

A DIALOGICAL APPROACH TO VISUAL VOICE DEVELOPMENT IN THE  
AP STUDIO ART CLASSROOM

by

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(Under the Direction of Tracie Costantino)

ABSTRACT

The purpose of this study was to examine the voice component of the Advanced Placement (AP) Studio Art portfolio. This research sought to examine how to teach for and assess visual voice development. Specifically, in this practitioner research study, I examined the effectiveness of using visual/verbal journals, personally reflective journals, and classroom critiques to evaluate the success of my curriculum adaptation in meeting the needs of my students for visual voice development in their artwork. Eight senior female students were involved in the qualitative research study centered around a humanistic curricular approach (McNeil, 2009) focusing on metacognitive development guided by the theories of Eisner (1994) and Efland (2004). Also, the eight studio habits of mind, outlined by Hetland, Winner, Veenema, and Sheridan (2007) were central to the curriculum conceptions that guided this study. The following questions were investigated: (1) How may visual voice be developed in an AP art classroom through reflection and dialogue? (a) How may a student's personally reflective journaling contribute to the development of visual voice? (b) How may the dialogue fostered through critique be used to facilitate visual voice development? (2) In what ways might

visual voice manifest itself in a student's artwork? (3) How might a student's personal life experience and emotions play a role in helping develop voice in his/her artworks? Primary data sources for this study included reflective journals, visual/verbal journals, engagement surveys, student artwork critiques and interviews with open-ended questions and supporting data from observation and images of artworks produced. Analysis of this data revealed that when dialogical approaches were successfully integrated into the AP Studio Art class, students were aided in developing their visual voices in the artworks that they produced. Based on the findings, the following conclusions were drawn: (1) Providing students with a curriculum that encouraged them to reflect on topics that are relevant to their lives and their individuality help foster voice development. (2) Personal life experiences and emotions played a vital role in helping students develop visual voice in their artwork. (3) The dialogical approaches employed in this study helped foster voice development and promoted visual literacy.

**INDEX WORDS:** visual voice, artistic voice, reflection and art making, dialogue and art, metacognition and art, art making and student identity, critique and art making, journaling and art making, self-reflection and art production, personal meaning and art making, dialogue and sense of self, visual literacy, multiliteracy, multimodality and meaning.

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## **CHAPTER 1**

### **INTRODUCTION**

My interest in visual voice development arose when I decided to begin an Advanced Placement (AP) Studio Art program at the high school where I teach. As I began my training to become “gifted in field endorsed,” I became very interested in the ways that the AP Studio Art program scored and assessed student work. I wanted to do my best to be prepared to guide my students in the right direction as we worked together to build a strong AP Art program, however, as I began my first year teaching AP, I became aware that the AP CollegeBoard did not adequately prepare me to teach for or assess the voice component that is expected to be evident in the high school AP Studio Art portfolio. For many of my high school students, this experience of creating personally relevant artwork that exhibits meaning was somewhat unfamiliar because it had not readily been encouraged throughout their years of traditional schooling in which they were taught there are right and wrong answers to most solutions. However, in the art classroom, metacognition and self-reflection play an important role in the process of creation and production in the visual arts. Dee Dickinson (1997) explained this in her publication “Learning Through the Arts”:

The discipline of understanding how to take an idea from its inception through the process of experimentation and refinement and into a final satisfying visual product is itself a worthwhile learning experience. Children today do not have many opportunities to experience processes from beginning to end, and too often



see only end products. The visual arts not only provide these experiences, but offer the means for students to understand and consolidate what they learn. (p. 10)

As Dickinson (1997) suggested, many students have been given limited opportunities for originality or creative thinking throughout their years of schooling, however, in the AP Studio Art classroom, where creativity and originality are standard requirements, students have to overcome this new challenge and find a way to connect their audience with a part of themselves when they create their AP portfolios.

Many high schools offer their students the opportunity to take Advanced Placement courses as part of their schedule. Educators who teach these courses at the high school level must go through a training process to get gifted-in-field endorsement added to their teaching certificate and attend one of the AP Institutes training programs for the course the educator is intending to teach. This opportunity provides qualified students, students who are selected from applications, with advanced and more rigorous coursework to better prepare them for college level courses. These courses also sometimes allow students to exempt out of some college-level courses if they score high enough (3-5 range) on the final AP exam administered by the CollegeBoard. It is however important to point out that not all colleges accept high school AP credits (the University of Georgia does not currently accept AP scores), or accept varying degrees of the scores awarded. Some colleges accept a score of 3 as passing (such as the Savannah College of Art and Design), while others only accept higher AP scores such as 4s or 5s (the highest score that can be awarded). Students choosing to take AP courses at the high school level have different reasons for taking these advanced levels of courses.

Some students choose to enroll because they think it will help them stand out when they apply to colleges, some students want to exempt out of some of their college-level coursework, and others take it just for the rigor of the coursework.

Within the framework of the AP Studio Art Program, students are expected to create a portfolio of 24 to 29 works of art that exhibit a sense of voice and that fall into three categories: breadth, concentration, and quality. Each of these sections has different guidelines provided by the College Board at AP Central ([www.collegeboard.com](http://www.collegeboard.com)).

According to AP Central:

The AP courses should address three major concerns that are constants in the teaching of art: (1) a sense of quality in a student's work; (2) the student's concentration on a particular visual interest or problem; and (3) the student's need for breadth of experience in the formal, technical, and expressive means of the artist. AP work should reflect these three areas of concern: quality, concentration, and breadth. (College Board, 2010, p. 5)

Within the breadth section of the portfolio, the AP program specifically calls for students to explore different media and make artistic discoveries that convey a wide range of competencies, while executing works that successfully incorporate the elements and principles of design. This section is comprised of 12 works of art dedicated to showing the student's wide range of skills and competencies. According to the CollegeBoard's AP Studio Art Course Description (2010), the breadth section of the students' drawing portfolio requires students to show evidence of "conceptual, perceptual, expressive, and technical range....(and) demonstrate a variety of drawing skills and approaches" (p.20). This is where the voice component of the AP portfolio

comes into importance as students try to create conceptual and expressive works of art. When the College Board addresses the “voice” component of the student’s portfolio in the AP Studio Art course description for 2010-2011, only the following is stated: “The student’s individual “voice” should be clearly evident” (CollegeBoard, 2010, p.10, 16, 20, 25). This phrase is referenced four times throughout the course description handbook, however, no actual definition or explanation of how to “teach” voice are ever addressed by the AP College Board.

The concentration section of the portfolio requires students to create a body of work centered on one cohesive theme. This section is comprised of 12 images that are intended to demonstrate a sense of voice throughout all the artworks created. Students taking the AP Studio Art course are afforded the opportunity to pursue their interests and passions throughout this section of the portfolio. Allowing students to derive their own meaning throughout the process of making their work that they are able to construct a cohesive body of deeply personal works of art that inevitably convey a sense of visual voice and meaning. However, in my experience, many AP students enter the class unready to create authentic, original, or expressive works of art. Many students tend to copy from others (typically by use of the internet) or “borrow” ideas or visual references that are not their own. This results in unauthentic works of art being created that cannot be called original. Sometimes this behavior is observed in the classroom, and other times it occurs without the knowledge of the teacher who is guiding the student.

The final section of the portfolio is the quality section. “The quality section permits the student to select the works that best exhibit a synthesis of form, technique, and content” (College Board, 2009, p. 6). Many times the quality section is comprised of

works pulled from the other two sections. These works are mailed and assessed in person by several AP readers, who are typically experienced AP Studio Art teachers and college professors.

With all of these parameters and guidelines set forth by the College Board to guide the assessment of the art portfolio, I would have thought that it would not be such a challenge to facilitate high school students in articulating purposeful meaning making in their artwork; however, I found this not to be the case. After three years of teaching AP, I consistently observed that many high school AP art students were not successful in creating personally meaningful works of art. In fact, many of them, when given the freedom to create without the structured media-based assignments that they were used to from previous years of art instruction, lacked the creativity and inspiration to create authentically original works of art as described earlier in this introduction. This lack of originality and personal expression resulted in many of the works of art lacking the voice component of the portfolio.

This posed a great challenge to me as a new AP art instructor and caused me to ponder the following questions: How could I adapt my classroom practice to facilitate visual voice development in a classroom that functions much like a college independent study? How can I encourage my students to put aspects of themselves in their work, when the assignments are open-ended and up to the student? How can I help students who are not familiar with the skills and concepts needed to foster the development of artistic ideas? These questions have led me to my interest in researching voice development in the classroom, ways of incorporating higher order thinking skills, ways of prompting dialogue and metacognition into my curriculum, and methods of fostering the

studio habits of mind that are necessary to promote authentic and personal experiences in the arts.

### **Research Questions**

Specifically, this study investigated:

1. How may visual voice be developed in an AP art classroom through reflection and dialogue?
  - a. How may a student's personally reflective journaling contribute to the development of visual voice?
  - b. How may the dialogue fostered through critique be used to facilitate visual voice development?
2. In what ways might visual voice manifest itself in a student's artwork?
3. How might a student's personal life experience and emotions play a role in helping develop voice in his/her artworks?

### **Key Terms and Constructs**

**Metacognition.** Since the purpose of this study was to help students learn how to articulate meaning in their artworks, metacognition played an important role in the development of this skill. Metacognition, or “thinking about thinking,” refers to higher-order thinking, which involves active control over the cognitive processes engaged in learning. Activities such as planning how to approach a given learning task (in this instance, artistic expression), monitoring comprehension, and evaluating progress toward the completion of a task are metacognitive in nature. During this study, metacognition was promoted throughout the classroom activities, encouraging students to evaluate and

reevaluate their artistic process in order to create works of art that successfully conveyed meaning.

**Meaning.** Meaning is a key term in this study that can be interpreted in a variety of ways. For this reason, it is important to explain that throughout this study, meaning referred to the personal and purposeful creating of images that evoked a response on the part of the viewer of that image and resonated with the artist on a deeply personal level. Since meaning is subjective, it is important to point out that the “meaning” observed by others may not necessarily be the same “meaning” the artist intended simply due to varied responses based on people’s unique perceptions and experiences that shaped their response to the visual stimuli. However, it is important to point out that an image that conveys meaning will evoke a response from the viewer of that image. This is essentially the outcome evident when observing a work of art that exhibits visual voice. This concept of the multiplicity of meaning is further elaborated upon in Chapter 2.

**Visual voice.** Visual voice is a central term in this study since it is essentially what has been investigated. When discussing visual voice, I am referring to the concept of articulating purposeful and personal meaning making into art that is produced. Essentially it is mastering proper execution of technical skill in order to incorporate deeper meaning throughout the production of art.

It is important to distinguish the difference between “visual voice,” “artistic vision,” and “artistic voice.” Visual voice is what the artist is inherently trying to say through his or her work. It is a way of external communication through primarily non-verbal means. Essentially, it must include the artist’s heart and passions; his or her emotions. Artistic vision has more to do with the direction that the artist would like to go

with his or her idea (possibly with or without significant personal meaning or relevance to the individual). Artistic voice has to do with an internal dialogue that one goes through to arrive at a plan for creating a finished work of art, whereas artistic vision has to do more with the process and less to do with the inherent meaning created within the work of art.

It is important to point out that the term “visual voice” is also commonly referred to as “artistic voice.” I have chosen to use the term “visual voice” because I prefer the context being thought of as an unheard (through traditional means), but intended voice brought out through a visual reference that evokes thought on the part of the observer. For the purpose of this research, I will be using the term visual voice instead of artistic voice to reference all accounts of this concept to create continuity within the pertaining literature review, located in Chapter 2.

Voice can be defined as “the articulation and sharing of one’s world, one’s experiences, and one’s vision” (Boutte, 2002, p. 4). Bastos (2009) goes further in explaining voice as “a transformative construct because it implies a means to overcome the oppression of being silenced and engage in the world of language” (p. 4). Since I am referring to voice in the context of both viewing and making artworks, I am particularly drawn to the concept of an unspoken voice that can become evident to viewers when observing a successful piece of artwork. Mitchell and Haroun (2007) explain “your visual voice is the combination of instincts and feelings that encourages you to pick up a paintbrush and create a work that is your own. Your visual voice is intuitive, not intellectual or consciously guided by reason” (p. 6).

**Transmediation.** Transmediation is another concept that is relevant to this study. Transmediation can be described as multimodality learning, essentially transmediation occurs when meanings formed in one communication system are recast in the context and expression planes of a new sign system” (for example we take something we know verbally and recast it in art) (Leland & Harste, 1994, p. 340). During this study, transmediation was evident as students took written ideas expressed through journaling and created works of art that expressed a sense of unspoken meaning.

### **Educational Relevance**

My research sought to examine my teaching practice in which I was incorporating dialogical approaches into the AP art classroom to facilitate visual voice development in my students’ artworks. I wanted to find out how my instruction helps students articulate a sense of self, based on their personal reflections on their unique life experiences and how this might aid them in developing visual voice in their artwork. When using the term visual voice (referred to as simply “voice” by the AP College Board), my interpretation of the term (because the AP College Board does not explicitly offer one) refers to the concept of articulating purposeful and personal meaning making into the art that is produced. My goal was to investigate the outcomes of my dialogical teaching approach as it related to students developing visual voice. I proposed that by facilitating student’s reflections, they would be able to create deeply personal works of art that convey a passion to an observer and engage the student in purposeful meaning making in art.

Specifically, in this practitioner research study, I was examining the effectiveness of using visual/verbal journals, personally reflective journals, and classroom critiques to



evaluate the success of my classroom curriculum adaptation in meeting the needs of my students for visual voice development in their artwork. This humanistic curricular approach (McNeil, 2009) focused on metacognitive development guided by the theories of Eisner (1994) and Efland (2004). Also, the eight studio habits of mind, to be discussed in Chapter 2, are central to my curriculum conception and inform the classroom approaches used for this study (Hetland, Winner, Veenema, & Sheridan, 2007). This research is valuable because visual voice development is an integral part of the AP Studio Art Portfolio and is an important component integrated into the new Georgia Performance Standards for both English Language Arts (ELA) and Visual Arts (Appendix J). Additionally, although “voice” is required to be evident in a student’s AP portfolio, the AP College Board ([www.collegeboard.com](http://www.collegeboard.com)) and literature on visual voice offered little guidance on how to facilitate and assess a students’ development of a sense of voice in their artwork. This poses a significant problem for art educators when formulating their curriculum for their school’s AP Studio Art programs.

Current literature in the field of arts education offered some guidance on how to understand the artmaking process and how reflection and dialogue can aid in artistic ideation and art production; however, I found no research within the field of art education discussing the AP Art Program’s conceptions regarding voice development in high school art students. My research is original in that it focuses on integrating components of reflection, dialogue and assessment into my AP Studio Art classroom in a way that can be used to assess and evaluate visual voice development and thereby provides a framework for other art teachers for how to integrate the voice component of the AP Studio Art portfolio into the classroom curriculum. From performing this study, I have

been able to formulate a curricular approach to voice development that enables other AP art instructors to teach for voice development. These techniques will be discussed later in this dissertation.

The literature review in Chapter 2 will further explain current research in arts education regarding dialogue, meaning making in art, reflection, critique as dialogue, and voice development, and discuss how current research informed this study. Chapter 2 will also provide justification for the humanistic curricular approaches used throughout this study, in which Eisner's (1994) conceptions regarding cognition and curriculum will be discussed as well as Efland's (2004) conceptions regarding the role of imagination on cognition. Chapter 3 outlines the methodology used throughout this research study and includes a detailed explanation of how the use of visual/verbal journals, classroom critiques, and reflective journaling can be used as dialogical approaches geared towards facilitating students' in creating personally meaningful works of art that exhibit a sense of visual voice.

Chapter 4 provides a holistic understanding of how each of the eight female research participants reacted to the curricular approaches employed throughout this study. Following this chapter, Chapter 5 will then compare the individual student interpretations of the curricular approaches employed throughout this study and address the research questions this study sought to investigate. Once the research questions have been addressed, Chapter 6 explains the conclusions and implications that can be made from the results of this study, in which the dialogical approaches employed offered evidence that voice development and visual literacy can be facilitated when the curricular approaches used in this study are incorporated into the AP Studio Art classroom.

In the next chapter, I have provided research that may help my reader to better understand the role of self on artistic expression and provided a foundation for understanding the conceptions that guided this research and informed the curricular decisions made for this study. Because, as Eubanks (1997) explained, art is often referred to as a language that stands alone, it is important to understand the role of self on artistic expression as students learn to articulate the language of visual voice in their work.

## **CHAPTER 2**

### **THEORETICAL AND CONCEPTUAL FRAMEWORK**

#### **Theoretical Framework**

While dealing with the concept of visual voice development within the classroom, several educational conceptions and theorists informed the best curricular approach to fostering the kinds of thinking that encourages voice development in students. The most effective curriculum for preparing serious art students who plan on pursuing art in college requires a comprehensive and challenging curriculum that can meet their individual needs and adequately prepare them for rigorous studies in the arts. In order to meet these needs, students need to be provided with opportunity to expand their imaginative potential, their cognitive abilities, and their unique senses of self (which relates directly to visual voice development). It is my belief that a humanistic curriculum along with interwoven components facilitating creativity and metacognition can be effective for students in the AP Studio Art classroom.

#### **Humanistic Curriculum**

Humanistic curriculum focuses on each student's needs for self-discovery and personal development. According to McNeil (2009), "this type of curriculum features activities that are exploratory, puzzling, playful, and spontaneous—all of which are vital for innovation and self-renewal" (p. 3). In order to help students gain a better sense of self, the opportunity to construct meaning and experience authentic learning is an integral part of what is required of the AP art classroom. McNeil (2009) explained that a

“humanistic curriculum rests on the connections between motivation, emotion, belief and self, and the cognitive component of student learning” (p. 5). This type of curriculum allows for students to become creative problem solvers, fosters emotional and physical well-being and offers students an intrinsically rewarding experience. It also emphasizes a student’s individuality and offers authentic and natural learning to occur, helping students to learn how to think for themselves and come up with unique solutions to visual problems that they otherwise might not develop.

I also agree with the role of the teacher in a humanistic curriculum and feel that this curricular conception best describes the role of the AP art teacher. According to McNeil (2009), “the teacher provides warmth and nurtures emotions while continuing to function as a resource and a facilitator. He or she motivates students through mutual trust and presents materials imaginatively and creates challenging situations for learning” (p. 5). In a humanistic curriculum, the teacher helps students to deal with uncertainty, encourages them to take risks and try out new things and to grow and learn from their mistakes. The teacher must also make sure that the student faces situations that provoke questioning and exploration. I agree with these concepts and think that this epitomizes the role of the AP art teacher in a successful AP Studio Art classroom.

There are two prevalent forms of humanistic curriculum, conscious curriculum and confluent education. Conscious curriculum is what we experience privately in our subjective awareness of the world around us (McNeil, 2009). This type of curriculum provides students the opportunity to search for meaning in their own lives. It also allows for students to build upon self-awareness to develop critical awareness about society

(McNeil, 2009). This component of learning in the art classroom helps students learn to articulate their thoughts and societal concerns through the making of their artwork.

Confluent education allows the student to learn through their emotions; essentially, feelings and thoughts are the basis for inquiry and learning (McNeil, 2009). In this type of curricular construct, students are encouraged to incorporate personal, imaginative, and emotional responses throughout the work they do. In a humanistic curriculum that is confluent, students are asked to think for themselves, they are not told what to think or what is right or wrong, instead they are encouraged to discover meaning for themselves (McNeil, 2009). As cited in McNeil (2009), Shapiro described confluent curriculum as having the following elements:

1. Participation-There is consent, power sharing, negotiation, and joint responsibility by co-participation. It is essentially non-authoritarian and not unilateral.
2. Integration-There is interaction, interpenetration, and integration of thinking, feeling, and action.
3. Relevance-The subject matter is closely related to the basic needs and lives of the participants and is significant to them, both emotionally and intellectually.
4. Self-The self is a legitimate object of learning.
5. Goal-The social goal or purpose is to develop the whole person within a human society. (McNeil, 2009, p. 7)

Both approaches to humanistic curriculum (conscious and confluent) are ideal in the AP art classroom because they foster a level of higher-order thinking that is necessary for

artistic development and meaningful art making, and the individual is at the center of student learning. The whole structure of a humanistic curriculum directly aligns with the AP art requirements for fostering students' visual voice development.

Some critics of humanistic curriculum might point out that it is too focused on the individual and not enough on society, it may be too idealistic, too Western centric, and that some student's individuality might manifest itself in some peculiar ways that may not be appropriate for the classroom setting (McNeil, 2009). However, in the AP classroom, in which students are being prepared to think like artists at the college level, this type of deeply internal reflective learning is vital to help students make meaning in their art and experience authentic learning. Although this concept may seem too idealistic in some situations, in the AP classroom students should be able to learn and advance themselves within this curricular structure simply based on the type of students who are permitted to enroll in these types of advanced level courses. Students who are selected to participate in high school AP programs show a level of advanced skill within the specific subject area of the course and many times are labeled "gifted" according to testing performed by the public school system. Because of the nature of these students, who many times need a more rigorous and challenging curriculum than the average student, individual discovery and introspection should be fostered to provide these students with new opportunities to acquire knowledge.

Although sometimes students may express themselves in ways that might not be accepted in the regular, more traditional classroom, self-exploration and individuality are welcomed in the AP art classroom regardless of what may be expressed. Although no inappropriate responses were provided by students who participated in this study, if

something controversial or inappropriate did come out through creating artwork, I think it would have been irresponsible and problematic to avoid the issue and not offer some type of help to that student who may have been seeking guidance or attention. In so many ways, art offers students an outlet that needs to be fostered and encouraged no matter whether the outcome is expected or unexpected. This is simply the nature of the art classroom.

I have also observed how some students will develop voice in their artwork that demonstrates that even though this type of curriculum fosters individuality, it also may encourage students to look at themselves on a more personal level that may lead them to express larger social issues. For this reason, I disagree with critics of humanistic curriculum theory because I do believe that individual introspection can also foster learning from society. Eisner (1994) addressed this concept when he described how forms of representation are used in artwork. He explained, “in order to achieve a social dimension in human experience, a means must be found to carry what is private forward into the public realm. This is achieved by employing *forms of representation*” (p. 39). These forms of representation can be described as devices that humans use to make public conceptions that are privately held known, in this case, through artistic expression (Eisner, 2002). Eisner (1994) described this method as “a way of increasing students’ individual consciousness. Because when the experience is successful, it is mind altering” (p. 48). Students in this type of classroom are learning how to express deeper aspects of themselves and are being encouraged to use metacognition in ways that may stimulate their artistic expression. In this way, art can be mind altering as described by Eisner (1994).



Part of what I have attempted to do in my AP art classroom is to help students develop their visual voice through different dialogical approaches that may facilitate students in becoming more consciously aware and self-reflective. For this reason, it is of critical importance to understand the cognitive component of arts education and the role that emotions play in cognitive development. Because,

Teachers and curriculum designers have no direct access to the internal conditions of the individual except through the qualities they create in the learning environment, it is important to remember that although we as teachers cannot control the experiences of our students, we can influence the conditions in which an individual interacts. (Eisner, 1994, p. 48)

Eisner (1994) offered support that the structure and dynamic that teachers create in their classroom can directly affect student success, and in this case voice development.

### **Eisner/Cognition and Curriculum**

Eisner is one theorist who informed my curricular approach in the AP art classroom. In *Cognition and Curriculum Reconsidered* (1994), Eisner asserted that programs should refine the student's ability to experience the multiplicity of environmental qualities. Eisner (1994) discussed how the "senses have a role in concept formation and to describe the forms of representation that humans employ, give public status to those concepts" (p. 61). This concept regarding how the senses play a role in representations such as through artworks is one aspect that needs to be addressed in the AP art classroom. Appendix H was a document used in my AP classroom to help students assess and critique their own work while participating in this study. This document helped students use a *crafted level of thought* when looking at their work in alignment with the expectation of the AP

portfolio scoring, which Eisner strongly advocated for in the classroom. Because some students may lack the language to articulate or assess their work, this document facilitated students in understanding what could make their chosen forms of representation more successful even if they lacked the words to explain it themselves (this will be further explained in Chapters 4 and 5). This aided students because it provided them with an opportunity to learn to creatively depict a particular concept through imaginative or experiential representation, and by doing this, students can learn how to develop a sense of voice in their artworks.

Eisner (1994) went one step further in explaining the use of forms of representation when he explains that for an idea to be meaningful, recall and imagination are required to collectively express that idea. “When the skills necessary for using a form of representation are not available or the encouragement to use them is not provided, the kinds of meaning that an individual might secure from such forms are likely to be foregone” (p. 47). The visual/verbal journal assignment that students were expected to complete as part of this study helped students to explore new forms of representations before they actually made artworks (individual accounts of students experiences will be further discussed regarding this topic in Chapter 4). This opportunity provided students with a chance for discovery that helped them to build skill and explore an idea that is meaningful to them. That is why it is of vital importance to foster these skills that make representation possible in works of art. Without helping students to think on this level, visual voice in artwork will not be fostered in the classroom for most students. For this reason, Eisner (1994) emphasized, “that the relationship between the individual and the environment is a transactive one. Both the qualities of the environment and the

individual's interactional conditions affect the kind of experience or kinds of concepts that will be created" (p. 47).

Eisner (1994) described the importance of experience in being able to help a person know something. This is why reflection is such a vital component in the AP art classroom. It is very difficult to express something with a deeper meaning if a person has not had an experience that relates to that topic. For this reason, Eisner (1994) advocated that "education should foster the student's ability to understand the world, to deal effectively with problems, and to acquire wide varieties of meaning from interactions with it" (p. 20). Self-reflection was used in this way as a useful curricular tool to help the student consider what experiences they have had that they would like to express through the making of a work of art. This also engaged the students in an authentic task, which in return, created a memorable experience within the AP art classroom for the students involved in this study.

Eisner (1994) explained "the curriculum that is made available in school is a means through which students can learn to encode and decode the meanings made possible through different forms of representation. Through this process, cognition itself is expanded" (p. 23). It is through learning to visually represent meaning that voice is developed in the AP art classroom, and through interpreting the works of art of others, students are learning how to think on a more metacognitive level to understand and decode meaning from what they observe. Eisner (1994) described this very clearly when he explained:

For artists, what the artist wants to do is reveal its essential properties, that is to say, its expressive character. For the artist, the form of representation is treated

expressively rather than mimetically. The relationship is not established through the imitation of appearance, but through the creation of a form that generates the expressiveness of slowly accelerating movement. (Eisner, 1994, p. 53)

Although each person may have interpreted an image differently, it is through this opportunity to reflect that individuals learn to encode and decode many aspects of communication when creating and experiencing learning in the art classroom.

Refinement of the senses is a primary means for expanding our consciousness, through learning how to represent what we have experienced, we as artists are contributing to the expanded consciousness of others (Eisner, 1994).

Some critics of Eisner might argue that the expectations he has for educators are too sophisticated; that, to be constantly reflecting-in-and-on-action, engage with feelings, and be able to make committed and informed judgments is not realistic for many art educators (Smith, 2005). However, when considering this argument, it is important to remember that the expectations of art educators should be held to a high standard to establish quality arts education programs in schools. If teachers are not able to perform their duties to these high levels of expectation, this is an issue for colleges to address when preparing K-12 educators, not an issue that should cause some to consider lowering the expectation of art educators that Eisner has so persuasively articulated.

Smith (2005) explained: “Those who want to reduce education to training; constrain exploration by specifying preset outcomes; and focus on what can be accredited rather than experienced and learnt, will have profound difficulties in approaching Elliot W. Eisner's work in any meaningful way” (p.1). In order to have a meaningful experience in the arts that is truly self-reflective and meaningful in the classroom, these

preconceived notions for outcomes are completely unrealistic. If students are afforded the opportunity to be personally expressive, the experience of the students must be at the forefront of the classroom structure or else the outcome will only be a meaningless product and not a reflection of meaningful learning. Although skills must be taught in the art classroom in order to enable students to successfully execute their ideas, there are ways to teach skill building in meaningful ways that reflect meaningful learning. For example, such as the use of visual/verbal journals in which students had the opportunity to explore new media and techniques and reflected upon these experiences directly on the page while these experiences were occurring (this is one curricular approach that was used in this study). This activity provided students with the opportunity to show their visual thinking process and demonstrated directly what students had gotten out of doing the classroom activity. In the art classroom where I am advocating for the importance of authentic and meaningful learning to occur, students also have to learn to use their imagination to create works of art that express their ideas, that is where the ideas of Efland (2004) came into importance.

### **Efland/ Imagination and Cognition**

Efland (2004) provided one theory in which art education was used as imaginative cognition. His theory is informed by the theoretical and empirical work by Lakoff and Johnson (1980). Efland's (2004) theory provided guidance in regards to visual voice development with AP art students, where personal meaning and creativity come together to create works of art that evoke reflective inquiry in a viewer. As described by Efland, the arts are a place where imagination can and should be fostered. Through understanding imaginative cognition, there is a clear role that this concept plays in

developing metaphorical thinking that can be manifested through visual images (Efland, 2004). This is the essence of the concept of visual voice, where deeper meaning is shown through an artwork that causes deeper-thinking on the part of the viewer. “Activities where the learner comes to understand the world referred to in a work of art, and the role that the artist’s imagination plays in constructing that world gives it meaning” (Efland, 2004, p.769). For this reason, imaginative cognition played a crucial role in the AP art classroom, helping students to develop personal meaning and maximizing their cognitive potential.

Efland (2004) described the arts as:

Places where the constructions of the imagination can and should become the principle object of study, where it is necessary to understand that the visual image or verbal expression are not literal facts but embodiments of meaning to be taken in some other light. It is only in the arts that the imagination is encountered and explored in full consciousness—where it becomes the object of inquiry. In having learners understand the imaginative as ornamental devices like metaphor, used mainly by artists and poets, is only of secondary importance. Activities where the learner comes to an understanding of the world referred to in a work of art, and the role that the artist’s imagination plays in constructing that world gives it meaning. (p. 769)

In the AP art classroom, where students are constantly being challenged to come up with new and original works of art that hold meaning or relevance to the students’ life, imagination plays an important role in helping the student to express himself in a creative way. Fostering the use of imagination, metaphorical, and non-literal interpretations can help students to create depth in their work. This practice when incorporated into the AP

curriculum can evoke deeper thinking on the part of the observer of works of art, supporting the claim that imaginative interpretations can create depth in student work.

As Efland (2004) described, “Imagination is the act or power of forming mental images of what is not actually present to the senses, or what has not actually been experienced. It is also the power of creating new ideas or images through the combination and reorganization of images from previous experiences” (p. 771). It is through teaching students how to engage in creative thinking as it relates to artistic representation, that students can successfully convey meaning in a non-literal sense. This thinking process is vital to students as they work to develop a sense of visual voice in the artworks they create.

Efland (2004) asserted that current educational settings are failing to meet students’ needs in relation to creativity. He believed that the current structure of schooling, in which there are right and wrong answers to almost all solutions, is not an environment that is actively fostering creativity in the classroom. This causes students to no longer seek out original ideas or think on deeper-levels about the topics in any particular subject. The problem in school is that, in most situations, knowledge is not relevant to the learning or constructed out of personally relevant experiences. This makes it hard for students to make meaningful connection to what they are learning, or to engage in the creative process. Efland (2004) described this very clearly when he explained that, “cognition entails more than meaning situated in propositional forms. Yet schooling for most students occurs within a curriculum where knowledge is experienced as a series of isolated, random facts” (p.770). In the art classroom, it is of vital importance that creativity is fostered throughout the curriculum. Since students are so

used to having a choice between a right and a wrong answer, art teachers are constantly challenged to help students construct their own meaning in a school structure where students are constantly asking, “What will it take to get an A?”. In the AP art classroom, it is imperative that creative thinking and self-reflection be incorporated into the art curriculum if voice is to be developed.

Efland (2004) accurately described the importance of the arts when he explained how the arts equip individuals with the relevant tools to interpret the world they live in. This is what makes meaningful artistic expression possible. Efland (2004) described this in great detail when he explained that “the building of life worlds requires access to such sources as represented and extended symbolically in thinking, feeling, and willed action” (p. 770). In this way, Efland (2004) explained, “imagination consists of cognitive strategies that establish links among things enabling one’s understanding to move from the known to the unknown” (p. 771). This can be demonstrated through artworks in which metaphorical meaning is used to evoke a cognitive response in a viewer.

Efland’s (2004) work provided useful information that was incorporated into the high school AP art classroom in ways that aided students directly in accessing a deeper sense of self and expressing ideas in ways that were creative and imaginative. Efland’s theories, suggesting the importance of instructional prompts that require students to articulate their own meaning, were instrumental in this study in helping students develop a sense of visual voice in their artworks.

In summary, by combining the humanistic conception of curriculum, such as Eisner’s (1994) research on forms of representation, as well as Efland’s (2004) research on imaginative cognition, I have devised a curriculum that employed dialogical and



reflective strategies that facilitated students' development of visual voice in the AP art portfolio. This type of curriculum provided students with opportunities to construct their own meaning based on their unique life experiences and perceptions, which helped them to have a more authentic experience that was meaningful to each individual in the AP art classroom.

### **Literature Review**

Within this review of literature several different topics will be discussed, including: the role that dialogue and reflexive art practices can play on meaningful art making and student identity, how metacognitive experiences can be facilitated through dialogue in the art classroom, and understanding the obstacles and challenges associated with visual voice development and assessment. I will be discussing current empirical research<sup>1</sup> in the field of arts education that informed my study in which I implemented a dialogical approach to visual voice development in the AP Studio Art classroom.

I would like to begin by discussing Grushka's (2005) work, in which she addressed the qualitative aesthetic dimension of knowing self through the reflective practice of artmaking. In her article, Grushka (2005) explained the effectiveness of using individual and group reflective practices to negotiate both social and cultural meaning and explained how this practice helped artists to gain a better understanding of self. Grushka's longitudinal study lasted for 10 years and documented the experiences of seven individuals as they examined their art making processes, concepts, and symbolic

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<sup>1</sup> Keywords and search parameters used for this literature review include: visual voice, artistic voice, reflection and art making, dialogue and art, metacognition and art, art making and student identity, critique and art making, journaling and art making, self-reflection and art production, personal meaning and art making, dialogue and sense of self, multiliteracy, visual literacy, multimodality.

meaning-making systems through the use of image analysis and insights gained through participating in reflective discourse.

Grushka (2005) asserted, “an effective artist is able to position himself/herself as both creator and audience and through critical reflection validate self-knowledge and allow audiences to engage with a multiplicity of interpretive positions they present” (p. 354). Her research supported the use of dialogue as a means to aid artists in questioning who they are and what they know and how this can aid them in drawing meaningful conclusions about their work and the work of others. Grushka (2005) explained how artmaking can be presented as a platform for the negotiation and construction of meaning, where meaning is emergent from hermeneutic and critical cycles of reflective practice. This discourse can result in the emergence of personal identity during the act of making artwork.

Grushka (2005) described the process of creation of personal critical semiotic meaning-making as an ongoing process that is informed by both current art making and past critical commentary. She asserted that this process was interconnected to the development of personal identity in a work of art through the use of dialogical approaches. This concept offered some guidance as to how to facilitate visual voice development in my own classroom and helped guide my decision for incorporating a dialogical approach to voice development. In Grushka’s (2005) study, she found that the group she was researching struggled with their love of simply doing and creating. This is also something that I have observed with my own students in the high school setting. However, Grushka (2005) observed how “the act of writing about one’s work immediately positions the work as object and an interpretive position is established” (p.

361). This offered some insight into why writing and reflection should be encouraged if I want to enable my students to engage in purposeful and meaningful art making in my AP classroom. As Grushka (2005) explained, the significance of reflection and writing as being integral to the fostering of meaning through the writing of artist statements and critical discourse, she informs my curricular approach to voice development in high school AP art students, as I create a platform for my students to construct and negotiate meaning in their own work.

Walker's (2004) research was also informative in guiding my research approach in the AP classroom. In her article, "Understanding the Artmaking Process: Reflective Practice", Walker expressed her concern that art teachers frequently lack sufficient and tangible understandings of the processes that distinguish artmaking activity. This accurately described my dilemma associated with designing meaningful artmaking experiences for my students. I did not feel as though the AP College Board adequately prepared me for teaching how to facilitate visual voice development in my students, Walker's work was very beneficial in aiding me in addressing this concern within my own classroom. In Walker's (2004) study, she was motivated by two questions, "what it is that artists do when they create artworks? And, in particular, how do artists pursue meaning?" (p. 7). Since my study was interested in aiding students in creating meaning in their work, Walker's second questions was very relevant to my research interest.

Walker's (2004) article investigated the artistic practices of professional contemporary artists by the use of interviews, artwork analysis, and critical writing in order to seek evidence of the artist's process in creating artworks. Through the analysis of this data collection, Walker's graduate and undergraduate students identified possible

themes that informed each artist's practice and considered how personal connections, problem solving, knowledge, and boundaries assisted the artist in exploring and expressing their ideas. This activity that Walker provided to her students allowed each of them the opportunity to gain a better understanding of the role of *meaning-making* in artmaking. As one of Walker's students explained, "I have finally found my own artist's voice. This process has expanded my idea of what art is about and how it gets its energy. I am still aware that I have a long way to go in terms of technique, but now I feel like I have something important to say in my work" (p. 8). This quote exemplified what I wanted my students to gain from the reflective practices that I incorporated into my classroom curriculum as I tried to aid my students in understanding the purposes of artmaking and provided them with the opportunity to convey their own meaning in artworks.

Walker's (2004) described the significant impact that personal connection and relevance had on artists creating expressive works of art. For this reason, it can be concluded that classroom practices that encourage this kind of self-reflection could aid students in constructing identity and meaning in their own work. In this way, Walker's article provided guidance and support for my dialogical approach to visual voice development. My approach in some ways mimics some of the attributes Walker (2004) describes as being pertinent to her concept of *big ideas* that guided students as they created meaningful art. However, my approach used reflective journaling as a way for students to come up with their own "big ideas", which nourished and enabled the employment of meaning in artmaking as described by Walker (2004).

Ross, Radner, Mitchell and Bierton (1993) offered evidence that validates a

method of assessment in which student reflections are included in the art classroom setting. They believed that external assessment frees the teacher to indulge in constructive, no-strings-attached critical dialogue, and would unequivocally place the teacher in the students' corner in the role of consultant, and as a source of positive support. However, they asserted that "teachers raised the by now familiar objection that these kinds of conversations, no matter how desirable in theory, were totally impossible in practice since they were so demanding of teacher time" (p. 48). I, however, disagree with this assumption, because, although some teachers may not *make* the time for these classroom opportunities, they are still very feasible to work into the classroom curriculum. The authors went on to explain that *oracy*, talking about ideas and feelings, is hugely important in arts education. Students must first discover what they have done before they can tell what they have done, and the best way to discover this is to engage in classroom dialogue with a sympathetic audience (like that of the AP art classroom) (Ross et al, 1993). This kind of knowledge discovery can occur through dialogue in the form of classroom critiques and written reflections (which were components used in this study).

Verbal critiques and portfolios have long been used as alternative forms of assessment in the art classroom. When done well, these critique and portfolio assessment depend heavily on verbal contributions by the student/artist whose work is being assessed (MacGregor et al, 1995). During these discussions students were expected to demonstrate their initial intentions, changes made, talk about concepts and skills that have been learned, and reflect on art knowledge and meaning. However, as MacGregor et al (1995) pointed out, "Students construct new knowledge only when new information is related to what they already know. This can most effectively be done with the aid of

someone who has expert knowledge about what it is to be learned and the learner” (p. 15). This is important because information can always be embedded in multiple contexts so in this way the teacher can help students to make new connections and derive their own meaning from images they observe, or they may come up with what might be considered a “collaborative” understanding of the artwork based on the dialogue they have been involved with. MacGregor et al (1995) pointed out that:

An important aspect of the character of aesthetic knowledge and response is the integration of new information with previous knowledge that occurs in the people’s minds when they engage with a work of art. Literary theorists have illuminated this process through their discussions of the concept of intertextuality. (p. 16)

This concept of intertextuality allows people to develop and understand new texts by relating it to one that is already known. This enables authors and artists to use techniques like simile, analogy and metaphor in their work, and these components of intertextuality are exactly what is hopefully being developed through dialogue in the AP art classroom (MacGregor et al, 1995).

In the book *Embodied Literacies: Imageword and the Poetics of Teaching*, written by Fleckenstein (2003), the author discussed the instrumental role that imagemaking (i.e., drawing and painting) played on students prewriting and revision decisions. Fleckenstein’s (2003) term “imageword” referred to the inextricable connection or double-vision between image, “the incarnation of meaning in various modes and modalities,” and word, the “linguistic manifestation of meaning”. She viewed this

relationship between image and word as the heart of learning in which the two concepts are melded together.

Fleckenstein's writing was geared towards writing instructors; however, I saw how her work that recognized how different literacies (*Somatic literacy*-the juncture of body and place, *polyscopic literacy*- the merger of body, place, and culture and *lateral literacy*-the fusion of space and time) could be self-reflectively taught and could aid AP art teachers in developing assignments and coursework that helps students gain the necessary skills to transverse one embodied literacy into another. This approach is one that was instrumental in aiding students as they tried to create more personally meaningful works of art through the process of reflective journaling. Through this curricular approach to voice development, students began to see the *inexplicable connection* as described by Fleckenstein (2003) come to life through the reflective writing and making of meaningful art.

Since my particular approach to visual voice development was through the use of classroom dialogue, the work of Zander (2004) was relevant to my study. In her article, "Becoming Dialogical: Creating a Place for Dialogue in Art Education" (2004), Zander attested to having seen only a handful of classrooms in which teachers and students maintained a dialogical relationship for any length of time. Zander (2004) went on to explain the dialogical classroom relationship as "involving not just teaching strategies but a philosophy towards teaching that values relationships and the commitment of time to developing an environment in which these relationships can be established" (p. 49). This environment described by Zander (2004) is what I tried to establish by adapting my classroom curriculum to foster this type of learning experience. It is through this

incorporation of dialogical opportunities that students began to construct their own meaning in the work that they produced in the classroom.

In Zander's (2004) article, she quoted London (1989), saying that we should engage students in, "a dialogue that creates deeper levels of understanding, empathy and mutual enlightenment" (p. 62). This dialogue was integrated into classroom practice through the incorporation of classroom critiques of student work and the incorporation of the eight studio habits of mind, as explained later in this chapter by Hetland, Winner, Veenema, and Sheridan (2007). These opportunities for classroom dialogue offered students the opportunity to understand the impact their work has on others and offered them a different perspective that was beneficial to both the observer and the creator of the artwork. It also gave students the chance to meet their own societal and everyday needs to discuss themes that were relevant to their lives.

Zander (2004) explained that the purpose of dialogue in the classroom "is not to come to conclusions but to get to know different points of view and to examine possibilities" (p. 52). I agree with Zander on this assertion and believe that this incorporation of classroom dialogue can invite students to become more inward-thinking and may encourage engagement and personal knowledge construction throughout classroom activities. Overall, dialogue plays a vital role in helping students to construct their own meaning and becoming more metacognitive in nature. Without the fostering of this type of experience in the AP classroom, students entering the AP program may not reach their full potential in regards to visual voice development because this dialogue plays a very crucial role in helping students understand that artmaking can be about meaning making.



In the following sections of this literature review, I have discussed different aspects of visual voice development and the potential obstacles that may be faced in the classroom. I also develop a justification for the need for reflection and dialogue in the high school AP Studio Art classroom as I pursued developing a classroom approach that facilitated students as they worked towards developing meaning in the artworks that they produced.

### **Teaching for Visual Voice Development**

One common obstacle for teaching in many public school classrooms is finding an opportunity for students to experience authentic learning. By teachers not facilitating authentic learning, an individual's ability to gain a better understanding of self-identity can be inhibited. Kordalewski (1999) explained that the "loss of voice means that students are not being allowed to express their experiences, or experiment with positioning and repositioning these subjective experiences within their own identities and within larger social contexts" (p. 7). However, students in the art classroom can investigate their identity and emotions through creating artworks; this is evident when a student creates an artwork that successfully demonstrates deeper meaning.

Expressing themselves artistically is a way that may help some students better understand their identity and what they might want to convey when they are creating their own personally meaningful works of art. When educators create opportunities for students to recall and reflect upon experiences, they encourage students to explore complex aspects of their personal identity (Daiello, Hathaway, Rhodes, & Walker, 2006). As Mitchell and Haroun (2007) explained, "artists paint to discover the truth. When we paint from our true selves, we express our hopes, ideas, beliefs and passions.

Painting what is within us is a very powerful and personal process. We learn who we are by painting” (p. 6). These authors offered insight into the important role that art can play in helping students have the opportunity to express themselves on a more deeply personal level.

### **Experience and Visual Voice Development**

Many adult artists create artworks as a meaningful response to personal and cultural experiences. For this reason, Heilman (2005) pointed out that, “students should have opportunities to make art from ideas processed by the creative sources within their minds and psyches” (p. 48). An artist’s voice underlines his or her personal experiences. The artwork can make sense of one’s individual life, and visual voice can bring to the surface an individual’s inner thoughts, many times giving that person the opportunity to reflect on these ideas and decide if they are valid. Glasser (1992) believed that “meaningful schoolwork that relates to students’ experience is a primary ingredient of a quality education”(p.48). It was my goal that through incorporating an outlet in which students could reflect on their personal experiences they would engage in authentic learning and thus experience a greater degree of quality in their educational experience. Gnezda (2009) explained:

Teachers can acknowledge the realities of students’ lives and systematically work with them to develop their abilities to address personal content in visual form. Moreover, art educators can facilitate students’ growth by responding compassionately to the issues in their art and, when appropriate, referring them to school counselors or other professionals. As a result, a student’s art education

will not only relate more directly to their lived experiences but also enrich their knowledge of themselves in relation to the world. (p. 49)

This type of learning lends itself to be a more authentic experience for the student because of the possibility of meaningful knowledge construction on the part of the students. According to Gnezda (2009):

Authentic instruction delves students into exploration and inquiry, reaches beyond the school context, and replaces objective measures with original products that are created as part of the academic pursuit. Through this process students not only accumulate information, but also actively participate in the construction of knowledge. By teaching artmaking that asks our students to deal creatively with their authentic experiences, we help them to make constructions—both cognitive and concrete—of their knowledge about self and world. (p. 49)

Considering the impact of experience on learning, one must also consider the impact emotion plays on the recall of experience. Feldman (1970) viewed creative artmaking as more than just simple self-expression. He believed that “each individual experiences an interaction of emotional realities, cognitive processes, physical manipulation of materials, and responses that cause the artist to grow in self-understanding” (p. 37). As Feldman (1970) stated, the self “issues forth transformed” (p. 37). In essence, the artist learns who he or she is throughout the process of making art and reflecting on lived experience. This invariably becomes evident in works that the artist creates and offers insight into the lives of these individuals when looking at the artworks created under this context.

The holistic experience of emotion encompasses perceived meanings that are shaped by culture and personal life circumstances of individuals (Cupchik, 2006). This personal connection that an artist makes is crucial to the development of visual voice.

Emotions entail the perception of an emotionally competent trigger, a situation either real or imagined that has the power to induce an emotion as well as a chain of physiological events that will enable changes in both the body and the mind.

(Immordino-Yang & Damasio, 2007, p. 7)

This concept embodies what is meant when referring to the impact of experience on meaning formation from both the artist and the viewer of an artist's image. Catterall (2005) used the analogy of an inner conversation as being "metacognitive in nature, involving coming to understand by reflecting on one's thinking and thinking processes" (p. 1).

Visual voice development is directly related to how our bodies respond to situations. The different situations an individual has experienced throughout their life directly shape that individual's passions and thus affect what they inevitably want to express through the making of their art. Consciousness comes into play, when the individual begins to analyze and understand the deeper sense of self that is required for the expression of his or her visual voice.

Emotional thought encompasses processes of learning, memory, and decision making, in both social and nonsocial contexts. It is within the domain of emotional thought that creativity plays out. Both the recognition and response aspects of creativity can be informed by rational thought and higher-order reasoning. (Immordino-Yang & Damasio, 2007, p. 8)

This explains the possible relationship that emotion can play on creativity and thus be expressed in a work of art that is inspired by emotions experienced by the artist. The challenge, however, was how to facilitate students as they gain access to a deeper sense of self and find ways to express this in the art that they create. That is where dialogue becomes an important component in the classroom, enabling students to have the opportunity to reflect on the ideas that they want to express in their work.

### **Research on Dialogue**

In order to facilitate AP art students in developing their visual voices, I needed to find a way to help students become more self-reflective. In an attempt to facilitate this inner reflection and help students articulate their senses of self through individual consciousness, I felt it was necessary to employ some dialogical approaches into my classroom. “Dialogue is known as an arena in which collective learning takes place and out of which a sense of increased harmony, fellowship and creativity can arise” (Bohm, Factor, & Garrett, 1991, p. 25). Dialogue can be an effective way to facilitate visual voice development through its utilization of reflection and metacognition. This in essence was my goal for the use of dialogue in the AP art classroom.

For the purpose of increasing personal reflection, I required students participating in this study to journal about their life experiences, based on open-ended journal prompts (Appendix G). These life experiences became inspirations for deeply personal artworks that were inherently authentic to the student and captured the student’s visual voice. Hubbs and Brand (2005) explained that reflection assignments structured in this way could be a “purposeful tool allowing access to the students’ internal making of meaning” (p. 61). Students learn best by having the opportunity for self-discovery and

self appropriated learning within the studio art classroom. Journaling is one way that I tried to facilitate this type of self-discovery, or individual identity formation, and increased students' opportunities in the classroom for individual metacognition.

Psychologist and learning theorist Vygotsky's (1986) ideas inform how reflective journaling can help students develop an understanding of connections between themselves and the world around them. According to Vygotsky:

Thought is not begotten by thought; it is engendered by emotion, i.e., by our desires and needs, our interests and emotions. Behind every thought there is an affective-volitional tendency, which hold the answer to the last "why" in the analysis of thinking. (p. 252)

Reflective journaling provided a vehicle in which inner dialogue connected thoughts, feelings and actions. This type of journaling provided an outlet for students to access the affective-volitional tendency to which Vygotsky (1986) referred, and so prompts thought and action. This opportunity for action manifested itself through the creation of meaningful art, and visual voice, since it was successfully integrated into the AP Studio Art classroom.

It is important, however, to remember the inherent personal nature of reflective journaling. For this reason, it is imperative that a degree of trust is established between the writer of the journal article and the audience (or teacher) that is reading it. If this degree of trust was not established and there was confusion about the expectation and clarity of the assignment, the feedback would not yield the results necessary for this type of journaling to develop the student's reflective skills. Hubbs and Brand (2005) explained that instructors using reflective journaling could clarify their expectations by

providing students with guidance from the start of the assignment. By explaining that the purpose of the assignment is self-reflective, the student was provided with an opportunity for reflection in which they could better understand their reactions, perceptions and what makes them who they are as individuals. Hubbs and Brand (2005) offered this insight into the importance of reflective journaling:

As a glass mirror reflects a visual image, the paper mirror reflects students' inner worlds and making of meaning. By providing a means for sharing student reflections, coupled with instructor feedback resulting in ongoing dialogue, the paper mirror can provide the instructor and students valuable information about students' progression and development. (p. 70)

It is our role as teachers to encourage dialogue with students about their views of the world. This opportunity can promote metacognition by allowing students to discuss their views with us. As Abowitz (2007) affirmed, "education must do more than merely help students to articulate who they presently believe they are, as moral beings and identify a deeper sense of self through personal reflection" (p. 288). This dialogue has the potential to create awareness about important issues that an artist may feel strongly about and identify what about these issues he or she wants to convey to increase awareness to an audience.

It was my goal that the use of dialogue within my AP classroom would provide students with the opportunity to reflect on what had shaped their opinions, how their life experiences have shaped who they are, and how emotions affected how they felt about everything. Through different types of dialogue and reflection, students can become aware of what they really believe in as opposed to what they have been taught to believe.

It was my goal that each student could begin to develop a way in which to express their passions through the making of their own art. Bohm et al (1991) affirmed that, “although dialogue is not appropriate for every situation, it can be a powerful means of creating understanding and perhaps ultimately leading to new opportunities that would not have emerged in a regular discussion” (p. 24).

### **Dialogue and Metacognition**

Conversations are essential to evoke deeper thinking and understanding of different perspectives. Sullivan and McCarthy (2007) described “art as an activity that has historically included self-reflection, self-immersion, and self-exploration, and that as such may open a window into the relationship between self and activity” (p. 235).

Through the combination of conversations and art, teachers can begin to facilitate students in creating meaning within their artworks. Gnezda (2006) advocated that in order “to teach our students to construct meaning through the production of art, art teachers need to engage with them in ongoing dialogues during their creative process and provide substantive responses to their ideas and projects” (p. 49). When teachers provide this feedback to students, the student plays an active role in knowledge construction and meaning formation with the aid of the teacher.

I have already discussed the aspect of conversations between the teacher and the student but what about the internal conversations that go into the creative thought process within an artist’s mind? In art, according to Catterall (2005):

Conversations refer to both inner as well as interpersonal dialogues involved in the creative and expressive processes common to all arts disciplines. The inner conversation or artistic creation is a metacognitive activity in which the artist



“steps back” to consider thought and thinking processes. The interpersonal conversation can prompt creative reflection through a process that could be called assisted metacognition. (p. 1)

One obstacle that art teachers face is finding ways to aid students in developing meaning in their artwork through metacognition. Gnezda (2006) offered insight into this classroom obstacle when she explained:

During class discussions or one-on-one conversations, the teacher, student, and/or class can engage in critical discourse and aesthetic response that seek to examine meaning in a student’s artwork. Through conversation, a student will experience recognition of a truth about his or her life and a sense of community acceptance of his or her attempts at communicating it. (p. 50)

When students engage in classroom critiques of their artwork, they have the unique opportunity to find out how successful their visual image is in conveying the meaning they intended and possibly find out new ways to strengthen their work. For this reason, classroom critique play an integral role in helping a student foster their visual voice development in their artwork.

Classroom critiques allow a teacher the opportunity to help students evaluate their ideas. This evaluation is done for the purpose of “helping them make their thinking visible so that misconceptions can be corrected and so that students can be encouraged to think beyond the specific problem or to think about variations of the problem”, as described by Bransford, Brown and Cocking (2000, p. 177). This is where the approach of dialogue can aid in the students understanding of how to solve a visual problem in their artwork.

### **Approaches to Developing Visual Voice**

Mitchell and Haroun (2007) explained,

Finding and expressing your visual voice is about following your passions.

Passions whisper to us through our feelings, beckoning us to work to achieve our highest good. Following your passion sets into motion a creative cycle in which passion fuels your painting and your painting then refuels your passions. (p. 6)

However, in order to understand one's passions, an individual must have a deeper sense of self in a way that can fuel successful meaning-making through artistic expression. In art, people can use action to explore and play with their identities. This points to an aesthetic aspect of activity that Dewey (1934) understood to be "essential for an experience to be fulfilling" (Sullivan & McCarthy, 2007, p. 237). Through personal inquiry, artists are able to get a better sense of who they are and what really matters to them. As Sullivan and McCarthy (2007) explained, "artists create who they are as part of what they do including the affective, emotional, and cognitive sense they make of what they do" (p. 238). In essence, art allows an individual to express who they think they are or who they want to be. Dewey (1934) explained that finding one's voice helps students link imagination with reflective inquiry. "When students assume the emotional risk that challenges assumptions and stretches their individual perspectives to the outside world, they are broadening their view of the world and developing a better sense of individual self due to the interactions and connections made through a visual arts experience" (p. 19). This information sheds light on the broad range of outcomes that can occur when students are afforded the opportunity to create deeply personal works of art within the

restraints of semi-structured art assignments that allow for personal manipulations and investigation.

A first step in students discovering personal visual voice is identifying possible sources of inspiration and discovering what they are passionate about. Sources of inspiration are different for each individual, but they can be determined by an individual's personality, thoughts, ideas, experiences and preferences. They come from the core of who a person is—and can speak to others through the visual voice that is expressed by an artist. This again connects back to the relevance of consciousness in playing a role into artistic expression. Mitchell and Haroun (2007) explained that identifying a source of inspiration should be based on “heart choices not head choices” and that this type of inspiration is typically referred to as “internal focus” inspiration (p. 10). It is easy to see how this type of artistic inspiration might lend itself to be influenced more by emotion and experience and deeply personal matters and that this could therefore facilitate visual voice development in artworks.

### **Visual Voice Development Evaluation**

There are many different ways to convey emotion in an artwork whether it be distortion, abstraction or any other artistic variation. One interesting fact, however, as described by Mitchell and Haroun (2007) is that “humans respond on emotional levels to color based on universal, personal and cultural meanings” (p. 72). This helped explain why people who may not understand the content of the image (maybe because they have not had a similar experience to help them understand what they are observing) can still sometimes understand the emotion behind the image due to the power of color. Color can provoke a myriad of messages and moods to a viewer and can help a piece of artwork

accurately convey the mood that an artist intended. Colors choice then can aid in the successful use of visual voice within an artwork.

Regardless of one's source of inspiration, without a strong use of the elements and principles as well as a strong composition, an image may not be successful in expressing a sense of meaning to a viewer. This specific issue is addressed in the AP art classroom through the use of visual/verbal journals, in which students had the opportunity to explore new media and take risks while they developed their skill and experimented while participating in this study. This opportunity allowed students to learn what works best so that he or she could be successful in executing his or her ideas through art. As Mitchell and Haroun (2007) explained, "composition is what pulls everything together into a unified whole, and it is an essential part of expressing your visual voice successfully" (p. 96). It is, however, important to point out, as explained by Sullivan and McCarthy (2007), that "through the process of developing visual voice, artists can explore what it feels like to invest oneself in an activity emotionally, cognitively, sensuously and reciprocally to 'make oneself' through this activity" (p. 235). So, whether a student is successful in expressing their voice or not, the process that goes into visual voice development can play a vital role in helping artists grow and understand the complexities entailed when creating successful works of art and help them to have authentic and meaningful learning situations in the art classroom.

Students participating in the AP studio art program are required to create a body of work comprised of 12 compositions centered around one common theme that is chosen by the student artist. This body of work is referred to as the concentration section of the students AP portfolio (explained more completely in Chapter 1). Working on a theme

(such as developing the concentration section of the AP art portfolio) enables a student to present different facets of the topic he or she chooses. As Mitchell and Haroun (2007) explained, “a series allows you to capture many aspects of your subject without overwhelming any one painting with too many elements. Instead, you can emphasize different art and design elements in each piece or try various approaches to the composition” (p. 102). By requiring students in the AP art classroom to draw upon their internal focus inspiration, the series of artworks that are created should hold a stronger sense of meaning to the individual creating them. By encouraging this meaning formation, fewer students will be overwhelmed by having to create such a large body of work centered around one theme, simply because of the passion that will be fueled by allowing students the freedom to find a theme that speaks to who they are and what they believe in.

One issue that many artists are concerned about is the mass availability of seemingly meaningless artwork throughout society and how this can degrade the quality and complexity of meaningful and expressive works of art. Lawrence explained, “There are too many people producing art that lacks soul and personality because it is based more on rules and techniques than on personal feelings” (cited in Mitchell & Haroun, 2007, p. 130). There is not an official right way to develop visual voice that will be the same for all students in a classroom, however; these fundamental ideas expressed in this literature review provide a better understanding of the inherent importance between the understanding of self and the development of deeper-meaning in artwork.

### **Viewing Artwork that Demonstrates Visual Voice**

Emotional connection is what draws a viewer in to observe and construct meaning from an artistic experience. Thus, as described by Ellis (1999), “in experiencing art, we want a form of symbolization that can intensify our emotional experience, rather than merely reduce it” (p. 163). In this regard, Ellis (1999) explained that, “embodied learning” takes root, integrating the “dimensions of the self” with the development of expressing visual voice in art (p. 163).

One obstacle was, however, how to create this sense of emotional connection between the artwork and the viewer, who may not have had an experience that helps them understand the visual image he or she is observing. The solution may be in the way that the artist expresses the experience he or she has had; one suggestion made by McCarthy, Ondaatje, Zakaras and Brooks (2004) was that “the artist may provide individuals with an imaginative experience that is often a more intense, revealing, and meaningful version of an actual experience and thus resonates with the artist and the viewer alike” (p. xvi). In this way, the artwork could provide the observer with an authentic emotional reaction to an emotional experience that he or she may never have experienced personally. This could create awareness of controversial issues and tell a story to an audience that may not otherwise listen; in this way, the concept of visual voice really resonates in that the unspoken becomes heard through a visual experience.

When viewing an image that has a strong visual voice, the viewer can get a strong sense of the inherent meaning even without dialogue to explain the significance. In essence, the artwork will possess a strong silent voice that has the power to convey a strong visual message to a viewer. Moreover, art has the ability to impact large groups of

people because of its interpretive (non-vocal) message; people like having the ability to form their own assumptions about an issue, and art helps facilitate this general public learning and awareness.

### **How to Handle Multiple Interpretations of one Work of Art**

Barrett's (2003) conceptions on how to lead a classroom critique had an influence on this research study. In Chapter 2 of his book *Interpreting Art: Reflecting, Wondering, and Responding*, he addressed this issue of multiple responses to a single image, which is something that was observed during critiques, which occurred in the AP classroom that was participating in this study. Since visual voice was what was being investigated in this study, it was important to understand how to handle conversations in the classroom dealing with multiple interpretations of a single image so that it was understood that there is no single "right" answer when it comes to understanding a work of art. It was also important for the artist to understand that even if an audience does not take away the specific meaning intended (if one was intended), that it may not be the "fault" of the artist but rather a reflection of how unique each individual is and how this changes the way that he or she responds to a visual stimuli.

Barrett (2003) made a strong case for showing how the variety of interpretations one work of art can yield has implications for any single artwork and the multitude of interpretations it could yield, in essence Barrett is describing a level of *aboutness* that an image needs to possess in order to evoke thought. In his experience, Barrett asserted that, "it is clear that any work of art can and often does receive many varied interpretations" (p. 38). Barrett also sees a clear connection between the way we judge a work of art and the way we interpret it (making sense of it) as clearly intermeshed and that this causes

one to mutually affect the other. Therefore, if a person interprets a work of art in a negative light due to their own experiences and unique reaction to the pieces, they will more than likely judge the work negatively as well. However, description is totally independent of interpretation, simply stating what is seen in the image (colors, shapes, relationships etc), does not constitute interpretation. However, it is important to point out that, “careful and accurate description is necessary for interpretation” (Barrett, 2003, p. 52). Without observing what we see in a work of art and making connections about those relationships, it would be impossible to interpret the image; therefore, description plays a very important role in helping a viewer understand an image.

Barrett (2003) clearly articulated that:

The variety of insights into the painting that the multiple and competing interpretations offer are justification enough that multiple interpretations are more desirable than single interpretations. Each interpretation shows us different aspects of the painting, aspects that we would not have noticed without reading the interpretations. What once seemed simple is now much more interestingly complex. We do not have to choose among the interpretations; we can enjoy each for what it contributes to our understanding, experience, and appreciation of the painting and of the interpretive human mind. (p. 55)

These principles were important to understand in the context of this study since meaning is a very important part of visual voice development. Barrett’s (2003) conceptions on how to deal with multiple interpretations of a work of art helps one to understand that so long as an image successfully evokes an explanation from an observer, it is in itself exhibiting visual voice, regardless of that that voice is *saying*. Because, as Barrett (2003)



described, “art provides insights, information, and knowledge only if we interpret works of art” (p. 199); if we cannot interpret it then it is not *saying* anything. This to me is the epitome of understanding visual voice. If an image does not offer a means to be interpreted, it cannot offer a sense of voice that can be interpreted by a viewer of that image.

### **What Can Hinder Visual Voice Development?**

According to Silverman (2008), there are four steps that lead to the experience of an artist finding their visual voice:

1. The artist must overcome artistic anxiety and fear
  - Some students are challenged with the thought of having to be creative and acknowledge that expressive pieces were harder to conceive than a three-page paper for them.
2. Risking imagination and perception
  - Students need to know that their explorations will be accepted and trust that their efforts will lead to self-discovery.
  - Exposing personal meaning to the scrutiny of others is unfamiliar territory for most students.
3. Engaging in the creative process
  - Students learn that the process to create artistic representations requires integrity and absorption.
4. Envisioning self as an artist.
  - Connecting self-discoveries to students emerging identities. (p. 2)

Mitchell and Haroun (2007) explained that the fear of being wrong is a common

block for artistic expression and that, “It is not lack of talent that keeps us from creative expression, but fear and avoidance of the uncertainty that comes with creating” (p. 7). A way to aid in this dilemma (the avoidance of uncertainty) is to foster the understanding in a classroom that there is no “wrong answer” in art but that there are varying degrees of quality when it comes to the execution of an artistic idea and that this is what needs to be addressed in the classroom setting. By employing the technical skills learned, the student artist needs to learn to feel free to express deeper meaning within his or her work without being overly concerned about the perceptions of others.

It is, however, important to point out that this fear of being wrong and being judged by others cannot really be overcome by the teacher alone but has to be addressed with the student. For this reason, teachers should make sure that art exhibits and other situations in which the artworks may be evaluated are conducted at the comfort level of the student involved. Through classroom critiques, this fear can be addressed and minimized through using constructive criticism designed to help the artist grow rather than simply pointing out mistakes or areas that need improvement.

As Mitchell and Haroun (2007) explained, it is important to understand that “it takes work to learn the principles and techniques necessary to fully express your visual voice” (p. 7). This explains why it is important to teach a student the fundamental techniques associated with art, before requiring students to develop an artwork that conveys deeper meaning. Without the required tools to accomplish the task, the student will likely be overwhelmed and unmotivated, so it is important to look at each individual student’s needs before requiring such an advanced task.

### **The Potential for Meaning in Student Art**

There are many values associated with teaching art making within schools as described by Gnezda (2009):

1. The authenticity of creating personal meaning in art, promotes students having a deeper understanding of the concept of self and understanding what he or she is passionate about.
2. The process of creating personal meaning making in art demonstrates the relevance of art education to students' lives and students' experiences.
3. There are substantive responses from adults and peers to the messages and images in student's artworks that convey personal meaning. (p. 49)

As Gnezda (2009) explained the importance of authenticity and purposeful meaning making as it related to students' quality of arts education, she was describing the conditions that are necessary and vital in fostering visual voice development in high school art students. By creating these types of authentic experiences that are characteristic of the humanistic curriculum, I may provide my students with an opportunity that will enable them to gain access into a better understanding of self.

If an artwork can convey deeper meaning to an audience, this is evidence that the student has developed his or her own visual voice. As Feldman (1970) suggested, "Ideas for art projects should be derived from students' life experiences and developed through 'collaborative planning' with a teacher to create a more authentic learning situation for the student" (p. 34). Through interaction with their teacher, students are guided toward expanded, and more original thinking and come to a better understanding of who they are as individuals. Gnezda (2009) explained "the artistic effort releases energies and

establishes a sense of control over areas of reality, bringing about an intrinsically satisfying catharsis” (p. 50). However, it is also important for the artist to experience social acknowledgement that the intended meaning was successfully conveyed to a viewer. It is important to point out that without developing a student’s visual voice, it is highly unlikely that a student will be able to successfully convey deeper meaning within an image. This is one more reason why developing visual voice needs to be fostered in the art classroom. It is also important to point out that although people may take away a different impression when looking at a piece of artwork, it cannot be assumed that the meaning was not properly executed by the artist. It simply shows how each person’s experiences shape the way they react to visual stimuli. If a piece is successful at provoking thought, then it exhibits visual voice regardless of whether the viewer misconstrued the original intentions of the artist.

### **Facilitating Students in Creating Meaning in their Artwork**

As Anderson and Milbrandt (2003) explained, “if students are to grow psychologically and socially through making art at school, they need to be helped and encouraged to construct their own meanings rather than passively accept meanings from authorities such as teachers and texts” (p. 144). This quote is the epitome of what needs to be done in order to help students construct their own realities and form their own interpretations of meaning within their artwork in the AP art classroom. The issue, therefore, is discovering what teaching strategies can be used to encourage this type of meta-cognitive thinking on the part of students.

To help understand this classroom obstacle of facilitating students in creating meaning in their artwork, we can look to research performed by Hetland et al presented in

their 2007 publication *Studio Thinking: The Real Benefits of Visual Arts Education*. In this publication, their “goal was to understand the kinds of thinking that teachers help students develop in visual arts classes and the supports they use to do that” (p. vii). Throughout their research, the authors looked closely at five excellent, but very different, art classrooms in which they set out to discover what excellent visual arts teachers teach, how they teach, and what students learn in their classes. For this reason, this research was very beneficial for understanding the challenges faced by the high school AP art teacher and helps one to formulate a classroom structure that might be conducive to helping students construct and execute meaning in their work.

As Hetland and colleagues (2007) “worked to indentify the complexities of teaching and learning in the visual arts” (p. 9), they discovered that the real curriculum in the visual arts extends far beyond the teaching of technique and goes so far as to “develop serious thinking dispositions that are valued both within and beyond the arts” (Hetland et al, p. 9). From their observations of these five classrooms, eight studio habits of mind were observed to be evident in excellent art programs:

#### Develop craft

- *Technique*: Learning to use tools (e.g., viewfinders, brushes), materials (e.g., charcoal, paint); Learning artistic conventions (e.g., perspective, color mixing)
- *Studio proactive*: Learning to care for tools, materials, and space

### Engage and Persist

- Learning to embrace problems of relevance within the art world and/or of personal importance, to develop focus and other mental states conducive to working and persevering at art tasks

### Envision

- Learning to picture mentally what cannot be directly observed and imagine possible, next steps in making a piece

### Express

- Learning to create works that convey an idea, a feeling, or a personal meaning

### Observe

- Learning to attend to visual contexts more closely than ordinary “looking” requires, and thereby to see things that otherwise might not be seen

### Reflect

- *Question and Explain:* Learning to think and talk with others about an aspect of one’s work or working process
- *Evaluate:* Learning to judge one’s own work and working process, and the work of others, in relation to standards of the field

### Stretch and Explore

- Learning to reach beyond one’s capacities, to explore playfully without a preconceived plan, and to embrace the opportunity to learn from mistakes and accidents

### Understand Art World

- *Domain:* Learning about art history and current practice
- *Communities:* Learning to interact as an artist with other artists (i.e., in classrooms, in local arts organizations, and across the art field) and within the broader society. (Hetland et al. 2007, p. 6)

These habits of mind corresponded with the concept of helping students develop voice and meaning in the artworks that they create. When referencing these habits of mind, it is evident that developing “craft” is essential to students expressing who they are in the artworks they create. Just like the eight studio habits of mind suggested, each component is interwoven to help a student progress to the next level of learning in the arts, therefore it is a scaffolding of learning that leads to this development of visual voice for most students.

Students should first begin by developing their craft, without doing so it would be difficult to convey meaning in a work in which skill and technique have not been accurately developed. For most AP Studio Art students, this component should have already been developed before entering this type of advanced level studio art course simply because it is a part of the prerequisite for entering this type of program.

As Hetland et al (2007) explained: studio learning is an “*import paradigm*. It’s about using knowledge right now in a serious way for a complex and significant endeavor. Learners deploy what their instructors explain and demonstrate to produce meaningful and engaging works of art” (p. V). In the AP art classroom, this is exactly what is expected to be accomplished when students submit a successful portfolio. The work produced should demonstrate a level of personal depth necessary for expressing

meaning. The challenge for AP teachers is finding a teaching strategy to incorporate into the classroom that will encourage personal reflection in a meaningful way and help students to use metacognition throughout the process of producing artworks.

**Reflection.** Reflection plays a significant role in helping students to construct their own meanings. It is through the process of reflection that students are able to contemplate the significance of what they create or observe, and to learn from what they have experienced. MacGregor et al (1995) addressed this when they discussed how the assessment of products fail to take into account student's self-appraisal and what may be revealed in dialogue between student and teacher. In MacGregor and colleague's (1995) experiences "a form of assessment that takes account of the personal expressive, as well as collective, instructional objectives of arts curricula is largely absent from most contemporary practice" (p. 10). My approach in the AP art classroom addressed this issue in a way that allowed for dialogue and reflection to occur in a meaningful way that made it possible for me to assess personal expression as well as instructional objectives. Overall, reflection is what makes learning in the arts a meaningful experience that helps the student overcome challenges and cultivate a number of the studio habits of mind (Hetland et al, 2007). In order to increase the opportunities for reflection in the AP Studio Art classroom, journaling was incorporated into the curriculum. By including a written prompt such as the one in the next passage, students learned to incorporate several of the studio habits of mind into their reflection process, which aided them in constructing meaning in their work.



Criteria for journal entry:

Write about something that you feel passionate about (something that evokes an emotional response). Explain why you feel the way you do about this particular topic. Explain an experience you have had that has shaped this opinion. Explain how you think you could convey this idea in a piece of visual art (Brainstorm ideas, mediums, techniques, etc.). Discuss obstacles that you think you could face when creating a work on this theme. You should also discuss how you think you could overcome these obstacles.

This use of journaling as a type of reflective experience incorporates four of the studio habits of mind outlined by Hetland, et al (2007) including: *engage and persist*, *envision*, *express* and *reflect*. By including written reflection as part of the classroom curriculum, students had the opportunity to *engage and persist* by embracing problems that are of personal importance to them and come up with visual solutions to show these topics. “The discipline to *engage and persist* is clearly important in any serious endeavor: Students need to learn to find problems of interest and work with them deeply over sustained periods of time” (Hetland, et al, 2007 p. 7). Through journal prompts students were able to find problems of interest to them and were able to work on them for sustained periods of time (such as when they developed the concentration section of the AP art portfolio).

As Hetland, et al (2007) explained, “the primary means of teaching students to *engage and persist* is to present them with projects that are deeply engaging” (p. 42). Since in the AP art classroom, assignments are student driven, this component of journaling can be used as a source of inspiration for students who need the next idea for

their artwork. Since these ideas conveyed in the journal prompts (Appendix G) were conceived by the students, any artwork created based on the journal prompt would invariably be deeply engaging to the student creating it. Since the topics were explored based on student interest, these themes will encourage them to continue to *engage and persist* even in a time of uncertainty.

Students also have the opportunity to *envision* when they write and sketch using the journal prompt because they are picturing mentally a way to solve a visual problem centered on the topic they are writing about. This may help them develop new artistic solutions and possibly formulate the next “move” when creating a new piece.

“*envisioning* included the acts of generating mental images so that one can imagine how a work will look, and planning ways to achieve that image” (Hetland et al, 2007, p. 48).

When students are required to keep a journal, they are also learning how to incorporate *expression* into their piece because of the personal nature of their written reflections based on the prompt (Appendix G). As Hetland, et al (2007) explained:

In visual arts classes, students are taught to go beyond technical skill to convey a personal intention in their work. Learning to *express* includes making works that exemplify properties that are not literally present, such as moods, sounds, and atmosphere. Learning to express also means making works that convey properties such as emotions, a sense of movement, or personal meaning. (p. 53)

The *expression* studio habit of mind is directly addressed within the journal prompt when students are asked to write about something they are passionate about and explain why they feel the way they do about this particular topic. This part of the journal prompt requires students to use metacognition to understand something that is important to them

on a personal level. Students are also using *expression* when they explain the experience that has shaped this opinion and explain how they think they could convey this idea in a piece of visual art. By being asked these important questions about potential artworks that could be created, students are learning to go beyond representation to create something with evocative meaning.

*Expression* also plays a vital role in visual voice development. “Learning to *express* also means making works that convey a strong personal meaning. As one teacher explains “...art is beyond technique...I think a drawing that is done honestly and directly always expresses feeling” (Winner, Hetland, Veenema, Sheridan, & Palmer, 2006, p. 13). The incorporation of the written journal prompt allowed students to think about how they could express feelings, moods or emotions in their work. Hetland (2010) explained that: “explicitly using the studio habits with students invites them into understanding themselves and processes of critical and creative thinking during the arts-making experience itself” (p. 2). By incorporating the studio habits of mind of *reflection*, *expression*, *envision*, and *engage and persist* into the journaling process, students are getting the opportunity to pursue their interests and explore authentic learning in the AP art classroom.

**Studio critiques.** The use of studio critiques has the potential to aid students in constructing their own personal meanings when creating their art and when evaluating the work of others. The use of studio critiques also embodies several of the studio habits of mind described earlier by Hetland, et al (2007). The studio habits addressed through the use of studio critiques include: *observation*, *envision*, *reflection* and the concepts of *stretch and explore*. “Critiques offer an important chance for students to get some

distance and recognize some of the global properties conveyed in their work that they might miss while immersed in the process of making” (Hetland, et al, 2007, p. 104). For this reason, the chance to step back and reflect is important for students in the classroom because it provides them with opportunities to construct their own meaning and learn from others.

When studio critiques are successfully implemented into the AP art classroom, students are afforded the important opportunity to *observe* what they see on a deeper level. “Critiques help to bring to the surface and unfold the richness, complexity, subtleties, and nuances inherent in the process of creating artworks” (Hetland, 2010, p. 3). Students learn to look more closely than they might ordinary do and possibly make more complex connections between what is being looked at and the intended meaning that might be explored.

Critiques at different stages have different functions: critiques of works in progress can help students hold their initial plans more loosely and consider different ways of completing their work. Critiques of finished works or bodies of work can help students think and talk about what they have accomplished and imagine the next challenges they might face. (Hetland et al, 2007 p. 19-20)

This statement helped to explain how when implemented at various stages of an artwork’s creation, studio critiques can give the artist some important insight into what is working successfully and what needs to be further developed. This repeated opportunity to observe allows students to see a work in progress and as it has developed in complexity.

During a studio critique, it is not enough to merely *observe*, students also have to incorporate *reflection* into the critique experience in order to construct meaning and make cognitive connections. Hetland, et al (2007) believed that within reflection there needs to be opportunities to *question and explain* and *evaluate*. This opportunity to *question and explain* allows students the opportunity to think and talk with other students in an effort to share aspects of one's work or process. "Critiques support a dynamic flow of thinking among teachers and students that connects the *intended* learning in particular assignments with the ongoing *enacted* learning of individual students" (Hetland et al, 2007, p. 21). It is through this dialogue created through critique that students are able to grow psychologically and make their own connections regarding art and personal meaning construction. Hetland (2010) explained that: "the critique structure reminds teachers to build in reflective, meta-cognitive conversations to complement the learning developed by making works during studio experiences" (p. 3). These conversations bring the learning to life and make the necessary connection to understand the process as it leads up to the finished product.

When students have an in-process studio critique in the AP art classroom, they are also learning to *envision* when they look at a work in its early stages of creation. *Envisioning* allows students the opportunity "to understand and evaluate students' work and working process, and to look forward as individual students begin to envision possibilities for how to proceed" (Hetland et al, 2007 p. 28). The studio habit of mind of *envisioning* helps students' progress and overcome obstacles and challenges faced during

the production of a piece of artwork. For this reason, the *envisioning* aspect of critique plays an integral role in helping students to learn and progress within their arts experience.

Studio critiques also help guide students in learning to *evaluate* artworks because students get the opportunity to judge their own work along side the work of others in relation to art standards to better understand what makes a work strong or weak. As Winner, et al (2006) explained:

Students in the visual arts classroom get continual training in evaluating their own and other's works—they are asked to talk about what works and what does not work in their own pieces and in ones by their peers. Thus students are learning to make aesthetic judgments and to defend them. Because they are engaged in continuous self-assessment, they have the opportunity to learn to be self-critical and to think about how they could improve. (p. 15)

Learning to evaluate also gives students a chance to look at the art on a deeper level to really understand how to overcome obstacles faced while making an artwork and thus possibly help them to understand how to overcome these challenges the next time they create a piece. Hetland and colleagues (2007) described four ingredients of critique:

- *Focus on Artworks.* The class as a group focuses their attention on their own and other students' work.
- *Reflective.* Students think about the meanings and expressions conveyed by works of art, and think about what is successful, what is not, and why.

- *Verbal.* Students must put their reflections into words as they are asked to describe their working process and products, and to explain and evaluate their artworks.
- *Forward-looking.* The discussion aims to guide individual students' future works and help them envision new possibilities. (p. 27)

While incorporating studio critique into the AP art classroom, students are able to learn the studio habit of mind of *stretch and explore*. The studio critique process allows students to learn from mistakes and make accidents. Hetland, et al (2007) observed in their research that “at the end of class there is often a critique in which students gather to share and discuss their work, a session in which critical judgment and metacognition are nurtured” (p. 13). This opportunity to nurture metacognition can play a vital role in helping students to construct their own interpretation and meanings derived from the process of making and experiencing art. This deeper-thinking also encourages students to create images that may be more personal in nature, which can possibly translate into a strong sense of visual voice if executed successfully.

The incorporation of studio critique into the AP Studio Art classroom offered students this opportunity described earlier by Anderson and Milbrandt (2005) for students to grow both psychologically and socially through art in school. As Hetland, et al (2007) explained:

Critiques have two distinguishing features that earn them a place of honor in the studio classroom. First, they focus attention on students' work and working process. And second, critiques are explicitly social. Students share their work with the teacher and other students and get responses from them. Taken together,

these two features make critique an important forum for helping students develop an understanding of their work and development as artists. (p. 27)

This social interaction plays a critical role in the learning that goes into this type of classroom experience. As Hetland et al (2007) explained:

Students learn in conversations with others. While students often talk about their own work during critique, and teachers also generally comment on individual students' work, critiques involve an explicit shift from individual to group work as the class comes together as a community to discuss one another's works. (p. 28)

This shift in classroom structure from being individual based to group based helps the classroom grow into an important social dynamic that encourages students to construct their own meaning and learn through the interpretations of others. Hetland, et al (2007) explained this situation accurately by discussing how: "Students gain insight about their own art making by verbalizing thoughts about their own work, and by hearing how others talk about their work" (p. 28). This opportunity can be eye-opening for many students as they have this unique chance to learn from their peers.

A strong way to conceptualize the studio critique process for the AP art class was to incorporate some of the techniques observed by Winner, et al (2006) in regards to how to conduct the conversations that relate to students' works of art. They explained that "some teachers ask students to explain *what* some part of their drawing depicted, *how* they had achieved a certain effect, *why* they had made something the way the did, and *what* changes they were planning in their work" (p. 14). These types of personal questions about the student's work help to foster inner reflection on the part of the



student. This type of dialogue also helps students to think critically about their intentions and encourages the metacognition necessary for students to make meaningful and passionate work that conveys these themes.

The classroom structure described by Hetland, et al (2007) that best describes the learning environment in the AP art classroom is:

The Students-at-Work structure which emphasizes the growth and development of individual students, because it keeps the *making* of art as the center of the learning experience and allows teachers to shift attention flexibly from student to student and to carefully observe students and evidence of their learning as they work. (p. 21)

This type of classroom structure is student driven with the teacher in the background only stepping in as necessary for individual students. Because of the nature of the AP high school art program in which a large number of artworks are to be created in a relatively short periods of time, it is imperative that students have the most class time as possible to work on their artwork without a lot of demonstrations and lecturing that might sometimes be a part of the traditional high school art classroom. Instead, instruction is given to students as needed to help ensure that all students are taking advantage of the time for art production.

In summary, because of the structure of the AP class being very product driven, it is that much more imperative that students are given time to incorporate these studio habits of mind outlined by Hetland, et al (2007) into the classroom curriculum. Collins (1995) affirmed that “if what art does best is to give us a way of experiencing what is most real, most significant in a particular time and place, then we as artists who teach

need to make sure that this keeps happening” (p. 3). Without these opportunities for students to: *develop craft, engage and persist, envision, express, observe, reflect, stretch and explore* and *understand the art world*, many students might miss out on the opportunity to grow psychologically and socially through the making of art in the AP art classroom.

Through creating a curricular approach that increased students’ authentic dialogue regarding emotion and life experiences, through increasing the classroom opportunities for metacognition through reflection, and by employing the eight studio habits of mind described by Winner, et al (2006), I have been able to facilitate my high school AP art students in conveying a deeper sense of self in the artworks they created and thus resulted in visual voice development over an extended period of time. It was my goal to apply these findings regarding voice development in order to strengthen my AP Studio Art program and better meet the needs of my developing student artists. Through this curricular approach, I was able to help my students create a strong foundation for visual voice in their artistic inspirations that helped them as they pursue possible artistic endeavors in the future.

## CHAPTER 3

### METHODOLOGY

#### **Theoretical Perspective**

In order to document the effectiveness of self-reflection and dialogue as it related to student artists creating meaning in their work and developing visual voice, I used a practitioner research methodology. The reason I chose to use this methodology is because I agreed with Cochran-Smith and Lytle (1993) that it is our responsibility as educators to engage in “systematic and intentional inquiry”(p. 7) with an eye for improving pedagogical effectiveness in school and classroom environments. The research methods that I used for this inquiry were qualitative because I sought to capture the nature of students’ experiences as they translated meaning throughout their chosen forms of representation. I used different types of dialogical approaches within the AP art classroom throughout the course of one academic school year and integrated the eight studio habits of mind (develop craft, engage and persist, envision, express, observe, reflect, stretch and explore, understand the art world) by Hetland et al, (2007) described in the literature review in the previous chapter, to aid students in accessing a better sense of self-identity in their artwork. This sense of self was made evident by connecting the personally reflective journal entries that students wrote with the artworks that they produced that were inspired by these journal entries. These dialogical approaches included: student journaling before and after creating artworks, students keeping ongoing visual/verbal journals throughout the year and the usage of short interviews and surveys along with individual and classroom art critiques of finished student artworks to identify

whether or not voice was evident in the images created by the students during the course of the AP class.

I was also interested in examining ways in which life experience influenced art making. I believed that by helping a student articulate a sense of self, I would be able to facilitate the development of a student's visual voice in her artwork. Overall, I was interested in researching the relationship between personal experience, emotion, and self-reflection as it related to purposeful and creative meaning making in art.

### **Research Questions**

Specifically, this study investigated:

1. How may visual voice be developed in an AP art classroom through reflection and dialogue?
  - a. How may a student's personally reflective journaling contribute to the development of visual voice?
  - b. How may the dialogue fostered through critique be used to facilitate visual voice development?
2. In what ways might visual voice manifest itself in a student's artwork?
3. How might a student's personal life experience and emotions play a role in helping develop voice in his/her artworks?

### **Research Design**

The research was performed in an AP Studio Art classroom at a rural high school where I taught. As Cochran-Smith and Lytle (2009) explained, "within the construct of a practitioner research study, it is important to reflect and examine the changes made as it relates to classroom pedagogy and the need to change curricula methods when necessary

to meet the needs of the students” (p. 311). By using my own classroom as the research site, I was able to be more flexible in my approach in the classroom and adjust my design and strategy as needed to better meet the needs of my students and perform a successful qualitative research study. I agreed with Cochran-Smith and Lytle (2009) when they challenged the assumption that “theory and practice occupy separate conceptual realms and of arguing for placing them in a more mutually generative dialectic” (p. 326). When researching visual voice development in my students, I was adapting theory to become practice as it related to my curricular approach of implementing dialogical approaches in the AP art classroom.

Another reason for my choice in researching my classroom was due to the accessibility of my research group. There are limited schools that offer AP art programs in the area where I was conducting my research. It was also beneficial to use my own classroom because of the trust and relationships that had been built between the students and me. This research would not have been as successful if there was not a level of trust between the researcher and individuals participating in this study, and this could have led to data that did not accurately represent this research study. It was possible, however, that because I was the teacher, students may have felt the need to provide me with answers that they may have thought I was looking for and not truly what they believed or felt. Also, because I was both teacher and researcher, this could have proven to be a disadvantage when evaluating the outcomes of this study. I could be “too close” to the participants and miss out on aspects of the study that may be seen by others not involved so directly in this study. Since I was aware of this possible issue, I was able to keep myself at a distance to accurately relate what was happening in the classroom from an

observer's perspective by taking detailed notes about what I observed, as is common practice in a practitioner research study such as this. By keeping a reflective journal throughout the research process, I was able to record the tensions associated with being both teacher and researcher in this study. This helped me to not miss observations that might have otherwise been overlooked and become a source of data in this study. Also, a pilot study was performed in order to evaluate the research methods and discover areas of the research that needed to have adjustments made prior to the actual research study. The information yielded from this pilot study helped inform and strengthen the curricular approaches employed into the AP Studio Art class that was participating in this study prior to the start of the actual study.

### **Pilot Study**

At the beginning of the school year, eight AP art students (all of the students that were in the class) agreed to participate in a study dealing with visual voice development in their artwork. During this pilot study, preliminary data collection began using some of the planned methods specified in the data collection section of this document. The data methods that were not implemented would need to be conducted at the end of the study, therefore they were not relevant at that time. The purpose of this pilot study was aimed at testing my approach and identifying any details that needed to be addressed before the main data collection began. During the course of this pilot study, students were asked to begin keeping a weekly journal, fill out two engagement surveys about the journaling process (one in the middle and one at the end of the six week period), participate in weekly critiques of their artwork, complete a written statement about each artwork completed explaining the intention of the piece, and produce one piece of artwork and

visual/verbal journal per week to be turned in and assessed according to AP grading standards.

**Weekly journals.** During the course of the pilot study, several modifications were made in order to meet the needs of the participants involved. When students were asked to keep a weekly journal based on a prompt (Appendix G), the quality of the journals started out strong and thoroughly addressed all components of the journal assignment. However, within two weeks of keeping a journal, four of the eight students' journal responses began getting turned in only partially completed (leaving out some aspect of what was expected to be reflected upon). At that point, I sent out an engagement survey (Appendix F) adapted from Phillip Schlechty's (2002) publication *Working on the Work: An Action Plan for Teachers, Principals, and Superintendents*, to find out what the students' perception of this journaling exercise were. Out of the eight students involved in the pilot study, four of the students indicated that they were at the level of strategic compliance (only completing the assignment because they had been asked to do so). The other four students indicated that they were fully engaged in the assignment and saw the activity as personally meaningful to them (these students were beginning to use the journal prompt from the prior week as a theme to work with on the next week's art assignment). On the open-ended response section at the bottom of the questionnaire, students indicated that the frequency at which they were expected to turn in these journals was too high, and that this was causing them not to get the response completed to the best of their ability due to a lack of time considering the other class expectations. However, all of the student responses from the first survey indicated that they thought that keeping a journal was beneficial to them and not a waste of time.

Upon getting the student feedback, modifications were made as to how often the students would be expected to turn in a journal entry, changing from once a week to one every two weeks. During the remaining four weeks that were left in the pilot study, the next two journal entries were answered fully by all students, indicating that the decrease in frequency of submissions may be helping students to address the prompt in a more authentic and thorough way. Also, two of the students continued answering the journal prompt even on weeks when it was not being checked, indicating that the work was meaningful and possibly helpful to them since they were becoming intrinsically motivated to do the assignment without being required to do so. At the end of the six-week pilot study, students were again asked to fill out the engagement surveys regarding journaling in the classroom. At this time, all students indicated that they were engaged in the activity and saw it as personally meaningful to them. Also, at this time, six of the eight students had created artworks based on a prior week's journal prompt.

**Artwork critiques.** When classroom critiques were introduced to the research participants, there was a lot of important and reflective dialogue going on among the students that was very beneficial for students to hear about their work. The main premise for the structure of the classroom written critiques came from Barrett's (1997) conceptions regarding talking about students' works of art that evoke thoughtful reflection. Students were asked to respond to the following questions in writing on Fridays regarding each work of art prior to the classroom critiques so that they were prepared for the Monday critiques.

- What complexities and meaning do you find embedded in this image you are observing?



- What questions do you have regarding this image that you would like to ask the artist?
- What is the intention of this artwork?
- What are the strengths of this piece?
- What do you think could be done to make this piece communicate the idea more strongly?

When the actual verbal studio critique process started, the techniques observed by Winner et al (2006), in regards to how to conduct the conversations that relate to students' works of art, were employed. Students were asked to explain *what* some part of their artwork depicted, *how* they had achieved a certain effect, *why* they had made something the way they did, and *what* changes they were planning in their work. The other responses that students had to write the week before were used to help continue the dialogue once the critique had started.

In my observations, I felt as though making the students write before they gave their opinions helped them to better assess what they were observing and to put more personal thought into their responses during critiques. It was also beneficial in that students were prepared to discuss without “dead” time (like I have observed in many classroom critiques in the past where students do not know how to start or are afraid to speak). Also, the students found it helpful to have some of the responses in writing so that they could be given to the artist whose work is being observed. This was particularly helpful for those students that did not get to respond to all aspects of the discussion due to shyness or time restraints (each student could be allotted no more than 10 minutes). It also allowed for the students whose artwork was being critiqued to have a written

response of what an individual experienced when looking at his or her piece before knowing the original intentions. This was a good way for my students to know whether the intentions they desired were what were being experienced by others when looking at their pieces (essential whether their visual voice is evident if the student is able to come up with some kind of well thought out interpretation of the artwork).

One problem that the students faced was understanding exactly what needed to be reworked in the piece in order to make it stronger. For this reason, after three weeks, I started having the students use an assessment rubric (aligned with AP scoring) and response sheet that was used each time a student turned in his or her artwork (Appendix H). This assessment rubric provided the student with an opportunity to reflect and troubleshoot what was and was not working in the piece and also was used to help the student better articulate his or her intentions when we began classroom critiques. Overall, the implementation of critique helped the students understand the perceptions of others and become better at discerning the intentionality and personal relevance of the art that they were observing. I continued the critique process this same way throughout the study since it went so well during the pilot study.

Performing the pilot study helped me to construct a better working structure for how I wanted to collect my data and run my classroom during my study. It was helpful to see the implementation in practice so that adjustments could be made that matched my individual students' needs. Since my study continued on with the same student participants, these adjustments stayed relevant for these particular students' individual needs.

### **Primary Study**

The pilot study included the same students who participated in the primary study and lasted for the first six weeks of the school year. The primary study began in September of the school year and lasted until the following May, when the AP Studio Art digital submissions were turned in. The following sections explain how participants were selected for this study and address how data were collected and analyzed for this study.

### **Sampling Procedure/Participants**

Convenience sampling (Patton, 2002) was used for the pilot study and the primary study (the same students were used for both the pilot and primary study). The participants in the study were all eight of the female advanced placement senior art students who voluntarily signed up for the AP Studio Art class that was taught. These participants had been chosen because of the nature of the research and the high level art class that they were taking. Considering the fact that the students' teacher was performing this research, it was important that participants were aware of the choice they had in participating in the research and their ability to withdraw their consent at any time in the study. This type of qualitative research could lead to some students feeling pressured to participate. For this reason, students were given choices and as much information as possible in order to inform them before making their decision to participate, being made fully aware that their participation would in no way affect the grade they received in the course. Participation was strictly voluntary and could be withdrawn at any time during the study by either the parent or the participant.

### **Data Collection Methods**

Data was generated using primarily an interpretivist approach in order to better understand students' interpretations, perceptions, meanings, and understandings throughout the research. These methods included: semi-structured student interviews, teacher classroom observation, students' reflective journals, students' visual/verbal journals, student engagement surveys, classroom art critiques of students' artworks, artifacts created by the students during the course of the study (these were photographed) and a rubric was created to help students assess their voice development (Appendix H). Since researchers using interpretivist approaches may sometimes misrepresent participants' perspectives, multiple methods were used to explore the topic from different angles and to help analyze the phenomenon of visual voice development from the perspective of the student and the teacher. The teacher perspective was recorded based on an ongoing reflective journal that was written throughout the research study. By using multiple data sources and triangulating the data (see Table 3.1 in the data collection and analysis section), I was able to make comparable assumptions about what legitimately constituted knowledge or evidence in this study. These methods also lent themselves to fit into the structure of this class, with very little modification and did not take away from the students' experiences that took place in the AP classroom.

### **Data Collection and Analysis**

I have investigated whether personal life experience and emotion have played a role in helping students to convey meaning in their artwork and evaluated whether the reflective dialogical approaches incorporated into the classroom curriculum have facilitated students in creating meaning in their work. Consent had been obtained from

the county where the school was located and from the students before any data had been collected for this study (letter of approval is located in Appendix A). Also, this study has been approved by the University of Georgia's Institutional Review Board (letter of approval is located in Appendix O).

Table 3.1 demonstrates how data collected was analyzed in relation to the research questions this study sought to address.

Table 3.1

*Research Questions Aligned with Corresponding Data Collection and Analysis Methods.*

Questions	Data Source	Data Collection Methods	Analysis Method
How may visual voice be developed in an AP art classroom through reflection and dialogue?	Students	Semi-structured Interviews	Coding of transcription
		Engagement survey (Appendix F)	Comparison of response
		Journal prompt response (Appendix G)	Coding & categorization
		Assessment and critique form (Appendix H)	Did the student incorporate the ideas expressed for revision?
		Visual/verbal journal	Coding & categorization
How may a student's personally reflective journaling contribute to him or her developing visual voice?	Students	Participant observation of Dialogical curricular approach	Coding & categorization
		Teacher journal	Coding & Categorization
		Engagement Surveys	Comparison of response Coding of open response section
		Journal prompt response	Coding and Categorization
		Artist Statement	Comparison between journal prompt response and artist statement
		Visual/verbal journal	Coding & categorization
		Artifacts of student work photographed	
		Participant observation	Coding & categorization of field notes
		Semi-structured student interviews	Coding of transcription
		Teacher journal	Coding & categorization
In what ways might visual voice manifest itself in a visual image?	Student (behavior, discourse, art and writing.)	Observation during critique	Coding & categorization
		Participant observation	Coding & categorization of field notes
How might a student's experience and emotions play a role in helping he or she develop voice in his/her artworks?	Student writing	Assessment and critique form	
	Student	Semi-Structured Interview	Coding & categorization
	Student writing/ artifact analysis (photographed)	Visual/verbal journals	Coding & categorization
	Student writing	Artist statement	Coding & categorization
		Teacher journal	Coding & categorization

## Data Coding

Coding was used throughout this research study in order to identify patterns and themes that emerged in the data collected. In the case of analyzing verbatim interviews, artist statements, and journal transcriptions, it was necessary to develop some manageable classification system to apply to my data (Patton, 2002). This alleviated chaos and confusion and helped me see the holistic picture presented after data had been collected and was ready for analysis. As qualitative researcher Patton (2002) recommended, this process began by reading through the journals and interviews and making comments in the margins to try to identify emergent themes so that I could begin to organize and classify my data into topics. This was done multiple times to ensure that the indexing of codes was thorough. Below is an indexed copy of topics that emerged initially when the pilot study was performed; these were later used to create a more holistic coding system used later in the study. These categories were broken down into main categories and subcategories as themes emerged.

Table 3.2

*Initial Coding Index Based on Pilot Study Used in Margin Analysis for: Artist Statements and Reflective Journals.*

Shorthand code	Code Explanation
EC	(Emotional Content)
PER	(Personal experience referenced)
PI	(Personal identity)
AEE	(Authentic engagement evident)
REE	(Ritualistic engagement evident)
SRDA	(Student reaction to dialogical approach)
PMA	(Potential for meaningful art-making execution)
MMD	(Meaning making through dialogue)
UAM	(Use of analogies and metaphor)
UPEDM	(Using personal experience to decipher meaning in others artwork)
Note: P=Participant, TO=Teacher observation (were used to identify who is making the connection, the individual participant or the teacher). The shorthand codes (abbreviations) will be written in the margins directly on the relevant data passages or quotations. The full definitions in parentheses are the designations for separate files that contain all similarly coded passages.	

Once themes had been identified, the next task was to decide which themes were convergent (which things fit together in a meaningful way) and divergent (the careful and thoughtful examination of any data that does not seem to fit). After themes and coding had been exhausted, the degree of substantive significance was evaluated with the qualitative data that had been collected. When establishing the substantive significance of the data, I was guided by the following questions recommended by Patton (2002):

- How solid, coherent, and consistent is the evidence to support the findings?
- To what extent and in what ways do the findings increase and deepen understanding of the phenomenon studied (*Verstehen*)?
- To what extent are the findings consistent with other knowledge?
- To what extent are the findings useful for some intended purpose? (p. 467)

Once all data had been collected (including the pilot study and the primary study), modifications had to be made to the initial coding categories observed in the pilot study in order to analyze this diverse group of data sources. The tables on the following pages indicate the coding used to decipher themes and subcategories that became evident within reflective journal entries (Table 3.3), visual/verbal journals (Table 3.4), interview analysis (Table 3.5), classroom critique analysis (Table 3.6), and final coding used for: Identifying evidence of the eight studio habits of mind (Table 3.7).



Table 3.3

*Final Coding Used for: Student's Reflective Journal Entries.*

Shorthand Code	Category Code Explanation	Emergent Subcategories
EC	1. (Emotional Content)	a. Reaction to big event/issue in world b. Artist's emotion to subject matter c. Emotion intended at audience d. Something the student cares about e. Based memory
PER	2. (Personal experience referenced)	a. As theme for artwork b. Reflection on art making process
PI	3. (Personal identity)	a. Culture b. Evidence of Self-Actualization in artwork c. Coming to a metacognitive understanding of why the student feels the way they do. d. Personal Beliefs e. Self Awareness
AEE	4. (Authentic engagement evident)	
REE	5. (Ritualistic engagement evident)	
PMA	6. (Potential for meaningful art-making execution)	
UAM	7. (Use of analogies and metaphor)	

Note: P=Participant, TO=Teacher observation (were used to identify who is making the connection, the individual participant or the teacher). The shorthand codes (abbreviations) were written in the margins directly on the relevant data passages or quotations. (The corresponding letter from the subcategory will be when necessary) The full definitions in parentheses are the designations for separate files that contain all similarly coded passages.

Table 3.4

*Final Coding Used for: Student's Visual/Verbal Journal submissions.*

Shorthand Code	Category Code Explanation
A	Cultural Identity
B	Social Interactions with others-relationships with Family/Friends
C	Larger Worldly/Social issues being pondered
D	Modern Culture-Music, fashion etc
E	Personal Identity/Personal interests
F	Memories or dream inspired
G	A mood/feeling/emotion
H	Inspirational concepts/quotes
I	Investigation of a type of media/technique
J	Artist research

Table 3.5

*Final Coding Used for: Interview Analysis.*

Color code	Category Code Explanation
Red	Reaction/discussion of Reflective Journaling
Light Blue	Reaction/discussion of Visual/Verbal Journaling
Green	Reaction/discussion of Classroom Critique
Pink	Evidence of Authentic Engagement
Purple	Evidence of Strategic Compliant Engagement
Orange	How the student views "meaning" as a part of art production
Yellow	Evidence of Emotional connectedness to artwork produced
Navy Blue	How the student judges success in their work
Maroon	How the student judges success in others work

Table 3.6

*Final Coding Used for: Classroom Critique Analysis. Including Appendix H & Teacher Observation Analysis, as well as Open Response Questions Filled out Prior to Critique.*

Color code	Category Code Explanation
Red	Multiple Reactions to single work of art
Light Blue	Changes made to artwork based on critique results
Green	Life experience in relation to artistic interpretation
Pink	Evidence of critical thinking to understand visual image
Purple	How the student views “meaning” as a part of art production
Orange	Evidence of Emotional connectedness to artwork produced
Yellow	How the student judges success in their work
Navy Blue	How the student judges success in others work
Maroon	Understanding Embedded Complexities and Meaning
Light Gray	Cohesiveness of idea among previous work (Concentration specific)

### **Classroom Dialogue**

I was also interested in whether viewers of these students’ artworks were able to take away any kind of meaning from observing these images; this provided data that was helpful in determining if successful visual voice development occurred during the creating of these works of art. For this analysis, I was guided by Barrett’s (1997) conceptions regarding talking about students’ works of art that evoke thoughtful reflection. These classroom critiques helped me identify to what degree the student’s visual voice was evident. I was interested in determining if emotional content and life experience were evident in any of the images created that the artists identified as being personally meaningful to them. However, all of the students’ images were analyzed not just the ones identified as being personally meaningful to the student creating them.

It was my expectation that the images that the artist identified as personally meaningful would be inspired by life experience and emotion related to that experience. While it may also have been helpful to look at the AP scores that these students received and related these scores to the explanation that the students gave me regarding the images created, this was not done because when AP scores are released, no feedback is provided to the student or the teacher regarding why the student received the score obtained, even

though this information would be very helpful to both the student and the instructor of the AP course. Therefore, no conclusion can be made as to whether the AP scores are related to the evidence in personal meaning or lack-there-of, because this is not reflected in the final score analysis, and there could be any multitude of reasons why the student scored what he or she did.

Critique documents were used to gain insight into whether the intended meaning was being executed successfully when compared with the verbal critique dialogue that went on regarding the intention of the pieces being observed. Each student's artworks were compared individually with the responses of the fellow classmates regarding the interpretation of these images to see to what degree the image was evoking a sense of voice when observed.

### **Engagement Survey Analysis**

Students were administered surveys regarding their individual levels of engagement regarding bi-weekly journaling in the art classroom and visual/verbal journaling to see if they found these activities helpful as they tried to create personally meaningful works of art. These surveys took approximately 15 minutes to respond to depending on the level of response the student gave. Students were given the same survey at three different points in the study. Initially, students first filled out this survey when these activities were first introduced as part of the class structure, they were also administered halfway through the study, and the last survey was administered 32 weeks later to see if their perceptions had changed over time and why. This survey provided me with a method to compare students' perceptions of these classroom assignments in a positive or negative manner or conveyed a range of responses and why and whether this

opinion changed throughout the semester for some students. These levels of engagement were based on Schlechty's (2002) model for measuring classroom engagement based on his book, *Working on the Work: An Action Plan for Teachers, Principals, and Superintendents*. Student responses were coded for individual comparison, but remained anonymous. It is important to acknowledge that engagement surveys require both mindful and analytic thought on the part of the student in order to be accurate. However, because the results recorded throughout this study fluctuated, and because students were only asked to respond to engagement surveys three times throughout the study, it can be inferred that the meaningfulness and accuracy of the responses was maintained throughout this study.

### **Written Journal Analysis**

Students from the beginning of the semester were required to journal (approximately 30 minutes of journaling twice monthly was expected) based on a classroom prompt (Appendix G). These journal entries provided me information as to what area the student required assistance so that I could provide personalized instruction to that student and also provided the student with an opportunity to brainstorm ideas for art that was relevant to his or her life and was purposefully meaningful. These journals were transcribed and coded thematically in order to compare individual student's unique responses and growth. When this data was used in the research, pseudonyms were applied to protect the identity of these individuals. In the data coding, I was looking for themes that arose; these themes are shown in Table 3.3 of this chapter. I was interested in observing whether the journal entries inspired the students to create any artworks or if this was just a writing exercise incorporated into the classroom that yielded no art results.

### **Visual/Verbal Journals**

Students were required to keep an ongoing sketchbook that they used as a visual/verbal journal during the entire duration of the AP art course. The visual/verbal journals were photographed by the researcher and included in the research study. This method of journaling showcased the visual thinking process in a very individualistic and personally meaningful way. Students included different media and concepts to convey their ideas. This ranged in content from drawings and words to mixed media cut outs, symbols and paper manipulations. This type of journaling gave students the chance to try out new things, come up with new ideas with multiple visual solutions, reflect, and could inspire future artworks that were created. It could also help them realize how daily life may influence their artwork and potentially aid them in becoming more aware of what they feel passionately about.

For my research, these visual/verbal journals helped me gain insight into the emotional and cognitive experiences of my students. They also were helpful to use as a way of authentically assessing my students in their visual voice development. The assessment criteria included composition, development of ideas and media exploration, and craftsmanship. Students used the guidelines provided to them by the teacher to direct these assignments (Appendix K).

Student examples of visual verbal journals from the pilot study:



*Figure 3.1* Images of visual/verbal journals turned in during the pilot study.

### **Artwork Analysis**

Students actively took part in the analysis of their artworks produced. Students were expected to fill out a visual arts assessment and reflection with each work turned in (Appendix H). Also, at the end of the semester, images of each student's artwork were printed. Students were asked during their exit interview to help me identify which images that they created were inspired by a journal prompt that they wrote. Other questions included: Which images were created out of an experience or emotional reaction that they had? Which pieces did each student feel were most successful from conception to execution and why? This joint analysis including both teacher and student working together helped with any issues associated with misrepresentation of meaning and offered me as a researcher a more clear understanding of the student's intentions and underlying meanings when producing their works of art. This method lent itself as a successful and meaningful way to generate and analyze data with clear consideration of the student's intentions.

## **Interview Analysis**

I performed face-to-face student interviews at the end of the research with the students. These interviews were semi-structured (Appendix I). Students were asked to reflect on their experiences in the art classroom regarding the processes of journaling and creating art. Follow-up questions varied, depending on the response of the student, but were geared toward better understanding the student's perceptions and personal reflections regarding the process of making art. These interviews lasted approximately 15-30 minutes and occurred at the end of the semester-long study. They were later coded as described earlier in this chapter.

## **How Standards for Quality of Qualitative Data were Met**

**Dependability.** The dependability of the data was strengthened in several ways:

- Extensive descriptions of how research was performed and extensive research on the topic recorded in the literature review informing research decisions.
- Opportunity for replication of data collection methods used in comparable classrooms (all documents used in this study are in the appendix).
- Methods used for coding data were applied to all data collection responses that are open-ended, however, different coding indexes were used with different data types as themes emerge.
- The researcher accounted for the ever-changing context within which the research occurred through detailed field notes. These research findings described the changes that occurred in the classroom setting and how these changes affected the way the researcher approached the study.

**Credibility or trustworthiness/confirmability.** The credibility and confirmability of the data was strengthened in several ways:

- Triangulation of multiple sources of data collection for each research question.
- This prolonged study took place over a one-year span that provided the researcher with a more holistic understanding of the topic under study by allowing for close observation of the same students over an extended period of time.
- The only students who were involved in the study were Advanced Placement studio art students that had already exhibited the necessary skill required to develop visual voice.
- A field journal was used to document observations in the classroom that were used in conjunction with other data collection methods to recall the conditions/interactions and other relevant situations that affected the art produced at that particular time.
- Participants in the study had the opportunity to member check (review) any information pertaining to them in this study to establish authenticity and accurately depict the students' experiences and perceptions throughout the study.
- Data was collected the same way for all participants in the study (for example the same interview guide was used with each student and the same questionnaires were given to every student).
- The purpose of this qualitative study was to describe or understand the



process of visual voice development from the perspective of the teacher and the student artist, therefore, data was collected with substantial student input and reflection that gave me as a researcher a better understanding of my topic through my “participant’s eyes”.

**Transferability.** By performing a pilot study and then a more extensive follow up study that was detailed in approach, the transferability of this study was strengthened. The research context is clearly explained as well as the basis for assumptions that are central to this research study: Therefore, it may be possible for this study to transfer to another art classroom with similar results.

### **Protection of Human Subjects**

**Current risk.** No risk to the participants was anticipated. Pseudonyms were used in any ensuing publications. Results of analysis were available to participants upon request. It was possible that participants might have experience discomfort in talking about sensitive topics in relation to the research topic. The researcher let participants know that they may request that the interview/observations be stopped at any time.

**Future risk.** All reports and publications removed any identifying elements (such as place or personal names) from transcript excerpts and images used. The identity of participants remains confidential. All transcripts and audiotapes were labeled with pseudonyms. Audiotapes were stored in a locked cabinet in the researcher’s office and will be erased one year after completion of the study. While visual images of artwork were used in this research study, no names will be used to identify who created these works or what school produced them, however, it cannot be avoided that a small number of people who are aware of the individual’s artwork could identify the artist.

**Benefits to participant.** Participants received no direct benefit from participating in the research, other than to be able to reflect on the topic of visual voice development (participants have access to publications and reports upon request).

**Benefits to humankind.** Findings from this study inform educators and art researchers, contributing in significant ways to an understanding of the process of visual voice development within a high school art classroom. Specifically, this study dealt with fostering an environment that encourages deeply personal and meaningful art production. Furthermore, this examination of visual voice development contributes to other work in the field of art education, which has sought to examine student voice evident in personally meaningful artworks created.

**Subjectivities statement.** I performed my research in the high school Advanced Placement studio classroom where I was the teacher and lead investigator of the study. I have been teaching art for five years at the high school level and have been AP certified and gifted-in-field endorsed for three years. I have completed a Bachelors of Fine Arts, a Masters of Art in Teaching Art Education, and a Specialist Degree in Instruction, and I am currently pursuing a Doctorate in Art Education. My recent studies at the University of Georgia have led me to my research topic dealing with my most recent classroom challenge brought on by starting an AP art program at the school where I currently teach.

Given that I have advanced expertise in art, there may be some implications that could be made regarding what I might value in my students' work and what I may judge less positively. Although personal opinions are unavoidable, I feel confident in my ability to judge the expected quality of work required of the AP art program in accordance with the AP standards of assessment due to the AP and college level training

that I have received that has prepared me for this particular type of teaching environment. I also feel as a working artist, I am better prepared to guide my students in the right direction and foster their artistic growth.

As both teacher and researcher in this classroom study, I may receive a more honest and genuine response from most of my student participants than I would if I did not have an already established level of trust with the research participants, however, this may also cause my students to express things on a more deeply personal level than they might intend due to the extended time that I have known these students and the bond that we have developed (seven of the AP student have had had me for at least one semester and may have had me for as many as six semesters before enrolling in the AP studio art class, only one student involved in this study had never had me as a teacher). Also considering the advanced nature of these art students, some students may be overly eager to please me and may, therefore, give a response in accordance with what he or she thinks I want. For this reason, students were given minimal information regarding what specifically I was observing and investigating so that results would not be skewed due to the strong relationship that had been built between student and teacher alike. My interest was in developing a strong AP art program at the high school level where I work. As I performed this research, I was attempting to be a reflective and proactive educator in order to create positive change in my school's art program and foster my students' success in visual voice development. It is my hope that this research will be beneficial to other art educators, AP art teachers, AP coordinators and possibly the AP College Board that administers this program.

## **CHAPTER 4**

### **RESEARCH PARTICIPANTS' REACTIONS TO CURRICULAR APPROACHES**

This chapter sought to capture the nature of eight individual students' experiences as they translated meaning throughout their chosen forms of representation, while creating their AP Studio Art portfolios. After discussing each student's experiences in this chapter, Chapter 5 will then examine the group as a whole to get a more holistic understanding of what students experienced during this research study and find out what effect my curricular approach of using different forms of dialogical approaches had on the visual voice development of my students. For Chapter 4, I began by looking at each curricular approach employed in the classroom to evaluate how students perceived these classroom opportunities and to find out how it may have contributed to students developing meaning in their work. After the students' individual experiences are described, I then began answering the research questions this study sought to address in Chapter 5.

#### **Student #1 Candace**

Candace was in her senior year of high school during this study; she had taken two art classes during her high school career (including AP art this year). She came into the class with a warm enthusiasm for learning about art and a passion for the subject. As her teacher, I challenged Candace to try new media and techniques throughout the AP class to give her the opportunity to grow as an artist and explore different techniques and processes that she may not have had the opportunity to experience since she had only taken one other art class in high school her junior year. Although Candace had limited

art experience in high school, she showed great potential in her first high school art class so she was allowed to enter the AP Studio Art class her senior year. For Candace's future career aspirations, she was considering becoming an art teacher. This class was important to Candace because she wanted to develop a portfolio of work that could help her gain admission to an art school so that she could pursue her artistic interests.

Candace was not a native English-speaking student; her native language (the language spoken at home) was Spanish. Candace moved to the United States and entered the school's ESOL program her eighth grade year of school. Considering that this research was investigating a dialogical approach for voice development, the fact that Candace was not a native English-speaking student needed to be taken into consideration when looking at her feedback about the curricular approaches employed in the classroom. By having the opportunity to look at how these dialogical approaches affected both English and non-native English speaking students, this study helped me as an educator determine whether this teaching approach worked with a variety of students, including those that are multi-linguistic.

**Reflective journaling.** During the course of the AP art class, Candace completed seven journal entries although 10 were requested. Out of the seven journal responses, five became works of art used in the breadth section of the student's AP portfolio, and one become a complete series of 12 for the concentration section of the portfolio. Of the five artworks mailed off to comprise the quality section of the portfolio, all five pieces were inspired by a journal entry completed by this student. When Candace was interviewed at the end of the study, she indicated that:

*I personally did not like doing the writing journals. I prefer just getting to draw in the art classroom and felt that writing was a waste of my time when I could be working on my artwork, however, I felt like if I had not been journaling, some of my artworks would probably not have happened because I would have lacked that inspiration to begin with.*

When Candace filled out her engagement surveys throughout the study, she initially was at the level of strategic compliance (doing the work because it was asked of her). Midway through the journaling process Candace again filled out an engagement survey indicating that she had increased to the level of authentic engagement (believing that she would accomplish something of worth by doing the assignment). Later, at the end of the reflective journaling assignments, Candace again responded to an engagement survey and indicated that she had returned to the level of strategic compliance (because she was again doing the work to satisfy the teacher's expectations).

When looking at Candace's reflective journal entries, some of them were not truly written about something the student was passionate about (they were sometimes written more about interests or reactions rather than passions that evoked emotion). When I consistently started to observe this in Candace's journal entries, I asked her about it, and she said that she really did not understand what was meant when the journal prompt said: "Write about something you feel passionately about (evokes an emotional response)." After this was brought to my attention, Candace and I talked about what this meant, and the issue was clarified. Candace's reflective journal responses improved after this conversation. This is one example of where the language barrier caused confusion based on the way I worded the assignment prompt. Candace also had a hard time coming up

with ideas of ways to execute the passions she wrote about (many times this part of the journal response was left out of the write-up all together). However, even though this component was absent from many of Candace's journal entries, it was evident that Candace contemplated the execution of these ideas because she created artworks based on journal entries that she had submitted.

The next passage shows a journal entry that Candace completed and the ensuing artwork that was produced based on this student's journal entry, along with the explanation given in the artist statement after the artwork was produced.

Reflective journal entry:

*I really hate the way the media makes us as women feel like we all have to look the same way to be beautiful. It hurts our self-confidence and makes women feel like they are never skinny enough to be beautiful when we compare ourselves to the waif-like models that we see daily.*

*I would like to show this idea through a piece of artwork but I am not really sure how I might go about doing this.*

*I am thinking about a mirror image that shows a distorted reflection that is not a true depiction of the person standing in front of it. I think this kind of image might help people think about body image and the things that they might sometimes say to someone that might make them feel insecure.*



Figure 4.1 Image of Candace's artwork inspired by a journal entry.

Candace's artist statement written after the piece (*Figure 4.1*) was produced:

*I did a drawing of a skinny girl who looks at herself in the morrow and sees herself as a fat person. I just wanted to show that many teens or any person might have low self-esteem sometimes because they have an unrealistic image of themselves. I sometimes get this feeling when I look at myself in the mirror. I think I look twice as fat. But I know that I'm not like that, its just my imagination because I don't have that confidence and we all need to be proud of how we are, how we look and have high self confidence within us.*

This journal response and artwork show how clearly writing affected the artworks that Candace produced because; Candace chose to illustrate some of the ideas that she came up with while journaling. Although this is only one example of Candace's work that related to a journal response, it is important to point out that Candace consistently used personal life experiences and identity in the majority of her pieces. In my observation, the journaling had an effect on motivating and directing Candace's artistic efforts throughout her participation in this class. Although there is no way to prove whether the artworks created would still have emerged if journaling had not been used in the classroom, I feel confident that the reflective journaling assignment did impact the themes that Candace chose to explore with her art throughout this school year.

**Visual/verbal journaling.** During the study Candace turned in 30 of the 32 visual/verbal journal assignments that she was asked to create. When Candace filled out her engagement survey at the beginning, middle, and end of the semester, she indicated that she started out as strategic compliant at the beginning, increased to authentic engagement by mid-semester and went back down to strategic compliant at the end

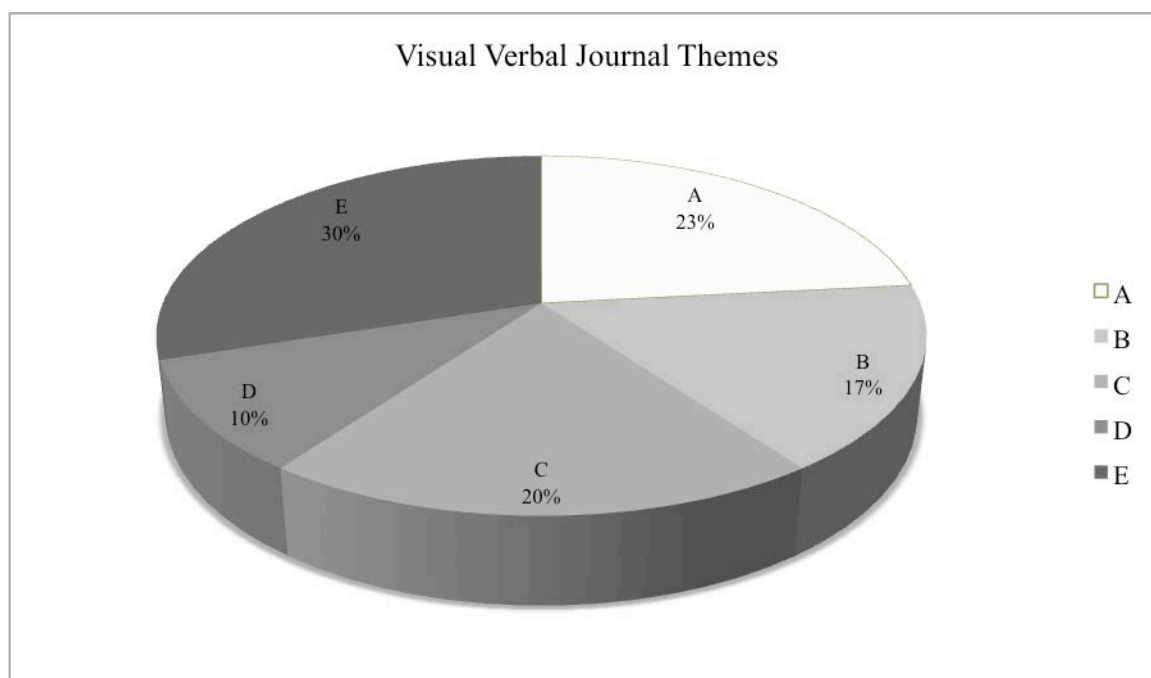


because she explains, “I was just tired of doing them even though they did help me sometimes.” In the final interview at the end of the semester, she commented that “the visual/verbal journals were ok not too bad, they did not really help me as much as I wanted it to, but it was ok.”



Figure 4.2. Images of Candace's visual/verbal journal entries.

The most dominant theme evident in Candace's visual/verbal journal entries had to do with personal identity and personal interests. This category comprised nine of the 30 visual/verbal journal responses turned in by the student. The student's cultural identity, and more specifically, her Catholic faith comprised seven of her entries. This was a common theme in her visual/verbal journals and her artworks that were produced throughout this school year. Candace also explored larger world views/issues in six of her entries (including roles of women in society, political issues in Mexico, and environmental issues), social interactions with others in five of her entries, and modern culture in three of her entries. Figure 4.3 shows a visual breakdown of these emergent themes found in Candace's visual/verbal journal entries.



Key: A (7 of 30) Cultural Identity-Mexican Culture/Catholic Faith  
 B (5 of 30) Social Interactions with others-relationships with Family/Friends/Boyfriend  
 C (6 of 30) Larger Worldly/Social issues being pondered  
 D (3 of 30) Modern Culture-Music, fashion etc.  
 E (9 of 30) Personal Identity/Personal interests

Figure 4.3 Candace's emergent themes found in visual/verbal journaling assignments.

**Critique in the classroom.** When asked during the final interview about the written responses done before critiques (Appendix N), Candace explained,

*It helped me only a little to understand what others thought about my artwork. It was good though because even if someone didn't get a chance to talk about my piece, I still got to know what they thought about it, this in some ways helped me be more creative and detailed.*

When asked about the actual critique process, Candace voiced her concerns about being a qualified critic:

*I didn't really like critiquing other people's work because pretty much to me all of them were pretty good, I would say better than my artwork. So who am I to tell them what to do better?*

Candace, later in the interview, went on to explain how critique helped her with her own work:

*Doing the critiques helped me understand that some of my art was more successful in showing their meaning and others not so much, because people didn't know it was supposed to mean anything. It doesn't really matter to me if people see things the way I do because some people may see it one way and some people another way, I guess it just depends on how they feel when seeing the artwork. I think people experience artworks differently because maybe it reminds them of a memory they have had or maybe it is something they have experienced. Who knows each person is different.*

Candace had the following comments about (Appendix H), the visual arts assessment and critique formed used for this study:

*Doing the critique form aligned with AP grading really helped me to look at my work the way I think AP is going to look at my work when they grade it. I think that was really helpful because sometimes I would almost forget what they would be looking for, and I would just be making art. The questions at the bottom of the rubric helped to refocus my efforts and figure out what I could change that might make my work score higher on the AP exam. Overall, I liked doing this critique a lot more than I liked doing the classroom critiques, and also it didn't take up so much time.*

When looking over the 32 pieces that Candace created while in AP art, 15 of her pieces were reworked based on comments or conclusions the student arrived at after critiques had taken place. This provided evidence that the critique process as a whole

helped Candace to figure out what she could change or rework to make her pieces stronger and taught her how to become a discerning viewer of art through her participation in the critique process. During the final interviews performed at the end of the study, all students were asked to indicate their top five weakest and strongest works ranking them from 1-5 (one being the strongest or weakest in each category).



Figure 4.4 Candace's self-identified strongest work.

**Candace's self-identified strongest and weakest works.** Commentary obtained from exit

interview discussing Candace's self-identified strongest work (Figure 4.4):

*I would say that this work is the most successful because I really put the effort to make this painting of the Virgin Mary. I put more detail into it than I ever did on any of my other paintings and took my time to make it look the way I wanted it to look like. It was very challenging for me, but I managed to do it, and, for me, that was a big step ahead to becoming a successful artist. This painting is meaningful to me because my family, and I am Catholic, and we believe in the Virgin Mary. She has a lot of meaning to our lives.*

Commentary on Candace's self-identified weakest work (Figure 4.5):

*The baby doesn't really stand out because it needs more shading to it. I was trying to make an image that shows the beginning of life by putting the baby with nature. I just don't really think it comes across that way, nobody really*

*understood it, and I don't think that I would either if I hadn't created it. I guess that is why I am unhappy with it.*

**Summary statement.** Throughout the duration of this study, the following observations were made regarding Candace and the curricular approaches employed throughout this class:



*Figure 4.5 Candace's self-identified weakest work.*

#### Reflective journaling

- Although Candace did not complete all of the requested reflective journal entries, she attested to the fact that the journaling did directly affect the artworks that she chose to produce, even though she may not have liked doing them.
- Candace's engagement regarding reflective journaling fluctuated between strategic compliant and authentic engagement.
- All five quality pieces used for the AP portfolio were inspired by a reflective journal entry.
- The wording of the journal prompt was confusing to Candace, therefore, the journal prompt may need to be reworded for future use.

#### Visual/verbal journaling

- Candace completed 30 of the 32 visual/verbal journal entries she was asked to complete, despite the fact that she did not particularly like doing them and did not find them to be consistently helpful.

- Candace consistently explored her personal identity and interests in the topics she chose to explore in her visual/verbal journal, therefore, the assignment was personally meaningful to her.

#### Critique

- Helped Candace to be more creative and detailed in her artwork.
- Helped Candace to understand what she should rework in her images.
- Challenged her assumption that she was not a qualified critic.
- (Appendix H) Helped Candace to look at her work and evaluate the success based on the AP scoring scale.

#### **Student #2 Ansley**

Ansley was in her senior year of high school during this study; she had taken five art classes during her high school career (including AP art this year). Considering the fact that I had taught Ansley for three years, I felt very confident that I could assess her artistic needs for growth and help her to develop as an artist. She came into the class showing strength in technical execution in several different media, but lacking personal meaning in her work (observed from years of prior teaching). As her teacher, I challenged Ansley to put more aspects of herself in her work this year in order to make her work more personally meaningful. Although Ansley had not shown personal meaning in her works prior to her participation in AP art, I was hopeful that these dialogical approaches employed this school year would aid her in accessing a deeper sense of self as Ansley explored personal identity in her work. Ansley knew that her future career aspirations were leading her toward a career in the arts, although she was not exactly sure at that point what that career would be. This class was important to

Ansley because she wanted to develop a portfolio of work that could help her gain admission to an art school so that she could pursue her artistic interests, if that is what she decides to do as a career.

**Reflective journaling.** During the course of the AP art class, Ansley completed six journal entries out of the 10 that were requested. Out of the six journal responses, five became works of art used in the breadth section of the student's AP portfolio, and one became a complete series of 12 for the concentration section of the portfolio. Of the five artworks mailed to comprise the quality section of the portfolio, all five pieces were inspired by a journal entry completed by this student. When Ansley was interviewed at the end of the study, she indicated that; "I personally did not enjoy writing the reflective journals because I just didn't feel like I was connected with them". She explained that, "it kind of showed me how to go more in depth with things and not just like make it simple, but make it more meaningful so I did see some value in the assignment," however, the only reason she indicated that she did them was because she was asked to do them, and she thought it might potentially help her with her artwork.

When Ansley filled out her engagement surveys throughout the study, she initially was at the level of strategic compliance (doing the work because it was asked of her). Midway through the journaling process, Ansley again filled out an engagement survey indicating that she had increased to the level of authentic engagement (believing that she would accomplish something of worth by doing the assignment). Later, at the end of the reflective journaling assignments, Ansley again responded to an engagement survey and indicated that she had returned to the level of strategic compliance (because she was again doing the work to satisfy the teacher's expectations because she did not feel like

she had adequate time to do all the work required of this class even though she did see value in it). This caused me to wonder if Ansley just simply did not enjoy writing since she saw value in it but still did not like doing it.

When Ansley turned in her reflective journal entries, it was sometimes observed that Ansley would write a journal response geared towards me as her teacher. At one point, Ansley wrote a journal entry that was a letter to me stating that she had run out of things that she felt passionately about. Because she did not want to skip a journal entry because she had run out of ideas, she wrote me a letter instead explaining this. When I received this “letter” journal entry, I then talked with Ansley about the journaling theme, and she did come to the realization that she had not exhausted her ability to write about things she was passionate about. She just needed that conversation to realize that the options are really endless and not that limiting.

Another thing that was observed from Ansley’s writing was that many of her ideas for artworks were very audience directed. She equated success in art as being a universal understanding of the subject matter and not so much about individual interpretations that may vary. When this came to my realization as Ansley’s teacher, we again discussed this, I encouraged Ansley to not worry so much about a universal understanding but to focus more on personal meaning that may or may not be interpreted one way. I explained that just because people take away different meanings when looking at a piece of art does not make any one meaning more “correct.” After this conversation, she understood this idea and expressed her relief that her work was not “wrong” or “unsuccessful” for sometimes being interpreted differently by different people.



The following, is one example of a journal entry that Ansley completed and the ensuing artwork that was produced based on this student's journal entry, along with the explanation given in the artist's statement after the artwork was produced. Journal entry:

*I am very passionate about my friends because they mean so much to me. In my art I would like to convey a sense of emotion by portraying my friends in a way that makes the people view my work to feel what is in the painting and/or drawing. I want the people to see each emotion I am trying to show. I want each creation to touch someone's heart. In my artwork I want people to feel the emotion that I am trying to convey. I want them to feel sad or hurt if that what is in the artwork. I want to bring out their inner emotions. I believe that I may be able to do this by portraying my friends in ways that show what kind of personality they have.*



Figure 4.6 Images of Ansley's artworks inspired by a journal entry.

Ansley's artist statement from concentration write-up referring to *Figure 4.6*:

*I have decided to put my focus for my concentration on the people I care about the most and the ones that influence my life. I want to express the importance that they all have over my life. I want to show how each person has influenced me in some way. Each person that I painted has inspired or influenced me in some way or another. They are one of the reasons why I do enjoy art and the joy it brings to me. Each person has affected me in some way whether it is good or bad. These people are my family, best friends, and my role models. They have guided me to become the person I am today. I planned on doing somewhat the same color scheme throughout all of the pieces in the series so that all the images will work together and make sense. I also planned on painting the people for the way they are. I wanted to convey them as their natural self. I wanted to show each person at his or her best moments so everyone else can see him or her the way that I do. I want everyone to see the personality and beauty each person truly has inside of him or her.*

Ansley's reflective journaling assignments consistently showed evidence that writing was instrumental to Ansley's artistic ideations. I do not believe that Ansley would have chosen the same concentration topic to work with if she had not been journaling, and I do not think it is very likely that Ansley would have chosen the same themes to explore in her work if she had not been journaling (based on my own observation of the subject matter that Ansley would typically choose when making art previous years).

**Visual/verbal journaling.** During the study Ansley turned in 32 of the 32 visual/verbal journal assignments that she was asked to create. When Ansley filled out her engagement survey at the beginning, middle and end of the semester, she indicated that at all three times she was authentically engaged in this classroom assignment. In the open response section, she commented that “the visual/verbal journals really helped me, in fact they helped me a lot!” During the interview at the end of the semester, Ansley explained her perceptions of visual/verbal journaling in more detail:

*I liked doing the visual part of the visual/verbal journal first, then I would go back and do the writing part and incorporate it into part of my composition. It was really fun, and I really got to think about my intentions and put those ideas onto paper; it was cool!*

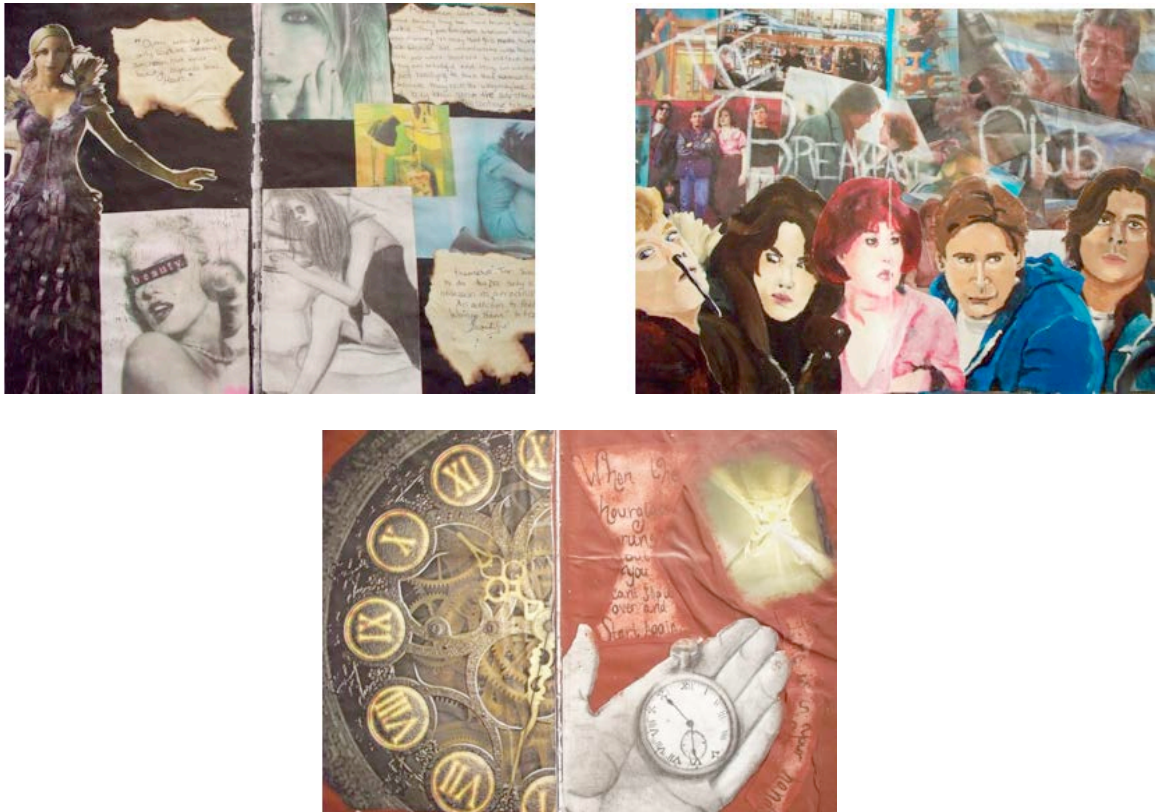
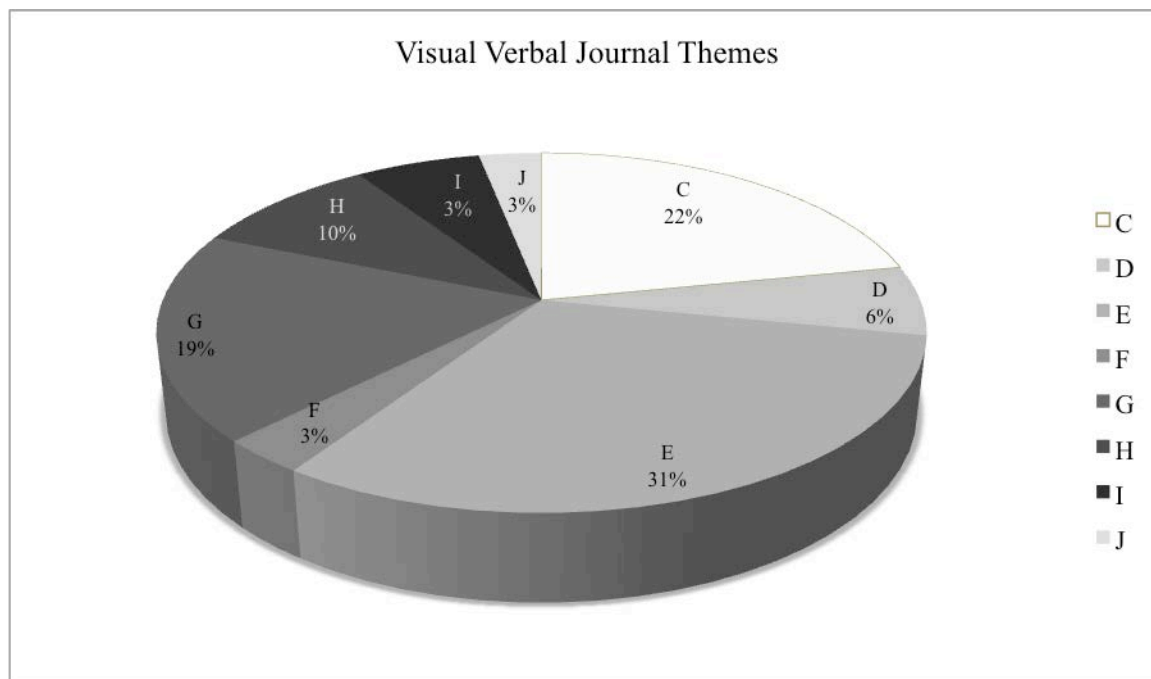


Figure 4.7 Images of Ansley's visual/verbal journal entries.

The most dominant theme evident in Ansley's 32 visual/verbal journal entries had to do with personal identity and personal interests. Ten of her visual/verbal journal entries dealt with this topic. Seven of Ansley's visual/verbal journal entries dealt with larger social/worldly issue (society's view of women, world catastrophes, controversy in the media) that Ansley was concerned about; six entries dealt with Ansley's mood/emotions/feelings, three entries dealt with inspirational concepts, two entries dealt with topics in modern culture such as music or fashion, two entries were used to investigate a medium/technique, one entry was inspired by a memory or dream, and one more entry was used as a way to research an artist of interest. *Figure 4.8* shows a visual breakdown of these emergent themes found in Ansley's visual/verbal journal entries.



Key: C (7 of 32) Larger Worldly/Social issues being pondered  
 D (2 of 32) Modern Culture-Music, fashion etc  
 E (10 of 32) Personal Identity/Personal interests  
 F (1 of 32) Memories or dream inspired  
 G (6 of 32) A mood/feeling/emotion  
 H (3 of 32) Inspirational concepts/quotes  
 I (2 of 32) Investigation of a type of media/technique  
 J (1 of 32) Artist research Page

*Figure 4.8* Ansley's emergent themes found in visual/verbal journaling assignments.

**Critique in the classroom.** When asked during the final interview about the written responses done before critiques, Ansley explained, “I liked doing this part because it helped me know what I wanted to say about each piece before we actually started critiques in class”. When asked about the actual critique process, Ansley voiced her concerns about the lack of critical commentary during the verbal critiques:

*I don't think people were as honest as they should have been when we did critiques. I had hoped and thought that people would be a little bit more tough, cause I would rather hear the tough stuff rather than be all like sweet and nice. Nobody grows from hearing only the good stuff. I think us having such a small class really changed the way we evaluated each other. I mean we all became friends, like a family really, and nobody wanted to say anything hurtful that might hurt somebody else's feelings you know. I tried to say things that I personally really thought about the work, but I did say it in a kinder way so that I wouldn't hurt anyone's feelings. I think that is what everyone tried to do really.*

Ansley, later in the interview, went on to explain how critique helped her with her own work:

*I liked doing the critiques because it helped me to know what I could fix and what I could do better. I think the thing I learned the most from doing the critiques was that I needed to do more with my background. I am really not utilizing that space like I should be. People keep pointing that out about my work. For the most part though, I think people understood the meaning I wanted them to take away when looking at my artwork. Even though people kept telling me I needed to do more with my background, I never really went back and changed any of it either. I*

*guess I should have but I just didn't have time, and it didn't really seem that important you know.*

Ansley had the following comments about (Appendix H), the visual arts assessment and critique formed used for this study:

*I learned how to go more in depth with my ideas from doing the assessment sheets, in ways that could make my work more meaningful. I made changes to my work sometimes based on things I wrote on this sheet, but I didn't really make changes based on what people told me during our verbal critiques.*

When looking over the 32 pieces that Ansley created while in AP art; 10 of her pieces were reworked based on comments or conclusions the student arrived at after critiques had taken place. More specifically, Ansley made changes based on her own personal critique (Appendix N), but not from the verbal art class critiques. This provided evidence that the critique process, or at least the personal critique and assessment form (Appendix N), helped Ansley to figure out what she could change or rework to make her pieces stronger and taught her how to become a discerning viewer of art through her participation in the critique process.

**Ansley's self-identified strongest and weakest works.** Commentary obtained from exit interview discussing Ansley's self-identified strongest work (*Figure 4.9*):

*In this image I was trying to show the*

*personality of the person I was drawing. I really feel like I captured that with this*



*Figure 4.9* Ansley's self-identified strongest work.

*image, and I think my technical skill was really good in this one too. I really like it.*

Commentary on Ansley's self-identified weakest work (Figure 4.10):



Figure 4.10 Ansley's self-identified weakest work.

*This one I am just not happy with. I don't know; I just didn't think that it turned out quite as well as I had hoped. It didn't show my friend's personality and the background just didn't work. I should have gone back and fixed it, but I just didn't because I didn't like it anyway.*

**Summary statement.** Throughout the duration of this study, the following observations were made regarding Ansley and the curricular approaches employed throughout this class:

#### Reflective journaling

- Ansley did not complete all of the reflective journaling assignments she was asked to complete; however, all of the journal entries that did get completed resulted in artworks produced that were inspired by these entries. One entry became an entire series used in the concentration section, and five were used in the breadth section as inspiration.
- Ansley saw value in the assignment despite the fact that she did not enjoy this classroom activity and at times did not feel as though it was personally meaningful to her.

- Ansley's engagement in this classroom activity fluctuated between strategic compliant and authentic engagement throughout the study.
- Ansley's responses to the journal prompt yielded responses that were very concerned with audience as she explored her artistic ideas, which may indicate that the reflective journaling assignment was not as metacognitive for Ansley as it was intended to be; instead, Ansley's responses were more concerned with others' perceptions instead of her own.

#### Visual/verbal journaling

- Ansley turned in all visual/verbal journal entries that she was asked to complete and maintained the level of authentic engagement throughout the duration of this study.
- Ansley attested to the fact that this curricular approach really helped her a lot with her artistic ideations.
- The dominant theme explored by Ansley throughout her visual/verbal journal entries dealt with personal identity and personal interests, supporting Ansley's assertion that this classroom assignment was personally meaningful to her.

#### Critique

- The preliminary questions filled out prior to critique helped Ansley articulate what she wanted to say during the critique process. However, she felt that other students did not provide enough of the "critical" commentary she wanted to hear in order to better improve her own work.



- The visual arts assessment and critique form used for this study helped Ansley to go more in-depth with her ideas and make her work more meaningful.
- Ansley found the visual arts assessment and critique form to be more beneficial than the traditional classroom critique in helping her know what areas to rework in her own artwork.

### **Student #3 Katie**

Katie was in her senior year of high school during this study; she had taken seven art classes during her high school career (including AP art this year). Considering the fact that I had taught Katie for three years, I felt very confident that I could assess her artistic needs for growth and help her to develop as an artist. She came into the class demonstrating strong artistic potential. As her teacher, I challenged Katie to try to put more aspects of herself in her work this year since she had not consistently done this in work from previous classes. Although Katie had not consistently conveyed personal meaning in her work, I was hopeful that these dialogical approaches employed this school year would aid her in accessing a deeper sense of self as Katie explored identity in her work. Katie's future career aspirations, she was considering becoming an art teacher. This class was important to Katie because she wanted to develop a portfolio of work that could help her get into an art school so that she can pursue her artistic interests.

**Reflective journaling.** During the course of the AP art class, Katie completed eight journal entries although 10 were requested. Out of the eight journal responses, all eight become works of art, seven were used in the breadth section of the student's AP portfolio and one become a complete series of 12 for the concentration section of the

portfolio. Of the five artworks mailed off to comprise the quality section of the portfolio, all five pieces were inspired by a journal entry completed by this student. When Katie was interviewed at the end of the study, she explained why she liked doing the reflective journaling:

*I liked doing the reflective journals because it helped me come up with more ideas for artworks, but I did feel like the time constraints and rigor of the class made it hard to do them along with all of the other workload required of this AP class.*

When Katie filled out her engagement surveys throughout the study; she consistently stayed at the level of authentic engagement (because she felt that this journaling exercise helped her create many of her artworks and inspired her to choose a concentration topic for her portfolio based on a response she wrote in her journal). Katie consistently addressed all aspects of the journal prompt and gave authentic answers that were self-expressive and exhibited critical thinking on her part. Overall, I think that the journaling activity was very helpful to Katie in helping her come up with ideas for her artworks. Following this passage is one example of a journal entry that Katie completed and the ensuing artwork that was produced based on this student's journal entry, along with the explanation given in the artist statement after the artwork was produced. Journal entry:

*In my artwork I would like to convey a sense of emotion and*



*Figure 4.11 Image of Katie's artwork inspired by a journal entry.*

*expressions that capture a person's inner feelings. I am passionate in believing that it is important to show your feelings by acting in a way that strongly shows it. When you look at my artwork, I want you to know exactly what emotion the person is representing. My question is how much in depth do I have to go to strongly show these emotions? Does my model have to over-act? I would really like to use subtle expressions and body language, but somehow want them to have the same effect as over-acting.*

Katie's artist statement written after the piece (Figure 4.11) was produced:

*I believe that you should be kind to everyone, and I just like the soft, gentle quality that girls have. In my artwork, I would like to express this by using symbolism and using color that reflects this certain soft quality. I wanted to draw this picture of my cousins because I just thought they were cute. I always thought it was sweet when the oldest would play with the baby. I wanted my artwork to show and represent that same sweet caring nature that kids have.*

Katie's reflective journaling assignments consistently showed evidence that writing was instrumental to Katie's artistic ideations. I do not believe that Katie would have chosen the same concentration topic to work with if she had not been journaling, and I do not think it is very likely that Katie would have chosen the same themes to explore in her work if she had not been journaling (based on my own observation of the subject matter that Katie would typically choose when making art previous years).

**Visual/verbal journaling.** During the study Katie turned in 32 of the 32 visual/verbal journal assignments that she was asked to create. When Katie filled out her engagement survey at the beginning, middle, and end of the semester, she indicated that

all three times she was authentically engaged in this classroom assignment. In the open response section, she commented that:

*Creating the visual/verbal journal every week was fun and gave me the opportunity to 'play' and explore my ideas in my sketchbook, I really liked doing them. It was nice because I didn't feel like everything had to be perfect.*

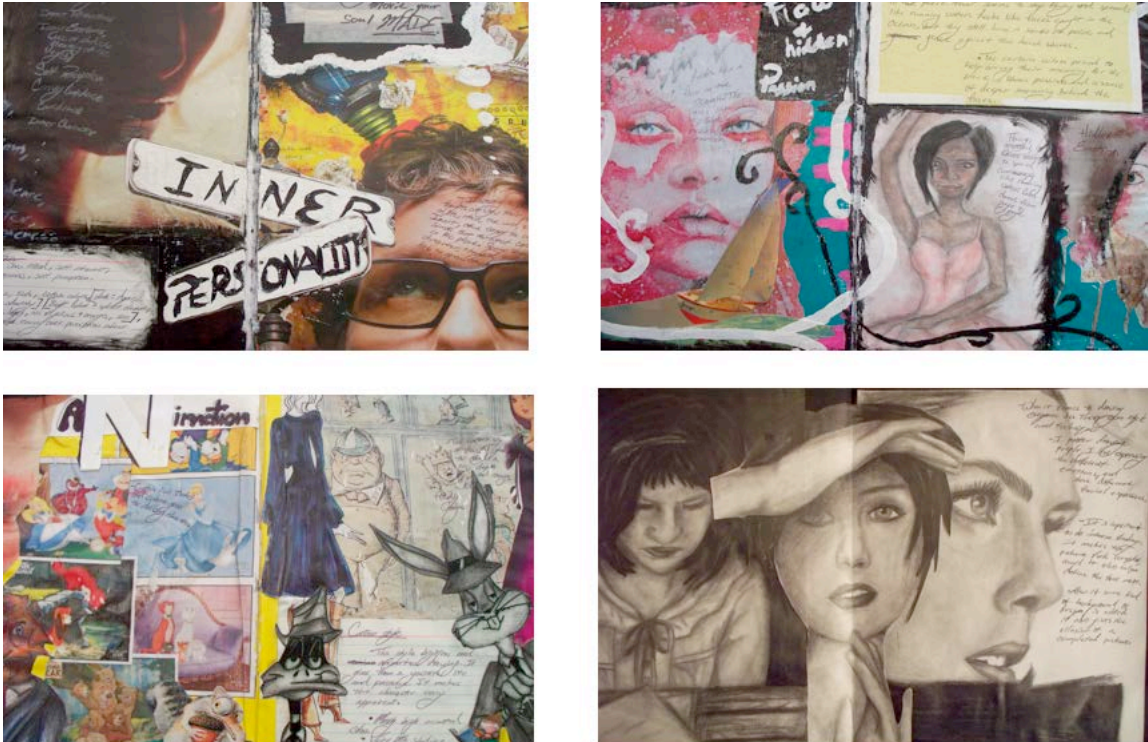
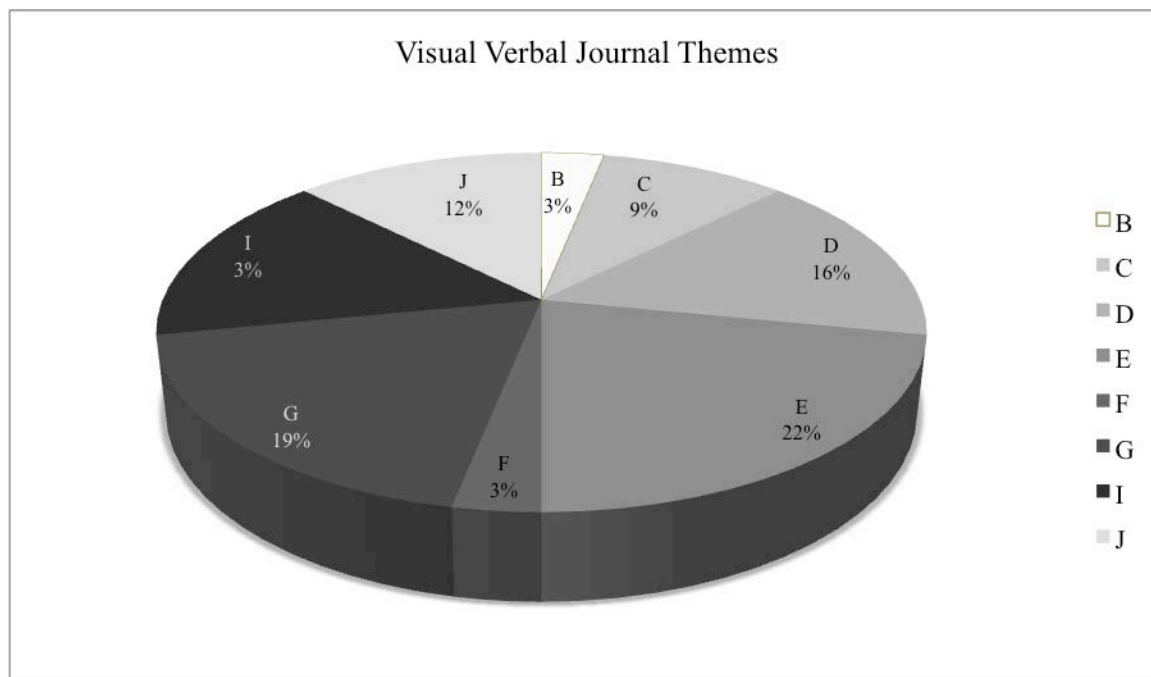


Figure 4.12 Images of Katie's visual/verbal journal entries.

The most dominant theme evident in Katie's 32 visual/verbal journal entries had to do with personal identity and personal interests. Seven of her visual/verbal journal entries dealt with this topic. Six of Katie's entries dealt her mood/emotions/feelings, five were used to investigate a medium/technique, five dealt with a topic about modern culture, four were used to research an artist of interest, three dealt with larger social/worldly issue that Katie was concerned about (regarding catastrophes the world had experienced, i.e. earthquakes, tornados etc), one was inspired by a memory or dream,

and one was more concerned with the student's social interactions with others. *Figure 4.13* shows a visual breakdown of these emergent themes found in Katie's visual/verbal journal entries.



Key: B (1 of 32) Social Interactions with others-relationships with Family/Friends/Boyfriend  
 C (3 of 32) Larger Worldly/Social issues being pondered  
 D (5 of 32) Modern Culture-Music, fashion etc  
 E (7 of 32) Personal Identity/Personal interests  
 F (1 of 32) Memories or dream inspired  
 G (6 of 32) A mood/feeling/emotion  
 I (5 of 32) Investigation of a type of media/technique  
 J (4 of 32) Artist research Page

*Figure 4.13* Katie's emergent themes found in visual/verbal journaling assignments.

**Critique in the classroom.** When asked during the final interview about the written responses done before critiques, Katie explained:

*Doing this really helped me to know what I wanted to say when we started the classroom critiques and helped me to go ahead and come to my own conclusions about the pieces before we started. This was important because we didn't really*

*have much time to talk about each piece, so I think that helped us move our discussion along more quickly to get more use out of our limited time.*

When asked about the actual critique process, Katie voiced her concerns about the lack of adequate class time to fit critiques in:

*I wish we had more time to discuss the work. Sometimes I felt like we had to rush through everything to get it all done, and even then we still needed more time just so that we could get all the work done anyway. This class just had a lot to do in it. I guess that is to be expected thought since it is an AP class and all, you know.*

Katie had the following suggestion geared towards me as the teacher to guide the frequency of classroom critiques for future use:

*If I had to make one suggestion for next year, I would maybe tell you to not do the critiques every week, but maybe every other week, you could just tell the class to pick the piece they need the most help with for the critique. That way everyone still gets help, but we don't lose so much class time and all. Maybe do this on the weeks where we are not having to turn in a reflective journal entry.*

Katie, later in the interview, went on to explain how critique helped her with her own work:

*I really liked doing the critiques because I got to understand what other people thought of my work. It also helped me to know what I should change about certain images to make it communicate the idea more strongly.*

Katie had the following comments about (Appendix H), the visual arts assessment and critique formed used for this study:

*I am glad you started having us do these; it was really helpful to be able to score my work based on the AP scale so that I really understood when I needed to go back and rework a piece. The questions at the bottom were really helpful too because I know what I should do to make my piece stronger. It was really good because it was like a brainstorming session for my artwork. I liked doing these; I think we should still do them every week even if, in the future, you decide not to have classroom critique happen so frequently, this was really the most helpful to me overall.*

When looking over the 32 pieces that Katie created while in AP art, 20 of her pieces were reworked based on comments or conclusions she arrived at after critiques had taken place. This provided evidence that the critique process helped Katie to determine what she could change or rework to make her pieces stronger and taught her how to become a discerning viewer of art through her participation in the critique process.

**Katie's self-identified strongest and weakest works.**  
Commentary obtained from exit interview discussing Katie's self-identified strongest work (Figure 4.14):

*I know this might not seem like my most obvious*

*choice, but I really liked this piece and thought it was one of the strongest things I*



Figure 4.14, Katie's self-identified strongest work.



*created this year. The meaning behind it means a lot to me so I really connected with this piece. I know that everybody feels like sometimes other people don't really know them on a very personal level, or at least that is how I feel. So this piece represents that, and I think it conveys this idea very well.*

Commentary on Katie's self-identified weakest work (Figure 4.15):

*This piece is my least favorite because I really don't think that I executed the medium as well as I could have and my composition isn't that great...it just isn't my best work. I was drawing my boyfriend, and I wanted to capture an essence of him in this picture, but I just don't think it worked. It just looks like a guy who has a guitar. I think that is why it is so weak; it just lacks meaning and doesn't show great skill.*



Figure 4.15 Katie's self-identified weakest work.

**Summary statement.** Throughout the duration of this study, the following observations were made regarding Katie and the curricular approaches employed throughout this class:

#### Reflective journaling

- Katie completed eight out of 10 journal entries, which resulted in the production of works of art that were inspired by all eight journal entries.



- This classroom activity was helpful to Katie because it provided her with an opportunity to come up with new ideas for future artworks.
- Time constraints and the rigor of the AP program affected the number of reflective journals Katie was able to complete despite the fact that she remained authentically engaged in this classroom activity for the duration of the course.

#### Visual/verbal journaling

- Katie completed all of the visual/verbal journal entries that she was asked to complete and maintained authentic engagement in this classroom activity for the duration of the course.
- Katie found this classroom assignment to be fun and helpful because it allowed her to “play” and explore different media.
- The most dominant theme that Katie chose to explore in her visual/verbal journals included personal identity and personal interests; supporting Katie’s interview response confirming her authentic engagement and personal connection to this classroom assignment.

#### Critique

- Katie found the preliminary questions assigned prior to critique to be helpful in helping her formulate her responses to the imagery that would be discussed during classroom critique.
- Katie did not feel as though adequate time was provided for critique and at times felt like responses had to be rushed because of the rigor of the course and the lack of available time for this activity to be worked into the

normal class time. Katie offered the suggestion that these critiques happen less frequently with more time allotted so that the discussions could go more in-depth.

- Katie found the visual arts assessment and critique form to be very helpful in allowing her to understand how the AP program would score her work and how she could make her work stronger. She advocated for this activity to continue weekly even if I later chose to take her advice and reduced the frequency of the classroom critique discussions, because she found this activity to be so helpful to her.
- Critique was instrumental to Katie as she tried to rework her images to make them stronger and better convey her ideas. Overall, Katie reworked 20 of the 32 artworks that she produced.

#### **Student #4 Monique**

Monique was in her senior year of high school during this study; she had taken three art classes during her high school career (including AP art this past year). She came into the class showing a strong aptitude for artistic development, but consistently worked with a media she was already familiar with (acrylic paint). As her teacher, I challenged Monique to try new media and techniques throughout the AP class to give her the opportunity to grow as an artist and explore different techniques and processes that she may not have had the opportunity to experience since she had only taken two other art classes in high school her junior year. Although Monique had limited art experience in high school, she showed great potential in her first two high school art classes so she was allowed to enter the AP studio art class her senior year. Monique's future career

aspirations, she was considering becoming an art teacher, like several of the other students participating in this study. This class was important to Monique because she wanted to develop a portfolio of work that can help her get into an art school so that she could pursue her artistic interests. Monique is another student that is not native English-speaking; her native language (the language spoken at home) is Spanish. Monique moved to the United States and entered the school's ESOL program her sixth grade year of school. Having Monique, a non-native English speaking student, participate in this study gave me another opportunity to look at how these dialogical approaches effected both English and non-native English speaking students.

**Reflective journaling.** During the course of the AP art class, Monique completed 12 journal entries although 10 were requested. Out of the 12 journal responses, 12 become works of art used in the breadth section of the students AP portfolio. Of the five artworks mailed off to comprise the quality section of the portfolio, four pieces were inspired by a journal entry completed by this student. When Monique was interviewed at the end of the study, she indicated that she personally felt like the journaling process helped her to come up with ideas that she could express through her art. She stated that:

*I believe journaling helped me create some of my works. What I wrote helped me think and analyze in a way that helped me create an image that was personally meaningful to me. I was actually surprised by how helpful I found this activity; I didn't really think it would help me this much!*

When Monique filled out her engagement surveys throughout the study, she initially was at the level of authentic engagement (doing the work because she saw personal value in it). Midway through the journaling process Monique again filled out an

engagement survey indicated that she had stayed at the same level of authentic engagement (believing that she would accomplish something of worth by doing the assignment). At this point, she was already turning in more journal entries than was asked of her. Later, at the end of the reflective journaling assignments, Monique again responded to an engagement survey and indicated that she was still at the level of authentic engagement (because she felt that this journaling exercise helped her create many of her artworks that were used in her breadth section of her portfolio).

When Monique turned in her journal entries, she consistently addressed all components of the journal prompt. She did, however, address in her writing the fact that there are sometimes instances where her ideas could not be put into works and an image must stand alone without an explanation. I really liked that Monique came to this conclusion on her own because it really shows how critically she is addressing this component of artmaking. This demonstrated growth on Monique's part and helps me to understand how Monique was experiencing the art making process.

In the next passage is one example of a journal entry that Monique completed and the ensuing artwork that was produced based on this student's journal entry, along with the explanation given in the artist statement after the artwork was produced. Monique's journal entry:

*I am very passionate about the environment and how important it is that we take care of it. For example, the ocean is a place full of many types of creatures, and if you keep on going deeper there*



Figure 4.16 Image of Monique's artwork inspired by a journal entry.

*are more things to discover, but some people are going through there and putting some of these creatures in danger. Some of them are almost extinct because of things that have been done by man I would like to express my opinion on this, but I am not really sure how I could show this in a piece of art.*

Monique's artist statement written after the piece was produced:

*In this piece of artwork I was trying to show my concern for the environment. I thought very long and hard about how I could do this, and I finally came up with the idea to do a piece of artwork entirely out of recycled materials to make people think about the effect our actions have on the environment. For the leaves of the tree and the largest vines, I used cut up plastic bottles and for the smaller vines and texture of the tree. I used paper coiling core to give the tree a realistic feel. I also used sawdust and wood chips to make the tree look right. My goal in creating this piece was to hopefully make people think about this issue that I feel very strongly about.*

Monique's reflective journaling assignments consistently showed evidence that writing was instrumental to Monique's artistic ideations. I do not believe that Monique would have chosen the same themes to explore in her work if she had not been journaling this school year (based on my own observation of the subject matter that Monique would typically choose when making art previous years).

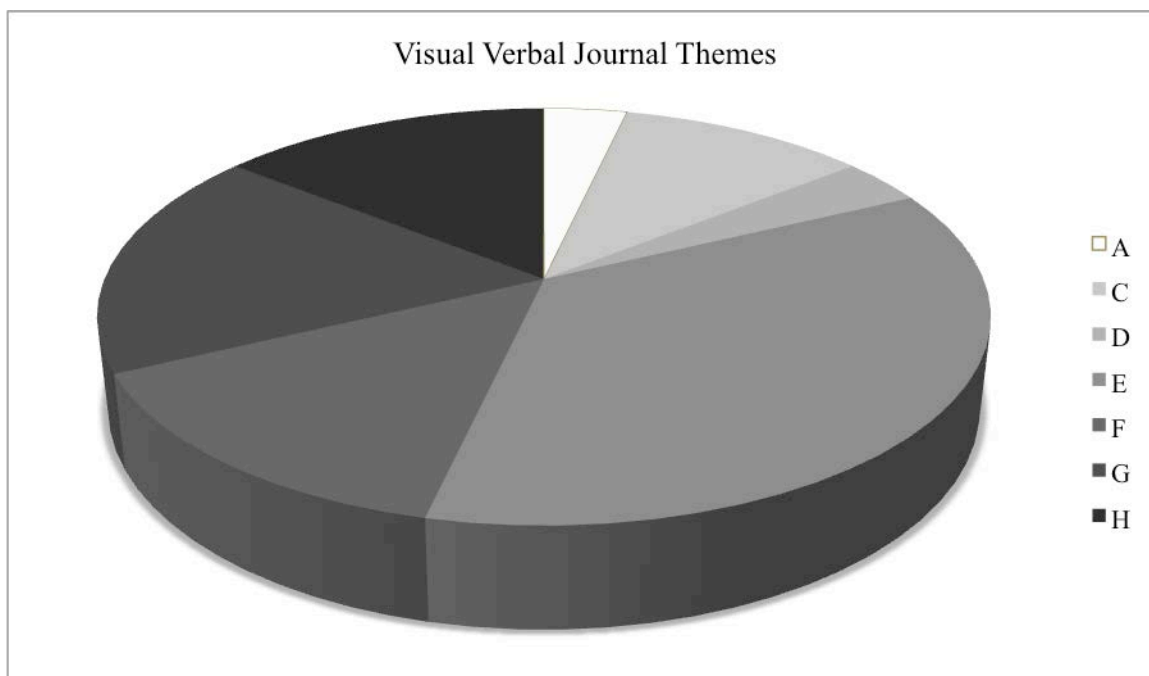
**Visual/verbal journaling.** During the study, Monique turned in 28 of the 32 visual/verbal journal assignments that she was asked to create. When Monique filled out her engagement survey at the beginning, middle, and end of the semester, she indicated that all three times she was authentically engaged in this classroom assignment. In the

open response section she commented that, “the visual/verbal journaling helped me improve my art skill; I really liked doing them”.



Figure 4.17 Images of Monique's visual/verbal journal entries.

The most dominant theme evident in Monique's 28 visual/verbal journal entries had to do with personal identity and personal interests. Ten of her visual/verbal journal entries dealt with this topic. Five of Monique's entries dealt with her mood/emotions/feelings, four were inspired by a memory or dream, four were influenced by inspirational concepts, three dealt with larger social/worldly issue that Monique was concerned about (issues plaguing the people of Mexico), one dealt with a topic about modern culture, and one more entry was concerned with the student's cultural identity. Figure 4.18 shows a visual breakdown of these emergent themes found in Monique's visual/verbal journal entries.



Key: A (1 of 28) Cultural Identity  
 C (3 of 28) Larger Worldly/Social issues being pondered  
 D (1 of 28) Modern Culture-Music, fashion etc  
 E (10 of 28) Personal Identity/Personal interests  
 F (4 of 28) Memories or dream inspired  
 G (5 of 28) A mood/feeling/emotion  
 H (4 of 28) Inspirational concepts/quotes

*Figure 4.18* Monique's emergent themes found in visual/verbal journaling assignments.

**Critique in the classroom.** When asked during the final interview about the written responses done before critiques, Monique explained:

*I think if we hadn't done the questions before we did the critiques, the results would have been much different; people wouldn't really know what to say about what they saw. Filling out the questions helped me to really think about what I was looking at and be more prepared to discuss it.*

Monique, later in the interview, went on to explain how critique helped her with her own work:

*The critiques helped me to know how exactly I needed to improve my art skill. I think that most of the critiques that I received about my artwork were really*

*helpful, like how I could better express myself in order to like make my art say something and not just be a pretty picture. In most of my pictures, I think the meaning I was trying to get across was successful, but in some of the pieces the viewer was a bit confused about what the meaning was supposed to be.*

*Understanding this helped me to go back and correct certain things and make changes when I still could. I think if we hadn't been doing the critiques, it would have been a bit more difficult because you wouldn't know if what you were trying to interpret was what the artist wanted you to interpret. So I think it helped me most understand how to look at the different ways people interpret a work of art. Hearing other people talk about their work helped me by giving me an idea about my own work and let me see things that related to me and what I could fix in my own work too.*

Monique had the following comments about (Appendix H), the visual arts assessment and critique formed used for this study:

*I think that it was a great experience, it helped me think about the ways that I create and think of ways that I could improve to better express myself. I didn't really think it would help me this much. I really enjoyed this class to the fullest!*

When looking over the 32 pieces that Monique created while in AP art, 16 of her pieces were reworked based on comments or conclusions the student arrived at after critiques had taken place. This provided evidence that the critique process helped Monique to figure out what she could change or rework to make her pieces stronger and taught her how to become a discerning viewer of art through her participation in the critique process.



**Monique's self identified strongest and weakest works.** Commentary obtained from exit interview discussing Monique's self-identified strongest work (Figure 5.10):

*Well, this picture expresses a unique background that basically came out of random thought. The hands that are just there, standing out, and it makes a viewer of this image gives it a lot of thought of what it could be. In my opinion, I think that it is kind of interesting. It's fun to look at. The*



Figure 5.19 Monique's self-identified strongest work.

*colors make it stand out, and there is meaning behind it for me. The meaning of this picture expresses the things that your hands can help you achieve in whatever you want, because without them, there wouldn't be much we could do in order to express ourselves once it came to art, because we need those hands as a tool. The background is supposed to be the work that these hands have created. They are the tools that made my imagination create its self.*

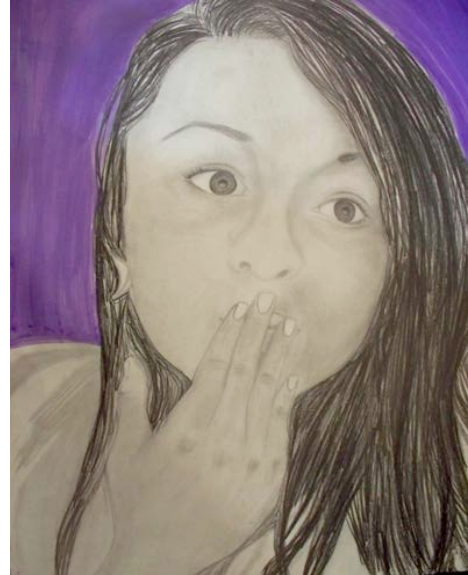
Commentary on Monique's self-identified weakest work (Figure 4.20):

*I think this image is the weakest one that I created this year. The image didn't get all the expressions that I needed in order for it to look like me, and, well, I was trying to express myself, but the image just didn't come out right because it doesn't look like me at all or show me in a way that shows who I am. I just don't like it.*

**Summary statement.** Throughout the duration of this study, the following observations were made regarding Monique and the curricular approaches employed throughout this class:

#### Reflective journaling

- Monique was authentically engaged in the reflective journaling activity, so much so, that she completed more entries than was asked of her.
- Monique attributed the creation of some of her artworks to the journal entries that inspired them. This classroom activity helped her to analyze and create artworks that were personally meaningful to her, despite the fact that Monique did not anticipate the effect that journaling had on her art production.



*Figure 4.20* Monique's self-identified weakest work.

#### Visual/verbal journaling

- Monique completed 28 of the 32 requested visual/verbal journal entries and maintained the level of authentic engagement for the duration of the study.
- Monique attributed some of the improvement of her art skill to this classroom activity.

- The dominant theme that Monique chose to explore in her visual/verbal journals was very similar to other students because she chose to pursue personally relevant topics that dealt with identity and interests.

#### Critique

- The questions filled out prior to critiques were very helpful and without them Monique did not think that the classroom critique discussion would have gone as smoothly because this activity prepared her for the dialogue inspired by the artwork.
- Monique found the critique process helpful for making decisions about reworking images. It also helped her to better understand visual imagery and find embedded meaning that she could relate to.

#### **Student #5 Natalie**

Natalie was in her senior year of high school during this study; she had taken no other art classes during her high school career. Natalie was unique in that she was the only student participating in AP art that has not taken any prior art classes during high school. She was allowed to enter the AP class because the school principal approved her for this course because Natalie wanted to take a non-academic AP class because it would look good on her college applications (Natalie was a gifted student who was very hard working and was a leader in several school organizations). Due to the fact that I, as Natalie's teacher, had no prior knowledge about Natalie's artistic ability, I felt very disadvantaged at facilitating her learning and advancement this year in her art. Since Natalie's situation was unique, I asked her to start out the class by bringing in a portfolio

of work that I could assess so that I could better guide her learning. She was not able to provide me with any artistic examples of her work, but assured me that she was skilled.

As her teacher, I challenged Natalie to create the highest quality work that she could produce so that I could assess whether AP art was going to be a plausible option for her. Although Natalie had no art experience in high school, she showed great potential in her first works of art so she was allowed to continue her participation in the AP studio art class. (This situation is very unique and not a traditional representation of a typical AP studio art student). For Natalie's future career aspirations she was considering pursuing a career in the medical industry. This class was important to Natalie because she wanted a high score on her AP assessment (from the CollegeBoard) in order to stand out as a well-rounded individual when she applies to a medical college. Natalie was not a native English-speaking student; her native language (the language spoken at home) was Spanish, however, Natalie was born and raised in the United States and had been speaking English since she started public school. Natalie is a first generation United States citizen, whose parents speak only Spanish at home. Natalie is completely fluent in both English and Spanish so her interpretation of the effectiveness of using different dialogical approaches in the classroom should be comparable to that of other native English-speaking students.

**Reflective journaling.** During the course of the AP art class, Natalie completed eight journal entries although 10 were requested. Out of the eight journal responses, seven became works of art used in the breadth section of the students AP portfolio and one become a complete series of 12 for the concentration section of the portfolio. Of the five artworks mailed off to comprise the quality section of the portfolio, all five pieces

were inspired by a journal entry completed by this student. When Natalie was interviewed at the end of the study, she indicated that she personally felt like the reflective journaling was helpful to her, but like some of her peers, she explains:

*I felt like the workload was already high for this class considering all the other class work I had for other courses; I didn't really feel like I had the time to work on them like I would have liked.*

When Natalie filled out her engagement survey at the beginning, middle, and end of the semester, she indicated that all three times she was authentically engaged in this classroom assignment (because, she felt that this journaling exercise helped her create many of her artworks and inspired her to choose a concentration topic for her portfolio based on a response she wrote in her journal). Natalie consistently addressed all aspects of the journal prompt when she turned in her reflective journals. One interesting thing about the way Natalie wrote her journal entries was that she would use them as a way to reach out to me as her teacher. She would discuss things she wanted me to know about her. Many of her journal entries were written to me like a conversation she wanted us to have, unlike other students who used them solely to personally reflect (most other students never addressed me as the audience reading the entry). Since I had never taught Natalie prior to this class, I thought it was interesting that she used this outlet to let me get to know her on a more personal level.

Following this passage is one example of a journal entry that Natalie completed and the ensuing artworks that were produced based on this student's journal entry, along with the explanation given in the artist statement after these artworks that were produced.

Journal entry:

*I am very passionate about my Mexican ancestry, however, I feel very disconnected from it being raised in America, unlike my parents. Part of me wants to embrace my heritage and show this in some artwork because I want my parents to know that I am proud of where I come from even if I have not had the experiences and memories that they have from their native country. I am not really sure how I should go about this in my art, but it something that I would like to explore possibly in the future.*

This journal entry went on to become the inspiration for Natalie's concentration theme in which she explored her cultural



*Figure 4.21* Image #1 of Natalie's artwork inspired by a journal entry.

identity. The next few images were inspired by the above journal entry and became a whole body of work.

Natalie's artist statement written after the piece (*Figure 4.21*) was produced:

*In this image I chose to do a self-portrait, in which I would wear a traditional headdress depicting my Aztec ancestry. The image of me is shown only in gray scale while the imagery that depicts my Mexican heritage is in color. The reason why I did this was to create contrast between me and my ancestral identity to show how I feel so disconnected from it yet I still embrace it.*



Figure 4.22 Images of Natalie's artwork inspired by a journal entry.

Natalie's artist statement directly quoted from the concentration write-up:

*My concentration is based on my culture. I am disconnected from my heritage and would really like to become one with it. To find this information I had to talk to my family members who have lived in Mexico and have endured the hardships of growing up there. By using pencil and shading I have drawn Mexico's culture to show a sense of unity. When drawing my pieces, I tried to grasp ideas from different aspects of the culture. My second piece was of the man sitting down wearing a sombrero. I then varied it by drawing a self-portrait as an Aztec Indian. I also tried to keep the ideas cohesive. I started with a teenage boy wearing a Mexican flag as a scarf and a little boy being wrapped up with one. This is representative of the youth of Mexico.*

Natalie's reflective journaling assignments consistently showed evidence that writing was instrumental to Natalie's artistic ideations. I do not believe that Natalie



would have chosen the same concentration topic to work with if she had not been journaling. Although I had not taught Natalie prior to this class, and I do not have any knowledge of Natalie's typical choice of subject matter for her artwork, I do think that it is likely that writing helped Natalie come up with ideas and inspirations for her artwork that she otherwise might not have chosen.

**Visual/verbal journaling.** During the study Natalie turned in 27 of the 32 visual/verbal journal assignments that she was asked to create. When Natalie filled out her engagement survey at the beginning, middle, and end of the semester, she indicated that all three times she was authentically engaged in this classroom assignment. In the open response section, she commented that, "I liked it because it gave me an opportunity to be creative and mess with different elements."

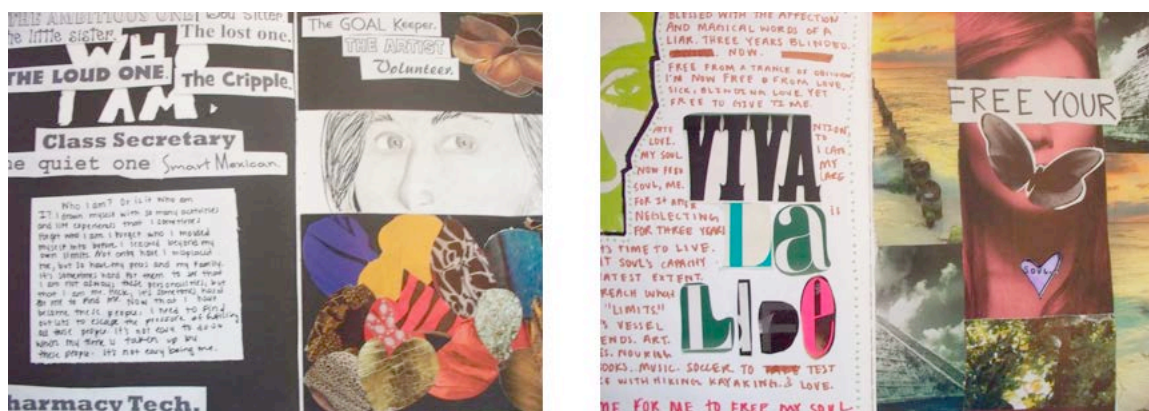
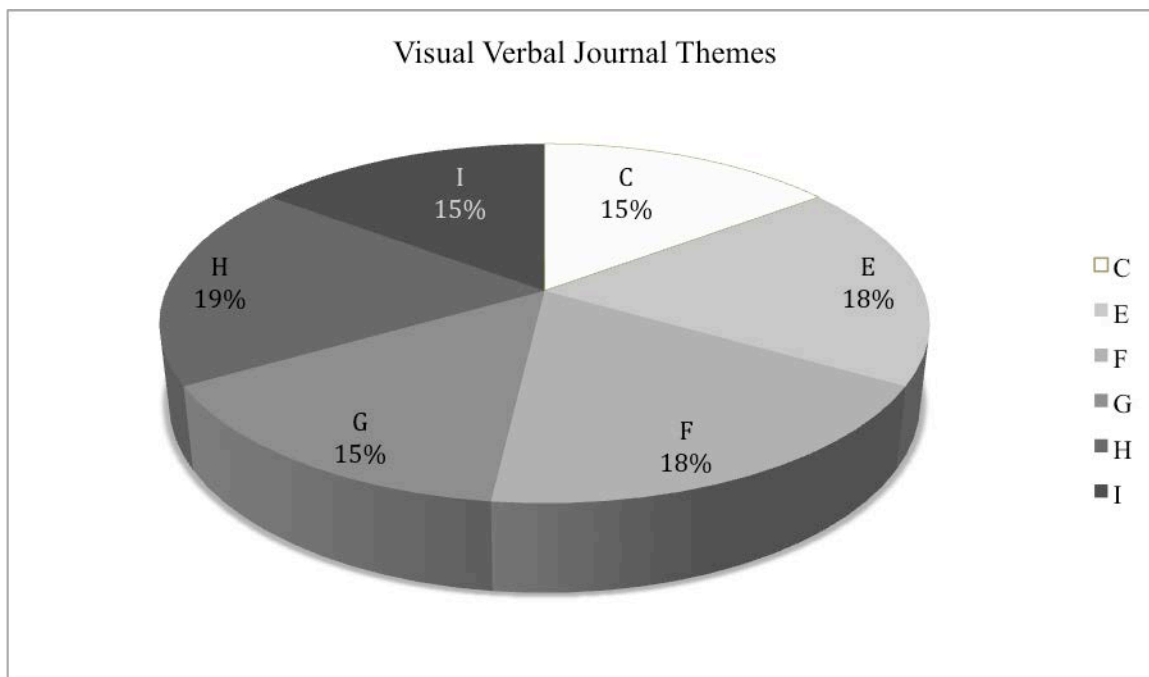


Figure 4.23 Images of Natalie's visual/verbal journal entries.

The most dominant theme evident in Natalie's 27 visual/verbal journal entries had to do with personal identity and personal interests. Five of her visual/verbal journal entries dealt with this topic. Five of Natalie's entries were inspired by a memory or dream, five were influenced by inspirational concepts, four dealt with larger social/worldly issue that Natalie was concerned about (issues effecting the environment, animal cruelty, racism), four dealt with a mood/feeling/emotion that Natalie was feeling,



and four were used to explore a new medium/technique. *Figure 4.24* shows a visual breakdown of these emergent themes found in Natalie's visual/verbal journal entries.



Key: C (4 of 27) Larger Worldly/Social issues being pondered  
 E (5 of 27) Personal Identity/Personal interests  
 F (5 of 27) Memories or dream inspired  
 G (4 of 27) A mood/feeling/emotion  
 H (5 of 27) Inspirational concepts/quotes  
 I (4 of 27) Investigation of a type of media/technique

*Figure 4.24* Natalie's emergent themes found in visual/verbal journaling assignments.

**Critique in the classroom.** When asked during the final interview about the written responses done before critiques, Natalie explained:

*I don't really think it was necessary to answer the questions before we did critiques; it just took up more time, and I would have just said the same thing during verbal critique anyway.*

Natalie, later in the interview, went on to explain how critique helped her with her own work:

*The critiques helped me in every way possible. I think if we hadn't been doing them, I would have sought out that information from my friends because I would want to know what they are taking away from viewing what I make and how I could make it better.*

Natalie had the following comments about (Appendix H), the visual arts assessment and critique formed used for this study:

*I liked doing it; I thought it was something important that we did that really helped me. I think the questions at the bottom really helped me to know what and how I should change things to make my AP score higher. I know you (referring to me as the teacher) keep saying it is not all about the score, but the score is really important to me since I am taking this class so that I will look good on my college application.*

When looking over the 32 pieces that Natalie created while in AP art, 18 of her pieces were reworked based on comments or conclusions the student arrived at after critiques had taken place. This provided evidence that the critique process helped Natalie to figure out what she could change or rework to make her pieces stronger and taught her how to become a discerning viewer of art through her participation in the critique process.



*Figure 4.25 Natalie's self-identified strongest work.*

**Natalie's self-identified strongest and weakest works.** Commentary obtained from exit interview discussing Natalie's self-identified strongest work (*Figure 4.25*):

*I feel that this picture was successful because it shows my ability to create shadows and folds with charcoal and pencil. It also shows my ability to burnish. One can see that a lot of work has been put in it, and I think that it makes people think when they look at it. It is supposed to remind people that a new generation of youth is emerging from Mexico and the baby is supposed to represent the youth. For me it is symbolic because I was the youth born in Mexico that is now living in America.*

Commentary on Natalie's self-identified weakest work  
(Figure 4.26):

*This piece is the weakest because there is little definition shown in the hand and the burnishing of the rosary could have been better. This was one of those pieces that I didn't really put as much effort into like I should have. I was really overwhelmed with the coursework when I did this piece. I intended for this piece to have some symbolic meaning behind being a Catholic and being of Mexican descent, but I don't think it showed that at all. I guess all of those things together make this piece my weakest work.*



Figure 4.26 Natalie's self-identified weakest work.

**Summary statement.** Throughout the duration of this study, the following observations were made regarding Natalie and the curricular approaches employed throughout this class:

### Reflective journaling

- Natalie completed eight of the 10 journal entries she was asked to complete, which resulted in the production of eight works of art inspired by these journal entries.
- Natalie found the reflective journaling assignment to be helpful to her in coming up with ideas for artworks but like many of her peers felt like the rigor of the course affected her ability to complete all of the requested entries even though she saw value in the assignment and maintained the level of authentic engagement for the duration of the course.
- Natalie utilized this activity as a way to help me as her teacher get to know her since I had never taught her before. She is the only student that used the journals in this way.

### Visual/verbal journaling

- Natalie completed 27 out of the 32 visual/verbal journal entries she was asked to complete. She maintained the level of authentic engagement for this classroom activity for the duration of the course.
- Natalie used the visual/verbal journaling assignment to explore new mediums and mess with different elements in her work.
- The most dominant theme that Natalie chose to explore in these visual/verbal journal entries dealt with her personal identity and personal interests.

### Critique

- Natalie did not find it helpful to fill out written responses prior to critique because she felt like it just used up time and did not improve her ability to participate in discussions regarding the works of art being observed.
- Natalie found the actual classroom critique process to be very beneficial to her because she felt that it helped her know what to rework in her images, but did admit that even if classroom critiques had not been utilized as part of the curriculum she still would have sought out these interpretations from friends.
- Natalie found the visual arts assessment and critique form to be very helpful and important to her.
- Natalie chose to rework 18 of her 32 pieces based on the critique process incorporated into the curriculum.

### Student #6 Olivia

Olivia was in her senior year of high school during this study; she had taken eight art classes during her high school career (including AP art this year and last year). Olivia was unique because she was the only student participating in AP art this year who has also already taken AP art a previous year. Olivia received a score of five on her drawing portfolio submitted the previous year and was pursuing entering a 2-D design portfolio this school year. Having Olivia participate in this study was helpful to me as an educator because she was able to provide feedback that directly compared my teaching techniques from last year with the new dialogical approaches that were employed this school year. Considering the fact that I had taught Olivia for three years, every semester she was in

high school, I felt very confident that I could assess her artistic needs for growth and help her to develop as an artist. She came into the class showing strength in technical execution in several different media and already exhibiting a sense of “unique style” through her very advanced technical skill. The area that Olivia needed to address in her work was the lack of personal meaning typically exhibited in her work (observed from years of prior teaching). As her teacher, I challenged Olivia to put more aspects of herself in her work this year, in order to make her work more personally meaningful. Although Olivia had not consistently shown personal meaning in her works prior to her participation in AP art, I was hopeful that the dialogical approaches employed this school year would aid her in accessing a deeper sense of self as Olivia explored identity in her work. Olivia knew that her future career aspirations were leading her towards a career in the arts; she was currently considering a career in fashion marketing. This class was important to Olivia because she wanted to develop a portfolio of work that could help her get into an art school and possibly help her receive scholarships for the quality of her work. She also was hopeful that she would receive college credit for two of her introductory art classes based on her AP art scores.

**Reflective journaling.** During the course of the AP art class, Olivia completed 30 journal entries although only 10 were required. Out of the 30 journal responses, 12 became works of art used in the breadth section of the student’s AP portfolio and one become a complete series of 12 for the concentration section of the portfolio. Of the five artworks mailed off to comprise the quality section of the portfolio, all five pieces were inspired by a journal entry completed by this student. When Olivia was interviewed at

the end of the study, she indicated that she personally enjoyed the reflective journal assignments.

Through the interview performed at the end of the study, Olivia indicated that she believed that the changes made to the classroom curriculum had really helped her to develop her ideas and to create more personally meaningful work this year. She stated that:

*I really liked doing the journaling because almost all of my ideas came from when I sat down and thought about what means the most to me and pull from everything in life that I have learned. Doing the writing helped me to realize that this could be a piece or something like that. If we had not been journaling this year in class, I think my work would have turned out very differently. I felt braver and more willing to try out new things because I was inspired.*

Obviously, over the course of the semester, Olivia maintained her appreciation of this classroom activity, as can be seen by the number of journal responses she completed (30 although only 10 were requested). This activity was clearly instrumental to her success in the classroom this year and had an impact on her work and meaningful execution of her ideas.

When Olivia filled out her engagement surveys throughout the study, she initially was at the level of authentic engagement (doing the work because she saw personal value in it). Midway through the journaling process Olivia again filled out an engagement survey indicated that she had stayed at the same level of authentic engagement (believing that she would accomplish something of worth by doing the assignment). At this point she had already turning in more journal entries than was asked. Later, at the end of the

reflective journaling assignments, Olivia again responded to an engagement survey and indicated that she was still at the level of authentic engagement and gave the following response on the open-ended response section at the bottom of the questionnaire: “I felt that this journaling exercise helped me create many of my artworks and inspired me to choose a concentration topic to work with this year.”

One interesting observation about Olivia is that even when students were no longer asked to turn in journal entries and after the concentration theme had been established for all students, Olivia continued to do the reflective journals on her own to come up with new ideas for her work and ponder larger issues she just felt like writing about. Below is one example of a journal entry that Olivia completed and the two ensuing artworks that were produced based on this student’s journal entry, along with the explanation given in Olivia’s artist statement after these artworks were produced. Journal entry:

*I am very passionate about my choice to become a vegetarian. I became a vegetarian out of my concern for the way that animals are killed and the inhuman conditions that many of them live in up until the time that they are killed. A couple years ago I saw a*



Figure 4.27 Image #1 of Olivia’s artwork inspired by a journal entry.

*PETA video showing how some animals are skinned while they are still alive and many times abused and neglected only for the good of man. I would like to convey this concern in my artwork to help people think about animals as living things not things to be eaten*



or worn. I would like to portray them in more of a humanlike quality, I am not sure how I will do this but it is something that I am very interested in.

Olivia's artist statement written after the piece was produced (Figure 4.27):

*I am passionate about Thanksgiving. I love eating all day and spending time with my family, although, nobody thinks of the pigs or the turkey that are slain during those times of the year. No one seems to think about the fact that we get together just to slaughter things and eat them, and it is just, I don't know, shocking, but I never realized it till I became a vegetarian. That is why I have chosen to take a new spin on Thanksgiving by painting a picture of a pig feasting on a human (myself). In this piece, I chose to express the reversed roles of animals and humans. By doing this, I hoped to convey the feelings of animals on holidays such as Thanksgiving. Although it is hard to think about, several animals are slaughtered in order for humans to overstuff themselves. Therefore, I find it crucial to review the other side of the feast.*



Figure 4.28 Image #2 of Olivia's artwork inspired by a journal entry.

Olivia's artist statement written after the piece (Figure 4.28) was produced:

*This piece was created to show my strong feelings against animal cruelty and the inhumane way that animals are slaughtered. I feel this way because there are so many alternatives for meat*

*products today; I glued tissue paper and covered it with a wash of color. I then glued phrases onto the canvas. The upper right hand corner represents the letters that slowly transcend into my thoughts and ideas on this subject. I hope this painting will inspire thoughts regarding the slaughtering of innocent animals.*

Olivia's reflective journaling assignments consistently showed evidence that writing was instrumental to Olivia's artistic ideations. I do not believe that Olivia would have chosen the same concentration topic to work with if she had not been journaling, and I do not think it is very likely that Olivia would have chosen the same themes to explore in her work if she had not been journaling (based on my own observation of the subject matter that Olivia would typically choose when making art previous years). Overall, I think that journaling was a very important part of Olivia's continued success in AP art.

**Visual/verbal journaling.** During the study Olivia turned in 32 of the 32 visual/verbal journal assignments that she was asked to create. When Olivia filled out her engagement survey at the beginning, middle, and end of the semester, she indicated that all three times she was authentically engaged in this classroom assignment. In the open-ended response section at the bottom of the engagement survey, Olivia indicated "I liked it because I got to get more practice at developing a good composition and how to use color in meaningful ways". In the final interview at the end of the semester Olivia commented that:

*Well, this year we worked not only with sketching, but also journaling along with it, unlike last year where we did not have to write as part of the sketchbook assignments. I really think that doing this combination helped me to better*

*develop my ideas before I just jumped into making a piece of artwork. I also think it made me have more meaning in my work especially.... thinking what means the most to me because that causes my work to be better I think.*

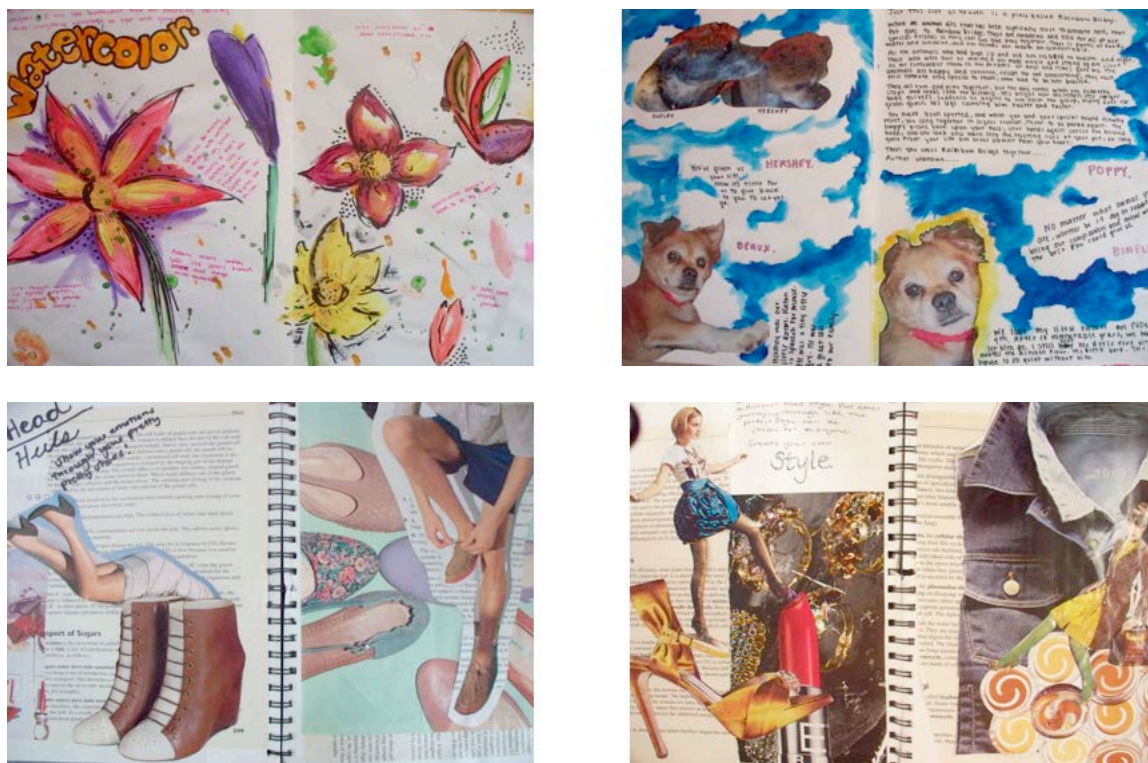
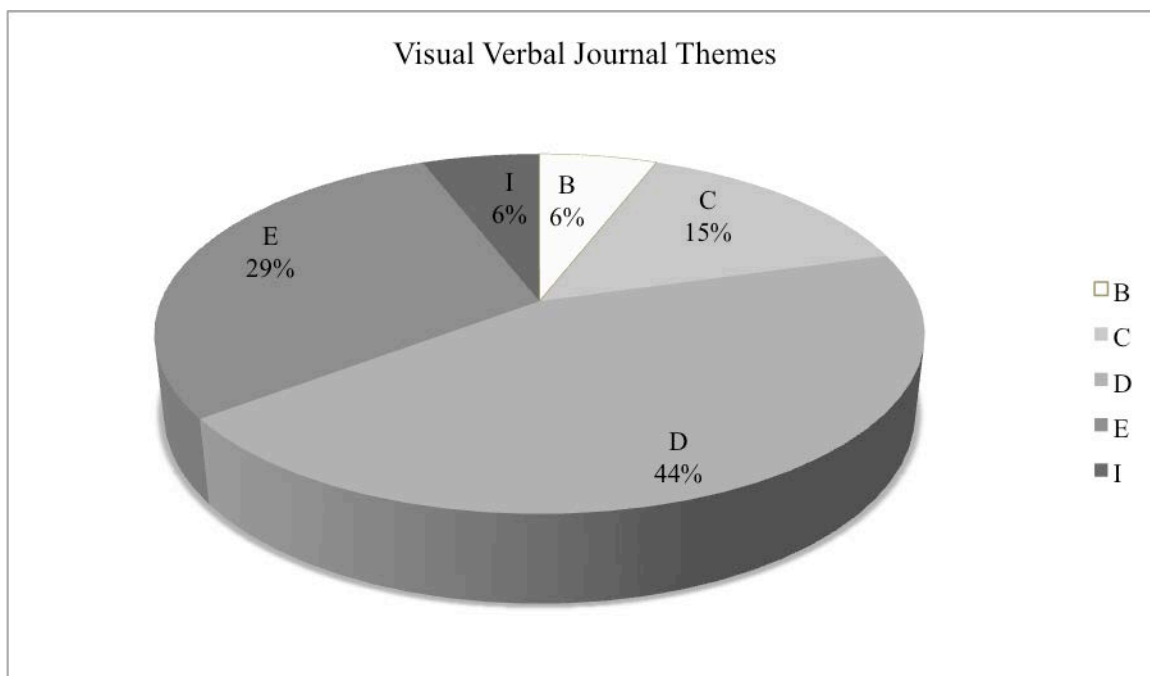


Figure 4.29 Images of Olivia's visual/verbal journal entries.

The most dominant theme evident in Olivia's 32 visual/verbal journal entries had to do with modern culture including areas such as music and fashion. 15 of her visual/verbal journal entries dealt with these topics. 10 of Olivia's entries dealt with personal identity/interests, five dealt with larger social/worldly issue that Olivia was concerned about (environmental issues, animal cruelty, world catastrophe), two were concerned with social interactions with others, and two were used to investigate a medium/technique the student was interested in. Figure 4.30 shows a visual breakdown of these emergent themes found in Olivia's visual/verbal journal entries.



Key: B (2 of 32) Social Interactions with others-relationships with Family/Friends/Boyfriend  
 C (5 of 32) Larger Worldly/Social issues being pondered  
 D (15 of 32) Modern Culture-Music, fashion etc  
 E (10 of 32) Personal Identity/Personal interests  
 I (2 of 32) Investigation of a type of media/technique

Figure 4.30 Olivia's emergent themes found in visual/verbal journaling assignments.

**Critique in the classroom.** When asked during the final interview about the written responses done before critiques, Olivia explained:

*The critique questions we did really helped me to know what I should be looking for in other people's works and things I should be looking for in mine. Critiquing other peoples work really helped me to understand how to critique my own art. I think it also helped prepare me for what I am going to experience when I go to college and here everybody talk about my work. It helps because you know you shouldn't get upset by it because people are just trying to help you get better...at least most people are anyway.*

Olivia, later in the interview, went on to explain how critique helped her with her own work:

*The critiques did help me because I figured out a lot of things that um...some of the other kids didn't understand about my work, and the next time I figured I should probably fix it to make it more successful. Most of the time though I felt like people were understanding my pieces the way I wanted them to, but other times they didn't. But that is mostly cause everybody thinks differently but uh..most of the time people got what I was trying to say. I am not really worried about it when people don't interpret my art they way I do. What really matters is that I keep making art that means something to me...it keeps me motivated and inspired so as long as I have inspiration for the next piece and the next, it doesn't really matter to me if someone interprets my art differently than I do.*

Olivia had the following comments about (Appendix H), the visual arts assessment and critique formed used for this study:

*I really liked doing this, I know we didn't do this last year, and even though I still got a score of five on my previous portfolio, I think this would have been helpful last year too. It was just good aligned my work with the AP standards in a way that helped guide me in my revision of my work.*

When looking over the 32 pieces that Olivia created while in AP art, five of her pieces were reworked based on comments or conclusions the student arrived at after critiques had taken place. Although Olivia did go back and rework some images, she did not go back and rework as many as I had expected. In my observation, this may be attributed to the very positive responses that Olivia received during the classroom critique process in which she discovered that most of her works consistently evoked thought on the part of viewer and successfully articulated a level of meaning and viewer

contemplation that Olivia was happy with. Also, considering the fact that Olivia had already taken AP art the previous year, she was better prepared because she understood from previous experience how her works would score on the AP scale. Therefore, I believe that Olivia chose to only go back and rework the pieces she did not feel would score high on the AP exam.

**Olivia's self-identified strongest and weakest works.** Commentary obtained from exit interview discussing Olivia's self-identified strongest work

(Figure 4.31):

*Oh, this one's scary and it's my favorite because it is another piece about my vegetarianism. And I just realized I chose a lot of pigs, but, um, this one is special because it shows the reversal of*



Figure 4.31 Olivia's self-identified strongest work.

*roles because the pigs are actually eating me which, um, nobody really thinks about; at least I never did, but to, um, think about that we get together just to slaughter things and eat them is just, I don't know, shocking, but I never realized it till I became a vegetarian. Um, but, at the same time, I liked it because I worked hard at the composition because I tried to use the triangle they used to make and also by adding like reds and the blood and the apple just...make it more dynamic.*



Commentary on Olivia's self-identified weakest work (Figure 4.32):

*Well, I think this is my weakest one, I don't think the composition is as good as I was intending for it to be. And, um, the colors just didn't stand out also as much as I was hoping. With the stripes, they seem to blend in a little bit, and*



Figure 4.32 Olivia's self-identified weakest work.

*I can tell now that I remember it I had a hard time with the watercolor that time. But I do like some concepts of it, like the airplanes, but I feel like I could have done that better. I guess that technically it is just not as good as what I usually do. I was trying to show meaning in this piece although I can't really describe it or put it into words. So that is probably why it's weak, and why I don't like it as much as the other pieces.*

**Summary statement.** Throughout the duration of this study, the following observations were made regarding Olivia and the curricular approaches employed throughout this class:

#### Reflective journaling

- Olivia completed 30 of the 10 reflective journal entries she was asked to complete. She maintained the level of authentic engagement in this classroom activity for the duration of the course.

- 24 of the journal entries inspired works of art created by Olivia. She explained the reflective journaling assignments as being instrumental in helping her come up with ideas for her artworks and voiced her concern that without journaling, she does not think that her work would have turned out the same way.
- Olivia continued using a reflective journal throughout the course even on weeks when they were not assigned completed a total of 20 extra entries by the end of the course.

#### Visual/verbal journaling

- Olivia completed all of the requested 32 visual/verbal journal entries she was asked to complete and maintained the level of authentic engagement in this classroom activity for the duration of the course.
- When comparing the curriculum from the previous year (in which Olivia was also an AP art student), Olivia observed that the inclusion of writing as part of the sketchbook assignment really helped her to better develop her ideas for artworks and create more meaning in her work.
- The most common theme that Olivia chose to explore in her visual/verbal journal entries dealt with issues dealing with modern culture (which can be seen translated into themes of her artworks as well).

#### Critique

- Olivia felt that the questions filled out prior to critique helped her to know what to say during critique.



- Olivia felt that the classroom critique process helped her to better understand her work and the work of others.
- Critique also informed Olivia of which works she felt she should rework, which resulted in five of the 32 artworks that Olivia created throughout the year to be reworked by the end of the course. Although this is a smaller number compared to other students, Olivia also had very strong work so this has to be taken into account when observing this difference.
- Olivia found the visual arts assessment and critique form to be very helpful to guide her revisions. Olivia also acknowledged that she felt that this classroom activity would have been helpful the previous year as well (before this activity had been integrated into the AP curriculum).

#### **Student #7 Tamara**

Tamara was in her senior year of high school during this study; she had taken two art classes during her high school career (including AP art). She came into the class demonstrating strong artistic ability and a love for the subject. As her teacher, I challenged Tamara to try new media and techniques throughout the AP class to give her the opportunity to grow as an artist and explore different techniques and processes that she may not have had the opportunity to experience since she had only taken one other art class in high school her junior year. Although, Tamara had limited art experience in high school, she showed great potential in her first high school art class so she was allowed to enter the AP studio art class her senior year. For Tamara's future career aspirations, she is still undecided. Tamara is taking this class simply because she enjoys art. Tamara is not a native English-speaking student; her native language (the language spoken at home)

is Spanish. Tamara moved to the United States and entered the school's ESOL program her tenth grade year of school. Considering that this research is investigating a “dialogical approach for voice development”, the fact that Tamara is not a native English-speaking student must be taken into consideration when looking at her feedback about the curricular approaches employed in the classroom.

**Reflective journaling.** During the course of the AP art class, Tamara completed 17 journal entries although only 10 that were requested. Out of the 17 journal responses, 12 become works of art used in the breadth section of the student's AP portfolio and one become inspiration for a complete series of 12 for the concentration section of the portfolio. Of the five artworks mailed off to comprise the quality section of the portfolio, all five pieces were inspired by a journal entry completed by this student. When Tamara was interviewed at the end of the study, she indicated, “I personally did not feel like the reflective journals were helpful to me, and I really didn't see any point to writing them.” I found this to be a very interesting response since she completed more journals that were asked of her and her artwork seemed to be influenced by some of these journal entries. That makes me wonder if she just does not like to write and that has blocked her from seeing the benefits of this activity since it did, however, clearly benefit her in her art making. One other factor that I think might account for this contradictory information is that Tamara is not a native English speaker, so I wonder if this has something to do with how she viewed the writing assignment. Maybe it was out of her comfort zone, however, I still find this very confusing considering the fact that Tamara completed more journal responses than she was asked to complete.

Eisner (1994) may offer some clarification as to why the student (Tamara) perceived this activity the way that she did when he described that every way of seeing is also a way of not seeing in regards to cognition. His assertion offers support as to why Tamara did not draw the conclusion that that journaling was instrumental in her artistic ideations despite the fact that she completed more entries than was asked of her and she used these journals to inspire the artworks that she produced. Although this does not account for the fact that Tamara completed more journal entries than she was asked to do, it does provide some understanding to support why Tamara did not make the connection herself as to how instrumental journaling was as a classroom activity in helping her to come up with personally meaningful artworks. In this way, Tamara demonstrated what Eisner (1994) described as every way of seeing is a way of not seeing in regards to cognition. In this regard, Tamara is using journaling as a means to come up with artistic ideations or *ways of seeing* (as demonstrated by her artworks produced based on journal entries), and is pursuing this classroom activity on her own (as demonstrated by her willingness to complete more journal entries than she was asked to complete), however, despite the fact that she is benefiting from the classroom activity, she is also *not seeing* the holistic connection between the classroom activity and the effect it was having on her artwork. In this way, Tamara is demonstrating Eisner's (1994) concept that directly related to the students cognition in regards to this inextricable connection between curricular approach and artistic ideation that was not identified by the student herself. One other explanation may have to do with Eisner's (1994) forms of representation discussed earlier in Chapter 2. Tamara may simply have been thinking verbally while creating her artwork. Therefore, she may not have been making the connection herself

that writing had facilitated her in her artistic ideations. Although these are all speculations as to why Tamara provided these responses, these alternate explanations may provide some justification for this contradictory response provided by the student.

When Tamara filled out her engagement surveys throughout the study, she initially was at the level of strategic compliance (doing the work because it was asked of her). Midway through the journaling process Tamara again filled out an engagement survey indicated that she had increased to the level of authentic engagement (believing that she would accomplish something of worth by doing the assignment). Later, at the end of the reflective journaling assignments, Tamara again responded to an engagement survey and indicated that she had decreased to the level of ritualistic compliance (highlighting “What do I have to do to get this over and get out” as her response on the survey). Again the results that this student gave confused me as to why she responded in this way. I did not approach her about noticing a contradictory response (the number of journals she completed being more than she was asked to do) or the fact that her work was influenced by her journal responses. I felt that by pulling her aside to have her clarify might make her change her response to the answer she thought I was looking for as her teacher or that it simply might make her uncomfortable.

When Tamara turned in her journal entries one concern that kept popping up was that she was worried about what other people would think if she made artworks on certain themes. Although she voiced this concern in her writing, she also explained that this would not stop her from expressing her ideas. Following this passage is one example of a journal entry that Tamara completed and the ensuing artworks that were produced

based on this student's journal entry, along with the explanation given in the artist statement after the artworks that were produced. Journal entry:

*I feel very passionately about the many conflicts Mexico is dealing with right now. Lately in the news, I've heard how Mexico is trying to deal with the many conflicts that are causing fear among its citizens. Unfortunately, it's with little success. Conflicts such as a corrupted government, drug cartels, unidentified lost women, undocumented immigrants crossing the border, obesity. I think it would be a good idea to show these struggles through the art that I create because this would be personally meaningful to me and directly affects my family members living in Mexico.*



Figure 4.33 Images of Tamara's artworks inspired by a journal entry.

Tamara's artist statement from concentration write-up explaining Figure 4.33:

*I decided to use black acrylic paint for most of my pieces to express the many conflicts that Mexico is facing right now which are causing terror for the many citizens living in this country. For example, one piece called "Obesity" I am trying to express that Mexico has become the world's second country with obesity problems, following the United States. Every piece has drips running across because I am trying to express the fact that all this conflicts are causing sadness.*

*The piece with bloody hands was painted to represent how so many killings have been caused by cartel leaders, terrorizing even more this particular country. Another piece with the words "It's A War!" is expressing that the Mexican president, Felipe Calderon, has declared war against the cartel leaders. It signifies that he has decided to face the problems not only to drug dealing but also other conflicts such as a corrupted government. Another major conflict I decided to paint was the "unidentified women." It expresses the idea that many women in the area of Ciudad Juarez are usually getting lost and are never seen again by their families. This many conflicts cause sadness to me because I was born in Mexico, and they are happening in my native country where the law does not bring justice.*

Tamara's reflective journaling assignments consistently showed evidence that writing was instrumental to Tamara's artistic ideations, despite the fact that Tamara, herself, did not make this connection. Considering the fact that Tamara completed seven more reflective journal entries than she was asked to complete, and that this resulted in the production of 12 works of art that were inspired by these journal entries, I think it is safe to conclude that journaling did have an effect on the artworks produced despite the student's low opinion of the reflective journaling assignment as described earlier. The most confusing finding about Tamara was that since the student's journals clearly impacted the artworks produced, why did the student claim that the assignment was unhelpful and why did she complete more of them than she was asked to do if she did not value the activity?

**Visual/verbal journaling.** During the study Tamara turned in 29 of the 32 visual/verbal journal assignments that she was asked to create. When Tamara filled out her engagement survey at the beginning, middle, and end of the semester, she indicated that all three times she was authentically engaged in this classroom assignment. In the open response section she commented that:

*The thing that was most helpful to me this year in AP art was the visual/verbal journaling, because doing them helped me to come up with new ideas, pretty much it was like brainstorming to me.*

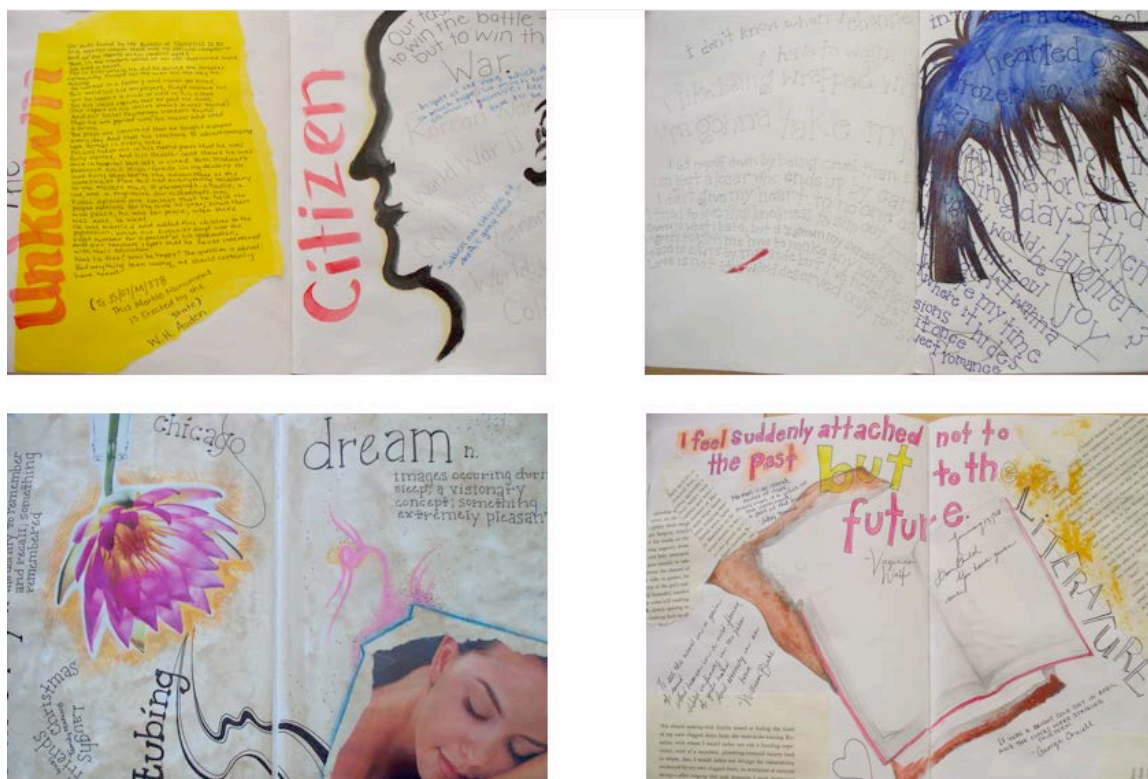
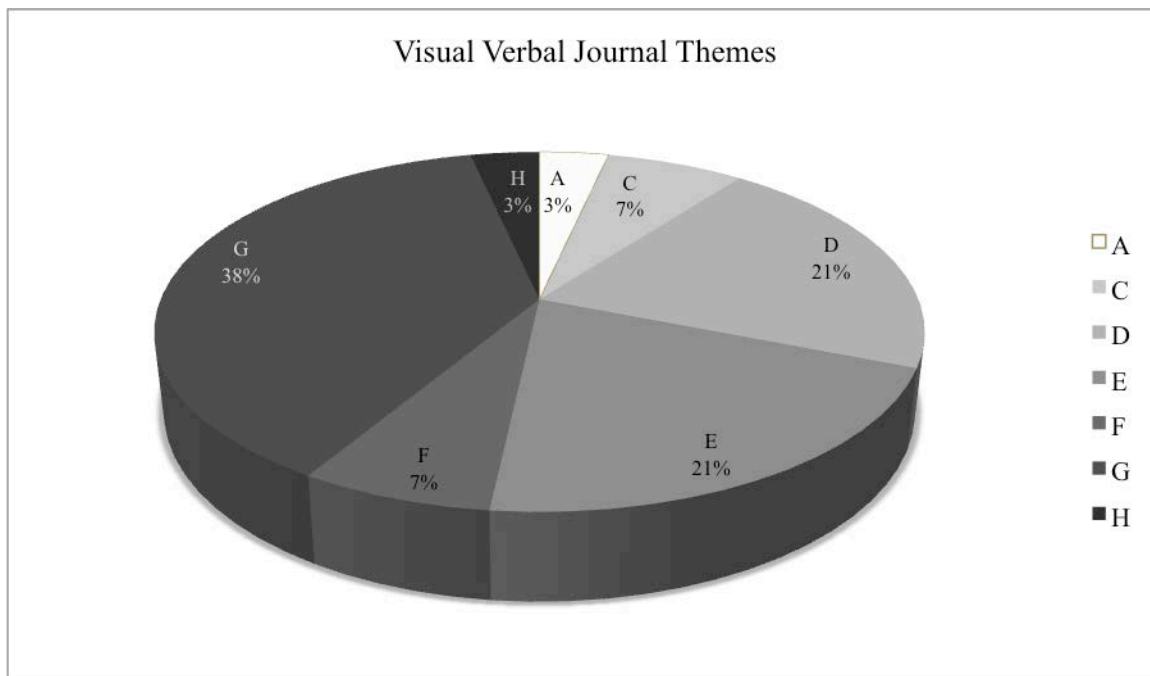


Figure 4.34 Images of Tamara's visual/verbal journal entries.

The most dominant theme evident in Tamara's 29 visual/verbal journal entries had to do with her mood/feelings/emotions. 11 of her visual/verbal journal entries dealt with this topic. Six of Tamara's entries dealt with personal identity/interests, six

explored modern culture, two explored memories/dreams as inspiration, two dealt with larger social/worldly issue that Tamara was concerned about (difficulties associated with the Mexican people's quality of life), one was inspired by inspirational concepts, and one dealt with the student's cultural identity. *Figure 4.35* shows a visual breakdown of these emergent themes found in Tamara's visual/verbal journal entries.



Key: A (1 of 29) Cultural Identity  
 C (2 of 29) Larger Worldly/Social issues being pondered  
 D (6 of 29) Modern Culture-Music, fashion etc  
 E (6 of 29) Personal Identity/Personal interests  
 F (2 of 29) Memories or dream inspired  
 G (11 of 29) A mood/feeling/emotion  
 H (1 of 29) Inspirational concepts/quotes

*Figure 4.35* Tamara's emergent themes found in visual/verbal journaling assignments.

**Critique in the classroom.** When asked during the final interview about the written responses done before critiques, Tamara explained:

*I am really glad we did the questions before the critique; it helped me to know what I wanted to say and without having them I don't think we would have had the same quality discussions that we did have.*



Tamara, later in the interview, went on to explain how critique helped her with her own work:

*The critiques were very useful! It was like an opportunity when other students could criticize my artwork and could give me advice about how I could improve my art skill. I think overall that when I was trying to show meaning in my work I was successful at doing that. I know that now because of my participation in art critique.*

Tamara also commented on how rewarding the experience was for her. She explained:

*I think that participating in critiques also allowed me to share the things that I am good at and teach people how I do certain things. It was nice because I felt like I helped others become even better artists.*

Tamara had the following comments about (Appendix H), the visual arts assessment and critique formed used for this study:

*I liked doing the assessment of my own work. It helped me know how to make my work stronger, and it also helped me understand what I might score on the AP exam. Since a lot of times my scores were around threes, I reworked a lot of my images that I probably would not have gone back to if I hadn't aligned my work with AP scoring standards. Filling this document out each week helped me a lot!*

When looking over the 32 pieces that Tamara created while in AP art, 17 of her pieces were reworked based on comments or conclusions the student arrived at after critiques had taken place. This provided evidence that the critique process helped Tamara to figure out what she could change or rework to make her pieces stronger and

taught her how to become a discerning viewer of art through her participation in the critique process.

**Tamara's self-identified strongest and weakest works.** Commentary obtained from exit interview discussing Tamara's self-identified strongest work (Figure 4.36):

*This is one of my favorites because I simply feel I did a good job in drawing this piece. One day I thought about how 'nothing can stay gold' because of a poem I read by Robert Frost.*

*Therefore, I decided to interpret by drawing the Reaper and red roses. The Reaper was drawn getting hold of a rose. This expressed that life can be taken anytime without warning. It doesn't not matter is one is healthy and full of life. I like that it has meaning and shows my skill level. That is why I think it is my strongest piece.*

Commentary on Tamara's self-identified weakest work (Figure 4.37):

*This piece is the one that I would consider my weakest work of art because I feel I could have expressed this image in a stronger way. This*

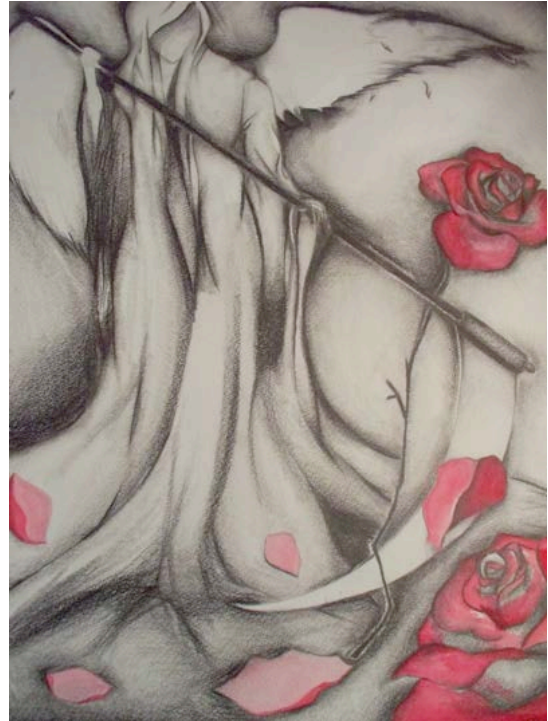


Figure 4.36 Tamara's self-identified strongest work.



Figure 4.37 Tamara's self-identified weakest work.

*piece of art did not show my skill level because I know I could have done better. I should have gone back and reworked this picture, but I just wanted to be done with it. I did intend on showing meaning through this image, but that just didn't work out because I did not execute my medium or composition well. I really don't like this picture because I feel kind of embarrassed about the way it turned out because I know I could have done better.*

**Summary statement.** Throughout the duration of this study, the following observations were made regarding Tamara and the curricular approaches employed throughout this class:

#### Reflective journaling

- Tamara completed 17 reflective journal entries although only 10 were requested. Tamara's engagement in this classroom activity fluctuated between strategic compliant, authentic engagement and ritualistic compliance throughout the course. However, the 17 journal entries Tamara completed resulted in the production of 24 pieces of art inspired by these entries.
- Tamara provided contradictory information by explaining that she didn't see any point in writing the journal entries despite the fact that she continued doing it even when it was not required of her.
- As the instructor, I wondered if Tamara's contradictory response may be attributed to her preferred language to write in being possibly Spanish since Tamara is not a native English speaking student (this suggests that

modifications may need to be made to accommodate this type of student in future research).

- Tamara's reflective journal entries conveyed her concern for depicting controversial topics in her art and the challenges these themes might cause her to face when judged by others.

#### Visual/verbal journaling

- Tamara completed 29 of the 32 visual/verbal journal entries she was asked to complete. She maintained the level of authentic engagement in this classroom activity throughout the duration of the AP course.
- Tamara described the visual/verbal journaling assignments integrated into the curriculum as being the most helpful for her in coming up with ideas for artworks.
- The most dominant theme evident in Tamara's visual/verbal journal entries dealt with her feelings/mood/emotions.

#### Critique

- Tamara found the questions done prior to classroom critique to be instrumental in helping her to know what to say during critique.
- The critique process allowed for Tamara to have the opportunity to share things she felt strong at and learn from others as well, that is why she enjoyed this classroom activity.
- When asked about the visual arts assessment and critique form that was used, Tamara stated that the use of this instrument helped her to know

what specifically she should address in her work to make it stronger in order to score high enough to pass the AP exam for Studio Art.

- Tamara found the classroom approach to critique so helpful, that she chose to go back and rework 17 of the 32 artworks she produced throughout this course.

### **Student #8 Yvette**

Yvette was in her senior year of high school during this study; she had taken three art classes during her high school career (including AP art). Considering the fact that I had taught Yvette for the past two years, I felt very confident that I could assess her artistic needs for growth and help her to develop as an artist. She came into the class showing strength in technical execution in several different media, but lacking personal meaning in her work (observed from years of prior teaching). Yvette was also a very slow worker, this caused me some concern when considering her ability to keep up with the extensive workload this class required. As her teacher, I challenged Yvette to put more aspects of herself in her work this year, in order to make her work more personally meaningful. I also encouraged Yvette to work small and then work her way up to larger pieces as she became confident that she could complete them on time. Although Yvette has not shown personal meaning in her works prior to her participation in AP art, I was hopeful that the dialogical approaches employed this school year would aid her in accessing a deeper sense of self as Yvette explores identity in her work. Yvette was not exactly sure what career she wanted to pursue. This class was important to Yvette because she wanted to develop a portfolio of work that might help her get college scholarships and stand out as a well-rounded individual when she applied to colleges.

**Reflective journaling.** During the course of the AP art class, Yvette completed 14 journal entries although only 10 were requested. Out of the 14 journal responses, two become works of art used in the breadth section of the student's AP portfolio and one become a complete series of 12 for the concentration section of the portfolio. Of the five artworks mailed to comprise the quality section of the portfolio, all five pieces were inspired by a journal entry completed by this student. When Yvette was interviewed at the end of the study, she indicated that she personally felt like the journaling was the hardest part of the class for her. She explains this by saying: "I just didn't have enough time to do it, because for some reason, it would always take me forever to create a journal entry." She did however feel like: "creating the journals helped me to create meaningful works of art and inspired me to work on weeks when I did not know what to draw." Therefore, overall Yvette benefited from this classroom activity despite the fact that at times she felt overwhelmed with the workload of the class.

When Yvette filled out her engagement surveys throughout the study, she initially was at the level of strategic compliance (doing the work because she was asked to do so). Midway through the journaling process Yvette again filled out an engagement survey indicated that she had increased to the level of authentic engagement (believing that she would accomplish something of worth by doing the assignment). At this point, she was already turning in more journal entries than was asked of her. Later at the end of the reflective journaling assignments, Yvette again responded to an engagement survey and indicated that she was still at the level of authentic engagement because, "I felt that this journaling exercise helped me develop my concentration topic for my portfolio and some of the pieces I created in my breadth section."

Following this passage is one example of a journal entry that Yvette completed and the ensuing artwork that was produced based on this student's journal entry, along with the explanation given in the artist statement after the artwork was produced. Journal entry:

*I feel very passionate about equality. Being in the South, racism is pretty common. Although times have changed and different races unite, some people still show racism. I think it would be great ideas to create a piece of artwork showing that no matter what race you are, everyone is equal. It bothers me how people will call someone the "N" word and actually mean it in a cruel way. Part of my family is black and so when someone uses that word in a bad tone, it just irritates me. I am not sure how I could show the meaning of equality in my artwork though or my heritage that many people don't know about.*

Yvette's artist statement written after the piece was produced (referring to *Figure 4.38*):

*For this piece, I created a 10x16 portrait of myself. Most people don't know that I am half Fijian, and I think that this picture of me*



*Figure 4.38* Image of Yvette's artwork inspired by a journal entry.

*shows that side of me. I think this piece is very interesting, mainly because of the intenseness of the eyes. This piece is supposed to show part of my heritage that most people don't know of (even my friends). If I still lived in Fiji, I'd be wearing headdresses & stuff like that. So this piece represents what I could've had to go*

*through and how I would've lived. This piece was created to inform people of my culture and to make them think about what they may not know. I was trying to show this by only exposing the eyes of this image and hiding the rest of the face. I think a lot of times we judge people in unjustified ways and this causes racism and prejudice. I hope that this image makes you think.*

Yvette's reflective journaling assignments consistently showed evidence that writing was instrumental to Yvette's artistic ideations. Yvette would not have chosen the same concentration topic to work with if she had not been journaling, and I do not think it is very likely that Yvette would have chosen some of the same themes to explore in her work if she had not been journaling (based on my own observation of the subject matter that Yvette would typically choose when making art previous years). I also believe that because of Yvette's consistently slow speed of art production this activity was useful to Yvette in a different way than it was to most other students. By looking at the feedback provided by Yvette that explained how doing the journals provided ideas for future artworks, it could be inferred that in turn, reflective journaling helped Yvette get more accomplished because she was not wasting valuable class time trying to figure out what her next topic would be for her piece.

**Visual/verbal journaling.** During the study Yvette turned in 28 out of the 32 visual/verbal journal assignments that she was asked to create. When Yvette filled out her engagement survey at the beginning, middle, and end of the semester, she indicated that all three times she was authentically engaged in this classroom assignment. In the open response section she commented that:



*I liked doing the visual/verbal journals as part of art this year, but sometimes I found it hard to complete all of them along with everything else we have to do. I do think they were helpful sometimes though.*

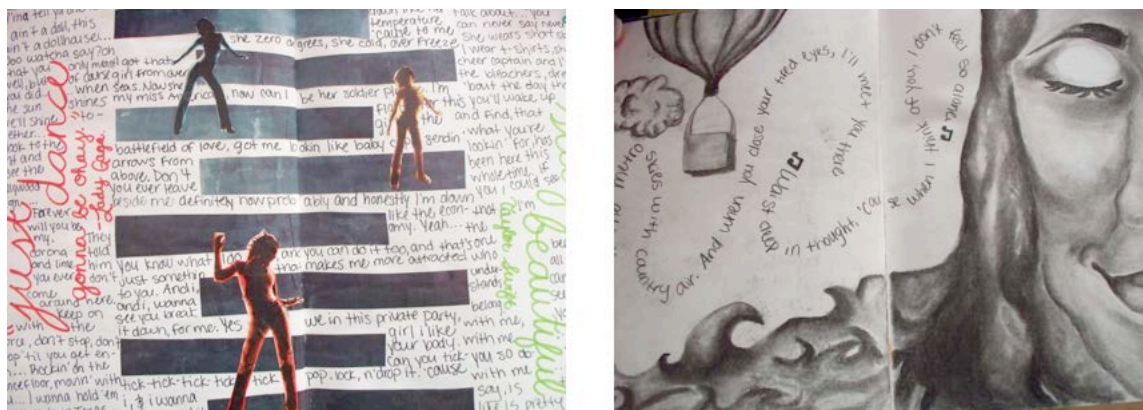
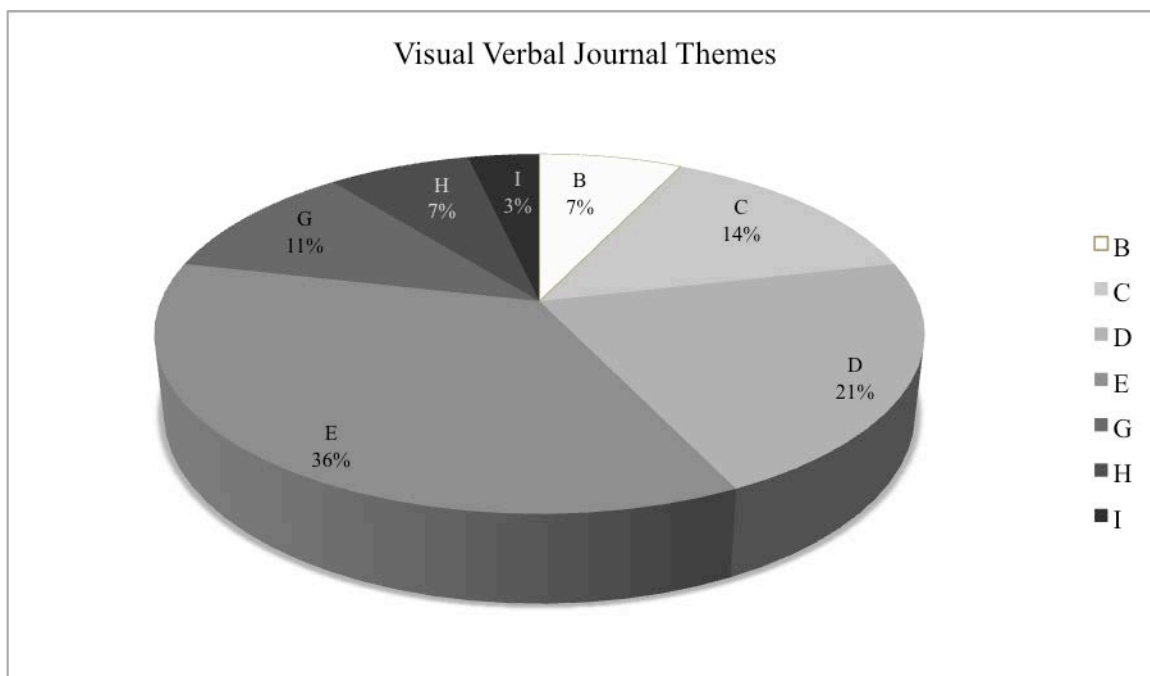


Figure 4.39 Images of Yvette's visual/verbal journal entries.

The most dominant theme evident in Yvette's 28 visual/verbal journal entries dealt with personal identity/interests. 10 of the visual/verbal journal entries dealt with this topic. Six of Yvette's entries dealt with modern culture, four dealt with larger social/worldly issue that Yvette was concerned about (racism, child abuse/neglect, environmental), three explored the student's mood/feelings/emotions, two were inspired by inspirational concepts, two were inspired by social interactions with others, and one was used to investigate a new media/technique. Figure 4.40 shows a visual breakdown of these emergent themes found in Yvette's visual/verbal journal entries.



Key: B (2 of 28) Social Interactions with others-relationships with Family/Friends/Boyfriend  
 C (4 of 28) Larger Worldly/Social issues being pondered  
 D (6 of 28) Modern Culture-Music, fashion etc  
 E (10 of 28) Personal Identity/Personal interests  
 G (3 of 28) A mood/feeling/emotion  
 H (2 of 28) Inspirational concepts/quotes  
 I (1 of 28) Investigation of a type of media/technique

Figure 4.40 Yvette's emergent themes found in visual/verbal journaling assignments.

**Critique in the classroom.** When asked during the final interview about the written responses done before critiques, Yvette explained:

*I just felt like this was a waste of time. We are already spending too much time discussing our artwork. This just takes more class time away from getting to work on my art. I hated having to do this every week.*

When asked about the actual critique process, Yvette voiced her discontent at having to participate in the critiques process:

*I don't think that doing the critiques really helped that much for me. Although it was really nice having the opportunity to know what others see my work as, and it's nice to know their opinions. But I didn't really like the critiques at all. It just*

*seemed like a waste of time to me, but I know a lot of other people who didn't feel that way, that is just how I feel.*

Yvette had the following comments about (Appendix H), the visual arts assessment and critique formed used for this study:

*Again I didn't like doing this; it just seemed like something else we had to do. It was a good idea and all, but we just really don't have time to go back and rework pieces anyway since we have to turn in a piece a week. I would have rather just had more class time to work on my art.*

When looking over the 32 pieces that Yvette created while in AP art, none of her pieces were reworked based on comments or conclusions the student arrived at after critiques had taken place. This provided evidence that the critique process did not help Yvette. Although participating in critique may have helped her to figure out what she could have changed or reworked to make her pieces stronger, Yvette chose not to go back and rework anything from this year. She simply wanted to be done with the classroom assignment regardless of teacher/student feedback. Overall, Yvette was consistently overwhelmed with the workload of this class. Although this is something that I anticipated for Yvette since she is a slow worker (which I discussed early in the semester with her), I think it would have benefited Yvette to take more art classes before taking AP art to prepare her for the workload and rigor of this class. At times I think that Yvette let the pressure of creating a piece a week affect her ability to grow and develop as an artist because she was not as open to feedback or remediation like most of the other students.

**Yvette's self-identified strongest and weakest works.** Commentary obtained from exit interview discussing Yvette's self-identified strongest work (Figure 4.41):

*I think this piece is really strong because the technique is good, and so is the composition. I think the way my fingers curl around my face looks cool and helps guide the viewer's eye when looking at this piece. I think this image makes people think and although it's a self-portrait of me, I still think it's different, because of its composition. I wanted to do a differentish self-portrait that showed how I was feeling at the time.*

Commentary on Yvette's self-identified weakest work (Figure 4.42):

*This is the weakest piece that I created this year. It was also one of the first pieces that I created. The technique isn't very good at all and neither is the composition. I think it would have been better if the image was more*



Figure 4.41 Yvette's self-identified strongest work.



Figure 4.42 Yvette's self-identified weakest work.

*meaningful to me, but it just isn't; it was just a flower that I saw. I did learn from doing this painting that I'm not very good at it, so it was something that I needed to work on. I am still glad that I have this picture to reference though. It shows how much I have grown this year and how good I was when I started and how good I am now.*

**Summary statement.** Throughout the duration of this study, the following observations were made regarding Yvette and the curricular approaches employed throughout this class:

#### Reflective journaling

- Yvette completed 14 journal entries although only 10 were requested, resulting in the production of 14 works of art inspired by these entries.
- Yvette viewed the reflective journaling assignments to be the most challenging thing she had to do as part of the AP curriculum this year.
- Yvette felt that the reflective journaling helped guide her on weeks when she felt she had run out of ideas because she could reference her journal for inspiration. Yvette did however voice her concern that this activity took up a lot of time that she felt could better be spent working on her actual art even though this activity did help her with creating meaningful works of art.
- During the study Yvette was originally at the level of strategic compliance but later increased her engagement level to authentic engagement because the assignments were helpful to her artistic ideations.

- Yvette continued to journal even on weeks when it was no longer required.

#### Visual/verbal journaling

- Yvette completed 28 of the 32 visual/verbal journal entries she was asked to complete and maintained the level of authentic engagement in this classroom activity throughout the duration of the course.
- Yvette liked doing the visual/verbal journals but she found it hard to complete all of them because of the rigor of the course and the other expectations associated with the high level of art production this class required.
- The most dominant theme that Yvette chose to explore in her visual/verbal journal entries dealt with her personal identity and interests.

#### Critique

- Yvette found the questions filled out prior to critique and the actual classroom critique process to be a waste of time because she felt the time could better be spent working on the actual artworks.
- Yvette also did not like having to turn in the visual arts assessment and critique form because again it made her feel like she was wasting her time because she already was falling behind and would not have time to go back and rework images any way (which was documented by Yvette being the only student participating in this study who did not go back and rework any of her images once they were completed).

## **Conclusions**

As this chapter shows, the curricular approaches did affect students differently but point towards a common theme within the data supporting the claim that dialogical approaches can be employed in the AP classroom to foster voice development in students. The individual results discussed in this chapter will be further evaluated as a whole in Chapter 5 in which the research questions will be addressed. Concluding that chapter, Chapter 6 will then provide a more holistic understanding of what the findings suggest and what implications these finding have on art education and voice development on student artists.

## **CHAPTER 5**

### **RESEARCH FINDINGS**

After looking at the students' individual interpretations of the curricular approaches employed in the AP classroom, I then compared these responses as a group so that I could address the research questions this study sought to investigate. By providing each student's individual accounts of her experiences, I am hoping to provide my reader with a better understanding of what it was like for students to participate in this study. Since this study included a small sample size of only eight students, it is important to view each individual account as unique in itself and not draw any concrete conclusions about any kind of statistical significance by looking at the percentages shown in any charts used throughout this chapter. Charts are used to show trends within the eight student participants' results or interpretations of these experiences provided to them while participating in this AP art class.

As can be seen from the results of this study, the curriculum adaptations employed throughout this study were able to help students articulate meaning in their work, however, some changes might need to be made if this study was performed again in another classroom setting or with different students. Taking into account the rigorous nature of the high school AP program, the methods used during this study may need to be adjusted in frequency to accommodate different learners and/or different skill levels if employed in a non-AP art classroom in order to promote a student's individual success. Other modifications may need to be made to the dialogical approaches employed in this



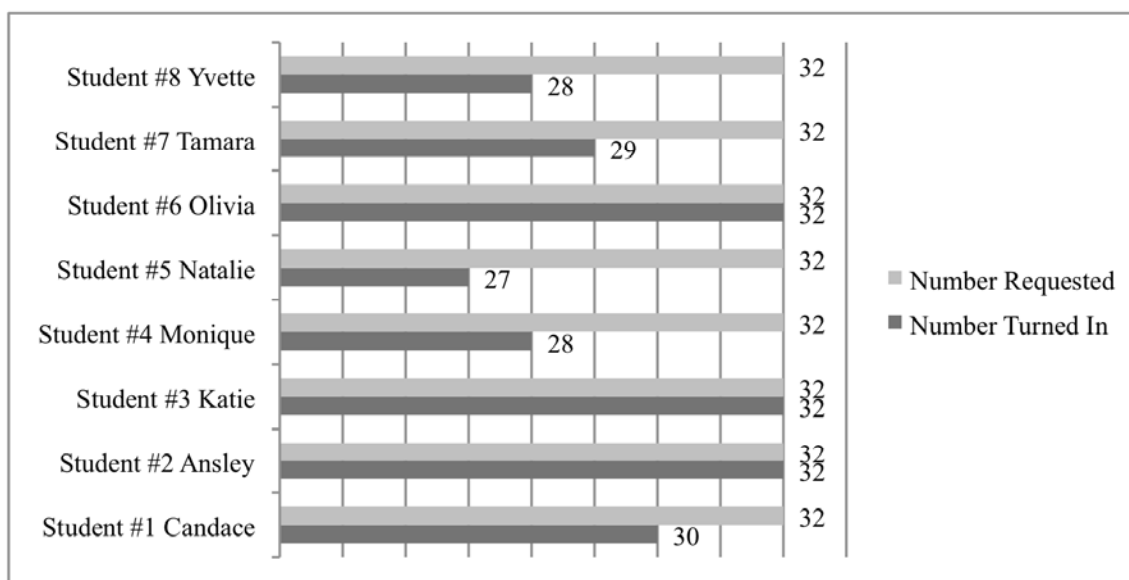
study for students whose primary language is not English. In order to provide the most optimal opportunity for all students' success, some students may need to have the opportunity to write in their native language.

### **Research Question #1**

The first research question this study sought to address was: How may visual voice be developed in an AP art classroom through reflection and dialogue? During the school year, students were asked to participate in a number of classroom activities that encouraged individual introspection through reflection and dialogue. Throughout the study, students were encouraged to keep a visual/verbal journal, a reflective journal, and participate in the classroom critique process. Students were also asked to write about their work and the work of others to come up with their own conclusions about the images that they were observing. Through the use of these different curricular means employed to foster voice development, several significant observations were made regarding reflection and dialogue when incorporated into the AP art curriculum.

When students were asked to maintain a visual/verbal journal for one school year as part of the AP curriculum, not all students chose to complete all of these weekly assignments. In fact only three of the eight students completed all of the requested entries, however, it is important to point out that although not all students completed this assignment every week, the one student who completed the least amount of visual/verbal journal entries did not complete five of the 32 visual/verbal journals that she was asked to create (indicating that the student who completed the least number of visual/verbal journal entries was still completing 84% of these assignments). *Figure 5.1* indicates the

number of visual/verbal journal entries each student turned in compared with the number they were requested to complete.



*Figure 5.1* Number of visual/verbal journals turned in compared to the number requested.

When students filled out their engagement surveys regarding visual/verbal journaling, the following levels of engagement (shown in *Figure 5.2*) were recorded at the beginning, middle, and end of the study. As this chart indicates, seven out of eight students maintained an authentic level of engagement in this classroom activity for the entire duration of the study (demonstrating that they valued the activity). The one student who did not show these same results was student Number 1 (Candace). She began the research project doing the work because it was asked of her, as indicated in the first survey where Candace classified herself as strategic compliant. Later, in the middle of the study, Candace discovered that the activity was helpful to her and decided to change her engagement level to authentic engagement. At the end of the study, Candace returned her engagement level to strategic compliant because, as her testimony explained in

Chapter 4, she did not feel like the assignment consistently helped her with her artistic ideations, and she simply got tired of doing them.

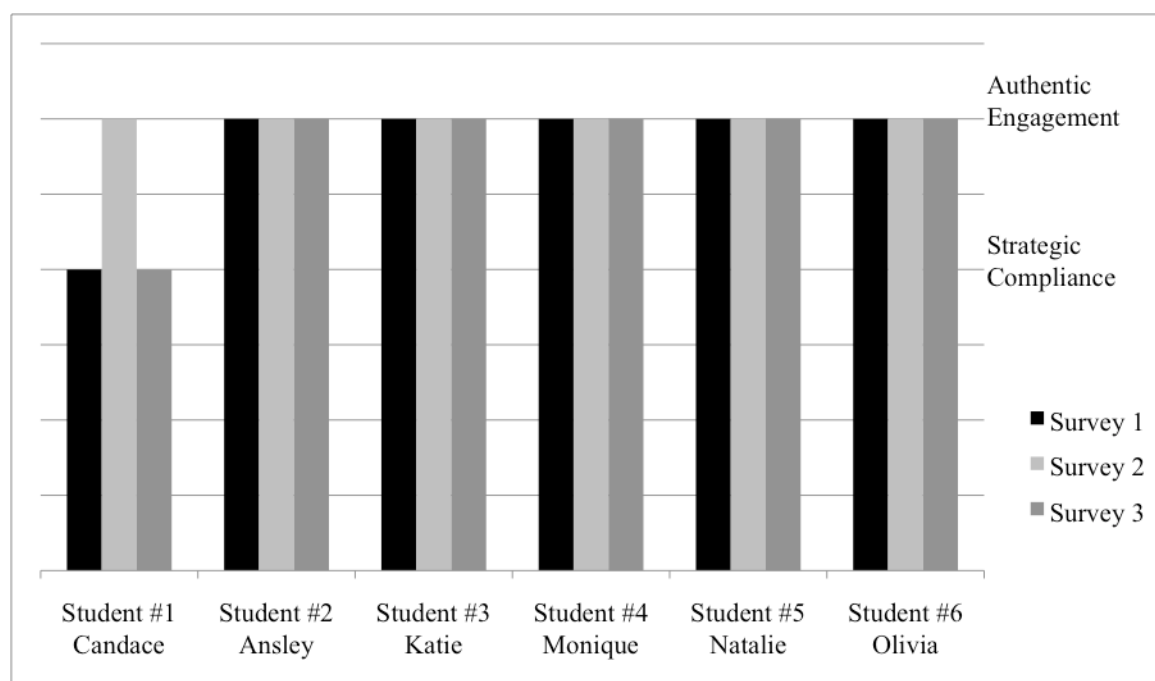


Figure 5.2 Engagement survey results for visual/verbal journaling.

The interviews performed at the end of this study were very helpful on clarifying why, if students were so engaged in the assignment, did they choose not to complete all of the visual/verbal journal entries (as indicate in *Figure 5.1*)? The overwhelming response from students was that the workload for this AP class was so high, that at times, they did not feel as though they had adequate time to finish this class's work as well as their other schoolwork. Therefore, on some weeks, all students did not complete this assignment even though it was valued by all of the participants of this study.

Students described the value of this classroom activity in a variety of ways (individually documented in Chapter 4), stating that visual/verbal journaling provided them with the opportunity to:

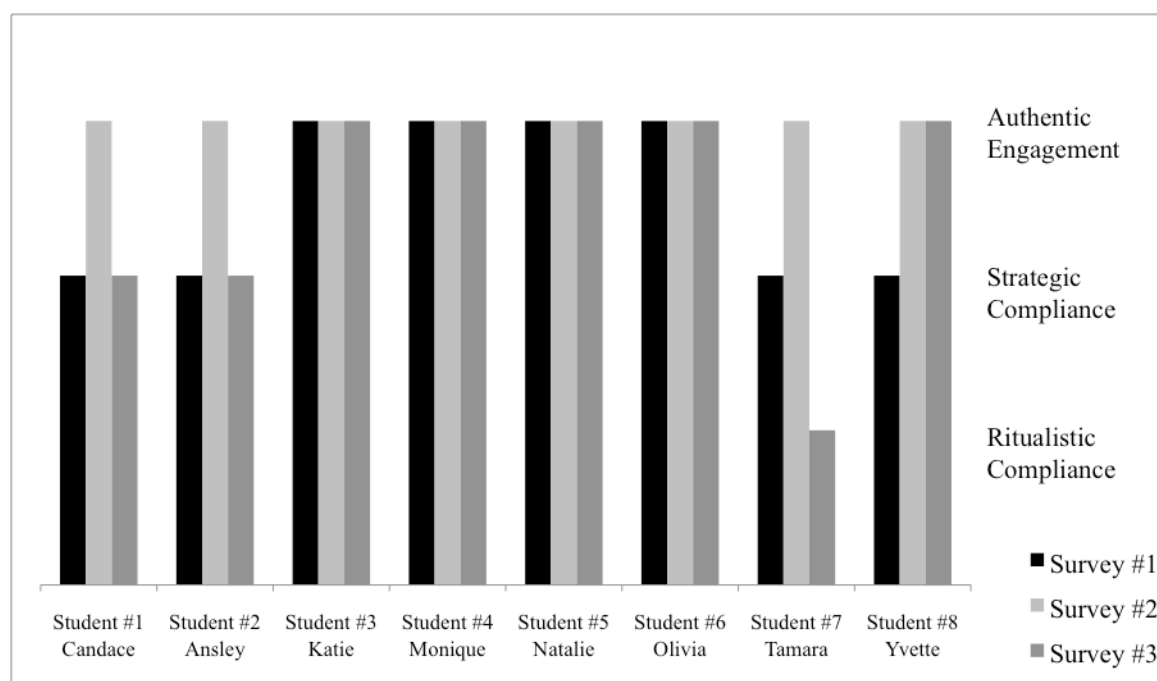
- Explore ideas and intentions and put them on paper
- Experiment and try out new things with composition, technique and media
- Be creative and not feel pressure to make everything perfect
- Improve their art skills
- “Mess” with different elements
- Better develop their ideas and create meaning in their work
- Visually brainstorm ideas for pieces

Overall, these student perceptions help inform whether or not visual/verbal journaling is a useful curricular approach to helping develop visual voice through the use of personal reflection. Based on the perceptions indicated above, visual voice can be developed in an AP art classroom through reflection and dialogue that is personally relevant to the student’s life by utilizing visual/verbal journaling as a curricular strategy. This in turn can facilitate students in developing visual voice in their artwork due to the inherent personal and meaningful responses provided by the students.

**Research question #1, part A.** How may a student’s personally reflective journaling contribute to the development of visual voice?

There are, however, more approaches other than visual/verbal journaling that were incorporated in the AP curriculum to encourage reflection and dialogue as a means to foster voice development in students. This leads me to my next research question dealing with a different facet of how visual voice may be developed in an AP art classroom through reflection and dialogue: How may a student’s personally reflective journaling contribute to the development of visual voice? When students were asked to journal every other week based on a journal prompt (Appendix G) as part of the AP curriculum,

engagement surveys were used to assess whether students were actively engaged in this classroom activity. These results are shown in *Figure 5.3*.



*Figure 5.3* Engagement survey results for reflective journaling.

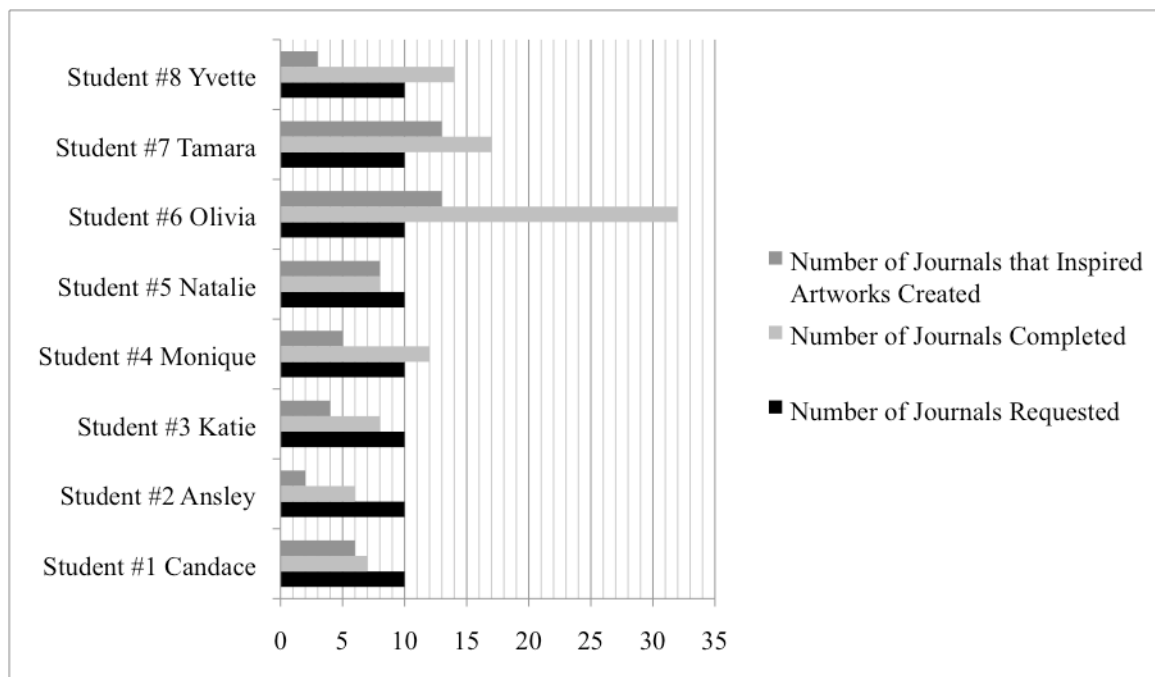
When students were initially surveyed, four students indicated that they were authentically engaged in the activity, while four students indicated that they were at the level of strategic compliance. When students were again surveyed halfway through the semester, all students indicated that they had increased to the level of authentic engagement, however, only five of the students maintained this level of engagement for the remainder of the study. Tamara dropped all the way down to ritualistic compliance, while Candace and Ansley dropped down to the level of strategic compliance. The reason each student indicated as to why she did not maintain her level of engagement was:

- Candace felt a lack of consistent personal connection with this classroom activity.
- Ansley would have preferred to work more on her art and less on writing.

- Tamara felt like writing was not consistent in helping her to come up with artistic ideas for her artworks.

Of these three students who did not maintain their engagement level, I was most confused by Tamara's response to the engagement survey (as described earlier in Chapter 4) because Tamara completed more entries than she was asked to complete, and she was one of the students who created the highest number of artworks inspired by the journal entries she completed (shown in *Figure 5.4*), therefore, I am perplexed as to why Tamara felt that the journaling was not beneficial to her. Because of this contradictory information conveyed by the student, I was forced to consider whether there was a language barrier issue for Candace and Tamara (native Spanish speaking students), or whether maybe conveying their ideas in writing was simply more challenging for them because Spanish could have been the language in which they would have chosen to journal. Due to this possible implication, in the future I think it would be beneficial to provide native Spanish-speaking students with the option to do their journal entries in Spanish. However, it is important to point out that these assumptions are only speculations as to why this data is contradictory. Eisner's (1994) work regarding forms of representation discussed earlier in Chapter 2 may provide some justification for this lack of connection Tamara drew from the writing activity and her artistic ideations that resulted (this possible connection is discussed further in the previous section when explaining Tamara's perceptions of curricular approaches employed throughout this study. As a researcher, I considered addressing this with the student, however, I felt that if I asked Tamara about this inconsistency she would change her answer to the answer she thought I wanted, therefore I did not approach Tamara about this information.

The following observations were made regarding reflective journaling as a classroom activity (shown in *Figure 5.4*). Although students were asked to complete a total of 10 journal entries throughout the study, only half of the eight participants completed this number of journal entries. Interestingly, the four students that completed the requested number of entries also completed more entries than were asked of them: Monique completed 12, Olivia completed 32, Tamara completed 12, and Yvette completed 14. Chapter 4 explains these individual student accounts in an effort to explain why these students chose to create more journal entries than were asked of them, however, the general consensus among these students was that they valued this activity and found it so helpful that they continued journaling even when they were no longer asked to do so as part of the AP class.



*Figure 5.4* Student reflective journal data: comparing number of journals students were asked to complete with the actual number turned in and the number of journal entries that became artworks.

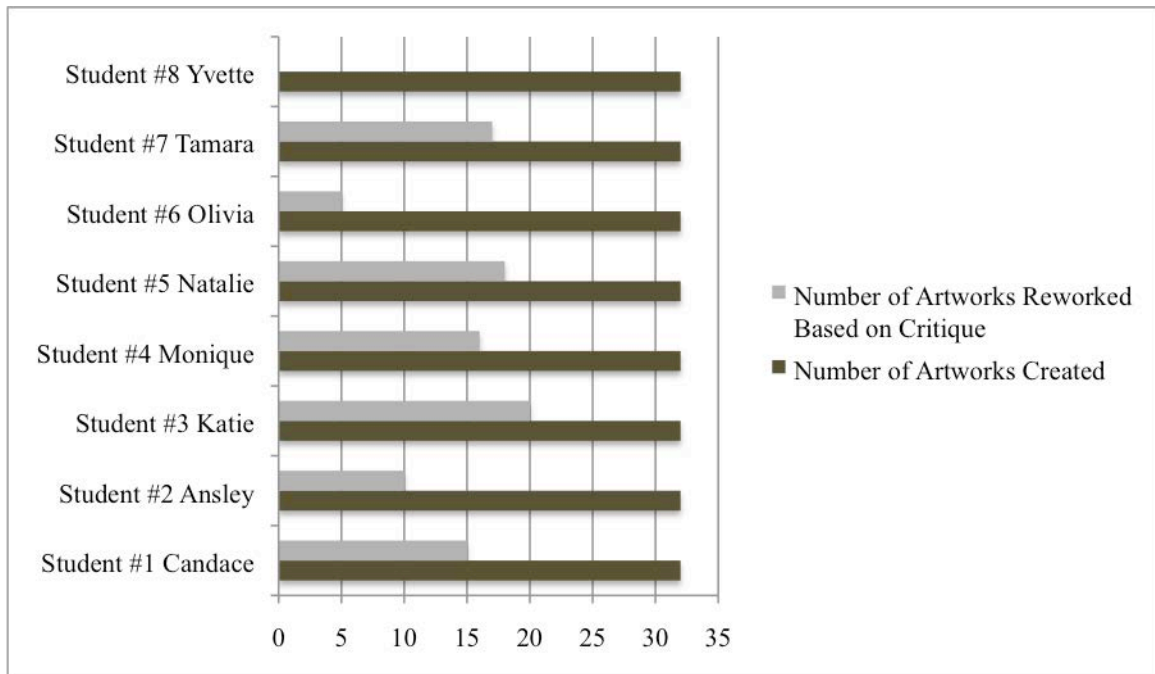
Of the students who did not turn in the requested number of journal entries, Candace completed seven, Ansley completed six, Katie completed eight, and Natalie completed eight. Overload of coursework was the most common reason given by these students as to why they did not complete the total number of journal entries requested, despite the fact that all four of these students described this activity as being helpful to them in coming up with ideas for their artworks. One interesting fact, however, shows that despite some students' lack of completion of this classroom activity, all eight students had artworks that directly resulted from a journal entry that they produced. Candace created six works of art inspired by a journal entry, Ansley created two, Katie created four, Monique created five, Natalie created eight, Olivia created 13, Tamara created 13, and Yvette created three. This indicated that reflective journaling, when incorporated into the AP curriculum has a direct impact on artistic ideation and resulted in all students creating personally meaningful works of art, which is indicative of visual voice development.

**Research question #1, part B.** How may the dialogue fostered through critique be used to facilitate visual voice development?

Classroom critique was another approach used in this study to encourage reflection and dialogue as a means to foster voice development in students; this leads me to my next research question: How may the dialogue fostered through critique be used to facilitate visual voice development? In order to address this question, I began by looking at the total number of artworks students reworked to better execute their ideas based on responses heard during the classroom critique process. During the critique process, students were given the opportunity to reflect on their work and the work of others; this



opportunity allowed students to understand the unique perceptions of others when looking at artwork and come up with their own conclusions about what could make their work stronger based on comments heard during critique. This data (indicated in *Figure 5.5*) shows that the critique process did have an effect on students reworking their ideas to better communicate or execute a theme they were exploring in the artwork they produced. The one student who did not go back and rework any of her images was Yvette. Yvette explained that there really was not enough time to get everything done and that participating in critique took away from the class time that she felt she should have been working on her art, therefore how would she have time to go back and rework her images anyway even if she did need to? Seven students out of eight did, however, have enough time to go back and rework their images based on responses given during the critique about their artwork. This indicates that the classroom critique, as a reflective and dialogical approach, can help students as they develop their own unique visual voice in the artworks they produce.



*Figure 5.5* Number of artworks created compared to the number of artworks reworked based on critique.

Despite the fact that one student (Yvette) did not feel like there was adequate time to go back and rework images from previous weeks, I was surprised at how frequently the majority of students did go back and work to make their image stronger. It is important to point out that images reworked by students addressed artistic components dealing with emphasis and media execution not just meaning development in the images. Candace reworked 15 pieces, Ansley reworked 10, Katie reworked 20, Monique reworked 16, Natalie reworked 18, Olivia reworked five, and Tamara reworked 17, therefore, I believe that the dialogue fostered through critique can be used to facilitate visual voice development as demonstrated by the number of students who went back and reworked their images to make them stronger or better execute a technique or idea.

## Research Question #2

After addressing all of the curricular approaches employed to encourage the development of visual voice and meaning in students' artwork during this study, I was then interested in considering: In what ways might visual voice manifest itself in a student's artwork? The best way to tackle this question is to look at a piece that evokes thought on the part of the observer in order to understand the image before having the opportunity to read any kind of artist statement about the piece. If the image evokes thought and contemplation about the subject matter within the image, voice is manifested through this visual image, thus conveying visual voice. As the image (*Figure 5.6*) demonstrates, an image that has a visual voice will cause internal reflection on the part of the viewer in order to make sense of the visual image being presented, sometimes in more obvious ways than others.



*Figure 5.6* Image that demonstrates the manifestation of visual voice in an artwork.

In order to understand this image, the viewer has to pose several questions to himself in order to understand what he is seeing. For example, during critique students used the following questions to arrive at an understanding of this image (*Figure 5.6*):

- Why is the pig wearing clothes?
- What is the significance of the name given to the pig?
- What do the newspaper articles have to do with the artwork?

Once these questions were explored, the students were then able to understand the image before them and come up with their own conclusions about what this artwork was representing. The following passage includes the dialogue that went on during critique as *Figure 5.6* was discussed:

- (Natalie) *At first glance, in the picture I see a detailed pig that is wearing army clothes decorated with medals but the background is less defined and shows newspaper articles, but as I look more closely I notice that all of the newspaper articles are about the H1N1 virus. I think this picture is trying to show how this virus like controlled the government. This outbreak of a new pandemic was having a big impact on the human race; I think the artist was trying to show that by including the newspaper articles that correspond with the depicted figure. The pig is wearing a tag that reads “S. Flu” and a pins reading “HI & NI” on either side of the pigs lapel. In my opinion these features enhance the idea that the artist was portraying. This piece is a good example of success in conveying a controversial topic through originality. There are certainly people out there who did not think anything of the H1N1 virus, and others who worried themselves to death about it. This piece is successful because it shows how the artist feels about how society, or the government rather, made people feel about this virus. In my opinion the artwork conveys something very serious about the sickness that has poisoned our minds, on the other hand, it also shows a comical side by showing the “pig” as almost mocking the government. I think the choice of materials also has a relationship with the idea. But who knows? Maybe the artist is trying to say that the virus and the human race are “one” since the newspapers can be*

*cooperative. It is kind of impossible to know without asking the artist specifically what he or she was intending when making a piece. This one did make me think a lot though.*

- (Ansley) *It is cool because by looking at the expression of the pig, you can learn a lot about the image. He looks stern and tough and almost kind of angry, who knows maybe there is a deeper meaning behind the anger he is portraying or maybe he is glad to finally get his revenge.*

Olivia, the artist that created the image shown in *Figure 5.6*, provided the following explanation of this piece during the final interview performed at the end of the study.

This explanation helped to clarify what Olivia's intended meaning was and whether the student critics understood her image the way that she had hoped:

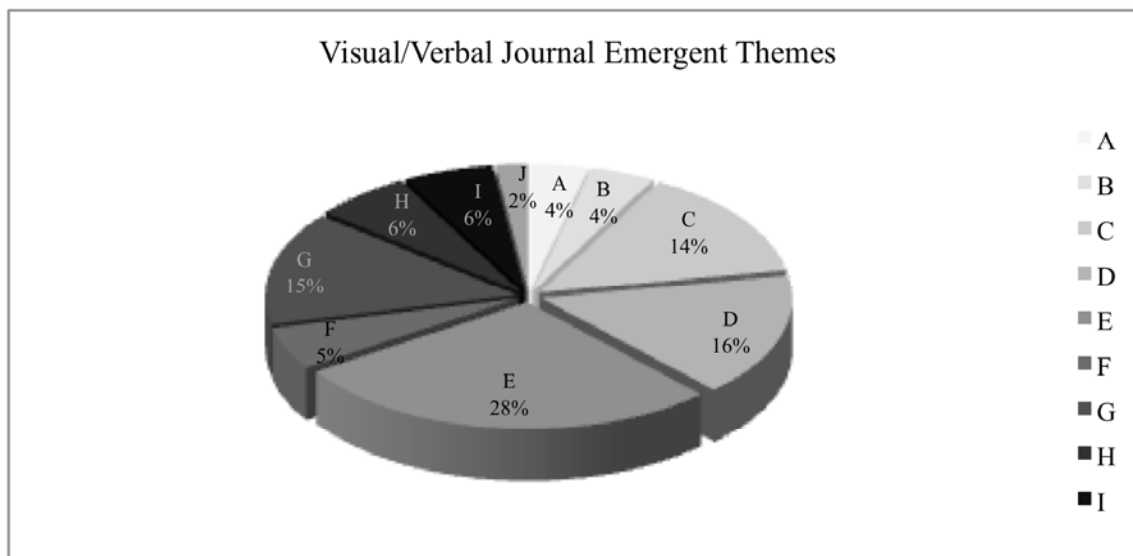
*For this piece, I chose to illustrate the importance swine flu has had on our lives. I painted this piece with acrylic paint on paper. For the background, I surrounded the figure by newspaper articles about the H1N1 virus that affected everyone last year. I can remember how everyone was really scared of getting it, but, um, I used a pig's face as like a satirical kind of thing...we are learning about that in English...and um..and also the newspaper articles, all the ones in the background are about swine flu, and the measures that people are taking to keep away from it. But pretty much it is just about how much fear can like mess with people in society because really it was -- it was just a flu, or some people might not think so but that's what I think.*

It is important to point out that visual voice does not have to have the same universal meaning for all observers in order to show evidence of voice development. It is

the effect the artwork has on the viewer that demonstrates that visual voice has been developed in the image, regardless of what unique meaning that voice has to any particular observer. This is how voice is manifested in a visual image, as demonstrated in the previous passage in which different student perceptions of the image were voiced during classroom critique.

### **Research Question #3**

Since visual voice development is about exploring meaning and intentionality in visual images, I was interested in understanding: How a student's personal life experience and emotions might play a role in helping develop voice in his/her artworks? In order to address this question I will look at how life experience and emotion became evident through the curricular approaches employed in the AP classroom in an attempt to develop visual voice in students. In the visual/verbal journaling activity, several themes emerged in this area of data collection. As indicated in *Figure 5.7*, when students were given the opportunity to explore their own themes in their work based on the parameters outlined to them (Appendix K), the following themes emerged.



Key: A (9 of 240) Cultural Identity-4%

B (10 of 240) Social Interactions with others-relationships with Family/Friends/Boyfriend-4%

C (34 of 240) Larger Worldly/Social issues being pondered -14%

D (38 of 240) Modern Culture-Music, fashion etc-16%

E (67 of 240) Personal Identity/Personal interests -28%

F (13 of 240) Memories or dream inspired -5%

G (35 of 240) A mood/feeling/emotion -15%

H (15 of 240) Inspirational concepts/quotes -6%

I (14 of 240) Investigation of a type of media/technique-6%

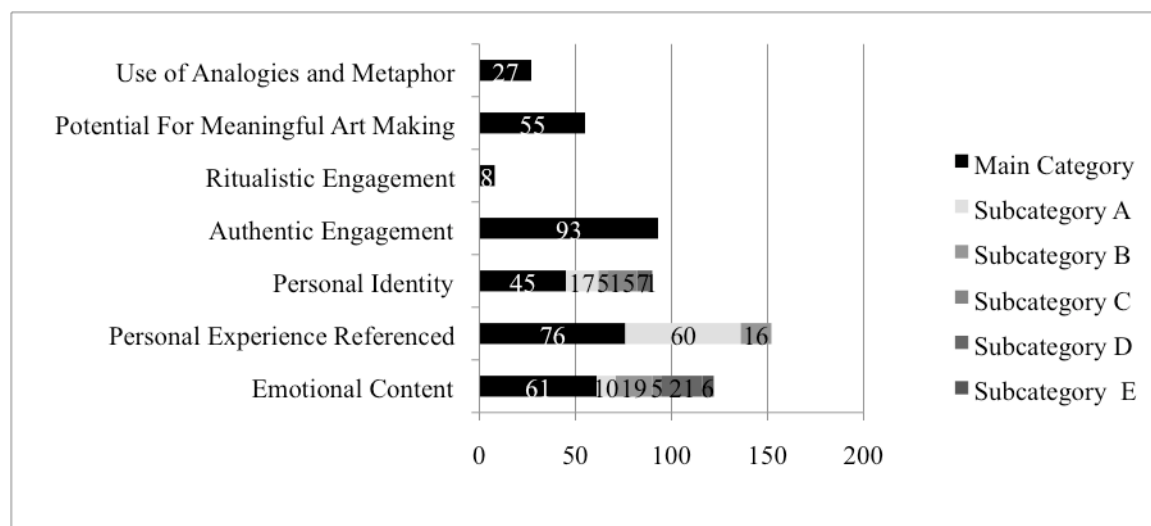
J (5 of 240) Artist research Page -2%

Note: some categories such as personal identity and cultural identity overlapped at times so the response may have been coded using multiple themes when applicable.

*Figure 5.7 Cumulative emergent visual/verbal journal themes.*

What I find to be the most interesting about this observation is that of the categories that emerged in the students' visual/verbal journals, only 19 (8%) out of a total of 240 visual/verbal journal entries did not pertain to some kind of emotion, emotional reaction, or life experience of the student artist (which comprised 84% of the visual/verbal journal responses). Of the visual/verbal journal entries that did not pertain to this overarching theme, five dealt with a student's exploration of an artist they wanted to research (2%), and 14 (6%) were used simply as a means to explore a new media before using it on a larger work of art. This data has strong implications that life experience and emotion played a role in helping students to develop voice in their work.

Reflective journal entries were coded based on themes indicated on *Table 3.3* (located in Chapter 3). The following themes, shown in *Figure 5.8*, occurred in the 101 journal entries turned in to the teacher throughout this study.



In the Category: Emotional Content (a) deals the students reaction to a big event/issue going on in the world (b) deals with the artist's emotional reaction to the subject matter they are writing about (c) deals with the students intention to convey emotion to the audience observing her work (d) the student is writing about something they care strongly about (e) is based on a memory the student is writing about.

In the Category of Personal Experience Referenced (a) deals with a personal experience as a theme for an artwork and (b) deals with writing that is reflective about the art making process.

In the Category of Personal Identity (a) deals with the student's culture (b) writing shows evidence of self-actualization in artwork that the student wishes to produce (c) the student's writing deals with a metacognitive understanding of why the student feels the way they do about a particular subject (d) deals with students belief system and (e) deals with student's self-awareness.

Note: some responses fell into multiple categories, therefore; some responses were coded multiple times to account for all of the overarching themes evident in the responses turned in.

*Figure 5.8* Themes that emerged from reflective journal responses.

Of the themes that emerged out of the 101 total reflective journaling responses turned in: 61 dealt with emotional content in some way, 76 explored personal experience, and 45 dealt with the student's personal identity. These emergent theme categories directly relate to students' life experience and emotions, and since many students used their reflective journal entries as inspiration for artworks, it can be inferred that life experience and emotions did help motivate and engage students and aid them in putting more aspects of themselves in the work that they produced, thus encouraging voice



development and purposeful meaning making for student artists. Therefore, emotion and life experience helped bring students' ideas to the forefront and assisted students in creating more personally relevant works of art.

Students offer further support that emotions and life experiences helped them create personally meaningful artworks, as becomes evident when students were interviewed at the end of the study and asked about the role their life experience and emotions played in creating meaning in their artwork. The following responses were given:

- (Candace) *They give me ideas that inspired my artworks*
- (Ansley) *For the most part I used others' emotions as inspiration, like when I did my concentration section of my portfolio, where I showed the personalities and essence of my friends and family. Other than that, I think that my life experience and emotions helped me come up with ideas for my art that I could stay interested in.*
- (Katie) *I used my emotions a lot this year as inspirations for my artwork. I think that because I chose to explore topics I cared about, I was more motivated to work and liked what I created better because it meant something to me even if it didn't mean anything to someone else. So, yeah, I think that my life experiences and emotions really did help me to create meaning in my work this year.*
- (Monique) *Well, I think that most of the artworks that I created did contain some of the emotions that I felt, and in some ways I think that it helped me kind of let out and express some things that I thought I couldn't really express in words.*

- (Natalie) *In a lot of my pieces my emotions were the main ideas for my pieces, but in others they played no part.*
- (Olivia) *I think being encouraged to write this year really helped me to create pieces that I was more emotionally connected with and this made me feel really excited and motivated by my ideas and I think that it made my work better.*
- (Tamara) *I used life experience as the whole topic for my concentration because I am so concerned about the things that are going on in Mexico and it scares me for my family there. I think having this emotional connection to what I made this year helped me keep focused on my work and helped me to feel like I was doing something more than just make art but make art that had a purpose...a story to tell. It is funny because it has changed the way I look at other people's art; now I am always trying to figure out if there is a deeper meaning in the image I am looking at...its cool really.*
- (Yvette) *If I am upset or stressed, I think it comes out in my art because I tend to create something that shows it. Like when I created "Emotional Release" (Figure 5.9), I was going through some pretty stressful times. So yeah, I definitely think my emotions affect my artwork, even if someone else doesn't know what my image is expressing; typically it is expressing something I am feeling at the time.*



Figure 5.9. Image of artwork titled: "emotional release"

Personal life experiences and emotions have played a role in helping students develop visual voice in their work as they participated in this research study, because they were provided with a curriculum that encouraged them to reflect on topics that were relevant to their lives and their individuality. This is evident when looking at the emotional and life related themes that students chose to explore in their reflective journals and visual/verbal journals along with student interview responses regarding meaning in their work. Therefore, these dialogical approaches employed throughout this study did help students in developing personally meaningful works of art that conveyed a sense of visual voice.

One other interesting area of significance in which emotion and personal experience became evident was when students were interviewed at the end of the study and asked to identify their strongest and weakest works that they created throughout the duration of the AP course. All students self-judged their work on the basis of personal meaning and technical skill execution. Students identified their strongest work as being those images that they felt a personal connection with and that they thought conveyed a sense of voice to an observer. Students identified their weakest works as being those that had no personal meaning for them or that did not communicate meaning in a way that they thought others could understand. I found this to be surprising because in the previous year, I have observed that students typically evaluate the success/strength of their personal works based almost entirely on technical skill above content when self-assessing their own work.

What this finding may suggest, is that during the process of encouraging higher-order thinking skills and metacognition through the consistent practice of incorporating reflection and classroom critique into the curriculum, students have developed a level of

visual literacy that has shaped and altered how they value and understand what they see when looking at art. This is a profound finding since it suggests that through the participation in this study, students have developed an advanced level of visual understanding/visual literacy, a progression that would typically be seen at the college level and not so frequently at the high school level, however, since this is an AP level course, I find this level of rigor to be appropriate since high school AP programs are supposed to be of a comparable caliber to a college level course.

## **CHAPTER 6**

### **CONCLUSIONS, DISCUSSION, SIGNIFICANCE AND IMPLICATIONS**

#### **Conclusions**

Current literature in the field of arts education offered some guidance on how to understand the artmaking process and how reflection and dialogue could aid in artistic ideation and art production; however, I found no research within the field of arts education discussing the AP Art Program's conceptions regarding voice development in high school art students. My research was original in that it focused on integrating components of reflection, dialogue and assessment into my AP Studio Art classroom in a way that could be used to assess and evaluate visual voice development and thereby provided a framework for other art teachers for how to integrate the voice component of the AP Studio Art portfolio into the classroom curriculum. From performing this study, I have been able to formulate a curricular approach to voice development that enables other AP art instructors to teach for voice development.

Based on the findings of the study, discussed in Chapter 5, the following conclusions can be drawn from this study: (1) Providing students with a curriculum that encouraged them to reflect on topics that are relevant to their lives and their individuality helped to foster voice development. (2) Personal life experiences and emotions did play a vital role in helping students develop visual voice in their artwork. (3) Dialogical

approaches such as written reflections, personally reflective journaling, and classroom critiques can help foster voice development and can promote visual literacy.

## **Discussion**

Eubanks (1997) affirmed that drawing and other visual means of thinking could foster the development of written language, because it provides an opportunity to rehearse, develop, and organize ideas prior to writing. Although I agree with Eubanks in this assertion, I must also attest to the reciprocal role that I have observed writing plays on idea development, execution and image formation as demonstrated through this research. When students are provided with an opportunity to write before they create in the art classroom, there seems to be a clear connection between artistic ideation and artistic production resulting in meaningful artistic creations.

Duncum (2004) is one proponent who advocated for the importance for art educators to embrace the interaction between different communicative modes such as the ones used throughout this research study, in which the varied dialogical approaches employed in the high school AP curriculum encouraged students to become more multiliterate (able to draw personal meaning from both writing and imagery).

**Multimodality, multiliteracy and meaning.** Fairlough (2000) argued for what he calls *multisemiotic nature*, in which visual understanding goes beyond how one interprets discrete sign systems, but also addresses how meaning is extracted from how sign systems interact with one another. Thus, the visual components of contemporary culture involve more than just one sign system and thus appeal to multiple perceptual systems. Eisner (1994) realized this early on when he advocated for schools to properly appreciate the significance of art when he became increasingly aware of the inadequate conceptions

regarding cognition, because they lacked the proper attention to artistic modes of thinking. Later, Gardner (1999) made a similar point with his argument for *multiple intelligences*. This is, in essence, what this classroom approach to visual voice development has accomplished. Students have learned to take their own writing about life experiences, used that writing to direct their artistic ideations, and allowed them to ponder orally and in writing the implications of observing such imagery. Through this experience, students have become discerning viewers of multiple sign systems, allowing students to arrive at their own conclusions and understandings about what they observed through metacognitive thought.

Earlier in the literature review of this dissertation (Chapter 2), the eight studio habits of mind outlined by Hetland et al (2007) were discussed. Later, the incorporation of these techniques was described in the methodology, Chapter 3, as being important components that guided the dialogical approaches employed throughout the curriculum used in the AP Studio Art classroom where this research took place. The conceptions regarding the eight studio habits of mind offer yet further support that multimodal learning can occur in the art classroom; an environment in which students are encouraged not only to develop craft, but to engage and persist despite difficulty, envision artistic ideas, express oneself through visual imagery, observe and learn from others, reflect on experiences, attempt to stretch and explore through the use of new ideas and/or media, and develop a better understanding regarding the role of art in the world (Hetland et al, 2007). These studio habits of mind created a strong foundation for curriculum development that attempted to foster multimodal learning and created the opportunity for increased visual literacy in the classroom.

Duncum (2004) acknowledged that the concept of *Multiliteracy* “poses a major challenge to the basis on which we have long advocated and justified visual arts education, namely the exclusively visual nature of visual imagery” (p. 253). It can no longer be assumed that art is simply a visual means of creation; as this study shows, artistic understanding can and should be encouraged through multiple communicative modes in order to advance student understanding and in order to provide students with a variety of ways to draw meaning from artistic imagery. Since every student learns differently, this opportunity for multiliteracy is one that needs to be strongly advocated for in all classroom settings, not just in the art classroom.

Although the assumption that art is exclusively visual is one that has been actively articulated by proponents of arts education, we must take into consideration what is going on in other subjects and classrooms as well, no matter how different they may be. If one takes the time, they will observe, many teachers are familiar with the use of one mode to inspire expression in another. Literature teachers, for example, may use a picture as a prompt for creative writing or a dramatic performance, whereas, art teachers may use music as a stimulus for painting. In this way it is important to point at that although one communication system may inspire another, they remain separate (Duncum, 2004).

Lakoff (1993) viewed conceptual metaphors as not being matters of words but matters of thought that lend credence to the idea that visual images are also forms of thought, and that thought is not restricted to the literary arts. This study addressed this separation as well as integration; because, without requiring students to write as part of the AP curriculum, the artworks produced would not have been the same. Since the writing was used as inspiration for artworks by all students who participated in this study, it can



clearly be observed that one communication system has inspired another. However, the writing was separate from the imagery, in that the end result was intended to be artistic productions and not further writing, supporting Duncum's (2004) claim that sign systems remain separate but can be intertwined.

As Eisner (1972) explained, visual art is a domain of human experience that is both a unique way of knowing and contains unique content; it follows its own logic, processes its own unique visual features and relies only on intrinsic visual qualities in order to be justified. Because the visual arts incorporate a level of translation that involves the creative process, it is important to point out that the original meaning may inevitably be changed due to the unique experiences and interpretation of any individual trying to understand a work of art. In essence, the interpretation of visual voice may be different for different observers because of varied life experiences. By providing students with multiple communicative modes in order to understand a work of art, students may have the opportunity to increase their visual literacy. This is important since the study of visual imagery is concerned with more than just image; it is concerned with the whole context of images, their production and the lived experience of those who view and interpret them.

As Duncum (2004) pointed out, "literacy almost invariably involves reading written texts in association with other sign systems" (p. 255). This can be observed in any book in which images and text are used together in context to one another. However, Marantz (1978) explained that written narratives and pictures obey their own conventions but "together they should provide a much fuller experience than either alone" (p. 83). That is precisely what has been observed from this study, the interconnectedness that oral and

written thought have played on idea formation and visual meaning making has been instrumental in helping students become more discerning viewers of artistic imagery.

As Broudy (1972) explained: “the arts present us with images of feeling for which there is no dictionary save that of the totality of human experience” (p. 78). Likewise, Duncum (2004) affirmed that “the visual deals with factors that language is patently ill equipped to handle” (p. 257), and although I agree with both Broudy’s and Duncum’s assertions, I have observed that language can be used in ways that help students create visually articulated pieces. So, although not every artwork that is produced can be justified or explained in writing (which was documented by students who participated in this study), I have observed that the relationship between language and writing can be one of inspiration and is one that I will strongly advocate for based on the results of this study. Although Eubanks (1997) described art as a language, which could be useful in fostering verbal development, it is still important to point out that verbal language is much more stable in its meaning compared with that of visual language where interpretations are subjective to the interpreters perspective. This further supported Duncum’s (2004) claim that sign systems remain separate because meaning formation in the arts can be very subjective and vary unlike that of most writing.

As Duncum (2004) explained, literacy educators have tended in the past to see the illustration as merely mirrors of the written text, but it is crucial, as art educator Marantz argued so long ago, to examine the functional relationships between words and pictures in a much more complex way. Nodelman (1988) explained this relationship of text and image as pictures showing what words do not tell and words telling what pictures do not show. In this way, text and image play an interconnected role that help many to better

understand what they observe and draw their own personally meaningful conclusions. As Hubbard (1989) explained, pictures and words can share equal footing; they can be partners in making meaning, which is what I have observed while performing this study.

**Authenticity and creativity.** Efland (2004) described the desired goals of education as being such that children's imaginations were allowed to unfold in unforeseen and unplanned ways. This type of learning experience encourages originality and exploration of ideas that can lead to inherently creative and authentic learning opportunities that can occur in self-actualizing ways for students. The goal of self-actualization carries us back to the basic Socratic adage to *know oneself*—a primary tenet of Western thought (Marias, 1967). The link between the creative person and the self-actualized person has been recognized by both Maslow (1971) and Rogers (1969) as being one of the chief foundation blocks of art education as described by Ryder (1987). Ryder described the creative art process as specifically related to the process of self-actualization, and goes one step further in explaining that this can be broken down into four distinct sections. This four-step process has been recognized and affirmed by Linderman and Herberholz (1987), Rogers (1961) and Ross (1980). Ryder (1987) described this four-step phase as:

- 1) Openness to thought and experience
- 2) Reflection and selection
- 3) Act upon an idea, with consideration toward design, style and material to be used
- 4) Organization of one's ideas in visual form

The most socially useful learning in the modern world is the learning of the process of learning, a continuing openness to experience and incorporation into

oneself of the process of change. (Rogers, 1969, p. 163)

The curricular approaches used during this study parallel Ryder's (1969) conceptions of this four-step process in which self-actualization, creativity and authenticity were encouraged through curricular means.

The reason why these experiences encouraged creativity and authenticity was due to the personal nature of the classroom approaches employed in this study. As Efland (2004) affirmed, if the purpose of education is to enhance the cognitive capabilities of education, it must offer domains calling for an array of abilities, and differing domains have differing structures, thus requiring different instruction. The dialogical opportunities students were encouraged to engage in helped students who participated in this study to call on their range of abilities in order to become more self-expressive in their artworks. As described by Albrecht (1981), these self-actualizing opportunities enable one to make life's conditions more meaningful, and thus expand one's individual capacities. Rogers (1961) provided further explanation on this topic when he explained that the real self is not imposed from the outside, but is instead discovered in one's own experiences, and that one should search for the pattern which exists in life's changing experiences. While Dewey (1934) laid the foundation for such thinking by stressing that the individual's life experiences were the germ of art, Lowenfeld, (1975) went one step further to explain:

No art expression is possible without self-identification with the experience expressed as well as the art material by which it is expressed. This is one of the basic factors of any creative expression: it is the true expression of the self. (p. 17)

This relationship between self and experience as described by Lowenfeld (1975),

offered further justification for the use of the humanistic curricular approach that was employed for this study. As described earlier, in Chapter 2, a humanistic curriculum can provide students with the opportunity to learn in a more student driven environment that can foster individual introspection. As this study shows, the integration of a humanistic curricular approach to teaching voice development provided students with a very individualized learning environment that allowed for students to have purposeful and personally meaningful experience that aided them in their artistic creations and ideations.

Through the participation in this study, students have provided evidence that Kaufman's (1966) belief that the self-actualized individual brings life experiences to fruition through the expressive art process is one that is a reality in the AP classroom where this study took place. In a most significant statement about finding self, aesthetician Kaelin (1970) wrote:

The ultimate value of aesthetic expressions would then be the discovery of my own personality: of those feelings (some of which are forced upon me by my environment), which correlate most clearly with my true self. The self, then, must be such as to be developed by expression. (p. 90)

Through the participation of this study students have been able to use aspects of themselves in ways that have helped them to develop visual voice and complex expression in their art.

Rogers (1969) and Maslow (1971) agreed that the creative person and the self-actualized person are much the same thing. According to Rogers (1969), people create because such an experience is satisfying and self-actualizing. On the same theme, Maslow (1971) has said:

My feeling is that the concept of creativeness and the concept of the healthy, self-actualizing, fully human person seem to be coming closer and closer together, and may perhaps turn out to be the same thing. (p. 57)

In my observation, many of the students who participated in this study did show their creativity in self-actualizing ways supporting Roger's (1969) claim that when people create they also gain a better sense of self through the process.

### **Implications**

Kaufman (1966) affirmed that each student should understand that through the practice of art, one both enhances the self through the realization of personal experience and provides a bridge to the sensibilities of others. This realization of personal experience and personal identity have become evident through the implementation of the dialogical approaches used throughout this study as students worked to develop their visual voices. Based on the findings of this study, I believe that the ideal AP art curriculum should foster individual introspection in order to help students articulate purposeful meaning making, and that the dialogical approaches employed throughout this study offer one way of achieving that goal in student work.

Since the AP CollegeBoard program does not provide AP instructors with a means to access and evaluate voice development in students, this research provides some guidance to other AP art teachers as they look to overcome this obstacle in their own classrooms. By adapting my curricular approaches, having access to my data collection methods, and by reading the individual accounts of my students who participated in this study, I feel I have enabled other AP art instructors to get the same kind of results in their

own classrooms if they choose to pursue the challenge of visual voice development in their students.

### **Recommendations**

This research makes a strong case for implementation and incorporation of dialogical approaches into the art classroom curriculum. However, it also raises some concerns that may need to be addressed with further research. It would be interesting to evaluate the role of teacher interaction on influencing student success in the art classroom since it could be observed that the relationship between student and teacher was instrumental in facilitating authentic dialogue throughout this study. Therefore, this is one area that may need to be further investigated in order to fully understand the role that teacher's interactions play on student's success. Although this study does not specifically address this topic, it does however provide a strong foundation to support other AP Studio Art teachers as they develop their curricular approaches in their own classrooms.

As Ryder (1987) explained, "there is a definite need within art education to continue to build new curricula based upon this vital link between art and self" (p. 24). Eubanks (1997) supported Ryder's (1987) assertion and explained that, "the potential impact of drawing on the development of symbol formation argues for a program of instruction in art that emphasizes reporting personal experiences and the personal expression of ideas" (p. 34). In an attempt to facilitate other art instructors, I offer my research as a testament to how curriculum can be restructured to focus on the link between art and self in a way that is practical yet still rigorous for students, and works within the parameters of the AP curriculum expectations.

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## APPENDIX A:

LETTER OF APPROVAL FROM THE COUNTY SUPERINTENDANT AND  
SCHOOL PRINCIPAL WHERE THE RESEARCH WAS BEING PERFORMED

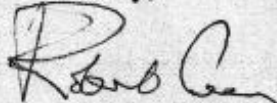
February 17, 2010

Amber Kerr  
[REDACTED]

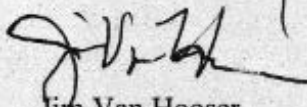
To Whom It May Concern:

Amber Kerr has permission to perform educational research regarding her Advanced Placement art student's visual voice development throughout the course of one academic school year beginning Fall 2010 and ending Spring 2011. Amber has permission to perform this research within her own classroom with her students at [REDACTED] schools was informed that the purpose of Amber's study is to examine how participants in the Advanced Placement Art Program develop visual voice in their artworks, and whether using different dialogical approaches within the art classroom can facilitate students in developing visual voice and understanding the process that this entails. The benefits of this study will be a better understand of how consciousness impacts learning and expression in the arts. Students should find out if their emotions are able to help them in developing artistic voice in their artworks that they create. Amber's topic is approved for her doctoral dissertation research studies.

Sincerely,



Robert Costley  
Superintendent [REDACTED]



Jim Van Hooser

[REDACTED] School Principal

## APPENDIX B: VERBAL SCRIPT FOR RECRUITMENT

Dear Advanced Placement Art Students,

Your teacher Ms. Kerr is currently working on her dissertation at the University of Georgia. Since you are enrolled in her AP art class, you are invited to participate in her doctoral research project titled, “*A Dialogical Approach to Visual Voice Development in the AP Studio Art Classroom.*” Through this project your teacher (Amber Kerr) is seeking to understand the process that leads a student to develop deeper meaning within their artwork and develop a sense of visual voice within the artworks created in an AP art classroom.

As part of the AP art curriculum, you will be expected to:

- Keep a visual/verbal journal in your sketchbook
- Journal before and after making works of art
- Complete one work of art per week
- Critique your work and the work of others in the classroom throughout the year
- Allow Ms. Kerr to work with you on developing and understanding the meaning created within your artworks, and the process that goes into that.
- Talk about your artistic plans and journal about these ideas

If you decide to participate in this research study, you will complete all of the AP curriculum components previously stated as well as:

- Allow Ms. Kerr to observe you and take notes while you are creating artworks in the art classroom.
- Allow Ms. Kerr to use images of your artwork throughout her research if you choose to participate in this study.
- Complete one interview at the end of the semester. The interview will take place after school in the art classroom and last approximately 30 minutes, starting at about 3:15. This interview will be audio recorded but will not identify you. This interview will be an opportunity for you to describe the effectiveness of using the dialogical approaches incorporated into the classroom curriculum.
- You will also be asked to complete engagement surveys quarterly throughout the course. These surveys will be written and will take approximately 5-10 minutes to complete.

It is important for you to understand that participation is voluntary and that whether you choose to participate in Ms. Kerr’s research project or not, your grade will not be affected. If you choose to participate and later change your mind, you can withdraw from the study at any time without providing a reason and without any penalty. You can also choose not to answer questions that you don’t want to answer.

If you do choose to participate in the study:

- Ms. Kerr will not use your name on any papers that she writes about this project.

- It is possible that you may improve your ability to create personal works of art that express a deeper meaning.
- It is possible that the information that you provide may help other artists and art teachers understand the process of visual voice development.

If you choose not to participate in this research study, you will not be asked to:

- Complete engagement surveys or interviews pertaining to the class.  
(Since interviews will be administered outside of class time after the last bell of the day, the interview process will not affect you in any way.)

You will be asked to continue working on your artworks while those participating in the study fill out the engagement surveys during class time.

Today Ms. Kerr will be sending home documents explaining this research participation opportunity in more detail for you and your parents to look over. If you have any questions please feel free to ask them before signing any consent documents (contact information for Ms. Kerr and her major professor at UGA supervising her research Dr. Tracie Costantino will be provided to you on the documents that are being sent home.) When you feel comfortable please return the documents signed if you choose to participate in this research study.

Ms. Kerr would like to thank you for considering her project request and encourages you to think about your decision before returning a signed consent form. Remember your participation is completely voluntary.



APPENDIX C: PARENTAL PERMISSION FOR PARTICIPATION OF A CHILD IN  
A RESEARCH STUDY

**PARENTAL PERMISSION FOR PARTICIPATION OF A CHILD IN A  
RESEARCH STUDY**

*A Dialogical Approach to Visual Voice Development in the AP Studio Art Classroom*

**Study to be conducted at:**

[REDACTED]

**Principal Investigator:**

**Tracie Costantino**, office: N323 Lamar Dodd  
School of Art, 270 River Rd Athens Georgia 30602,  
Art Education, 706-542-1640 [tcost@uga.edu](mailto:tcost@uga.edu)

**Co-Principal Investigator:**

**Amber M. Kerr**, [REDACTED],  
[REDACTED], Secondary Art Education, [REDACTED],  
[REDACTED], [amber.kerr@hotmail.com](mailto:amber.kerr@hotmail.com) or  
[akerr09@uga.edu](mailto:akerr09@uga.edu)

*I agree to allow my child \_\_\_\_\_ to take part in a research study titled *A Dialogical Approach to Visual Voice Development in the AP Studio art Classroom*, which is being conducted by Amber Kerr, current art teacher at HCHS and Art Education Doctoral Student at the University of Georgia, 706-499-0024, under the direction of (Tracie Costantino, Associate Professor of Art Education at the University of Georgia, 706-542-1640 [tcost@uga.edu](mailto:tcost@uga.edu)). My child's participation is voluntary; my child can refuse to participate or stop taking part at any time without giving any reason, and without penalty or loss of benefits to which he/she is otherwise entitled. I can ask to have information related to my child returned to me, removed from the research records, or destroyed.*

**INFORMATION:**

Your child has been invited to participate in a research study. The Instructional Review Board (IRB) of The University of Georgia has reviewed this study for the protection of the rights of human subjects in research studies, in accordance with federal and state regulations. However, before you choose to allow your child to be a research participant, it is important that you read the following information and ask as many questions as necessary to be sure that you understand what your child's participation will involve.

Your signature on this consent form will acknowledge that you received all of the following information and explanations from the principal investigator (or his/her designated representative), and have been given an opportunity to discuss your questions and concerns with the principal investigator or a co-investigator. Your child will also be given an opportunity to give his/her assent for participation in this research study. Additionally, should you have any questions regarding your child's rights as a human participant, please do not hesitate to contact a member of the IRB. Questions or concerns about your rights as a research participant should be directed to The Chairperson,

University of Georgia Institutional Review Board, 629 Boyd GSRC, Athens, Georgia 30602-7411; telephone (706) 542-3199; email address irb@uga.edu.

#### PURPOSE:

The purpose of this study is to examine how participants in the Advanced Placement Art Program develop visual voice in their artworks, and whether using different dialogical approaches within the art classroom can facilitate students in developing visual voice and understanding the process that this entails.

#### POTENTIAL BENEFITS:

The benefits of this study will be a better understanding of how personal reflection impacts learning and expression in the arts as it relates to purposeful and meaningful art production. Students may learn to create personally meaningful works of art and this may help them be more prepared for college-level art production. You understand that the information that is obtained from this study may be used educationally and may be helpful to others.

#### PROCEDURES:

Students who volunteer for this research study will be expected to keep a written reflective journal, visual/verbal journal, complete interviews at the end of the study, perform classroom critiques of artworks, and fill out engagement surveys about the dialogical approaches used in the class. If a student chooses to participate in this study, they will allow the researcher to copy/collect journal responses, images of artwork, audio record their interview, and keep copies of engagement survey responses and any written artwork critique comments made by the student. There will be no alterations to the class that will change the learning environment of the students. The teacher will be keeping detailed field notes about the effectiveness of the journaling process and keep a record of journals turned in for assignments as well as visual verbal journaling entries. Through interviews and observations, inferences will be made about the effectiveness of using dialogical approaches as it relates to students developing their visual voice in the artwork that they will be creating. Images of the artwork will be taken and may be used in the study to demonstrate student work.

#### DURATION OF STUDY

The study will last throughout one academic school year up until AP portfolios are submitted in May 2011

Students who choose to participate in this study will have the opportunity to fill out engagement surveys 4 times throughout the year regarding classroom assignments in order to provide feedback to the teacher about which teaching practices are helpful to them. This survey will take approximately 5-10 minutes to complete. Those student who choose not to participate in the research study will not be required to fill out an engagement survey and will be asked to continue working on their current art piece while other students are completing the survey.

Students choosing to participate in this research study will have the opportunity to be interviewed once at the end of the spring semester to reflect on the process of creating personally meaningful artworks and what classroom practices facilitated or hindered this outcome (interview protocol will be attached) These interviews will be scheduled after the last class period of the day from around 3:15-3:45 lasting approximately 30 minutes, therefore only students participating in the study will be involved in this procedure and it will not affect those not participating in the study.

#### POSSIBLE DISCOMFORTS OR STRESSES

- The students may experience anxiety when asked to reveal their personal viewpoints through creating artwork and journaling.
- If at any time a student does not feel comfortable answering a question, he or she may choose to skip the question or withdraw from the study at any time without any penalty.

#### POSSIBLE RISKS:

Any procedure has potential side effects. The procedures used in this study may cause all, some or none of the effects listed. There is always the risk of very uncommon or previously unknown effects occurring.

- Images of the student's artworks will be taken and used in this research so there is a small possibility that someone could identify the student by being aware of the artworks that have been created by that student.
- Students may reveal very personal information that may require the teacher to involve school counselors (such as abuse, neglect etc.)
- The students will be advised that any information regarding abuse that might be revealed during the research, individual and group discussions, tapings, and any written information or artwork, might be revealed to authorities.

#### EXCLUSION REQUIREMENTS:

The only exclusion will be if AP art students choose to not participate in this study.

#### ALTERNATIVE PROCEDURES/TREATMENTS:

You may choose to allow your child to participate in the study if you would like, but your child does not have to participate. Your child will still be required to complete the coursework required of the AP art program that your child is enrolled in at this time.

#### VOLUNTARY PARTICIPATION:

Participation in this study is voluntary. You may refuse to allow your child to participate or withdraw your child from the study at any time. If you refuse to allow our child to participate or withdraw your child from the study at any time you will not be penalized or lose benefits, and your decision will not affect your or your child's relationship to the institution.

The investigator may withdraw the participant from the study at any time. If the student withdraws from the high school, enrolls in the alternative school, or transfers to another

course, the student needs to notify the investigator right away and the student will be withdrawn from the study.

You will be informed of any significant new information regarding this study that may affect your willingness to allow your child to continue in the study.

**CONFIDENTIALITY:**

The records of your child's participation is confidential. The investigator will maintain your child's information, and this information may be kept on a computer. Study information or data may be examined by the Institutional Review Board of the University of Georgia and various federal regulatory agencies. This study may result in scientific presentations and publications, but steps will be taken to ensure your child is not identified by name.

- Confidentiality will be maintained by assigning the student a pseudonym, altering all personal characteristics that could identify your student, and disguising the specific geographical location of the school and area.
- The students can read and verify descriptions and statements that pertain to them.
- Students will be interviewed. The interviews will audio recorded and transcribed. The original audio tape will be destroyed. Students can read the transcription of their own interview. The only person who will have access to the interview transcription is the researcher (the teacher). The interviews will be used for educational purposes and all students will be assigned a pseudonym to protect their privacy.
- A master list of identifiers will be kept in a locked filing cabinet until the end of the research study. At this time it will be destroyed.

**FURTHER QUESTIONS:**

The researcher will answer any further questions about the research, now or during the course of the project, and can be reached by telephone at: 706-499-0024

**PERMISSION:**

I have been given an opportunity to ask questions about the study; answers to such questions (if any) have been satisfactory. I understand that signing this form indicates permission for my child to participate in this research study.

Amber M. Kerr  
 Name of Researcher  
 Telephone: 706-499-0024  
 Email: akerr09@uga.edu

\_\_\_\_\_  
 Signature

\_\_\_\_\_  
 Date

\_\_\_\_\_  
 Name of Parent or Guardian

\_\_\_\_\_  
 Signature

\_\_\_\_\_  
 Date

**Please sign both copies, keep one and return one to the researcher.**

*Additional questions or problems regarding your child's rights as a research participant should be addressed to The Chairperson, Institutional Review Board, University of Georgia, 629 Boyd Graduate Studies Research Center, Athens, Georgia 30602-7411; Telephone (706) 542-3199; E-Mail Address IRB@uga.edu*

## APPENDIX D: MINOR ASSENT FORM

Dear Participant,

You are invited to participate in my research project titled, “*A Dialogical Approach to Visual Voice Development in the AP Studio art Classroom.*” Through this project I am seeking to understand the process that leads a student to develop deeper meaning within their artwork and develop a sense of visual voice within the artworks created in an AP art classroom.

If you decide to participate, you will allow me to work with you developing and understanding the meaning created within your artworks, and the process that goes into that creative process. You will talk to me about your artistic plans and journal about your ideas both before and after creating works of art. You will allow me to observe you and take notes while you are creating artworks in the art classroom and possibly use images of your artwork throughout my research. You will complete an interview once at the end of the semester. The interview will take place after school in the art classroom for approximately 30 minutes, starting at about 3:15, this interview will be audio recorded. This interview will be an opportunity for you to describe the effectiveness of using the dialogical approaches incorporated into the classroom curriculum. You will also complete engagement surveys quarterly throughout the course. Your participation in this project will not affect your grades in school. I will not use your name on any papers that I write about this project. However, because of your participation you may improve your ability to create personal works of art that express a deeper meaning. I hope to learn something about visual voice development that will help other artists and art teachers understand the process of visual voice development.

If you choose not to participate in this research study, you will not be asked to complete engagement surveys or interviews pertaining to the class. Interviews will be administered outside of class time after the last bell of the day, however engagement surveys will be filled out during class time. If you choose not to participate in this research study, you will be asked to continue working on your artworks while those participating in the study fill out the engagement surveys. If you want to stop participating in this project, you are free to do so at any time. You can also choose not to answer questions that you don't want to answer. If you have any questions or concerns you can always ask me (706-499-0024) or call my major professor who is supervising this research, Dr. Tracie Costantino at the following number: 706-542-1640.

Sincerely

Amber Marie Kerr  
Department of Art Education at the University of Georgia  
[Akerr09@uga.edu](mailto:Akerr09@uga.edu)

---

I understand the project described above. My questions have been answered and I agree to participate in this project. I have received a copy of this form.

---

Signature of the Participant

---

Date

**Please sign both copies, keep one and return one to the researcher.**

*Additional questions or problems regarding your rights as a research participant should be addressed to The Chairperson, Institutional Review Board, University of Georgia, 629 Boyd Graduate Studies Research Center, Athens, Georgia 30602-7411; Telephone (706) 542-3199; E-Mail Address [IRB@uga.edu](mailto:IRB@uga.edu)*

## APPENDIX E: ADULT STUDENT CONSENT FORM

**ADULT STUDENT CONSENT FORM**

*A Dialogical Approach to Visual Voice Development in the AP Studio Art Classroom*

**Study to be conducted at:**

[REDACTED]

**Principal Investigator:**

**Tracie Costantino**, office: N323 Lamar Dodd School of Art, 270 River Rd Athens Georgia 30602, Art Education, 706-542-1640 [tcost@uga.edu](mailto:tcost@uga.edu)

**Co-Principal Investigator:**

**Amber M. Kerr**, [REDACTED], Secondary Art Education, [REDACTED], [amber.kerr@hotmail.com](mailto:amber.kerr@hotmail.com) or [akerr09@uga.edu](mailto:akerr09@uga.edu)

I \_\_\_\_\_ agree to take part in a research study titled *A Dialogical Approach to Visual Voice Development in the AP Studio art Classroom*, which is being conducted by Amber Kerr, current art teacher at HCHS and Art Education Doctoral Student at the University of Georgia, 706-499-0024, under the direction of (Tracie Costantino, Associate Professor of Art Education at the University of Georgia, 706.542.1640 [tcost@uga.edu](mailto:tcost@uga.edu)). My participation is voluntary; I can refuse to participate or stop taking part at any time without giving any reason, and without penalty or loss of benefits to which I am otherwise entitled. I can ask to have information related to myself returned to me, removed from the research records, or destroyed.

**INFORMATION:**

You have been invited to participate in a research study. The Instructional Review Board (IRB) of The University of Georgia has reviewed this study for the protection of the rights of human subjects in research studies, in accordance with federal and state regulations. However, before you choose to be a research participant, it is important that you read the following information and ask as many questions as necessary to be sure that you understand what your participation will involve. Your signature on this consent form will acknowledge that you received all of the following information and explanations from the principal investigator (or his/her designated representative), and have been given an opportunity to discuss your questions and concerns with the principal investigator or a co-investigator. Additionally, should you have any questions regarding your rights as a human participant, please do not hesitate to contact a member of the IRB. Questions or concerns about your rights as a research participant should be directed to The Chairperson, University of Georgia Institutional Review Board, 629 Boyd GSRC, Athens, Georgia 30602-7411; telephone (706) 542-3199; email address [irb@uga.edu](mailto:irb@uga.edu).

**PURPOSE:**

The purpose of this study is to examine how participants in the Advanced Placement Art Program develop visual voice in their artworks, and whether using different dialogical



approaches within the art classroom can facilitate students in developing visual voice and to understand the process that this entails.

#### POTENTIAL BENEFITS:

The benefits of this study will be a better understanding of how personal reflection impacts learning and expression in the arts as it relates to purposeful and meaningful art production. You as a students may learn to create personally meaningful works of art and this may help you in being more prepared for college-level art production. You understand that the information that is obtained from this study may be used educationally and may be helpful to others.

#### PROCEDURES:

If you volunteer for this research study, you will be expected to keep a written reflective journal, visual/verbal journal, complete interviews at the end of the study, perform classroom critiques of artworks, and fill out engagement surveys about the dialogical approaches used in the class. If you choose to participate in this study, you will allow the researcher to copy/collect journal responses, images of your artwork, audio record your interview, and keep copies of engagement survey responses and any written artwork critique comments made by you. There will be no alterations to the class that will change the learning environment for you. The teacher will be keeping detailed field notes about the effectiveness of the journaling process and keep a record of journals turned in for assignments as well as visual verbal journaling entries. Through interviews and observations, inferences will be made about the effectiveness of using dialogical approaches as it relates to your developing of visual voice in the artwork that you will be creating. Images of your artwork will be taken and may be used in the study to demonstrate your work.

#### DURATION OF STUDY

The study will last throughout one academic school year up until AP portfolios are submitted in May 2011

If you choose to participate in this study, you will have the opportunity to fill out engagement surveys 4 times throughout the year regarding classroom assignments in order to provide feedback to the teacher about which teaching practices are helpful to them. This survey will take approximately 5-10 minutes to complete. If you choose not to participate in the research study, you will not be required to fill out an engagement survey and will be asked to continue working on your current art piece while other students are completing the survey.

Students choosing to participate in this research study will have the opportunity to be interviewed once at the end of the spring semester to reflect on the process of creating personally meaningful artworks and what classroom practices facilitated or hindered this outcome (interview protocol will be attached) These interviews will be scheduled after the last class period of the day from around 3:15-3:45 lasting approximately 30 minutes, therefore only students participating in the study will be involved in this procedure and it will not affect those not participating in the study.

### POSSIBLE DISCOMFORTS OR STRESSES

- You may experience anxiety when asked to reveal your personal viewpoints through creating artwork and journaling.
- If at any time you do not feel comfortable answering a question, you may choose to skip the question or withdraw from the study at any time without any penalty.

### POSSIBLE RISKS:

Any procedure has potential side effects. The procedures used in this study may cause all, some or none of the effects listed. There is always the risk of very uncommon or previously unknown effects occurring.

- Images of your artworks will be taken and used in this research so there is a small possibility that someone could identify you by being aware of the artworks that you have created.
- You may reveal very personal information that may require the teacher to involve school counselors (such as abuse, neglect etc.)
- You should be advised that any information regarding abuse that might be revealed during the research, individual and group discussions, tapings, and any written information or artwork, might be revealed to authorities.

### EXCLUSION REQUIREMENTS:

The only exclusion will be if you choose to not participate in this study.

### ALTERNATIVE PROCEDURES/TREATMENTS:

You may choose to participate in the study if you would like, but you do not have to participate. You will still be required to complete the coursework required of the AP art program that you are enrolled in at this time.

### VOLUNTARY PARTICIPATION:

Participation in this study is voluntary. You may refuse to participate or withdraw from the study at any time. If you refuse to participate or withdraw from the study at any time you will not be penalized or lose benefits, and your decision will not affect your relationship to the institution.

The investigator may withdraw you from the study at any time. If you withdraw from the high school, enroll in the alternative school, or transfers to another course, you need to notify the investigator right away that you will be withdrawing from the study.

You will be informed of any significant new information regarding this study that may affect your willingness to continue in the study.

### CONFIDENTIALITY:

The records of your participation are confidential. The investigator will maintain your information, and this information may be kept on a computer. Study information and/or

data may be examined by the Institutional Review Board of the University of Georgia and various federal regulatory agencies. This study may result in scientific presentations and publications, but steps will be taken to ensure your child is not identified by name.

- Confidentiality will be maintained by assigning you a pseudonym, altering all personal characteristics that could identify you, and disguising the specific geographical location of the school and area.
- You can read and verify descriptions and statements that pertain to you.
- You will be interviewed. The interviews will audio recorded and transcribed. The original audio tape will be destroyed. You can read the transcription of your own interview. The only person who will have access to the interview transcription is the researcher (the teacher). The interviews will be used for educational purposes and all students will be assigned a pseudonym to protect their privacy.
- A master list of identifiers will be kept in a locked filing cabinet until the end of the research study. At this time it will be destroyed.

#### FURTHER QUESTIONS:

The researcher will answer any further questions about the research, now or during the course of the project, and can be reached by telephone at: 706-499-0024

#### PERMISSION:

I have been given an opportunity to ask questions about the study; answers to such questions (if any) have been satisfactory. I understand that signing this form indicates my consent to participate in this research study.

Amber M. Kerr

Name of Researcher

Telephone: 706-499-0024

Email: akerr09@uga.edu

\_\_\_\_\_  
Signature

\_\_\_\_\_  
Date

\_\_\_\_\_  
Name of adult student

\_\_\_\_\_  
Signature

\_\_\_\_\_  
Date

**Please sign both copies, keep one and return one to the researcher.**

*Additional questions or problems regarding your rights as a research participant should be addressed to The Chairperson, Institutional Review Board, University of Georgia, 629 Boyd Graduate Studies Research Center, Athens, Georgia 30602-7411; Telephone (706) 542-3199; E-Mail Address IRB@uga.edu*

APPENDIX F:

ENGAGEMENT SURVEY USED FOR REFLECTIVE JOURNALING AND  
VISUAL/VERBAL JOURNALING

Rebellion	Retreatism	Ritual Compliance	Strategic Compliance	Engagement
<ul style="list-style-type: none"> <li>• I am disengaged from current classroom activities and goals.</li> <li>• I am actively engaged in another agenda.</li> <li>• I creates my own means and my own goals.</li> </ul>	<ul style="list-style-type: none"> <li>• I am disengaged from current classroom activities and goals.</li> <li>• I am thinking about other things or I am emotionally withdrawn from the action.</li> <li>• I rejects both the official goals and the official means of achieving the goals.</li> <li>• I feel unable to do what is being asked or I am uncertain about what is being asked.</li> <li>• I see little that is relevant to life in this academic work.</li> </ul>	<ul style="list-style-type: none"> <li>• The work has no meaning to me and is not connected to what does have meaning for me.</li> <li>• There are no substitute goals for me.</li> <li>• I seek to avoid either confrontation or a probation.</li> <li>• The emphasis is on minimums and exit requirements—what do I have to do to get this over and get out?</li> </ul>	<ul style="list-style-type: none"> <li>• The official reason for the work is not the reason I do the work—I substitutes my own goals for the goals of the work.</li> <li>• The substituted goals are instrumental—grades, class rank, college acceptance, parental approval.</li> <li>• The focus is on what it takes to get the desired personal outcome rather than on the nature of the task itself—satisfaction is extrinsic.</li> <li>• If the task doesn't promise to meet the extrinsic goal, I will abandon it.</li> </ul>	<ul style="list-style-type: none"> <li>• I see the activity as personally meaningful.</li> <li>• My level of interest is sufficiently high that I persists in the face of difficulty.</li> <li>• I find the task sufficiently challenging that I believes I will accomplish something of worth by doing it.</li> <li>• My emphasis is on optimum performance and on “getting it right.”</li> </ul>

Levels of engagement located above are based on Phillip Schlechty's book Working on the Work

Highlight the phrase above that best explains how you feel about journaling or visual/verbal journaling in the AP art Classroom. (The curricular approach being evaluated that day will be written on that engagement survey) Please be honest, these surveys are anonymous and will not affect your grade in any way. Also feel free to add any additional comments below to better explain how you feel about journaling in the AP art classroom.

## APPENDIX G- TWICE MONTHLY REFLECTIVE JOURNAL ENTRY

Twice Monthly Reflective Journal Entry that was completed for the first half of the school year, up until a concentration had been established for the student. Used to enable students to draw upon their own inspirations and life experience in ways that might facilitate them in creating more personally expressive and meaningful works of art.

### Purpose:

This Journal entry will be used to facilitate you in creating ideas for artworks based on your own unique life experiences and help you to possibly create deeper meaning in your artwork.

### Deadline Information:

One Journal entry will be turned in every two weeks in a notebook that can be left with the teacher so that she can have the opportunity to help you with some of the obstacles you will face when expressing your ideas. Please write no less than one paragraph and no more than one page to convey this idea.

### Criteria for Journal Entry:

You should write about something that you feel passionate about (something that evokes an emotional response from you).

-Please explain why you feel the way that you do about this particular topic. What experience have you had that has shaped this opinion?

-How do you think you could convey this idea in a piece of visual art? (Brainstorm ideas, mediums, techniques, etc.)

-What are some obstacles that you think you could face when creating a work on this theme? How do you think you could overcome these obstacles?

## APPENDIX H: VISUAL ARTS ASSESSMENT &amp; CRITIQUE

## AP Studio Art Assessment

Name \_\_\_\_\_ Assignment \_\_\_\_\_

- 9-10 Excellent: idea of breadth is strong: engages the view with the work and idea; there is evidence of thought in the work; technically excellent. AP scale:5
- 7-8 Good: sense of breadth, inconsistent in terms of technical competence. AP scale:4
- 5-6 Moderate: represents breadth, but includes loosely related ideas or work is weak; limited investigation; little growth is evident and limited skill is demonstrated. AP scale:3
- 3-4 Weak: not convincing as a breadth exploration, inadequate in terms of technical competence; idea is appropriate for breadth but skills needed to execute it are not evident. AP scale:2
- 1-2 Poor: Breadth is not carried out; little or no evidence of technical competence. AP scale:1

Student Evaluation	Teacher Evaluation	AP Score	
_____	_____	_____	Materials well used; technique is excellent
_____	_____	_____	Development of image, with respect to accuracy, proportions and perspective, if this is the intent of the artwork.
_____	_____	_____	Inventive; Imaginative
_____	_____	_____	Evidence of thinking; clear visual intent
_____	_____	_____	Purposeful, effective composition
_____	_____	_____	Awareness of style and format
_____	_____	_____	Sensitive; evocative
_____	_____	_____	Evidence of evolution in technique/style/ability.
_____	_____	_____	High degree of quality in the depicted image.
_____	_____	_____	Image created shows the craftsmanship and ability of an AP student.
_____	_____	_____	<b>TOTAL</b>
_____	_____	_____	<b>AP Scale Average</b>

Now assess the strengths and weaknesses of your work. If your scores are not consistently in the 4 or 5 category, you need to use your answers below to help you rework it.

1. Have you done anything special with the use of the elements (line, shape, color, value, texture, space, form)?

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2. What are some of the dominant shapes, expressive forms, color schemes, and textures that carry significance in this artwork?

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3. Is the work ordered/balanced? Or chaotic/disturbing? What makes for the order and chaos? How would you use words such as unity, variety, contrast, balance, movement, and rhythm to describe the formal characteristics of this work?

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4. Describe the quality or execution and technique. What gives the work its uniqueness?

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5. Does the work evoke any feelings? To what do you ascribe your feelings-the use of colors shapes, techniques, theme?

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6. Is there "symbolism" used in the work to convey meaning other than what one sees?

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7. What is your general impression of the work? What did you want the viewer to think about? Did you successfully get your message across?

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## APPENDIX I: SEMI-STRUCTURED INTERVIEW GUIDE

What classroom activities have helped/hindered you in creating meaning?

What makes an artwork successful in your opinion?

Which of your art pieces do you think are most successful?

What makes it successful in your eyes? (a visual prompt of all the artworks the student has created throughout the year will be used to aid the student with this question)

How do you judge success in your own artwork?

How do you judge success when looking at other artists' artwork?

Which pieces that you have created do you think were the weakest? (a visual prompt of all the artworks the student has created throughout the year will be used to aid the student with this question)

What about each image made it weak in your opinion?

What was it like for you to do the personally reflective journaling this year?

Do you feel like the journaling helped you in any way to create your artwork?

As an artist how do you know when the meaning you intended has been understood by others?

Do you feel like viewers of your artwork translate the meaning you intended, if you did indeed intend any meaning when creating the image?

Why do you think some people interpret images different ways?

What role, if any, do your emotions and personal experience play in how you create meaning in your personal works of art?

What role, if any, do emotions and personal experience play in your interpretation of others' artwork?

Is there anything else you would like to tell me about your AP experience and your ability to create meaning in your artwork?



APPENDIX J: VISUAL ARTS PERFORMANCE STANDARDS  
THAT RELATE TO VOICE DEVELOPMENT

(Georgia Department of Education, 2011)

VAHSVAMC.2

- C. Analyze in both written and oral form, the implications of artistic decisions.
- D. Solves artistic problems through discussion and interaction with peers.
- E. Supports peers through informal, on-going critiques of work in progress (p. 68).

VAHSVAMC.3

- E. Researches and analyzes the work of an artist and writes about how the artist's style contributes to the meaning of the work (p. 69).

VAHSVAMC.4

- C. Reflects on how his or her personal experience in community, culture, and the world inform his or her work (p. 69).

Contextual Understanding

VAHSVACU.1

- B. Discusses how understanding the original context of an artwork affects a viewer's connection with and interpretation of the artwork (p. 69).

VAHSVAPR.5

- A. Keeps a visual/verbal journal.
- B. Brainstorms multiple solutions before beginning a work.
- D. Uses symbolic representation in work.
- E. Works to find individual voice (creatively within guidelines); understands that creativity is problem-solving within given parameters (p. 71).

VAHSVAPR.6 keeps a visual/verbal sketchbook journal consistently throughout the course, to collect, develop, and preserve ideas in order to produce works of art around themes of personal meaning.

- A. Creates sketches/artwork from formalist, emotionalist, and realist approaches.

- B. Writes reflections on work, idea generation, and skills progression.
- C. Analyzes and critiques works of art—personal, peers, and professionals.
- D. Makes visual verbal connections.
- E. Practice direct observation and reaction in words, images, and symbols.
- F. Records artistic research.
- G. Collects, develops, and preserves personal ideas and thoughts.
- H. Records inspirational images, words, thoughts, and ideas.
- I. Maintains notes and class information.
- J. Plans artworks.
- K. Practice techniques.
- L. Experiments with media, techniques, and color—uses a process journal.
- M. Identifies emerging personal, artistic voice (p. 72).

English Language Arts Performance Standards (Cox, 2010a)

Conventions

- The student writes to make connections with the larger world (p. 4).
- The English Language Arts Curriculum integrates the processes of reading, writing, and listening/speaking/viewing in order to help students communicate or interpret in a variety of modes (p. 1).

Writing

- The student writes coherent and focused texts that convey a well-defined perspective and tightly-reasoned argument. The writing exhibits the student's awareness of audience and purpose (p.1).

ELA12W2

- F. Anticipate and address readers' potential misunderstandings, biases, and expectations (p.1).
- I. Demonstrate an understanding of the elements of expository discourse (i.e., purpose, speaker, audience, form) (p.2).

## ELA12W4

D. Revise text to highlight the individual voice and to improve sentence variety and style (p. 3).

E. Revise writing to enhance subtlety of meaning and tone in ways that are consistent with purpose, audience, and genre (p. 3).

Listening, Speaking, and Viewing

ELA12LSV1 The Student Participates in student-to-teacher, student-to-student, and group verbal interactions. The student:

- A. Initiates new topics in addition to responding to adult-initiated topics.
- B. Asks relevant questions.
- C. Responds to questions with appropriate information.
- D. Actively solicits another person's comments or opinion.
- E. Offers own opinion forcefully without domineering.
- F. Volunteers contributions and responds when directly solicited by teacher or discussion leader.
- G. Gives reasons to support opinions expressed.
- H. Clarifies, illustrates, or expands on a response when asked to do so; asks classmates for similar expansions.
- I. Employs group discussion-making techniques such as brainstorming or a problem-solving sequence (i.e., recognizes problem, defines problem, identifies possible solutions, selects optimal solution, implements solution, evaluates solution) (p. 5).

ELA12LSV2 the student formulates reasoned judgment about written and oral communication in various media genres. The student delivers focused, coherent, and polished presentations that convey a clear and distinct perspective, demonstrate solid reasoning, and combine traditional rhetorical strategies of narration, exposition, persuasion, and description (p.5).

When responding to visual and oral texts and media, the student:

- A. Identifies and evaluates strategies used by the media to inform, persuade, entertain, and transmit culture (p.5).
- B. Analyze the impact of the media on the democratic process at the local, state, and national levels (p.5).

- C. Identifies and evaluates the effect of media on the product and consumption of personal and societal values (p.5).
- D. Interprets and evaluates the various ways in which local, national, and international events and the ways information is communicated by visual image (p. 5).

## APPENDIX K: CREATING A VISUAL VERBAL JOURNAL GUIDE

It is important to understand that “it takes work to learn the principles and techniques necessary to fully express your visual voice” (Mitchell & Haroun, 2007, p. 7). This explains why it is important to teach a student the fundamental techniques associated with art, before requiring students to develop an artwork that conveys deeper meaning. Without the required tools to accomplish the task, the student will likely be overwhelmed and unmotivated, so it is important to look at each individual student’s needs before requiring such an advanced task. The use of visual verbal journals addresses this student need to explore new media and become familiar with expressive qualities that different media can enable. By providing the student with opportunities to stretch and explore their artist comfort zones within their sketchbooks, student are less inhibited to try out new things when they create their art pieces for inclusion in the AP portfolio. The weekly visual/verbal journaling assignment was used as a teaching tool to facilitate students as they explored new media and explored their artistic ideas as part of the AP Studio Art curriculum.

## CREATING A VISUAL VERBAL JOURNAL GUIDE

Document downloaded from:

<http://www.slideshare.net/djmunson/intro-creating-a-visual-verbal-journal>

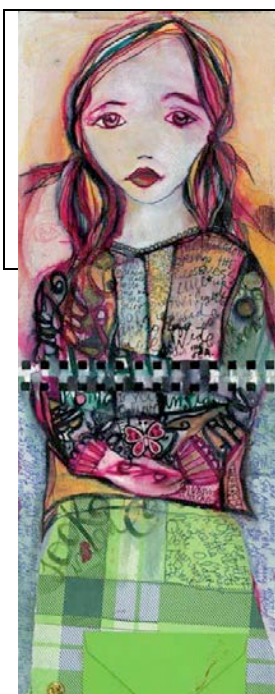
Created by: Dana Munson

Visual Arts Teacher at Riverwood International Charter School in Sandy Springs GA.

### Composition and Layout Choices:

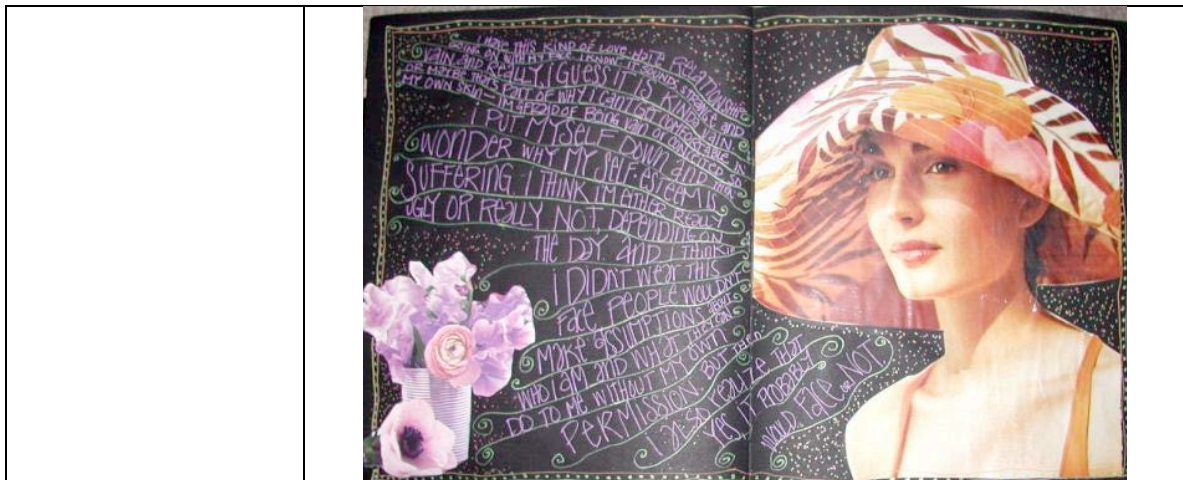
#### 1. Full Page Design:

Using a solid block of text or a drawing or a painting that fills a page.

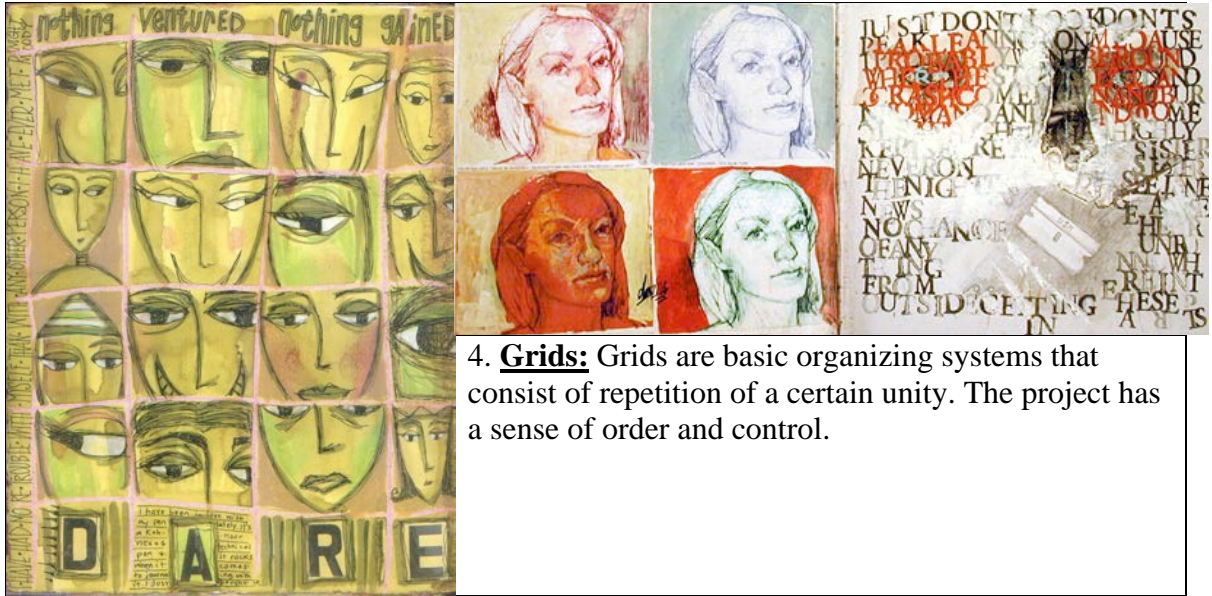


2. **Bleeds**: A design that covers 2 pages from one edge to the other. It also includes cropped portions or material that is cut off by the edge of the paper. Both text and images can be cropped within a bleed design layout. A bleed can make text, as well as visual material; seem to be part of a bigger whole, a bigger scene. It can give a sense of openness to the content and make it seem to grow beyond the page.









4. **Grids**: Grids are basic organizing systems that consist of repetition of a certain unity. The project has a sense of order and control.

5. **Mandala**: A mandala is a symmetrical design based on a circle, with a central focal point; it can cover one page or a two page spread. A mandala is a good way to highlight a main point as well as show supporting ideas, images, or context.



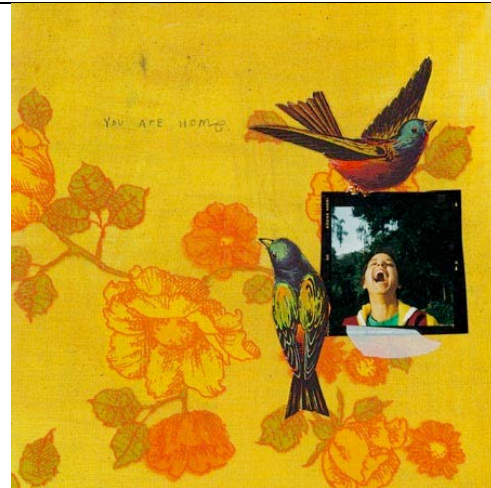




6. **Columns:** Columns can be of any width. They can be made of text, image, or a combination of the two. Columns are a good layout when many small visuals to illustrate the same block of text or when you want to make comparisons among many ideas or units.



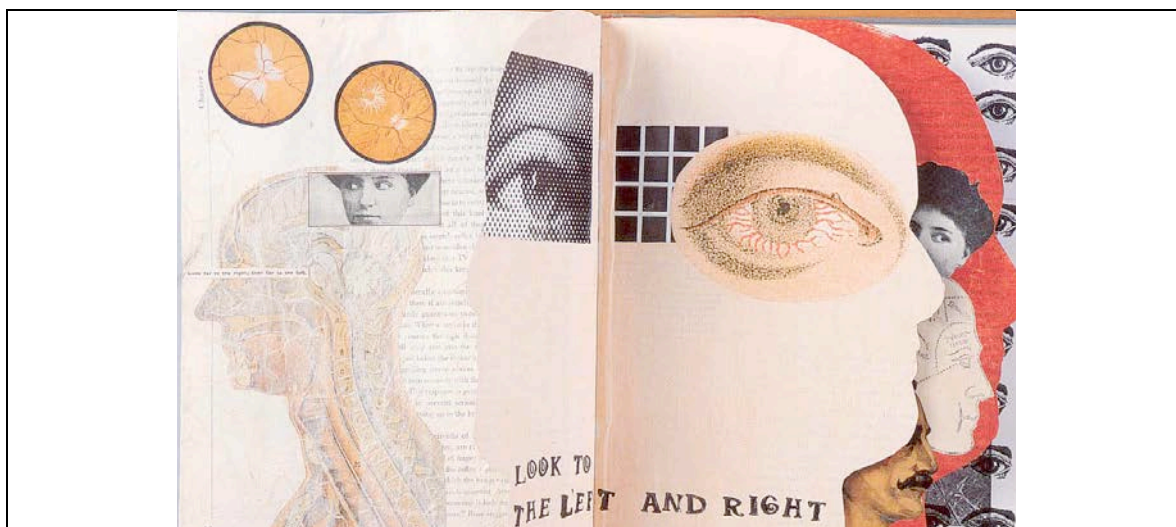
7. **Diagonals:** Diagonals are always more emotional and attract more attention than horizontals or verticals. The can communicate action and emotion.



8. **Organic Shapes:** Organic shapes feel more natural than columns and grids.



9. **Cutouts and Add-ons:** Cutouts and add-ins introduce complexity and surprises. Cutouts can link pages and the ideas on them and thereby it creates the effect of a third dimension. (Examples: windows, doors, cut edges, pockets, or fold-outs)



**Stuck? Need a new idea? Here are some different techniques to try:**

<p>1. Resist techniques</p> <ul style="list-style-type: none"> <li>A. Wax</li> <li>B. Crayon</li> <li>C. Rubber cement</li> <li>D. Cray-pas / oil pastels</li> <li>E. White glue</li> <li>F. Masking tape</li> </ul>	<p>2. Tissue Paper</p> <ul style="list-style-type: none"> <li>A. Cut or torn in layers for a background</li> <li>B. Wrinkled, mounted and sealed with gel medium</li> <li>C. Same as B, but with contrasting dry brush technique</li> <li>D. Use as a colorant by pressing and dabbing with water to bleed</li> <li>E. Overlay – on top of images or text</li> </ul>
<p>3. Xerox transfer - place image side down, rub with Chartpak blending marker (use only in well ventilated area (outside is best))</p>	
<p>4. Graph paper</p> <ul style="list-style-type: none"> <li>A. Add color within a specific color scheme</li> <li>B. Contour line drawing in non-permanent marker, apply water for bleed, add Color within grid lines using multiple media</li> <li>C. Add cross-stitching</li> </ul>	<p>5. Newsprint</p> <ul style="list-style-type: none"> <li>A. Use as a background</li> <li>B. Tear and collage, stain it</li> <li>C. Try circling limited words, block out the remainder with paint and design a Page based on the selected words</li> </ul>
<p>6. Consider maps, tracing paper, manila, vellum, wrapping paper, sheet music, brown paper bags, cereal bags, ticket stubs, Chinese fortunes, marbled paper, Japanese papers</p>	
<p>7. Weaving</p> <ul style="list-style-type: none"> <li>A. Use color or texture to create unity or contrast</li> <li>B. Consider using uneven or torn strips</li> <li>C. Try non-traditional stuff like candy wrappers, Easter basket grass, or ticket stubs</li> </ul>	<p>8. Envelopes</p> <ul style="list-style-type: none"> <li>A. Small secret storage areas</li> <li>B. Recycle your junk mail envelopes</li> <li>C. Construct your own envelope</li> <li>D. Mount clear windows and display a treasure</li> </ul>
<p>9. Sew - use traditional stitching styles to mount images, consider embroidery floss</p>	
<p>10. Stencils – Buy or make your own</p>	
<p>11. Paper Towels - glue onto page for background or lay flat on page and dab with watercolor, Remove to reveal implied texture</p>	
<p>12. Marker bleeds</p>	
<p>13. Work from a definition straight out of Webster's</p>	
<p>14. Stamping – Buy some sets or create your own by carving gum erasers or bottle corks</p>	
<p>15. Windows, doors, garden gazebos, cabinetry images - cut out existing image in windows and Replace with your own / cut and open doors</p>	
<p>16. Cut outs to reveal subsequent pages</p>	
<p>17. Borders</p>	
<p>18. Trim or rip page edge</p> <ul style="list-style-type: none"> <li>A. To contour of mounted imagery or drawings</li> <li>B. Keep it decorative</li> <li>C. Trim multiple pages with the same contour</li> </ul>	<p>19. Create compositions that demonstrate compositional layouts like:</p> <ul style="list-style-type: none"> <li>A. Rows</li> <li>B. Columns</li> </ul>



and construct the layers hidden Inside, like the head with the muscles, brain, & skull	C. Diagonals D. Grids E. Radial
20. Print a body part --- fingerprints, hands, feet, face, lips	21. Paper mosaic
22. Illustrate value scales in a variety of media	23. Make a water color technique sampler
24. Color Schemes A. Make pages for each of the traditional color schemes B. Include paint samplers from your home improvement center C. Use a photo as inspiration for a color palette	
25. Use gesso to create surface texture. Draw onto it after it's dry.	26. Adorn with modified tags on string
27. Compose with white reinforcement rings for notebook paper	28. Use a straw to blow ink or paint across the paper Use a straw to blow masking fluid on your paper before adding watercolor
29. Apply several coats of gel medium to a magazine image. Place face down and rub gently With damp sponge and fingertips to remove layers of paper until image is transparent.	30. Use a brayer to roll on acrylic backgrounds
31. Glue down an image or colored paper and then tear it off	
32. Organize visual information using quilting patterns	
33. Fold paper and dip the corners or edges into watercolor paint or inks - Open to reveal tie dye effect	
34. Place saran wrap on top of a wet watercolor wash and let it stay there until dry	
35. Illuminate a letter on a written page	
36. Select an image and draw it using varied techniques on a single page	
37. Use someone else's media test paper for a starting point	
38. Try ironing waxed paper onto your surface before starting	

APPENDIX L: ANONYMOUS OPEN-ENDED WRITTEN RESPONSE QUESTIONS  
(for students to respond to after they have completed the interview at the end of the study)

As you know, we have been working on creating meaning in our artwork this year. Has the AP class helped you to create meaning in your artwork? If so, how?  
If not, why not?

## APPENDIX M: INDIVIDUAL STUDENT DIGITAL AP SUBMISSIONS

Student #1 Candace

AP art Concentration Explanation submitted to teacher in January

I will be doing my drawings/paintings about the Mexican culture and traditions of a Quinceanera, which in English would be a sweet fifteen. This is a tradition we do in Mexico. The time in life when girls are presented to the community as young ladies at the age of fifteen. They are considered as women and have responsibilities of womanhood, and it is also an enormous honor for them. This is a special occasion for the young teenage girls and their family member to present their daughters. In order to make the entire Quinceanera event it is a teamwork effort of family, friends and relatives who have a responsibility over what they have been assigned to get for the party. This festivity is full of spiritual and emotional moments and composed of several events taking place: god, food, music and dance, waltz, balloon and flower decorations and much, much more.

I will do this by using my Quinceanera pictures of how it was celebrating and draw only what is the most important. I will show this by putting the events in order, like making a storybook, except that this will be through drawing of artwork. To show people how important the Quinceanera is to us when becoming young adult ladies. It has a lot of meaning to the Hispanic and Mexican culture to be presented as women and not to be treated as little girls any more. And of course these will be great moments that we will cherish for many years throughout our whole lives because it only happens once in a lifetime. Bringing wonderful memories that will last forever bringing out happiness and joy.

Actual AP writing submitted to the CollegeBoard in May:

1. What is the central idea of your concentration? (500 characters maximum)













The central idea of my concentration was to draw myself in my sweet 15 dress. This means a lot to me because its a tradition that we do in Mexico for our parents to present us, their daughters, as a girl whose about to become a woman or lady and now has the right to the responsibilities of a fully grown woman. We celebrate this by making a big party and sharing it with our family, relatives, and friends. It's a wonderful experience, since this happens once in a lifetime only.

2. How does the work in your concentration demonstrate the exploration of your idea? You may refer to specific images as examples. When referencing specific images, please indicate the image numbers. (1350 characters maximum)

I tried to make it look like a story book, draw only the important stuff of the event like for example image #9 is when my mom was helping me put on the dress and with the last finishing touches, image # 7 is when I was going to get on a limo to go to church, #4 is when the pastor is giving me the oath, on #6 is when I was dancing the waltz with my father, very touching by the way, felt like crying that day, and the rest of them where just poses of me and some siblings and family members. This is a wonderful event that I will

cherish for the rest of my entire life, because they will follow me till the end of my days. It's a wonderful thing to do and you'll never regret it. I tell you for experience. Life is full of surprises.

### Concentration Images:

<p>1</p>  <p>24" x 18" acrylic</p>	<p>2</p>  <p>22" x 16" acrylic</p>	<p>3</p>  <p>22" x 19" acrylic</p>	<p>4</p>  <p>24" x 18" acrylic</p>
<p>5</p>  <p>24" x 19" acrylic</p>	<p>6</p>  <p>22" x 16" acrylic</p>	<p>7</p>  <p>19" x 24" acrylic</p>	<p>8</p>  <p>22" x 18" acrylic</p>
<p>9</p>  <p>22" x 16" acrylic</p>	<p>10</p>  <p>22" x 18" acrylic</p>	<p>11</p>  <p>18" x 22" acrylic</p>	<p>12</p>  <p>24" x 19" Acrylic</p>

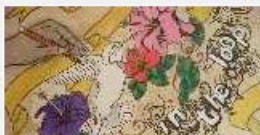
## Breadth submission

1



16" x 24"  
Pen & ink

2



9" x 18"  
Mixed media

3



18" x 24"  
Acrylic

4



24" x 18"  
Acrylic

5



21" x 22"  
Acrylic

6



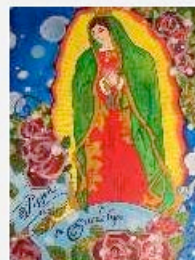
18" x 24"  
Acrylic

7



22" x 17"  
Mixed Media

8



24" x 18"  
Acrylic

9



16" x 14"  
Oil Pastels

10



30" x 22"  
Acrylic

11



10" x 10"  
Mixed media

12



17" x 19"  
Acrylic



Student #2 Ansley

AP art concentration explanation submitted to teacher in January

I have decided to put my focus for my concentration on the people I care about the most and the ones that influence my life. I want to express the importance that they all have over my life. I want to show how each person has influenced me in some way. Each person that I painted has inspired or influenced me in some way or another. They are one of the reasons why I do enjoy art and the joy it brings to me. Each person has affected me in some way whether it is good or bad. These people are my family, best friends, and my role models. They have guided me to become the person I am today.

I planned on doing somewhat the same color scheme throughout all of the pieces in the series so that all the images will work together and make sense. I also plan on painting the people for the way they are. I want to convey them as their natural self. I want to show each person at their best moments so everyone else can see them the way that I do. I want everyone to see the personality and beauty each person truly has inside them.

Actual AP writing submitted to the CollegeBoard in May:

Concentration

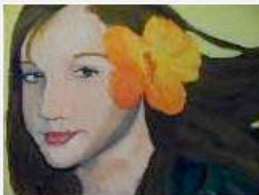


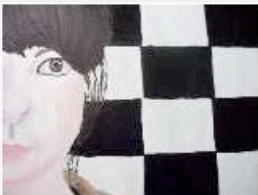
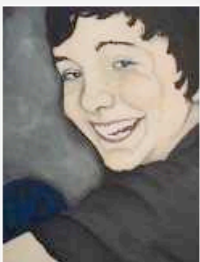


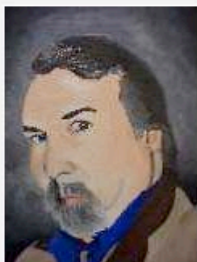




1. What is the central idea of your concentration? (500 characters maximum)

The central idea for my concentration was a focus on the people that I care about and admire the most. Each person that I have painted has inspired me in some way or another. These people are one the reasons why I appreciate doing art and the thrill it brings to me.

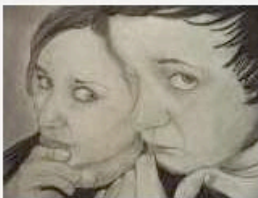

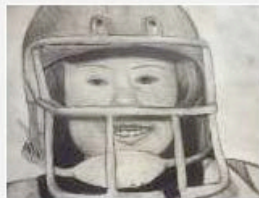



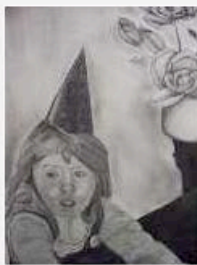





2. How does the work in your concentration demonstrate the exploration of your idea? You may refer to specific images as examples. When referencing specific images, please indicate the image numbers. (1350 characters maximum)

My work demonstrates my ideas by showcasing a person's personality. Most of my pieces show who that person is or how I may interact with them. For example, the piece I did of my friend [REDACTED] (6), exemplifies her timid personality. In each piece I want to show the person for how I see them and how I want others to view them. Another example is the piece I did of my best friend [REDACTED] (7). This piece demonstrates her sassy personality when she is tilting down her glasses, and with how she is pursing her lips.

## Concentration Images:

<p>1</p>  <p>16" x 20" Acrylic</p>	<p>2</p>  <p>16" x 20" Acrylic</p>	<p>3</p>  <p>24" x 18" acrylic</p>	<p>4</p>  <p>18" x 24" acrylic</p>
<p>5</p>  <p>30" x 24" acrylic</p>	<p>6</p>  <p>18" x 24" acrylic</p>	<p>7</p>  <p>30" x 24" acrylic</p>	<p>8</p>  <p>20" x 16" acrylic</p>
<p>9</p>  <p>16" x 20" acrylic</p>	<p>10</p>  <p>20" x 16" Acrylic</p>	<p>11</p>  <p>16" x 20" Acrylic</p>	<p>12</p>  <p>30" x 24" acrylic</p>

## Breadth Images:

<p>1</p>  <p>14" x 18" Graphite</p>	<p>2</p>  <p>11" x 17" Mixed Media</p>	<p>3</p>  <p>18" x 22" Graphite</p>	<p>4</p>  <p>16" x 17" Mixed Media</p>
<p>5</p>  <p>17" x 12" Graphite</p>	<p>6</p>  <p>18" x 24" Mixed Media</p>	<p>7</p>  <p>22" x 16" Graphite</p>	<p>8</p>  <p>18" x 24" mixed Media</p>
<p>9</p>  <p>30" x 24" Acrylic</p>	<p>10</p>  <p>18" x 24" Mixed media</p>	<p>11</p>  <p>14" x 15" Acrylic</p>	<p>12</p>  <p>11" x 17" Mixed Media</p>

Student #3 Katie

AP art concentration explanation submitted to teacher in January

For my concentration I want to show how certain natural disasters that have happened in the world have influenced my life and my family's. When a disaster of any kind occurs, it not only affects the people living in that specific area, it really has a big impact on other lives as well. When something so horrific and devastating occurs, such as hurricane Katrina, it opens people's eyes and brings individuals from all over together to help with the cause.

I want all of the pieces in my concentration section to have a cool style. I wanted to be able to show not just one, but a variety of images that display the impact of all of the destruction and the different emotions brought on by these events. Because my art shows past events, I decided to use mostly black and white color scheme to represent the past. I also use a lot of red because I wanted a bold color that expressed strong emotion and passion. Each disaster I have selected is interpreted my way into my art. Each piece of artwork represents all of the emotions I have toward off the destruction and also heartache for all of the victims.

Actual AP writing submitted to the CollegeBoard in May:

1. What is the central idea of your concentration? (500 characters maximum)


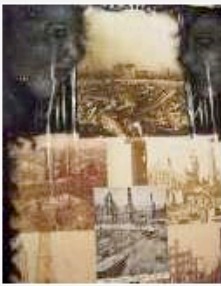

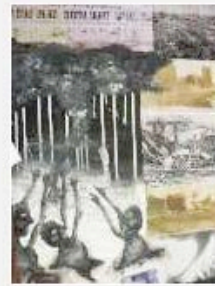








In my work I wanted to show historical disasters, and how they impacted my life and others. When a disaster of any kind occurs it not only affects the people in that area, but has a big impact on others lives as well in present or future. When something horrific occurs, such as hurricane Katrina, it opens people's eyes and brings individuals from all over together to help with the cause. I wanted a variety of images that display the impact of all the destruction and different emotions.

2. How does the work in your concentration demonstrate the exploration of your idea? You may refer to specific images as examples. When referencing specific images, please indicate the image numbers. (1350 characters maximum)













I decided to make the majority of each piece a collage, to show exact pictures from the events in order for them to convey a more realistic visual message. Each collage represents a certain moment in time when some type of disaster impacted a certain area, and left the permanent memory of devastation. I chose the sepia color scheme for the pictures to represent the past. I also chose a black and white color scheme for my own artwork on the pieces to represent the same idea. In my own art I created my own little figures, called "Its", to help express all the depression and heartache that I wanted to show. Each disaster I have selected is interpreted my way into my art. All of the pieces represent the different combination of emotions I have toward all the destruction and also heartache for all of the victims.



## Concentration Images:

<p>1</p>  <p>24" x 18" Mixed Media</p>	<p>2</p>  <p>24" x 18" Mixed Media</p>	<p>3</p>  <p>24" x 18" Mixed Media</p>	<p>4</p>  <p>24" x 18" Mixed Media</p>
<p>5</p>  <p>24" x 18" Mixed Media</p>	<p>6</p>  <p>24" x 18" Mixed Media</p>	<p>7</p>  <p>30" x 24" Mixed Media</p>	<p>8</p>  <p>30" x 24" mixed Media</p>
<p>9</p>  <p>24" x 30" Mixed media</p>	<p>10</p>  <p>30" x 24" mixed Media</p>	<p>11</p>  <p>30" x 24" Mixed Media</p>	<p>12</p>  <p>24" x 30" Mixed Media</p>

## Breadth Images:

<p>1</p>  <p>11" x 17" Mixed Media</p>	<p>2</p>  <p>11" x 17" Mixed Media</p>	<p>3</p>  <p>11" x 17" Mixed Media</p>	<p>4</p>  <p>11" x 17" Mixed Media Collage</p>
<p>5</p>  <p>11" x 17" Mixed Media</p>	<p>6</p>  <p>11" x 17" Mixed Media</p>	<p>7</p>  <p>11" x 17" Mixed Media</p>	<p>8</p>  <p>11" x 17" Mixed Media</p>
<p>9</p>  <p>11" x 17" Mixed media</p>	<p>10</p>  <p>11" x 17" mixed media</p>	<p>11</p>  <p>11" x 17" Mixed Media</p>	<p>12</p>  <p>11" x 17" Mixed Media</p>

Student #4 Monique

AP art concentration explanation submitted to teacher in January

What I will be concentrating on will be self-portraits showing different moods and emotions representing how I would express a reaction or a feeling. It will be a way to show my personality and show different sides of myself. Since some people think that I only have one side that shows, they only know one face of me. So I was thinking that perhaps by doing this as my concentration this path would be a way to show more pieces of who I am.

Actual AP writing submitted to the CollegeBoard in May:

1. What is the central idea of your concentration? (500 characters maximum)



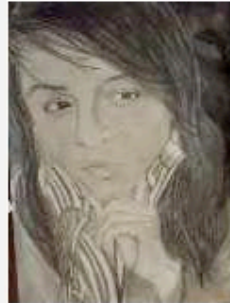
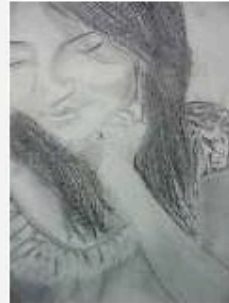

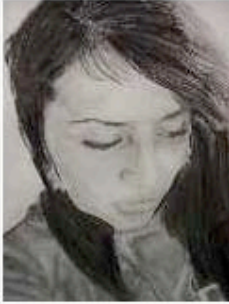
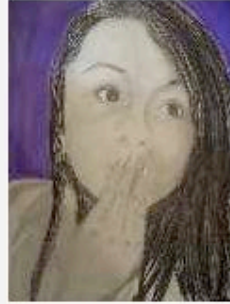
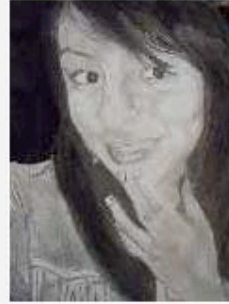


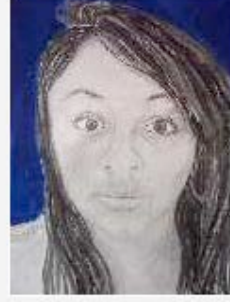

My central idea of my concentration is self-portraits of the different moods and expressions that identify who I am. I chose this concentration because it determines my personality. I thought that this would help characterize with some details of who I am. Not many people get to see my moods, or the way I express myself, because I can be a shy person at times, and since people only get to see one or two sides of me. On every portrait that I did, it signifies a little something of my self.

2. How does the work in your concentration demonstrate the exploration of your idea? You may refer to specific images as examples. When referencing specific images, please indicate the image numbers. (1350 characters maximum)

Since I did self-portraits I decided to do my pictures in black and white and some with color added to it, and to show mood and express color symbolism. For example on portrait number one, there is a mixture of red and yellow. Those two colors signify strong emotions like passion for something, or excitement. While yellow can symbolize joy, happiness, optimism. Those would be some characters that would describe me. On portrait number six as you can see is in black and white. The reason why I drew this portrait in those colors was because those are colors that might signify sadness in some way. I thought that since it was a sad theme it would match it, but at the same time this portrait expresses some light surrounding it with white, which for me signifies hope or happiness. So the white added some positive energy because even though the picture looks sad, the color makes it stand out.



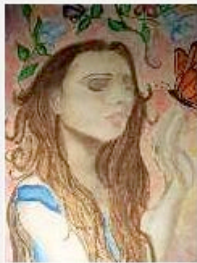



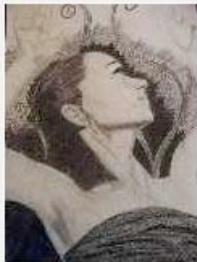







## Concentration Images:

<p>1</p>  <p>22" x 18" Mixed media</p>	<p>2</p>  <p>20" x 16" Mixed media</p>	<p>3</p>  <p>20" x 16" Charcoal</p>	<p>4</p>  <p>22" x 17" graphite</p>
<p>5</p>  <p>22" x 18" mixed media</p>	<p>6</p>  <p>20" x 16" Charcoal</p>	<p>7</p>  <p>20" x 15" Mixed Media</p>	<p>8</p>  <p>20" x 16" Charcoal</p>
<p>9</p>  <p>22" x 17" Graphite</p>	<p>10</p>  <p>24" x 18" Acrylic</p>	<p>11</p>  <p>16" x 14" Mixed media</p>	<p>12</p>  <p>14" x 12" Charcoal</p>



## Breadth Images:

<p>1</p>  <p>15" x 14" Mixed media</p>	<p>2</p>  <p>20" x 15" Watercolor</p>	<p>3</p>  <p>21" x 14" Acrylic</p>	<p>4</p>  <p>22" x 20" Acrylic</p>
<p>5</p>  <p>22" x 20" Acrylic</p>	<p>6</p>  <p>20" x 16" Acrylic</p>	<p>7</p>  <p>22" x 14" Charcoal</p>	<p>8</p>  <p>18" x 22" Acrylic</p>
<p>9</p>  <p>14" x 14" Acrylic</p>	<p>10</p>  <p>16" x 20" Acrylic</p>	<p>11</p>  <p>14" x 14" Acrylic</p>	<p>12</p>  <p>19" x 17" Acrylic</p>

Student #5 Natalie

AP art concentration explanation submitted to teacher in January

I would really like to base my concentration on my culture. I am honestly disconnected from my heritage and I would really like to become one with it. To find the information and traditions that I need, I will not need to find it in textbooks or on the internet, but instead will have to talk to my family members who have lived in Mexico and also have endured the hardships of growing up in that country. By using pencil and shading, I want to draw what makes up Mexico: the holidays, the culture, and the unity. Within each piece, there will be one item that will be in color compared to the rest of the image to draw emphasis to that object associated with Mexican culture.

Actual AP writing submitted to the CollegeBoard in May:

1. What is the central idea of your concentration? (500 characters maximum)

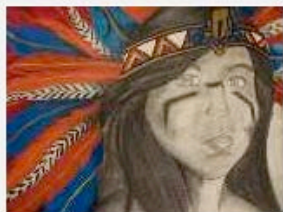
My concentration is based on my culture. I am disconnected from my heritage and would really like to become one with it. To find this information I had to talk to my family members who have lived in Mexico and have endured the hardships of growing up there. By using pencil and shading I have drawn Mexico's culture to show a sense of unity.

2. How does the work in your concentration demonstrate the exploration of your idea? You may refer to specific images as examples. When referencing specific images, please indicate the image numbers. (1350 characters maximum)

When drawing my pieces, I tried to grasp ideas from different aspects of the culture. My second piece was of the man sitting down wearing a sombrero. I then varied it by drawing a self-portrait as an Aztec Indian. I also tried to keep the ideas cohesive. I started with a teenage boy wearing a Mexican flag as a scarf and a little boy being wrapped up with one. This is representation of the youth of Mexico.

## Concentration Images:

1



17" x 23"  
Mixed Media

2



19" x 15"  
Mixed media

3



21" x 15"  
Mixed media

4



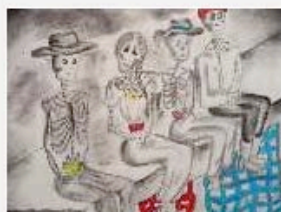
21" x 15"  
Mixed media

5



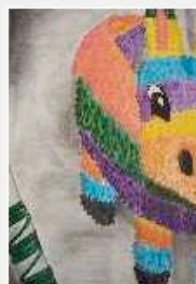
21" x 15"  
Mixed media

6



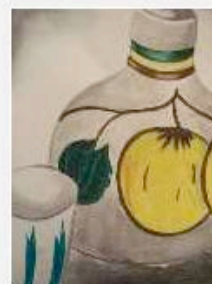
12" x 16"  
Mixed Media

7



17" x 11"  
mixed media

8



10" x 8"  
Mixed media

9



18" x 16"  
Mixed Media

10



10" x 8"  
Mixed Media

11



10" x 8"  
Mixed media













12



21" x 15"  
Mixed Media



## Breadth Images:

<p>1 <input type="button" value="Browse..."/></p>  <p>Dimensions ( h x w )  <input type="text" value="14"/> x <input type="text" value="10"/>  Medium  <input type="text" value="Mixed media"/></p>	<p>2 <input type="button" value="Browse..."/></p>  <p>Dimensions ( h x w )  <input type="text" value="8"/> x <input type="text" value="10"/>  Medium  <input type="text" value="Mixed media"/></p>	<p>3 <input type="button" value="Browse..."/></p>  <p>Dimensions ( h x w )  <input type="text" value="11"/> x <input type="text" value="17"/>  Medium  <input type="text" value="Mixed Media"/></p>	<p>4 <input type="button" value="Browse..."/></p>  <p>Dimensions ( h x w )  <input type="text" value="24"/> x <input type="text" value="18"/>  Medium  <input type="text" value="Acrylic"/></p>
<p>5 <input type="button" value="Browse..."/></p>  <p>Dimensions ( h x w )  <input type="text" value="11"/> x <input type="text" value="17"/>  Medium  <input type="text" value="Mixed Media"/></p>	<p>6 <input type="button" value="Browse..."/></p>  <p>Dimensions ( h x w )  <input type="text" value="18"/> x <input type="text" value="24"/>  Medium  <input type="text" value="chalk pastel"/></p>	<p>7 <input type="button" value="Browse..."/></p>  <p>Dimensions ( h x w )  <input type="text" value="22"/> x <input type="text" value="24"/>  Medium  <input type="text" value="Watercolor"/></p>	<p>8 <input type="button" value="Browse..."/></p>  <p>Dimensions ( h x w )  <input type="text" value="18"/> x <input type="text" value="24"/>  Medium  <input type="text" value="Acrylic"/></p>
<p>9 <input type="button" value="Browse..."/></p>  <p>Dimensions ( h x w )  <input type="text" value="11"/> x <input type="text" value="17"/>  Medium  <input type="text" value="Mixed Media"/></p>	<p>10 <input type="button" value="Browse..."/></p>  <p>Dimensions ( h x w )  <input type="text" value="24"/> x <input type="text" value="18"/>  Medium  <input type="text" value="Acrylic"/></p>	<p>11 <input type="button" value="Browse..."/></p>  <p>Dimensions ( h x w )  <input type="text" value="11"/> x <input type="text" value="17"/>  Medium  <input type="text" value="Mixed media"/></p>	<p>12 <input type="button" value="Browse..."/></p>  <p>Dimensions ( h x w )  <input type="text" value="24"/> x <input type="text" value="18"/>  Medium  <input type="text" value="Acrylic"/></p>

Student #6 Olivia

AP art concentration explanation submitted to teacher in January

For my concentration I have chosen to express my knowledge of 2-D design through drawing crumpled paper. The subject used allows me to illustrate my ability to incorporate value, unity and balance in my composition. As a result, my pieces convey the rule of thirds through my dramatic use of gray, black, and white. The directional lines in this piece create balance and structure as the viewers eye travels throughout the work. I enjoy drawing paper because it illustrates the beauty that can be found in everyday objects. By incorporating art into every aspect of my life, I am able to appreciate everything around me. Therefore, Through the use of composition, anything can be an interesting subject.

Actual AP writing submitted to the CollegeBoard in May:













1. What is the central idea of your concentration? (500 characters maximum)

My concentration focuses on the technical elements of art found in ordinary subject matter such as folded paper. Through paper, I am able to expose my skill of composition as well as other principles of art. Therefore, through the use of a simple subject, the power of each technique is intensified allowing art to be found in any portion of one's life. Due to this, I created pieces composed of crumpled paper to illustrate the ways art can mold and transform the outside world into something unique.













2. How does the work in your concentration demonstrate the exploration of your idea? You may refer to specific images as examples. When referencing specific images, please indicate the image numbers. (1350 characters maximum)

In order to emphasize my understanding of composition, I incorporated elements of design such as line, value, balance, and unity into my paper drawings. Piece #1, for example, exemplifies the element of balance through the use of extreme contrast in value. As a result, the rule of thirds is present because of the equal portions of intense black, grey, and white. A varied use of line is incorporated to create a cohesive and unified piece. By using directional lines, the viewer's eye is able to roam the page while the curved lines create a fluid contrast to the bold structure of the piece. Along with this, in piece #9, an essence of rhythm is incorporated through the sharp folds found on the bottom and right side of the work. The folds create movement as the viewer's eye explores the zig-zaged lines created by the fanned paper. Once again the rule of thirds is incorporated to instill balance. This piece is also composed of elements of line and unity, which allows the piece to be seen as a whole. Through the understanding and use of the elements and principles of design, I created varied compositions to expose the simple beauty found in ordinary subjects.

## Concentration Images:

<p>1</p>  <p>16" x 22" Charcoal</p>	<p>2</p>  <p>22" x 16" Charcoal</p>	<p>3</p>  <p>16" x 22" Charcoal</p>	<p>4</p>  <p>16" x 22" Charcoal</p>
<p>5</p>  <p>22" x 16" Charcoal</p>	<p>6</p>  <p>16" x 22" Charcoal</p>	<p>7</p>  <p>22" x 16" Charcoal</p>	<p>8</p>  <p>16" x 22" Charcoal</p>
<p>9</p>  <p>16" x 22" Charcoal</p>	<p>10</p>  <p>16" x 22" Charcoal</p>	<p>11</p>  <p>16" x 22" Charcoal</p>	<p>12</p>  <p>22" x 16" Charcoal</p>

## Breadth Images:

<p>1</p>  <p>30" x 24" Mixed Media</p>	<p>2</p>  <p>30" x 24" Acrylic</p>	<p>3</p>  <p>24" x 18" Acrylic</p>	<p>4</p>  <p>24" x 18" Acrylic</p>
<p>5</p>  <p>30" x 24" Acrylic</p>	<p>6</p>  <p>14" x 16" Watercolor</p>	<p>7</p>  <p>18" x 24" Watercolor</p>	<p>8</p>  <p>18" x 24" Acrylic</p>
<p>9</p>  <p>24" x 30" Acrylic</p>	<p>10</p>  <p>24" x 30" Mixed Media</p>	<p>11</p>  <p>24" x 18" Mixed media</p>	<p>12</p>  <p>14" x 20" Watercolor</p>



Student #7 Tamara

AP art concentration explanation submitted to teacher in January

Lately in the news, I have heard of how Mexico is dealing with many conflicts that are causing fear among its citizens. Conflicts such as a corrupt government, drug lords, lost women, undocumented immigrants crossing the border, and so on are reasons for fear for the citizens of Mexico. I was born in Mexico and as part of my concentration I would like to express the conflicts Mexico is dealing with right now.

Actual AP writing submitted to the CollegeBoard in May:

1. What is the central idea of your concentration? (500 characters maximum)







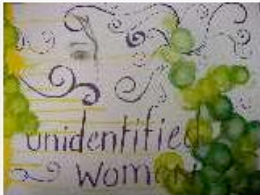





As part of my central idea of my concentration I've decided to express the many conflicts Mexico is dealing with right now. Lately in the news, I've heard how Mexico is trying to deal with the many conflicts that are causing fear among its citizens. Unfortunately, it's with little success. Conflicts such as a corrupted government, drug cartels, unidentified lost women, undocumented immigrants crossing the border, swain flu virus, obesity etc

2. How does the work in your concentration demonstrate the exploration of your idea? You may refer to specific images as examples. When referencing specific images, please indicate the image numbers. (1350 characters maximum)




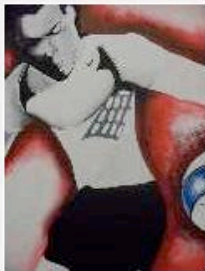








I decided to use black acrylic paint for every piece to express the many conflicts that Mexico is facing right now which are causing terror for the many citizens living in this country. For example, one piece called "Obesity" I am trying to express that Mexico has become the world's second country with obesity problems, following the United States. Every piece has drips running across because I am trying to express the fact that all this conflicts are causing sadness. The piece with bloody hands was painted to represent how so many killings have been caused by cartel leaders, terrorizing even more this particular country. Another piece with the words "Its A War!" is expressing that the Mexican president, Felipe Calderon, has declared war against the cartel leaders. It signifies that he has decided to face the problems not only to drug dealing but also other conflicts such as a corrupted government and swain flu. Another major conflict I decided to paint was the "unidentified women." It expresses the idea that many women in the area of Ciudad Juarez are usually getting lost and are never seen again by their families. This many conflicts cause sadness to me because I was born in Mexico and they are happening in my native country where the law does not bring justice.



## Concentration Images:

Acrylic	Acrylic	Acrylic	Acrylic
<p>5</p>  <p>18" x 24" Mixed Media</p>	<p>6</p>  <p>15" x 20" Acrylic</p>	<p>7</p>  <p>24" x 18" Mixed Media</p>	<p>8</p>  <p>18" x 24" Acrylic</p>
<p>9</p>  <p>18" x 22" Graphite &amp; Watercolor</p>	<p>10</p>  <p>17" x 23" Mixed Media</p>	<p>11</p>  <p>19" x 23" MixedMedia</p>	<p>12</p>  <p>16" x 22" Mixed Media</p>
<p>9</p>  <p>18" x 22" Graphite &amp; Watercolor</p>	<p>10</p>  <p>17" x 23" Mixed Media</p>	<p>11</p>  <p>19" x 23" MixedMedia</p>	<p>12</p>  <p>16" x 22" Mixed Media</p>

## Breadth Images:

 <p>24" x 18" Acrylic</p>	 <p>15" x 22" Watercolor</p>	 <p>17" x 21" Graphite &amp; Colored Pencil</p>	 <p>24" x 18" Acrylic</p>
<p>5</p>  <p>18" x 22" Graphite &amp; Watercolor</p>	<p>6</p>  <p>16" x 21" Acrylic</p>	<p>7</p>  <p>11" x 9" Colored Pencil</p>	<p>8</p>  <p>19" x 14" Colored Pencil</p>
<p>9</p>  <p>15" x 22" Acrylic</p>	<p>10</p>  <p>16" x 12" Graphite &amp; Colored Pencil</p>	<p>11</p>  <p>24" x 18" Acrylic</p>	<p>12</p>  <p>22" x 25" Oil Pastel</p>

Student #8 Yvette

AP art concentration explanation submitted to teacher in January

My concentration is based on self-portraits. I am showing all of the different emotions and qualities that I have through my artwork. Basically, my artwork is going to help people see who I am and to help them learn more about me. I am using graphite and ebony pencil as my medium.

Actual AP writing submitted to the CollegeBoard in May:  
Concentration

1. What is the central idea of your concentration? (500 characters maximum)


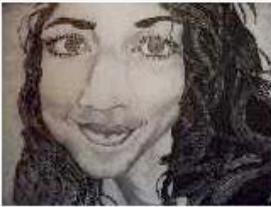


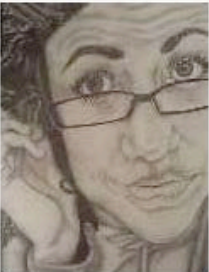







In my concentration section, I drew and painted self-portraits and conveyed a sense of emotion in each piece. I used a combination of acrylic, Watercolor, charcoal and graphite pencils as my mediums. I want the viewer to understand the emotions that I go through and to show my personality through my work. People tend to learn a lot about others through visual things such as art, and with that in mind, I believe people who have seen my work know more about me than they originally did.

2. How does the work in your concentration demonstrate the exploration of your idea? You may refer to specific images as examples. When referencing specific images, please indicate the image numbers. (1350 characters maximum)







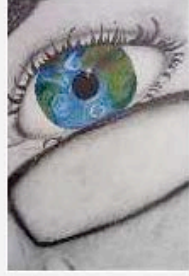
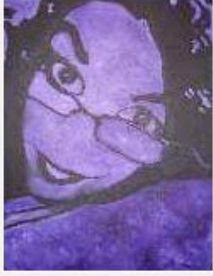




In every piece, there is some kind of emotion or feeling. I used various emotions, such as happiness, anger, fear, and shyness. Whether the expression is simple or intense, it says something about myself. Image one expresses frustration and anger. Image nine is a picture of me laughing, which obviously expresses my happiness. When I do portraits of myself, I usually draw or paint how I am feeling. It is a good way for me to express myself.



## Concentration Images:

<p>1 <input type="button" value="Browse..."/></p>  <p>Dimensions ( h x w ) 17" x 13"</p> <p>Medium Charcoal</p>	<p>2 <input type="button" value="Browse..."/></p>  <p>Dimensions ( h x w ) 18" x 24"</p> <p>Medium Charcoal</p>	<p>3 <input type="button" value="Browse..."/></p>  <p>Dimensions ( h x w ) 24" x 30"</p> <p>Medium Acrylic</p>	<p>4 <input type="button" value="Browse..."/></p>  <p>Dimensions ( h x w ) 12" x 22"</p> <p>Medium Charcoal</p>
<p>5 <input type="button" value="Browse..."/></p>  <p>Dimensions ( h x w ) 24" x 18"</p> <p>Medium Charcoal</p>	<p>6 <input type="button" value="Browse..."/></p>  <p>Dimensions ( h x w ) 20" x 13"</p> <p>Medium Charcoal</p>	<p>7 <input type="button" value="Browse..."/></p>  <p>Dimensions ( h x w ) 10" x 14"</p> <p>Medium Charcoal</p>	<p>8 <input type="button" value="Browse..."/></p>  <p>Dimensions ( h x w ) 16" x 12"</p> <p>Medium Charcoal</p>
<p>9 <input type="button" value="Browse..."/></p>  <p>Dimensions ( h x w ) 24" x 15"</p> <p>Medium Charcoal</p>	<p>10 <input type="button" value="Browse..."/></p>  <p>Dimensions ( h x w ) 11" x 14"</p> <p>Medium Watercolor</p>	<p>11 <input type="button" value="Browse..."/></p>  <p>Dimensions ( h x w ) 24" x 13"</p> <p>Medium charcoal</p>	<p>12 <input type="button" value="Browse..."/></p>  <p>Dimensions ( h x w ) 20" x 16"</p> <p>Medium charcoal</p>

## Breadth Images:

<p>1 <input type="button" value="Browse..."/></p>  <p>Dimensions ( h x w ) 10" x 16"</p> <p>Medium Watercolor</p>	<p>2 <input type="button" value="Browse..."/></p>  <p>Dimensions ( h x w ) 24" x 18"</p> <p>Medium Acrylic</p>	<p>3 <input type="button" value="Browse..."/></p>  <p>Dimensions ( h x w ) 10" x 8"</p> <p>Medium Graphite</p>	<p>4 <input type="button" value="Browse..."/></p>  <p>Dimensions ( h x w ) 16" x 12"</p> <p>Medium Graphite &amp; Acrylic</p>
<p>5 <input type="button" value="Browse..."/></p>  <p>Dimensions ( h x w ) 30" x 24"</p> <p>Medium Acrylic</p>	<p>6 <input type="button" value="Browse..."/></p>  <p>Dimensions ( h x w ) 12" x 16"</p> <p>Medium Colored Pencil &amp; Gra</p>	<p>7 <input type="button" value="Browse..."/></p>  <p>Dimensions ( h x w ) 20" x 14"</p> <p>Medium graphite &amp; colored P</p>	<p>8 <input type="button" value="Browse..."/></p>  <p>Dimensions ( h x w ) 36" x 24"</p> <p>Medium Acrylic</p>
<p>9 <input type="button" value="Browse..."/></p>  <p>Dimensions ( h x w ) 17" x 11"</p> <p>Medium Graphite</p>	<p>10 <input type="button" value="Browse..."/></p>  <p>Dimensions ( h x w ) 14" x 10"</p> <p>Medium Graphite</p>	<p>11 <input type="button" value="Browse..."/></p>  <p>Dimensions ( h x w ) 24" x 30"</p> <p>Medium Watercolor</p>	<p>12 <input type="button" value="Browse..."/></p>  <p>Dimensions ( h x w ) 20" x 15"</p> <p>Medium Watercolor</p>

## APPENDIX N: QUESTIONS USED FOR WRITTEN CRITIQUES FILLED OUT PRIOR TO VERBAL CRITIQUES

Students were asked to respond to the following questions in writing on Fridays regarding each work of art prior to the classroom critiques so that they were prepared for the Monday verbal critiques.

- What complexities and meaning do you find embedded in this image you are observing?
- What questions do you have regarding this image that you would like to ask the artist?
- What is the intention of this artwork?
- What are the strengths of this piece?
- What do you think could be done to make this piece communicate the idea more strongly?

## APPENDIX O: LETTER OF APPROVAL FROM IRB

PROJECT NUMBER: 2011-10068-0

TITLE OF STUDY: A Dialogical Approach to Visual Voice Development in the AP Studio Art Classroom

PRINCIPAL INVESTIGATOR: Dr. Tracie Costantino

Dear Dr. Costantino,

The University of Georgia Institutional Review Board (IRB) has approved the above-titled human subjects proposal that was reviewed by the Expedited review procedure authorized by 45 CFR 46.110(a).

Regards,

Kim Fowler, CIP  
Human Subjects Office  
627A Boyd Graduate Studies Research Center  
University of Georgia  
Athens, GA 30602-7411  
[kfowler@uga.edu](mailto:kfowler@uga.edu)  
Telephone: 706-542-5318  
Fax: 706-542-3360  
<http://www.ovpr.uga.edu/hso/>