something that is made by a family member or friend (quilt, candle, drawing, nick-knack, craft item, etc.)	13. Art is anything that is made by people.	4. Art is something that I make.	26. Art is a subject where you learn to draw, paint, and make stuff.	1. Art is made by someone with artistic skill and/or talent
		40. Art is made by an older person.	29. Art is natural forces (tornados, hurricanes, etc.) and /or generated forces (electric, light, etc.).	36.Art is your favorite object (paperweight, candle, sports poster, celebrity poster, statue of an animal, flower, people, etc.).	2. Art looks like something real.	12. Art is something that is one of a kind, unique, or an original idea.	8. Art is very colorful or full of lines, and shapes.	5. Art is something that someone drew, painted, or sculpted.	6. Art is something that is pretty, beautiful, or handsome.	27. Art is anything created by God.
	33. Art is a car or a motorcycle.	11. Art is anything that I think or say it is.	38. Art is a building or structure (house, school, church, etc.).	32. Art is holiday items (Valentine, Christmas ornament, Birthday card, etc.).	25. Art is something that some people don't understand.	3. Art is made by a machine.	16. Art is a way to express your feelings or emotions.	10. Art is imagination and creativity.		
-5	-4	-3	-2	-1	0	+1	+2	+3	+4	+5
Most Unlike					⇔					Most Like

Appendix J

Factor 2: Expressive Practice



				39. Art is a masterpiece.						
				21. Art is a new idea.	36.Art is your favorite object (paperweight, candle, sports poster, celebrity poster, statue of an animal, flower, people, etc.).	31. Art is a photograph, (pictures of mom, dad, family and friends, pets, vacations, etc.)				
			32. Art is holiday items (Valentine, Christmas ornament, Birthday card, etc.).	41. Art is something that is valuable and/or priceless.	30. Art is a cartoon character (Tweedy-Bird, Garfield, X-Men, Akira, Batman, or others).	19. Art is something that is created by or found in nature (All living things).	12. Art is something that is one of a kind, unique, or an original idea.			
		28. Art is each and every person (you, me, everyone).	37. Art is a present or gift that you display in your room or home.	22. Art is everything and anything that can be found anywhere.	11. Art is anything that I think or say it is.	35. Art is something that is made by a family member or friend (quilt, candle, drawing, nick-knack, craft item, etc.)	34. Art is a souvenir that is found or bought on a trip or vacation (seashells, rocks, decorative spoon, postcards, or pictures, etc.).	14. Art is something that is made with paper, pencils, crayons, or using special materials and tools.	8. Art is very colorful or full of lines, and shapes.	
	33. Art is a car or a motorcycle.	29. Art is natural forces (tornados, hurricanes, etc.) and /or generated forces (electric, light, etc.).	15. Art is something that you can do when you are bored.	2. Art looks like something real.	27. Art is anything created by God.	26. Art is a subject where you learn to draw, paint, and make stuff.	5. Art is something that someone drew, painted, or sculpted.	24. Art is a hobby, recreation and fun activity to do.	6. Art is something that is pretty, beautiful, or handsome.	10. Art is imagination and creativity.
40. Art is made by an older person.	7. Art is worth a lot of money.	9. Art takes a lot of time to make.	38. Art is a building or structure (house, school, church, etc.).	13. Art is anything made by people.	18. Art is expression without words.	4. Art is something that I make.	20. Art is a way to learn.	17. Art is something that is handmade.	16. Art is a way to express your feelings or emotions.	
3. Art is made by a machine.	23. Art is something that is hard to do.	25. Art is something that some people don't understand.	1. Art is made by someone with artistic skill and/or talent							

- 5	- 4	- 3	- 2	- 1	0	+1	+2	+3	+4	+5
Most Unlike					⇔					Most Like

Appendix K

Factor 3: Inspired Practice

					28. Art is each and every person (you, me, everyone).					
					21. Art is a new idea.					
				15. Art is something that you can do when you are bored.	13. Art is anything made by people.	31. Art is a photograph, (pictures of mom, dad, family and friends, pets, vacations, etc.)				
			8. Art is very colorful or full of lines, and shapes.	14. Art is something that is made with paper, pencils, crayons, or using special materials and tools.	37. Art is a present or gift that you display in your room or home.	32. Art is holiday items (Valentine, Christmas ornament, Birthday card, etc.).	20. Art is a way to learn.			
	3. Art is made by a machine.	1. Art is made by someone with artistic skill and/or talent	2. Art looks like something real.	34. Art is a souvenir that is found or bought on a trip or vacation (seashells, rocks, decorative spoon, postcards, or pictures, etc.).	29. Art is natural forces (tornados, hurricanes, etc.) and /or generated forces (electric, light, etc.).	36.Art is your favorite object (paperweight, candle, sports poster, celebrity poster, statue of an animal, flower, people, etc.).	24. Art is a hobby, recreation, and fun activity to do.	38. Art is a building or structure (house, school, church, etc.).	19. Art is something that is created by or found in nature (All living things).	
30. Art is a cartoon character (Tweedy-Bird, Garfield, X-Men, Akira, Batman, or others).	40. Art is made by an older person.	41. Art is something that is valuable and/or priceless	9. Art takes a lot of time to make.	35. Art is something that is made by a family member or friend (quilt, candle, drawing, nick-knack, craft item, etc.)	26. Art is a subject where you learn to draw, paint, and make stuff.	4. Art is something I make.	22. Art is everything and anything that can be found anywhere.	39. Art is a masterpiece.	16. Art is a way to express your feelings or emotions.	10. Art is imagination and creativity.
33. Art is a car or motorcycle	23. Art is something that is hard to do.	7. Art is worth a lot of money.	25. Art is something that some people don't understand.	12. Art is something that is one of a kind, unique, or an original idea	5. Art is something that someone drew, painted, or sculpted.	18. Art is expression without words.	6. Art is something that is pretty, beautiful, or handsome.	17. Art is something that is handmade.	11. Art is anything that I think or say it is.	27. Art is anything created by God.
-5	-4	-3	-2	-1	0	+1	+2	+3	+4	+5
Most Unlike					⇔					Most Like

Appendix L

IRB Approval

Oklahoma State University
Institutional Review Board

Protocol Expires: 10/23/02

Date: Wednesday, October 24, 2001 IRB Application No ED0229

Proposal Title: A Q METHODOLOGY STUDY OF CHILDREN'S BELIEFS ABOUT ART

Principal Investigator(s):

Richard Bay
013B Willard Hall
Stillwater, OK 74078

Sally Carter
257 Willard
Stillwater, OK 74078

Reviewed and Processed as: Expedited (Spec Pop)

Approval Status Recommended by Reviewer(s): Approved

Dear PI :

Your IRB application referenced above has been approved for one calendar year. Please make note of the expiration date indicated above. It is the judgment of the reviewers that the rights and welfare of individuals who may be asked to participate in this study will be respected, and that the research will be conducted in a manner consistent with the IRB requirements as outlined in section 45 CFR 46.

As Principal Investigator, it is your responsibility to do the following:

1. Conduct this study exactly as it has been approved. Any modifications to the research protocol must be submitted with the appropriate signatures for IRB approval.
2. Submit a request for continuation if the study extends beyond the approval period of one calendar year. This continuation must receive IRB review and approval before the research can continue.
3. Report any adverse events to the IRB Chair promptly. Adverse events are those which are unanticipated and impact the subjects during the course of this research; and
4. Notify the IRB office in writing when your research project is complete.

Please note that approved projects are subject to monitoring by the IRB. If you have questions about the IRB procedures or need any assistance from the Board, please contact Sharon Bacher, the Executive Secretary to the IRB, in 203 Whitehurst (phone: 405-744-5700, sbacher@okstate.edu).

Sincerely,

Carol Olson, Chair
Institutional Review Board

VITA 2

Richard J. Bay

Candidate for the Degree of

Doctor of Education

Dissertation: A Q-METHODOLOGY STUDY OF CHILDREN'S BELIEFS ABOUT ART

Major Field: Curriculum and Instruction

Biographical: Personal data: Born in Brooklyn, New York, on September 28, 1948, the son of Joseph M. and Helene. B. Bay.

Education: Graduated from Sewanhaka High School, Floral Park, New York in June 1966 received Bachelor of Science degree in Education from Kansas State University, Manhattan, Kansas in December 1971. Received a Masters of Arts degree with a major in Drawing and Printmaking at Pittsburg State University, Pittsburg, Kansas, in May 1973. Completed the requirements for the Doctor of Education degree at Oklahoma State University, Stillwater, Oklahoma, May 2002.

Experience: Art educator for the Neosho R-V Public Schools, Neosho, Missouri 1973-1979; Lawson R-XIV Schools, Lawson, Missouri 1979-1981; Notre Dame de Sion High School, Kansas City, Missouri 1981-1982; The Barstow School, Kansas City, Missouri, 1982-1986; and The Kansas City Public Schools, Kansas City, Missouri 1986-1993. Visual Arts Coordinator for the Kansas City, Missouri Public Schools, Kansas City, Missouri 1993-1997. Director of Education for the Philbrook Museum of Art, Tulsa, Oklahoma, 1997-1999. Master artist and painting instructor for the Arts and Humanities Council of Tulsa, Tulsa, Oklahoma 1999-2002. Graduate Teaching Associate for Oklahoma State University, Stillwater, Oklahoma 1999-2002.

Professional Memberships: National Art Education Association, American Museum Association, Kappa Delta Phi.