

A STUDY OF COOPERATIVE ART EDUCATION IN ELEMENTARY ART CLASSROOMS

by

BRYNA BOBICK

(Under the Direction of Carole Henry)

ABSTRACT

The purpose of this study is to investigate how elementary art teachers conduct cooperative art experiences in their classrooms and why they consider these experiences important. The study included the content areas of the cooperative art experiences, the ways in which these experiences were facilitated, and the barriers and facilitations elementary art teachers encountered when teaching cooperative art experiences.

Qualitative methodology was used to conduct a broad study of cooperative art activities being taught in preK-5th grade schools in Georgia. A survey of 135 elementary art teachers was conducted. The survey focused on cooperative art experiences, teachers' attitudes towards the experiences, and how cooperative experiences were included in art education curriculum. Interviews were conducted with nine elementary art teachers and two pre-service art teachers who included cooperative art experiences in their curricula.

This study develops a rationale for the inclusion of cooperative art experiences in contemporary art education curricula at the elementary level.

INDEX WORDS: Cooperative learning, Elementary art education, Qualitative research, Cooperative art education

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B.F.A., The University of Georgia, 1997

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A Dissertation Submitted to the Graduate Faculty of The University of Georgia in Partial
Fulfillment of the Requirements for the Degree

DOCTOR OF EDUCATION

ATHENS, GEORGIA

2008

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May 2008

ACKNOWLEDGEMENTS

To my committee, thank you for your generosity and support. Dr. Carole Henry, my major professor, I am grateful for her ongoing advise and assistance throughout graduate school and this study. I thank Dr. Richard Siegesmund, Dr. Tracie Costantino, and Professor Joe Norman for their personal conversations and expertise.

I would like to recognize the efforts of Drew Brown and the board members of the Georgia Art Education Association. Their strong commitment to art education and prompt assistance with the membership list strengthened this research study.

Finally, I would like to thank my family for their patience, understanding, and encouragement.

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CHAPTER 1

INTRODUCTION

The use of cooperative learning is not new to the field of education. During certain periods of education, cooperative learning has been used to promote student achievement and teach educational objectives. John Amos Comenius (1592-1670), a Czech educational reformer and religious leader, was known for his support of educating both male and female students. In addition, he believed that students would benefit from teaching each other (Sadler, 1996). In the 1700s, Joseph Lancaster and Andrew Bell used cooperative learning groups in English schools. The idea of cooperative learning was brought to the United States in the early 1800s, and the Common School Movement emphasized it (Johnson, Johnson, & Smith, 1991). Colonel Francis Parker was one of the most successful advocates of cooperative learning in the United States in the 19th century. Parker's instructional methods of promoting cooperative learning among students dominated U.S. education through the turn of the century (Campbell, 1965).

John Dewey (1916/1997) also promoted the use of cooperative learning groups as part of his method of instruction. However, in the late 1930s, interpersonal competition began to be emphasized in the public schools (Pepitone, 1980). The 1960s brought a renewed interest in cooperative learning, and by the early 1970s, the Cooperative Learning Center at the University of Minnesota was created. In addition, other researchers throughout the United States have studied cooperative learning and its lessons, strategies, and curricula (Johnson, Johnson, & Smith, 1991).

Toward a Definition of Cooperative Learning

According to Johnson, Johnson, and Holubac (1993), for a lesson to be cooperative, five elements must be included: individual accountability, social skills, positive interdependence, face-to-face interaction, and group processing. For a teacher to implement positive interdependence, students need to understand they are linked with other students in their group in a way that one cannot succeed unless the other members of the group succeed. One way to promote positive interdependence is by assigning each student in the cooperative learning activity a role. For example, the “reader” reads the assignment aloud to the members of the group. The “checker” makes sure that all the members can explain how to solve the problem. In addition, the “encourager” encourages all the members of the group to participate in the discussion and share their ideas.

Face-to-face interaction among students exists when students help, assist, encourage, and support each other. Students explaining to each other how to solve a problem, discussing with each other concepts that are being learned, and peer teaching are other ways to promote face-to-face interaction. During the art lesson, the teacher must provide the time, face-to-face seating, and encouragement for the students to talk and help each other learn.

Individual accountability occurs when each student’s performance is assessed and the results are given back to the group and the individual student. The teacher needs to tell the students some group members need more help in completing the assignment, and every student needs to contribute to the cooperative learning activity.

Many students have never been a part of a cooperative learning experience and lack the social skills needed for the activity. Teachers may emphasize positive social skills through verbal praise or keep an “observation sheet” (Johnson, 1990, p. 60). An observation sheet provides a

way that teachers can record examples of good social skills and can be included in each student's assessment.

The teacher needs to ensure that students understand how well the group progresses on the assignment. Johnson, Johnson, and Smith (1991) suggest that at the end of each class period, the students answer the following questions: what is something each member did that was helpful for the group and what is something each member could do to make the group better the next day? Another option is for each group to turn in a summary of the progress made on the activity and all group members must sign it (Bellanca & Fogarty, 1991).

Cooperative work among students offers a variety of idea-generating options. When students work together on an art assignment, this experience can lead to an increase in productive teamwork (Lyman, Foyle, & Azwell, 1993). For example, cooperative art experiences may enable a shy student to become more involved with his or her classmates. In addition, such experiences offer students with differing abilities another avenue to work with ideas as well as cooperate with others in the class. These projects allow for greater educational quality because more students have opportunities to work with and share knowledge (Goldberg, 2006).

According to Slavin (1987), cooperative learning promotes academic achievement, varies in ways to implement, and is not expensive. Students' improved behavior and attendance, and increased liking of school are some of the benefits of cooperative learning. In addition to the positive outcomes mentioned, cooperative learning promotes student motivation, encourages group processes, and fosters interaction among students.

When a student comes to a structured elementary school setting, one of the teacher's goals is to help the student move from being aware of only himself or herself to becoming aware of other students. At this stage of learning, the teacher is concerned that the students learn to

share, take turns, and show caring behavior towards their classmates. Structured activities, which promote cooperation, can help to bring about these outcomes. One of the most consistent research findings is that cooperative learning experiences improve students' relationships with peers, especially with those of different social and ethnic groups (Lyman & Foyle, 1988).

Components of cooperative learning are complimentary to the goals of elementary education. For example, a cooperative learning activity involves interdependence with other students and individual accountability. In order for cooperative learning instruction to be successful, each student must also learn the interpersonal skills needed for the group to accomplish the assignment (Featherstone, 1986). In an elementary art classroom, cooperation can provide opportunities for sharing ideas, learning how other students think and react to problems, and allowing students the opportunity to practice their thinking skills in small groups.

According to Glasser (1986), a student's motivation to do well in elementary school is dependent on the extent to which his or her basic psychological needs are met. Cooperative learning can provide ways for teachers to motivate students. It can increase student motivation by providing peer support, which helps students achieve success and learn a greater depth of knowledge by working with others (Lyman & Foyle, 1988). In cooperative learning groups, students can contribute to a group, experience success, and increase their understanding of ideas by explaining them to others (Featherstone, 1986).

There are a variety of steps involved in the successful implementation of cooperative learning. The content to be taught and the strategies for the assessment of the cooperative learning experience must be identified. Students need to be placed in groups and the classroom arranged to facilitate group interaction. In order for the lesson to run smoothly, group procedures must be taught or reviewed as needed. The teacher needs to explain the purpose of the

cooperative learning activity and make sure the students understand what learning will take place. During the lesson, the teacher must monitor how the students interact and provide assistance as needed, when students are assessed, they must individually demonstrate mastery of skills or concepts. The assessment can be based on observations of the student's performance or response to questions about the cooperative activity (Lyman & Foyle, 1988).

For the purpose of this research, I am defining cooperative learning as a teaching strategy in which students work together to achieve a learning goal; such approaches allow students to learn in a social environment and involve every class member. Each student works with his or her peers to create a group response to an assignment.

Statement of the Problem

A serious problem in today's classrooms is that too many students are disenfranchised, underrated, and disconnected in our schools. As a result, these students lose bright futures and the hope for something better (Nieto, 1992). Even though class size is decreasing in many elementary classrooms, elementary art classrooms continue to have as many as 35 elementary students per class (Department of Education, 2006). The larger class size, in addition to scheduling issues, group dynamics of the class, and time limitations may lead elementary art teachers not to include cooperative art experiences in their curriculum.

When elementary art teachers create opportunities for these experiences to occur, they can provide openings through which students find their place and participate in school (Goldberg, 2006). Lowenfeld and Brittain (1964/1987) explained that a cooperative art assignment or group project enables students to see the part each student plays in the activity and to identify with other students.

Purpose of the Study

The purpose of this study is to investigate how elementary art teachers conduct cooperative art instruction in their classrooms and why they consider these activities important. The study investigates the content of the cooperative art instruction, the ways in which these activities are facilitated, and the barriers elementary art teachers have encountered when teaching cooperative art lessons. Qualitative methodology was used to conduct a broad study of cooperative art lessons being taught in prek-5th grade schools in Georgia. A survey of elementary art teachers was conducted and focused on cooperative art instruction, teachers' attitudes towards the lessons, and how the instruction is included in the art education curricula. Interviews served as a follow up to the surveys and were conducted with ten elementary art teachers and two pre-service teachers who include cooperative art instruction in their curricula. The study attempts to develop a rationale for including cooperative art experiences in contemporary art education curricula on the elementary level.

Research Questions

1. How are cooperative art experiences being taught by certified elementary art educators and what content is used in cooperative art experiences?
2. What are elementary art teachers' attitudes towards cooperative art experiences and to what extent do they include these experiences in the curriculum they teach?
3. How is cooperative learning influenced by explicit, implicit, and null curricula?
4. What are some barriers to and supports for cooperative learning in elementary art education?

My interest in cooperative art education began when I taught elementary art in LaGrange, Georgia. The Title 1 elementary school had a diverse student population, a variety of learning

levels, and fifty percent of the student body qualified for free or reduced lunch (Department of Education, 2006). Due to scheduling issues, some regular education and special education classes were divided and attended art with another class. Often, the students chose to sit beside and only interact with their friends during art. In order for the students to develop relationships with all their classmates, I included cooperative art activities in the art education curriculum. Through these activities, I saw students work together and create meaningful works of art.

In addition to the state art standards I addressed, the students seemed to learn about community, caring, and tolerance. I did not plan on teaching these ideas to the students, but it occurred. For example, during some cooperative art activities, regular education students worked with special education students. The cooperative art experiences allowed the regular education students to see the capabilities of the special education students. The regular education students began to care about the feelings and thoughts of the special education students. The regular education teachers encouraged their students to play with the special education students on the playground, eat with, and invite the special education students to classroom parties.

I conducted a pilot study in the winter of 2007 to assess the impact of a cooperative studio art project with former students in the fifth grade (then in the ninth grade), their parents, teachers, a former student teacher, and the administration of Rosemont Elementary School located in LaGrange, Georgia. The cooperative art project involved an outdoor mural based on Keith Haring's art in the Stancil Memorial Garden. This cooperative art project occurred during the 2002-2003 school year. The former student teacher who participated in the project was interviewed. A copy of the pilot study is located in Appendix A. I learned from the pilot study that the participants had a variety of experiences concerning the cooperative studio art project. It

informed this research study by providing a foundation on how to conduct survey and interview research concerning cooperative art education.

Significance of the Study

My preliminary research showed elementary students had positive and memorable experiences involving cooperative art education. This study provides the opportunity to document the ideas, thoughts, and perceptions surrounding cooperative art education on the elementary level.

The findings of this study can be used to develop successful cooperative art education experiences, to include them in curriculum design, and to have a greater understanding of the role cooperative art education can play in elementary art classrooms.

The goal of this research study is to inform art educators, school administrators, and parents who want to study cooperative learning in elementary schools. Parents, whose children have been asked to participate in cooperative experiences, will have a better understanding of what is involved in such instruction. Even though each elementary school's population will vary, cooperative art experiences can be introduced in any school setting. This research study will contribute to the field of art education by documenting how cooperative art education has been and can be included in elementary art education curricula.

Limitations

This study can be described as an investigation of how elementary art teachers teaching in Georgia conduct cooperative art learning experiences in their classrooms. While the presence of the audio recorder was, at first, of interest to the interviewees, within minutes, the presence of the audio recorder was no longer acknowledged. Additional limitations are assumed:

1. The surveys and interviews were conducted with elementary art teachers from Georgia. They were members of the Georgia Art Education Association and do not represent the entire state or a national population. These members tend to be involved in the field of art education on both the state and national level. While a nationwide study regarding cooperative art experiences would have provided a greater amount of information, this study was limited to GAEA members in Georgia.
2. Little research in the area of teaching cooperative art education in Georgia exists to compare the conclusions.
3. The sample was comprised of elementary art teachers with varying backgrounds, which can affect the results of the surveys and interviews.
4. There is no uniform definition of cooperative art education, which can make it difficult to determine how elementary art teachers specifically use cooperative art education in their classrooms.

Theoretical Framework

“I believe that education therefore is a process of living and not preparation for future living.” John Dewey (1916/1997, p. 230).

John Dewey wrote many volumes on the philosophy and practice of education. As an progressive educator, he shared with Maria Montessori, Erik Erikson, Jean Piaget, and Lev Vygotsky the central ideas that education should be child centered; that education must be both active and interactive; and that education must involve the social world of the child and the community. In addition, these educators supported the ideas that a student’s education should involve real-life materials and experiences and encourage independent thinking (Mooney, 2000). These ideas will guide my thinking in this research study.

Eisner (1994) defined curriculum the explicit, implicit, and null. The explicit, implicit, and null curricula provide a framework for many cooperative art activities conducted in elementary art classrooms. The explicit is defined as what is straightforward and presented in various forms of literature. The implicit curriculum is a set of rules and expectations that define school as a cultural system that teaches meaningful or troubling lessons. The null curriculum is those options and perspectives students may never know about or use. The concepts and skills are not part of their intellectual ability or not taught to them (Eisner, 1994).

Eisner values the experiences students have in the art room. Through such experiences, students become familiar and comfortable with art (Eisner, 1994). Through my experiences as an art teacher, when students' experiences are included as components of cooperative art instruction, students work together and develop unique ideas. Students become familiar with different processes in art and are more comfortable with trying new approaches to the art assignment. When this occurs, the outcomes can be both explicit and implicit. An explicit outcome can be a first grader learning primary colors, while the implicit outcome could be students sharing the materials used in the project.

Summary of Research Study

This research study explored how cooperative education was used in elementary art education classrooms in Georgia. Lyman and Foyle (1988) discuss that cooperative learning promotes improved relationships with peers of different social and ethnic groups. Gillies (2007) believes that cooperative learning provides opportunities to share ideas, see positive examples of problem solving and practice thinking skills in small groups.

The population of this study involved elementary art educators in Georgia. Surveys were sent to all 400 elementary art educators in Georgia who were members of the Georgia Art

Education Association. The sampling produced 135 responses and a response rate of 34%. I conducted follow-up interviews with nine elementary art teachers and two pre-service teachers.

The survey findings revealed teachers generally accept the concept of cooperative learning within the visual art program and across the curriculum. Along with studio art, cooperative learning occurs in art history, aesthetics and art criticism. Cooperative art experiences relate to other academic subjects and support academic learning.

The interview findings found that art teachers have a firm commitment to cooperative learning. Art teachers felt that cooperative learning helped teach studio art, art history, aesthetics and criticism. Cooperative learning experiences helped promote sharing, teamwork and group learning. On the other hand, unsuccessful experiences occurred when the personality of group participants were not used to form cohesive groups and adequate time was not given to material preparation. To compensate, the teachers included students in the development process to ensure a clear understanding of their role as group members.

CHAPTER 2

LITERATURE REVIEW

When teachers introduce cooperative learning to their class, they must establish new classroom practices and help the students learn to interact with their classmates on an assignment. In order for cooperative learning to benefit students, the assignment should be challenging, have a common goal, and allow the students to interact. Students should understand the benefits of working together and each student should be fully engaged in the assignment. Cooperative learning involves small mixed ability groups working together to achieve a goal. It involves every class member and makes it easy for students in a large class size to voice their point of view as a member of a team (Gillies & Ashman, 2003).

According to Bellanca and Fogarty (1991), cooperative groups include two to five students of different ability, skill, motivation, or gender who work to achieve a single learning goal. In a cooperative classroom, a teacher uses a variety of structures and teaching strategies.

Johnson, Johnson, and Holubec (1993) wrote that cooperative learning may not look the same in all learning situations. Some learning situations involve formal cooperative learning, others informal cooperative learning, or cooperative base groups. Each will be discussed in the following section. Formal cooperative learning groups last from one class period to several weeks. In formal cooperative learning groups, the teacher is responsible for a variety of things. The teacher must specify the objectives of the activity and make any decisions involving the instruction prior to the start of it. In addition, the teacher should present the assignment and

monitor the students' learning. Formal cooperative learning allows the teacher to evaluate students' learning and help the students' process how well their group functioned.

Informal cooperative learning occurs with groups of students, for short amounts of time, and may vary from a few minutes to one class period. Often, the informal cooperative groups focus students' attention, help explain the objectives included in the lesson, or provide closure (Johnson, Johnson, & Holubec, 1993). Informal cooperative learning can be used in an elementary art classroom by providing students the opportunity to organize art materials, to explain the art activity to fellow classmates, or to have groups of students summarize the art activity to their classroom teacher.

Cooperative base groups are long-term, heterogeneous groups of students whose purpose is to give each other the support, encouragement, and assistance needed to make progress in school. Most cooperative base groups last for an entire school year and meet daily on the elementary level. The members of the group offer help and verify that each member is completing their assignments in school (Johnson, Johnson & Holubec, 1993). In some cases, the use of base groups would allow elementary students an opportunity to complete an assignment or analyze a work of art.

Lyman, Foyle, and Azwell (1993) believe the benefits of cooperative learning include the increase of individual student motivation and the encouragement of interactive group processes. Elementary teachers may implement cooperative learning in their curriculum through a systematic process.

Planning for Cooperative Learning in an Elementary Classroom

Introduction of Cooperative Learning

An elementary teacher should use cooperative learning sparingly until they are sure it will benefit the students (Lyman, Foyle, & Azwell, 1993). The teacher must decide which cooperative learning strategy will be used and consider the specific objectives, student population, and grade level. When planning the instruction, teachers should try to create heterogeneous groups (Johnson, Johnson, & Smith, 1991).

Assessment

When assessing the cooperative learning lesson, the teacher should avoid group assessment. Group assessment may not be accurate nor reflect each student's role in the assignment (Lyman, Foyle, & Azwell, 1993). Beattie (1997) provides some alternatives to group assessment, including the opportunity for students to self-assess their role in the cooperative learning activity. The self-assessment may be in the form of a rubric or a checklist. Another alternative is for the teacher to provide time in class for each student to write a journal entry or summary report. This will provide an opportunity for the student to respond to or interpret what happened during the activity.

Kagan (1992) offers a variety of suggestions on ways to assess individual students who participate in a cooperative learning activity. The teacher may color-code individual contributions to the activity or assign and grade "mini-topics" (p. 152), which are parts of the activity for which students are individually accountable. Other suggestions include giving the students' time to reflect on their individual contributions and the roles they played in the activity.

According to Johnson, Johnson, and Smith (1991), there are also strategies to assess how much effort each member is contributing to the cooperative activity. The teacher may test

students orally by randomly calling on one student to present his or her group's work to the teacher or to the entire class. Another option is to have students teach what they learned to another student.

Classroom Environment

The teacher should build an atmosphere in the classroom that encourages cooperative learning. This can occur through student ownership, active participation, high expectations, and successful classroom management. The amount of student ownership will vary according to the needs of the class and the requirements of the activity (Lyman, Foyle, & Azwell, 1993).

Kagan (1992) writes about the importance of the seating arrangement and class rules for each student involved in the cooperative activity. The students should be arranged so each student can easily see the teacher, and be seated in close proximity to the other students they will be working with during the cooperative activity.

The rules for cooperative learning in an elementary classroom may include both individual and group responsibilities. Individual rules include asking and offering help, making polite requests, showing appreciation, and supporting the members of the group through encouragement (Kagan, 1992). Kagan noted group rules could be presented in the form of "team responsibilities" (p. 73). These responsibilities include participating in the activity together, asking any teammate for help before asking the teacher, and solving any problems together.

Webb (1985) documented the importance of conflict resolution when students are involved in cooperative learning. She identified eight modes of conflict resolution relating to students on the elementary level. According to Webb, students must: (1) share materials, (2) take turns, (3) ask for help, (4) compromise with teammates, (5) accept changes during the activity, (6) laugh with teammates, (7) avoid arguments, and (8) not postpone the assignment. The eight

modes of conflict resolution can be used in an elementary art classroom and reinforced by the classroom teacher. Webb cautions that the teacher must remember the eight modes of conflict resolution need be explained to the students before a conflict occurs.

Promote Student Success

Early experiences involving cooperative learning in elementary classrooms should be successful, meaningful, and rewarding for the students. The teacher should explain the specific assignment, allow time for questions, and make sure each student has a task to accomplish (Lyman, Foyle, & Azwell, 1993). Johnson, Johnson, and Smith (1991) point out that students are often aware of what they will learn and that they can discover new ideas through the cooperative experience.

Johnson, Johnson, and Smith (1991) believe student success can be promoted by allowing students to list whom they would like to work with and then placing them in a learning group with one person they choose and the rest selected by the teacher. The groups can remain together long enough for them to be successful. Breaking up groups that are having trouble getting along may be counterproductive, because those students do not then learn the skills they need to resolve problems in collaborating with each other.

Tell All Administrators, Faculty, and Parents Cooperative Learning Methods are being Used

When discussing cooperative learning with the school's administration, it is a good idea for the teacher to explain the goals, expected outcomes, assessment of the activity, and the benefits associated with cooperative learning (Lyman, Foyle, & Azwell, 1993).

If a cooperative art activity involves the entire school or a grade level, it is important for the principal to approve the activity. Cooper and Sjostrom (2006) point out that even if the approval is not necessary, it is best to discuss the project with the principal. The art teacher

should present a budget estimate, ideas for funding, a lesson plan, a list of materials, a description of who will participate, a timeline for completion, and options of where to display the artwork. The principal should check on the progress of the activity and be aware the art teacher is committed to completing the activity in a timely manner. This discussion of the cooperative art experience with the principal may lead to the principal more fully supporting the art experience.

Elementary art teachers should also present the proposed cooperative art experience to their faculty members before it occurs. Commitment and enthusiasm from the faculty at large can strengthen the activity. In addition, the other teachers may be able to tie the experience to objectives taught in academic subjects (Cooper & Sjostrom, 2006). One approach is to present an overview of the cooperative art lesson to the entire faculty during a faculty meeting. This would allow the faculty to ask questions and learn about the experience. If the cooperative art experience only involves one grade level of students, the art teacher could talk to individual teachers. The meetings with individual teachers would allow the opportunity for each teacher to offer suggestions, ideas on grouping students, and names of any parent volunteers.

According to Bellanca and Fogarty (1991), parental involvement can strengthen a cooperative art experience. Some parents will not be familiar with cooperative learning, so the art teacher should send home a brief letter discussing the activity and suggesting ways parents can support the effort. Parents may be able to raise funds, encourage their children to participate, or volunteer to help with the art activity.

Development of Social Skills

Prior to the start of a cooperative learning experience, it is important for an elementary teacher to teach social skills to the students. Lyman, Foyle, and Azwell (1993) discuss some basic social skills, which they explain elementary students who are participating in a cooperative

art experiences need to learn. Students need to understand that they will share materials, resources, and classroom space with group members. It is important for students to listen to other students when they are sharing ideas. When participating in a cooperative art activity, students need to accept different opinions and be able to build on other group members' ideas. Other important social skills include students encouraging other group members to share ideas, to participate in the group, and to help the group assess the activity.

Theorists and Studies that Address Cooperative Learning

There are many theorists who address different aspects of cooperative learning and relate those to an art room in an elementary school. In addition to the theorists, there are also numerous studies that focus on cooperative learning. This section will address those most foundational to this study.

John Dewey

One of the most influential educators who promoted cooperative learning in the twentieth century was John Dewey. He believed it was a school's responsibility to capture children's interests, expand their horizons, and assist them in responding to new ideas. In addition, Dewey believed education was a process of living, and learning should be an active process based on a student's expanding curiosity in the world. It should be child-centered and responsive to the child's own social interests and activities. Dewey thought schools should build on students' natural interest in their environment by encouraging them to communicate with other students. By interacting with others, the students would receive feedback on their activities, learn social skills, and understand what is involved in cooperating and working together (Dewey, 1916/1997).

Dewey believed that children learn best when they interact with other people, working both alone and cooperatively with peers and adults. He believed the interests and backgrounds of children should be considered when teachers plan learning activities (Dewey, 1916/1997). His ideas support cooperative learning in the elementary art classroom. Such learning allows students to interact and work cooperatively with their fellow classmates and adults. When teachers plan cooperative art experiences, they should consider the students' interests and cultures. The cooperative art activity can then be a reflection of the students' culture and community (Goldberg, 2006).

In *Art as Experience*, John Dewey discussed how experiences with art can be separated from ordinary experiences by a sense of wholeness and unity. At the end of each experience, there is a sense of enjoyment and fulfillment (Dewey, 1934/1980). Dewey's theory describes the kind of experiences I hope students have when participating in a cooperative art experience. The experience can engage and lead the students toward an appreciation of cooperative art education.

Dewey's views on education include that a child learns best when that child interacts with other people, working both alone and cooperatively with other children and adults. He said, "Give the pupils something to do, not something to learn; and the doing is of such a nature as to demand thinking; learning naturally results" (Dewey, 1916/1997, p. 154). He also believed that the interests and backgrounds of each child should be considered when teachers plan a curriculum. In addition, he believed that the curriculum should be developed from experiences at home, work, and other life situations. In this sense, teachers must be aware of the values and needs of families. Dewey thought it was important for teachers to be attuned to students and a curriculum should be based on students' knowledge and their abilities.

Dewey believed school should prepare students for active participation in the life of the community and education as a process of living (Dewey, 1934/1980). He developed a laboratory school and wanted it to provide students with the opportunity to create their own experiences to experiment, inquire, and create. Unlike a traditional classroom, the laboratory school was a place where students could move about, form groups, plan and execute activities, and learn for themselves with the support of the teacher (Dewey, 1934/1980).

The laboratory school operated on three principles that informed Dewey's educational philosophy. First, the school was to teach students to be cooperative and to help them grow into a community. Second, the foundation for all educational activity was to be in the instinctive, impulsive activities of the student, and not in the presentation and application of structured, external material. Learning was connected with community. The student and society could not be considered in isolation from each other. Finally, the laboratory school promoted students' individual tendencies and activities. These were to be organized and directed to promote the idea of cooperative living (Dewey, 1934/1980).

Dewey's pragmatist philosophy stresses the priority of experience over theory. Students learn to think and reason by dealing with real problems that arise in their experiences. In addition, solutions to problems are tentative and should be judged by their usefulness. The principal value of a project is the experience of doing it, not the end result (Dewey, 1916/1997).

In Dewey's pedagogy, the teacher has two main functions. The teacher should provide students opportunities to learn in the natural way, that is, by solving relevant problems. In addition, the teacher must enable the students to cope adequately with contemporary conditions and to cope with new tasks that the future will bring (Dewey, 1916/1997).

Jean Piaget

Another theorist who addressed cooperative learning was Jean Piaget. His stages of cognitive development have influenced the overall understanding of how young children think and learn. He believed the child's interactions with the environment are the means through which learning is created. Children construct their own knowledge by giving meaning to people, places, and things in their world. They learn best when doing the work themselves and creating their own understanding of what is going on, instead of a teacher explaining the assignment. He believed children need opportunities to do things for themselves (Piaget, 1959).

An example of how an elementary art room could include Piaget's ideas in the curriculum is a lesson that focuses on watercolor painting. Information from a textbook will increase the students' knowledge on the subject of watercolor painting. But, if the students have the opportunity to watercolor paint at school, the process of watercolor painting an image will help the students to create a deeper idea of what is involved in the watercolor process.

Like John Dewey, Piaget believed that children learn only when their curiosity is not fully satisfied. A strategy for the elementary art curriculum is to keep students curious, to make them wonder, to include open-ended activities and to offer them real problem-solving activities. Piaget has helped teachers see how important it is for children to experience what they learn about in school (Mooney, 2000).

A central idea of Piaget's development theory of learning and thinking is that both involve the participation of the learner. Students need to discover relationships and ideas in classroom settings that involve activities of interest to them. New ideas are systematically built up through active involvement. Knowledge is not only transmitted verbally but must be

reconstructed by the learner. Piaget supported the idea that for students to know and construct knowledge they must act, and that provides knowledge (Piaget, 1932/1997).

Piaget's approach to learning is a readiness approach. Readiness approaches in developmental psychology emphasize that students cannot learn something until maturation gives them certain prerequisites (Pass, 2004). The ability to learn any cognitive content is relative to their stage of intellectual development. Students who are at a certain stage cannot be taught the concepts of a higher stage (Singer & Revenson, 1978). The environment in the classroom is set at the highest challenging point for a student's chronological stage of development (Pass, 2004).

An elementary curriculum inspired by Piaget emphasizes a learner-centered educational philosophy. He supported active discovery learning environments in our schools and believed intelligence grew through the processes of assimilation and accommodation (Singer & Revenson, 1978). Therefore, experiences in schools should be planned to allow students the opportunities for assimilation and accommodation. Students need to explore, participate in activities, manipulate, experiment, question, and search for answers by themselves.

In terms of education, Piaget (1932/1997) supported the idea that children are social beings who do not develop in cognitive isolation from others. He proposed that experiences in cooperative relationships with other students are necessary and contribute to student development. Piaget believed, "The principle goal of education is to create men who are capable of doing new things, not simply of repeating what other generations have done-men who are creative, inventive, and discoverers" (Piaget, 1954, p. 113). Through both formal and informal education, students must discover relationships and ideas in classroom situations that involve

activities of interest to them. The students' understanding is built up systematically through active involvement.

While keeping those points in mind, it is important to remember that students should not simply be allowed to do whatever they want. Elementary art teachers should be able to assess the students' present cognitive level, including their strengths and weaknesses. When possible, individual instruction should involve peer teaching, participation in class activities, and the opportunity for students to talk with their classmates. Piaget saw teachers as facilitators of knowledge and believed that their role in schools should be to guide and stimulate students. He supported the idea of allowing students to make mistakes and learn from them, and believed learning is more meaningful if students experiment on their own rather than passively listen to a teacher. The role of the teacher then is to present students with materials and situations that allow them to discover new learning (Pass, 2004).

Lev Vygotsky

A theoretical perspective on how students learn from interacting with each other is based on the social constructionist view of Lev Vygotsky. The basic principles underlying his philosophy of education can be summarized as the following: children construct knowledge; development cannot be separated from its social context; learning can lead development; and language plays an important role in a child's mental development (Vygotsky, 1934/1962). For Vygotsky, cognitive construction is always socially mediated; it is influenced by present and past social interactions. He believed that both physical manipulation and social interaction are necessary for development. The things a teacher points out to his or her students will influence what each student "constructs." For example, if an art teacher points out that sheets of paper are specific sizes, that student will construct a different concept than the student whose teacher

points out the colors of the paper. He objected to the analysis of children's abilities based on intelligence tests and thought research should be both qualitative and quantitative. Vygotsky believed observations of children should be considered as important as their scores on a test (Langford, 2005).

According to Vygotsky, the social context influences learning more than attitude and belief (Vygotsky, 1932/1962). The social context can be considered at three different levels; the immediate interactive, the structural, and the general, cultural or social level. The immediate interactive level is the person the student is interacting with at the moment. The structural level includes the social structures that influence the student such as a teacher and school. The general cultural or social level includes large areas of society, such as technology and language (Bodrova & Leong, 1996).

All of these contexts influence the way a student thinks. For example, a student whose teacher emphasizes learning the meanings of art objects will think in a different way from a student whose teacher focuses on only the names of art objects. According to Rogoff, Malkin, and Gilbridge (1984), the student will think in different categories and use language differently.

An important concept of Vygotsky's theory is the Zone of Proximal Development. This is defined as the distance between the most difficult thing a child can do alone and the most difficult task a student can do with help. In Vygotsky's words, "What the child is able to do in collaboration today he will be able to do independently tomorrow" (Vygotsky, 1960/1987, p. 211). The lowest level is the student's independent performance, what the student can do alone. The highest level is the maximum level the student can reach with help and is called assistant performance (Bodrova & Leong, 1996). The Zone of Proximal Development can be

used to design appropriate situations during which the student can be provided the appropriate support for learning.

Teachers can apply Vygotsky's ideas about the Zone of Proximal Development in their elementary art program by observing children carefully, planning a curriculum that encourages children's emerging abilities, and designing lessons that pair or group children, allowing children to learn from each other.

Vygotsky's impact on student learning can be developed through curriculum development, instruction, and assessment. In terms of curriculum development, the design emphasizes interaction between the student and the objective (Vygotsky, 1934/1962). When a teacher introduces a new topic to students, reinforcement happens when the action activity occurs (Bodrova & Leong, 1996). For example, when an art teacher is teaching a unit that includes the use of a ruler, the art teacher can demonstrate how to use the ruler. After the demonstration, students can work in groups and practice how to use a ruler when drawing lines and shapes.

Assessment methods may take into account the zone of proximal development. What students do individually is their level of actual development and what they can do with help is their level of potential development. Two students might have the same level of actual development, but when given help from a teacher, one student might be able to solve more problems than the other (Vygotsky, 1934/1962). The assessment methods must target both the level of actual development and the level of potential development.

While Piaget (1945/1972) emphasized the role of a student's interactions with physical objects in developing mature forms of thinking. For Piaget, a student's actions with objects were the most important thing. Vygotsky focused on a student's interaction with others. On the other

hand, a student's interaction with objects is beneficial for development only as long as they are included in social context and include communicating with other people (Vygotsky, 1934/1962).

To apply Vygotsky's principles in a classroom, learning and development becomes a social and collaborative activity that cannot be "taught" to anyone. It is up to the students to construct their own understanding in their own mind. It is during this process that the teacher acts as a facilitator and can relate out of school experiences with school experiences (Mooney, 2000). Pictures and personal stories incorporated into classroom activities provide the students with a connection between their community and school.

According to Vygotsky's theory, problem-solving skills can be placed into three categories. The categories include (1) those performed independently by the student, (2) those that cannot be performed even with help (3) and those that fall between the two extremes, the tasks that can be performed with help from others. For a student to benefit from a joint cognitive activity, the structured activity should be appropriate to the student's level of potential development. By doing this, students will learn from the activity (Langford, 2005).

Vygotsky believed a child about to learn a new concept would benefit with assistance from a teacher or a fellow classmate. Bruner (1977) popularized Vygotsky's ideas and referred to the assistance of a teacher or classmate as "scaffolding" (p. 59). As part of this perspective, children learn by interacting with adults or more capable children who scaffold learning so they are able to complete assignments they could not do alone. In order for scaffolding to work well in a classroom, teachers need to pay close attention to the students in their classroom and use those observations to determine where children are in the learning process, and where they are capable of going (Mooney, 2000).

Studies of Cooperative Learning

Both Piaget and Vygotsky supported inquiry-based instruction and believed in constructivism. Inquiry-based instruction is defined as a student perceiving a problem, developing ways to solve the problem, and then creating a solution. It is important to remember that Piaget's free and individual inquiry is different from the social inquiry of Vygotsky (Glassman, 2001; Pass, 2004; Vygotsky, 1960/1987). Often, constructivist lessons are described as student-led learning where the teacher lectures before and after but sets up a learning situation where students discover the solution themselves (Pass, 2004).

A variety of social theorists studied cooperative behavior during the 1920s and 1930s. In one case, F. H. Allport in 1924 found that there was an increase in the quantity and quality of a person's work when they were able to see and hear other people working. Around the same time, Watson wrote that groups of people think more efficiently than the individual who works alone. As the research progressed to the 1930s, Shaw observed that people were more productive when they worked in groups than when they worked alone. In 1937, Mead observed that people worked cooperatively when they wanted to obtain common outcomes (Gillies & Ashman, 2003). These studies laid the foundation for future studies relating cooperative learning and the elementary classroom.

In the late 1940s, Morton Deutsch was the first to investigate interactions between individuals and group processes that emerge because of the cooperative or competitive social situation. Volunteer students were divided into groups, with one group assigned to the cooperative condition and the other exposed to a competitive one. The cooperative condition involved the students working together on tasks and sharing ideas. The results showed the observers who were assigned to the cooperative condition as having a stronger sense of feelings

for their peers than the competitive group. On the other hand, the volunteer students in the competitive group were observed to be more self-centered and self-oriented. Deutsch's study provided evidence that when groups participate in cooperative activities they are more productive and motivated to achieve, communicate better, and have better intrapersonal relations than groups that compete with each other (Gillies & Ashman, 2003). The implications of this study for pre-K through grade twelve classrooms is that it challenges the traditional idea that students who compete to receive awards work better than students who participate in the same activity with a cooperative aspect to it.

Research on cooperative learning in the elementary classroom has had positive results. Before Vaughn introduced cooperative learning into a classroom of five to seven year old boys and girls, the classroom was characterized by disrespect, unfairness, and intolerance. She found that a focus on cooperative learning resulted in more collaboration, less competitive behaviors, improved communication skills, better tolerance and respect for others, improved self-esteem, and a more positive classroom environment (Gillies & Ashman, 2003). The results of this study would benefit a classroom or art teacher with multiage students in the same class.

In a 1989 study involving 782 students in grades third through eighth, researcher Hertz-Lazarowitz found that when an assignment involved a high level of cooperation (students were required to talk and share ideas to produce a group product), 78% of the interaction involved higher order thinking such as analyzing, synthesizing, and evaluation. Only 44% of the interaction in low-level cooperative learning assignments involved higher order thinking. These results suggest that assignments that require high levels of cooperation promote higher reasoning and thinking interactions (Gillies & Ashman, 2003). Classroom teachers and art teachers in the pre-K through grade twelve setting need to be aware of the differences in interactions that can

occur when children work on high or low level cooperative learning assignments and the effects these different types of interaction can have on students' learning.

One national survey (Puma, Jones, Rock, & Fernandez, 1993) found that 79% of third grade teachers and 62% of seventh grade teachers reported using cooperative learning strategies on a regular basis in their classrooms. Despite the number of educators including cooperative learning strategies in their classrooms, there is concern about the quality of cooperative methods being used. Davidson (1985) and Slavin (1995) suggest cooperative learning should emphasize the importance of group goals and individual accountability. During observational studies of teachers using cooperative methods, Cohen (1994) found that most teachers are using informal versions, lacking group goals and individual accountability. This situation can lead to one student doing the work for the whole group, while others take on passive roles or the "thinking roles" in the group activity (Cohen, 1994).

Approaches to Cooperative Learning

Dewey, Piaget, and Vygotsky have emphasized the importance of peer group experience for the development of children's cooperative learning skills. Pre-K and kindergarten classrooms provide the first group learning experience besides experiences at home. It is through these interactions in a classroom that children begin to understand that they are learners. There are a number of approaches to cooperative learning, and each has some similarities and differences. The following section will examine some of the more recognized approaches.

The Student Teams Achievement Divisions (STAD) approach, developed by Robert Slavin (1991) combines individual accountability with group rewards or goals. Student interaction occurs in small teams of four members who practice in pairs within the group. Cooperative behaviors include students discussing the problems or questions together,

comparing answers, explaining, and correcting any mistakes. The only way a team can succeed is to concentrate on improving the learning of each team member. Individual tests and receiving grades are the basis for individual accountability.

The Teams, Games, Tournaments (TGT) approach is similar to STAD, but with the addition of a competitive tournament. After studying the material assigned by the teacher, students compete with other students in their class to win points for their teams. Assessment for TGT occurs through individual tests (Slavin, 1991).

Learning Together, another cooperative learning approach, was created by David and Roger Johnson. There are five common characteristics in Learning Together. The assignment is suitable for group work and includes discussion, explanations, and elaboration. Small group learning occurs in groups of two, three, or four students. Cooperative behaviors are emphasized. Students can work together, discuss, listen, question, explain, elaborate, share ideas and materials, and encourage each other. Groups of students are structured so the students will look for outcomes that benefit their entire group. One way to check individual student accountability is to select a group member to explain the assignment (Thousand, Villa, & Nevin, 2002).

The design of the Group Investigation Model allows for the division of complex topics into multiple subtopics, in which different groups of students study the topics. There are six parts to this model: (1) the teacher selects the group members; (2) group members plan their investigation cooperatively; (3) the learning should involve a wide variety of activities and skills; (4) group members should plan how to summarize and present the information learned to their classmates; (5) the audience evaluates the clarity and appeal of each presentation; and (6) individual or group assessment can occur. On the elementary level, it might be best for the teacher to organize each group of students. The students in each group then plan what they will

study and how to divide the work among the members of the group. In addition, the students in each group study and organize the information in their subtopic. Students plan a group report together and make a presentation. During the presentation, all group members participate (Thousand, Villa, & Nevin, 2002).

The Jigsaw approach to cooperative learning works best with students in fourth grade or higher (Slavin, 1991). This approach allows students in groups to read parts of a chapter or article, or to read different materials dealing with the same topic. First, the students are grouped and meet to review their readings. Next, the student groups change so that the original groups are divided among other groups with students who read the same material. After a group discussion, the students return to their original groups to discuss the reading material. The assessment is conducted through a test or a quiz, which will help with individual accountability.

The goal of the Structural Approach is for a student to become comfortable with an individual idea and then begin to combine it with other ideas, which form complex lessons. The Structural Approach can be used for group work at all cognitive levels. Small group learning occurs in groups of four students or pairs of students. Cooperative behaviors include giving ideas, listening to other students, and providing encouragement. The individual student responsibility can be based on a test or participation in the group activity (Thousand, Villa, & Nevin, 2002).

Complex Instruction is a cooperative learning model developed by Elizabeth Cohen. In Complex Instruction, the class is divided into groups of four or five students. Each group has a different assignment, individual roles are assigned to each student, and each group reports on the assignment to the entire class. In this approach, cooperative behavior is established through students working in groups, providing assistance, and giving everyone an opportunity to

participate. The teacher plays a supportive role but does not directly supervise each group (Thousand, Villa, & Nevin, 2002).

Kagan (1990) has developed a cooperative learning strategy called Roundtable. This approach is used for group building, reviewing information, practicing skills, and brainstorming. First, students are grouped in heterogeneous teams of four or five. Each team has one sheet of paper and a pencil. The teacher asks a question that has a variety of possible answers. Each student contributes one possible answer and passes the paper to another student in the group. Every team's answers are recognized through a classroom discussion.

Lyman and colleagues (1993) developed Think-Pair-Share (TPS). One goal of TPS is to improve student participation and interest in class discussions. In TPS, students listen while the teacher asks a question or states a problem relating to the subject's objective. Individually, the students try to come up with possible answers. Next, the pairs of students discuss and try to answer the question or problem. One benefit of TPS is that it allows each student to become actively involved in learning by sharing ideas with at least one other student.

TPS would work well in an art history or criticism assignment on the elementary level. The art teacher could present a question about a work of art. Using the steps involved in TPS, students would answer the question individually. Next, the pairs of students then discuss the work of art and develop additional answers to the teacher's question. This approach could be included in a one-day art lesson or a short-term unit of study.

In the Collaborative Learning model, the teacher divides the lesson into five phases: engagement, exploration, transformation, presentation, and reflection. The cooperative learning aspect of Collaborative Learning is through group discussions and small group learning groups. During the engagement phase, the teacher provides an overview of the lesson. In the exploration

phase, students divide into small groups, called “home groups” (Thousand, Villa, & Nevin, 2002) and begin to discuss ideas about the lesson. In the transformation phase, each “home group” works together to organize, clarify, elaborate, and practice the information. Throughout the presentation phase, students present their findings to another group of students called a “sharing group” (Thousand, Villa, & Nevin, 2002). A “sharing group” is larger than a “home group” and combines home groups. The last phase is the reflection. It is during this time that students look back at what they learned. Some reflection groups are as small as two students while other reflection groups can be the entire class (Thousand, Villa, & Nevin, 2002).

Researchers at John Hopkins University recognized the problems associated with cooperative learning. The researchers identified a lack of teacher training in cooperative learning and the time requirements needed to prepare a cooperative learning assignment. In order to combat these problems, they began to design comprehensive cooperative learning models intended to integrate a curriculum with teaching methods in a form that would enable teachers to use effective forms of cooperative learning on a regular basis in academic areas (Slavin, 1999). This approach was first addressed with elementary math, in “Team Accelerated Instruction, or TAI (Slavin, 1999) and later with “Cooperative Integrated Reading and Composition,” or CIRC (Slavin, 1999).

The success of TAI and CIRC encouraged the researchers to create and evaluate a cooperative elementary school, in which teachers used cooperative methods in most academic subjects. The evaluations of the cooperative elementary school showed the positive effects of the program on student achievement, especially in math and reading (Slavin, 1999).

Cooperative learning may include the development of communities in classrooms. Rogoff (2003) discussed that in classrooms students can work with other students and adults to create a community. Children take part in the activities of their community, working with other children and with adults. New students in a classroom receive help from students who have been members of the community for a longer length of time. The teachers continue to use this approach in their classroom because both students and the teacher continue to learn from the communities. In addition, the communities of learning may foster collaborative relationships between the adult and child.

Another form of cooperative learning advocated by Rogoff (1990) is that of apprenticeships. This is a community process of learning. The guidance may be explicit and clear, or implied. Through apprenticeships, students play an active part in their learning by participating in activities with a more experienced partner. The more advanced partner assists and teaches ideas to their assigned partner. This model allows there to be more than one expert and one novice. The students serve as resources and help each other.

Rogoff (1990) developed the concept of “*guided participation*” (p. 108) to suggest that both guidance and participation in culturally valued experiences are important to children’s apprenticeship in thinking. Guided participation involves children and companions in the collaborative processes of building bridges from children’s present understanding and skills to reach new understanding and skills, and arranging and structuring children’s participation in the experience, with shifts over development in children’s responsibilities. The children assume increasingly skilled roles in the experience.

Gardner (1993) believed schools would be more effective if students enrolled in various apprenticeships. Adults teach these apprenticeships, which contain a group of mixed-age

students. This allows students to learn from direct experience, interact with more able peers, and provide help to new members of the group. In the apprenticeship, students learn from very knowledgeable adults. Overall, each apprenticeship lasts for one-third of a student's schooling experience.

Noddings' (1998) perspective on education has a focus on the ethic of caring and is included in some cooperative learning experiences. She does not believe high scores on standardized tests will help students, if they do not feel cared for and learn to care for other people. The role of the teacher is to integrate and lead the units of study in ways which students can find meaning in their education. In addition, some students may not be successful at a certain academic subject, but all students can learn to lead lives with a concern for others and the world around them,

Examples of Cooperative Learning in the Elementary Art Room

There are an assortment of art lessons and units taught in art rooms using cooperative learning. Each provides insight into how cooperative learning is used in teaching art at the elementary level. This section will present a variety of examples of cooperative learning in the elementary art room.

At Solomon Schechter Day School in Worcester, Massachusetts, students in first through fifth grades designed a group self-portrait mural. Students were encouraged to overlap their figures with other figures. In this cooperative learning project, students worked together, shared ideas, painted the mural together, and participated in a self-evaluation process at the end of the mural project (Rothschild, 1998). This mural unit successfully applies the ideas Dewey expressed (Dewey, 1916/1997). The students furthered their education about murals by working together and by having the focus of the mural be about self-portraits.

Young at Art is a school-based community arts program that places visual artists in the San Diego City Schools. At Green Elementary School in San Diego, California, elementary art students and a visiting artist participated in the ABC Quilts Project, which provided quilts to at-risk infants and toddlers. Each student designed and quilted an individual quilt square. Then the students sewed the individual quilt squares together to form a 36 x 36 quilt (Wagner, 1993). Peer teaching was involved in this project because students who were more skilled at sewing helped their fellow classmates.

The students who were part of The Young at Art program had the opportunity to participate in a quilting activity. They did not read about quilting, but actually experienced the quilt making process. Piaget advocated that children learn best when they do an activity for themselves (Piaget, 1945/1972). The quilt activity was hands-on and allowed the students an opportunity to work together to design one quilt.

A mural exhibition involving kindergarten through sixth grade students in the Fairfax County Public Schools provided an opportunity for students in each homeroom to work together on a class mural. The open-ended theme for each mural was “Art in the manner of. . .” After each class decided on a specific artist for their mural, an art history lesson was taught about the artist. Students participated in the mural project in small groups using a variety of material including paint, cut paper, markers, or pastels. The mural project concluded with a classroom discussion (Chambers, 1993). By concluding the mural project with classroom discussion instead of individual tests, it allowed students to discuss their feelings and share ideas concerning the mural exhibition.

More than 300 students and teachers ranging from grades one through twelve were involved in a freestanding outdoor ceramic mural of children’s art in Vancouver, Canada. An art

consultant initiated the project, “A Celebration of Children’s Art” to relate to the school district’s centennial. Students of all ages and socioeconomic areas of the city worked with Dorothy Petersen, a ceramic-mural artist in the mural making process. Each grade level collaborated on a panel of the mural made from students’ works of art. The mural provided an opportunity for students on the same grade level to work together on a community art project. Many of the students attended different schools, so the project allowed students to work together who would not have this opportunity through school. Two artists and the art consultant glazed and fired all the greenware made by the students. After all of the panels were fired, additional volunteers worked together to mount each panel and form the outdoor mural (Irwin, 1993).

The mural activity incorporated some of the characteristics of the Learning Together approach. The mural was a complex project that was divided into smaller group projects. Students from various schools worked together on the project, and cooperative behavior was emphasized through the development of the mural. In addition, this mural project also incorporated those ideas central to Vygotsky’s zone of proximal development theory (1934/1962). The mural project was conducted with students being provided appropriate support by the ceramic-mural artist in the activity.

The mural activity could have benefited from the apprenticeship model of cooperative learning. The glazing and firing of the greenware was an opportunity for students to develop an understanding of firing ceramic pieces. In addition, the art consultant and volunteer artists could have used the opportunity to practice their skills and at the same time guide the students through a new art activity.

A mural/history project, which occurred in San Ysidro, California, successfully utilized the idea of apprenticeships. After reproducing photographs from the San Diego Historical

Society, artists worked with children to create 12 murals that expressed the culture of San Ysidro. The students learned about the history of the town, interacted with and learned studio art skills from practicing artists, and applied their learning to a community art project (Goldberg, 2006). This project incorporated the concept of apprenticeships by allowing the students to study and learn from practicing artists.

Art Partners was a cooperative art project that allowed elementary students to work with high school students on various art projects in a public school. The program took advantage of peer teaching through the assigned art lessons developed as part of a planned sequential curriculum. A high school student was paired with an elementary student, and the two worked together on a studio art lesson. After the art lesson was completed, the pair reviewed together what they have learned (Thurston, 1994).

This example of students playing an active role in learning relates to Dewey's philosophy of education (Dewey, 1916/1997). By utilizing peer teaching, the program promoted working together and encouraged communication between students. If the high school students had used a lecture approach when teaching the lessons, less interaction would have occurred between the high school and elementary students. This also applies Vygotsky's idea of learning from a more capable peer (Vygotsky, 1934/1962). It would be beneficial if the author provided specific information about what the high school and elementary students learned from each art project.

Lee Brozgold, an artist in residence at the Greenwich Village School in New York City, worked with nine fifth and sixth grade students to design a series of murals depicting the history of Greenwich Village. The murals were a combination of ceramics and mosaic tile and were permanently installed in the Christopher Street subway station in Greenwich Village. Brozgold gave the students ownership of the project by listening to the students' ideas and allowing the

students to draw images that would be included in the murals. Community meetings were held with the students to discuss what was to be included in the murals and how the mural was going to be created. In addition to the involvement with the students, Brozgold involved each student's family by writing letters to them describing why the child's participation was important. Because of the letters written, meetings were held with eight of the students' families (Brozgold, 1995).

This mural project has some characteristics of the Learning Together approach to cooperative learning. Students shared ideas, worked together on the project, and participated in meetings. Cooperative learning was strengthened by including family members through the writing of letters. This can be seen as a reflection of Dewey's belief that teachers must be aware of student's families (Dewey, 1916/1997).

The Tennessee Tech University Art Education program with the teachers of Hilham Elementary School, students, and parents carried out a cooperative art project funded by the Tennessee Arts Commission. First, the students took ownership in altering the landscaping surrounding their school and learned how to care for it. Next, they designed landscape plans, which included growing flowers and outdoor art projects, designed by the students. Fifth and sixth grade students worked together to make wooden benches that were placed in a rock garden area. After seventh and eighth grade students studied labyrinths, they collaborated to draw a maze pattern. The maze pattern was created using plastic canvas, and students added individual designs using exterior paint. Students in second and third grade designed and worked together to create rock gardens at the front entrance of the school. In addition to students, teachers, parents, and administrators of Hilham Elementary School assisted in caring for the outdoor art projects (McGhee, 1998).

In the collaborative project at Hilham Elementary School, students learned through hands-on lessons and provided meaning to the outdoor projects. This project successfully incorporated Piaget's stages of cognitive development in which students interact with the environment and learn from the interaction (Piaget, 1945/1972). The project provided ways for the students to construct individual knowledge through cooperative learning.

A third grade class in Oakland, Pennsylvania worked with students and staff at the Western Pennsylvania School for Blind Children to create outdoor paintings using colored sawdust. Together, third grade students and the visually impaired students drew large designs on the concrete using chalk. Next, students, teachers, aides, and therapists filled in each design with colored sawdust. The participants described themselves as being part of a community (Kreiser & Frankowski, 1997).

The cooperative activity between the third grade students and the students at the Western Pennsylvania School for the Blind is a successful example of scaffolding (Bruner, 1977). The children learned by interacting with more capable peers and adults. The project was designed appropriately for the students by including teachers, aides, and therapists in the activity.

The Guernica Peace Mural Project is an exchange of children's peace murals. During workshops, children think of ways they can encourage peace and participants have the opportunity to participate in a mural making activity. Once the mural is completed, it is sent to another group of children who create a peace mural in response to the one they viewed (Anderson & Milbrandt, 2005).

The mural project encourages cooperative learning through the creation of a peace mural. Cooperative interaction between the adults and students is needed for the peace mural to be a successful project. The peace mural is a reflection of Dewey's ideas that an activity is socially

conditioned and has cultural consequences (Dewey, 1916/1997). Each mural encourages dialog between participants and contributes to the goal of peace.

In March of 2000, two elementary art teachers at Rock Springs Elementary School in Lawrenceville, Georgia collaborated with 1,288 elementary students and 92 staff members to create a tile mural wall. The theme of the mural was self-portraits and correlated with Youth Art Month (West & Lilliston, 2003).

First, each student drew a self-portrait on an 8" x 8" paper using colored markers and permanent black outline pens. After the paper "tiles" were completed, the art teachers mailed the drawings to a company that reproduced the self-portrait drawings onto 8" x 8" ceramic tiles. Next, the two art teachers contacted community merchants who donated tiling supplies and, for a small fee, placed the tiles on the wall in the school. The completed mural is called "Millennium Wall of Fame" (West & Lilliston, 2003).

Pairs of fourth grade students in the Wayne Highlands School District in Honesdale, Pennsylvania collaborated to construct quilt squares that focused on different aspects of Pennsylvania. The quilt squares included famous residents, products, tourist attractions, famous places, geographic features and historic events. Each square was part of a class quilt, displayed at the school's Open House. The project provided opportunities for the fourth grade students to be involved in a cooperative art activity and express their individual creativity through the creation of the quilt (Meagher, 2006).

Third grade art students at The Stanley Clark School in South Bend, Indiana participated in a cooperative service-learning art activity. The students brainstormed ideas of how to help a local organization, Child Abuse Services, Investigations and Education (CASIE). The result was a cooperative art activity that allowed the third grade students to work in small groups to design

booklets with open-ended art activities that would be distributed to children being helped by CASIE. The 45 booklets were planned, drawn in pencil, then copied and assembled by the students (Hunt, 2006).

As a follow-up to the activity, an assessment survey was given to the students. After reading the responses, the students' art teacher realized the cooperative art activity had helped the students think beyond themselves. When asked, "What did you learn from this project?" student responses included "I learned that people need help, and how to work and do not quit until you are finished" and "I learned that you can help many people by just giving them a bag full of art supplies" (Hunt, 2006).

In the elementary school setting, intergenerational programs apply cooperative learning by increasing cooperation between two generations. These programs have had positive effects on the way children and older adults view each other. One benefit from an older adult artist-in-residence school volunteer program is that the older participants describing their life more satisfying (LaPorte, 2004).

Many intergenerational art programs provide older adults the opportunity to teach skills to younger students or work with students on a collaborative art project. One program is Elders Share the Arts. Seniors and young people work together to change personal oral histories into visual works of art. The program's objective is to bring together generational and cultural divisions among the residents. The program encourages a sense of community (LaPorte, 2004). This represents Dewey's (1916/1997) idea that students should not only learn about subject matter, but also how to live in society.

In 1990, high school art students in Michigan participated in a cooperative ceramic project. The students created ceramic bowls for a fundraising meal. The guests at the meal were

served a meal of soup in a ceramic bowl they kept as a reminder of hunger around the world. The following year, the originators developed this concept into Empty Bowls, a project to provide support for food banks, soup kitchens, and other organizations that fight hunger (Taylor, 2002).

Heid (2004) writes that a multiage classroom allows students to experience, model, and be motivated by more-experienced peers in the elementary art classroom. According to this research, lessons that involve older and younger students in the art classroom are able to stimulate learning by engaging the students in aesthetic development through sociocultural experiences.

Personal Experience with Cooperative Art Education

When I was the art teacher at Rosemont Elementary School, I led fifth grade students in a ceramic tile mural project during the 2000-2001 school year. First, each student made three sketches of himself or herself. Then working in groups of four, the students decided on the sketch they would draw and paint on a ceramic tile. After the ceramic tiles were completed, each class collaborated on the placement of the tiles. As the mural was constructed, student pairs helped each other with the gluing of the tiles to form a mural.

Including the apprenticeship model could have strengthened the cooperative learning aspects of this project. The adult who constructed the frame should have been included in the project and taught the students about frame construction. On the other hand, the class collaboration and small group aspects of the mural contributed to the successful completion of the mural.

Collaboration as an Aspect of Cooperative Learning

Another application of cooperative learning in elementary art education is through collaborative art projects. Goodsell, Maher, and Tinto (1992) describe collaborative learning as

an educational approach involving joint intellectual effort. The approach is closely related to cooperative learning. In a collaborative art project, two or more people work together to create a work of art. There are a variety of conditions that can help provide direction for a group working together on a shared project. Everyone involved must be open to new experiences. Each member's work can lead to interaction among group members, brainstorming, and produce other possibilities. Questions should be open-ended throughout the activity, and everyone's point of view needs to be respected. The classroom environment should be comfortable and conducive to learning. As the collaborative art project begins, more connections are possible through group discussions (Hurwitz, 1993).

Collaborative art projects are less competitive than individual art lessons. The projects encourage students to pay attention to the ideas of their fellow classmates and learn from each other. This can be helpful in an elementary art classroom where there is a diverse student population. For example, art teachers incorporated cooperative learning into collaborative projects with students who did not speak English as their native language (ESOL). The mural activities helped ESOL students get to know other students and practice English in a non-threatening environment. Peer tutoring occurred through students translating the assignment and any questions that students had (Eubanks, 2004).

When documenting college students' efforts to collaborate on a mural and curriculum project, Goldberg (2006) noted "*critical voices*" (p. 240) were developed from the project. A *critical voice* is a reflective, informative and respectful voice. Developing a critical voice encourages a student to think beyond a conversation and recognize his or her potential for a meaningful discussion with other students in the class.

This idea can be transferred to an elementary art classroom with structured guidelines provided by the art teacher. After participating in a collaborative art project, students can be taught that a *critical voice* reflects on the project and is open to hear ideas and thoughts from other classmates. Developing a *critical voice* through a collaborative art project could be a way for students to become open to hearing new ideas in real-world situations.

Collaboration is a part of the Reggio Emilia approach to art, which allows students to learn by working with other students and their teacher. With some art projects, the teacher will discuss the ideas for the project and help the students choose the best art medium for the project. In other art projects, students can work in small groups and develop a larger art project such as a mural. Easels located in the classroom are wide enough to allow three or four students to paint at the same time on one large sheet of paper (Lewin-Benham, 2006).

Collaboration among teachers, students, parents, and the community at various levels is valued by Reggio Emilia. Teachers encourage students to contribute their ideas and efforts to group projects. The students learn the value of individual contributions within a group setting. The school's environment allows space for the students to work individually or with other students and adults in groups. Students collaborate with other students, parents, and in some lessons, with the community. Reggio Emilia advocates a flexible curriculum where collaboration allows the students to investigate ideas and lessons (Lewin-Benham, 2006). For example, at a Reggio Emilia inspired school in New York, parents, teachers, and students collaborated in celebrating Chinese New Year. One father helped the students build a dragon used in the school's Chinese New Year parade. The teacher helped the students make the dragon's "skin" using a bed sheet and food coloring. The parents collaborated with the students by showing them

how to do calligraphy. The students worked together and made lanterns to decorate the classroom (Fraser & Gestwicki, 2002).

Cooper and Sjostrom (2006) approach collaborative art activities with five principles. These organizing principles can be applied to collaborative situations when working with students on the elementary level. First, the teacher is in charge of the collaborative project and may be described as the “master artist” (p. 8). As the “master artist”, the teacher should be prepared to make decisions involving the collaborative activity. These decisions may include buying supplies, enlisting collaborators, and setting any deadlines. In addition, it is up to the teacher to convey the intention of the collaborative project to the students and encourage them to talk and help each other out.

The teacher or “master artist” should carefully assess their students’ capabilities and skill levels before developing the collaborative activity. It is important to keep in mind the students’ limitations so the teacher does not inadvertently set the students up for failure (Cooper & Sjostrom, 2006).

The second principle of Cooper and Sjostrom’s (2006) approach is including a framework in the collaborative art activity. There are two types of frameworks that increase the chance of success in the activity. One is the attitudinal framework: the teacher should set the intention to make a good work of art and believe the collaborative activity will be successful. The second is the physical framework of the artwork. This may be a billboard, mural, sculpture, or any other shape that will serve as an organizing principle of the project. For example, at the International Child Art Foundation in Washington D. C., the framework was a giant world map, measuring 16 ft. x 36 ft. Students from 65 countries drew pictures of their concerns for the

world. The physical framework allowed the students with a variety of skill levels and styles to collaborate successfully.

The third principle involves the teacher and the students working collaboratively throughout an art activity. Cooper and Sjoström (2006) believe the continuous collaboration between students has educational value because it requires skills in conversation, negotiation, problem solving, and listening. Those skills learned through the collaborative art activity can be transferred to other subjects in school, such as math and language arts.

Often art teachers feel large scale collaborative art activities are the only way for students to experience collaboration. For an elementary art teacher new to collaboration, a collaborative mini-assignment is one way to introduce collaboration to a class of students (Cooper & Sjoström, 2006). One example is a painting assignment that is completed during one class period. First, each student has one sheet of paper. The student makes eight dots and passes the page to a second classmate. The second classmate connects the dots and passes the paper to a third classmate who paints the resulting shapes or images. The three classmates have then created a painting using the connected dots as a starting place.

The perspectives and techniques of contemporary art is the fourth principle (Cooper & Sjoström, 2006). When art teachers include contemporary artists who participate in collaborative art activities in their art education curriculum, the elementary students will experience the collaborative processes that parallel the experiences the artists are engaged with the real world.

The final principle is the art teacher should tie the collaborative art activity to the larger world (Cooper & Sjoström, 2006). This principle can be accomplished by relating the collaborative art activity to objectives in the curriculum taught at school. For example,

kindergarten students learn how to count, sort objects, and develop fine-motor skills during their school day. These objects can be reinforced through a collaborative art activity.

Fowler (2001) writes that the benefits of a collaborative art activity outweigh any difficulties associated with the activity. These include the idea of shared responsibility by dividing the research or assignment duties among all of the participating members of the group. When attempting a collaborative activity, students collaborating through brainstorming can promote stronger student participation than isolated work on an assignment. In addition, individual accountability can be more visible when a group process is involved and students are assigned specific topics or portions of the collaborative assignment.

Taylor Gutermute (2000), a visual and performing arts coordinator at the California Department of Education and a practicing artist, writes that there are four components to consider in developing collaborative artwork. The components include: “(1) leadership, (2) elements of format, (3) the process model, and (4) motivation for the work” (p.6). The leadership involved in the collaborative art activity may be that of an art teacher or a director. This person can be self selected or elected by the group working on the collaborative art activity.

Gutermute (2000) includes the following elements in the format of a collaborative art activity “(1) participants, (2) location, (3) time, (4) meaning/theme/content, (5) form, (6) materials, (7) technique, (8) style, and (9) process” (p. 6). These elements can be determined before the activity occurs by the art teacher, by the students involved in the collaborative art activity, or left to be determined as the activity progresses. In addition to the elements, it is important to consider how the students work together during the activity, how the duties involved in the activity are divided, and to allow time for the activity to be revised.

The process model components of an elementary level collaborative art activity include that each student should contribute individually to the collaborative art activity and their art may be added to the work of a student who previously contributed to the activity. In addition, the collaborative activity should focus on experiences, not simply producing a product. Students should be allowed to contribute to the collaborative art activity over many class periods and involve a variety of students (Gutermute, 2000).

Many different motivators can influence a collaborative art activity. The activity may focus on a community service project, a memorial for the elementary school, an exploration of public art, or an overall enhancement for the school. These motivators can encourage students to work together, to be a part of a group expression, and to learn to appreciate different viewpoints (Gutermute, 2000).

A collaborative art activity can build trust among students and between students and the art teacher. The trust formed is as important as any objective being taught in the curriculum. The trusting relationships developed in school can be transferred to other areas in the students' lives.

Cooperative learning in the elementary art classroom can be included in different ways. Each elementary art teacher should decide what aspects of cooperative learning fit the needs of their classroom and how it will strengthen the curriculum. This chapter related specifically to my research study by providing a variety of examples, approaches, theorists, and studies in the field of cooperative learning.

CHAPTER 3

METHODOLOGY

Research Design

In this study, I investigated cooperative art education in elementary art rooms in Georgia through art teachers' attitudes and experiences. The investigation involved qualitative methodology. A qualitative research design is based in a real-world setting and is not an experiment (Ritchie & Lewis, 2003). According to Tuckman (1999), certain data collection methods have been associated with qualitative research. They include interviews, group discussions, case studies, observations, narratives, and surveys. Eisner (1994) pointed out that all knowledge, including that gained through qualitative research, is referenced in qualities, and there are many ways to represent and understand the world.

Patton (1990) wrote there are no "absolute characteristics of qualitative inquiry, but rather strategic ideals that provide a direction and a framework for developing specific designs and concrete data collection tactics" (p. 59). These characteristics are considered "interconnected" (Patton, 1990, p. 40). Qualitative research is a term for inquiry that "helps us to understand and explain the meaning of social phenomena with as little disruption of the natural setting as possible" (Merriam, 1998, p. 5). Overall, qualitative research is concerned with understanding the actions, decisions, beliefs, or values of people within their social worlds.

There is a consensus that qualitative research is a naturalistic, interpretative approach concerned with understanding the meanings that people attach to actions, decisions, beliefs, or values within their social worlds (Gay & Airasian, 2003; Tuckman, 1999; Wiersma, 1995). In

addition, Ritchie and Lewis (2003) believe the aim of qualitative research is to provide an in-depth understanding of the research participants by learning about their experiences, perspectives, histories, and circumstances. The data collection methods usually involve close contact between the researcher and the participants, and the data collected may be detailed and extensive. This was true for this research study because the surveys and interviews required me to have interaction and personal communication with the participants.

Gay and Airasian (2003) list individual classifications of qualitative research that include case study, ethnographic, phenomenology, grounded theory, ethnographic, critical theory, action research, and many more. This research project fits the description of phenomenology. Several special features define phenomenology. First, phenomenology is an effort at improving the understanding of ourselves and our world through the description of experience. The aim of phenomenology is to uncover meanings contained within conversations or text (Crotty, 2005). In this instance, I focused my research on elementary art teachers' experiences involving cooperative art education. The experiences were recorded through surveys and interviews. Second, Wiersma (1995) clarifies that phenomenology examines the settings, environments, and surroundings of the experience. It involves the perspectives or approaches a person can take. With this in mind, I examined cooperative art education by interviewing both elementary and pre-service art teachers in their classroom setting. The surroundings and approaches to cooperative art education strengthened this research project and allowed me the opportunity to view contemporary examples of cooperative art activities.

There are specific features concerning phenomenology. According to Creswell (1998), phenomenology involves the study of a single phenomenon. In this research study, I examined the nature and experiences of how elementary art teachers use cooperative art education in their

curricula. In addition, Stout's (2002) phenomenological approach to interviewing guided the interviews conducted with the elementary and pre-service art teachers. The interviews examined the role cooperative art instruction played in the participant's teaching and documented personal experiences with cooperative learning.

Eisner (1998) encouraged researchers to make the most of their expertise in what he calls "educational connoisseurship" (p. 146). Educational connoisseurship is a necessary skill for conducting Eisner's research methodology of educational criticism that involves critically describing, interpreting, and evaluating social phenomena using techniques similar to those of art criticism (Tesch, 1990). In addition, educational connoisseurship strengthens the researcher's ability to identify with those who experience the phenomenon and to understand the meaning of each experience.

For this research design, I followed a variety of contemporary qualitative researchers' ideas on conducting research and processes of data collection. A real world setting was the backdrop for this research study that included contemporary elementary art education classrooms located in Georgia. The data collection methods involved surveys, interviews, memos, lesson plans, and photographs.

Selection of Sample

The purpose of this research study was to investigate how art teachers conduct cooperative art experiences in their classrooms and why they consider these experiences important. To do this effectively, a population of moderate size involving elementary art teachers was needed. The criteria for the selection included elementary art teachers currently teaching in Georgia. I chose elementary art teachers in Georgia because I live in the state and taught elementary art in Georgia from 1997 to 2004. The selection included teachers from rural,

metropolitan, and suburban schools. Additional criteria for the interviews included the participants' willingness to share their personal feelings, their experiences involving cooperative learning, and to provide access to contemporary examples of cooperative art education. All elementary art teachers teach according to their individual personalities, educational backgrounds, and styles. Each art teacher may or may not include cooperative art activities in their art education curricula. Thus, a content analysis of 135 surveys and 13 interviews was pursued.

Research Participants

The survey research study involved a sampling. The participants selected for the research study were 400 elementary art teachers in Georgia, who had different experiences which involved cooperative art education. For this study to be successful, I had to find elementary art teachers who taught in Georgia and would return the survey.

First, I checked with Georgia's Department of Education for the names and addresses of elementary art teachers. I discovered no such list exists. Next, I spoke with the president of the Georgia Art Education Association about using the mailing list of its members. After providing a brief outline about the research study, I received permission from the president of the Georgia Art Education Association to use the membership list in this research study.

When I received the mailing list, I coded the names and home addresses of the members into five categories: elementary, middle, high, higher education, and other. There were 400 names in the elementary category and included a cross-section of educators who taught in small, medium-sized, or large elementary schools. These names were the population for the surveys. After assigning each of the elementary art teachers a number, I wrote the number on a self-addressed return envelope. This allowed me to see which art teachers returned the survey, even

those who did not include their name or address. By using the Georgia Art Education Association mailing list, art educators from all areas of the state were able to participate in the survey. Overall, 400 surveys were mailed and 135 were returned (see Table 1). The participants included art educators who taught in rural, suburban, or metropolitan schools (see Table 2).

Table 1

Overall Response Rate for the Survey Distributed

Survey Sample	Rate of Return
400 sent	135 or 33%

Table 2

Response Rates for the Surveys Distributed

Survey	Sample	Rate of Return
Rural	95 sent	40 or 29%
Metropolitan	107 sent	46 or 35%
Suburban	198 sent	49 or 36%

The results of these surveys determined my selection of the art teachers to be interviewed. First, the interview participants used cooperative learning in their art education curricula and agreed to participate in this research study. Next, each interview participant understood they would be asked to share lesson plans and photographs relating to cooperative learning with me. In addition, the interview participants represented various geographic areas in Georgia.

I gained access to the participants for the interviews through formal invitations and established a time and place to conduct each interview. Nine interviews were conducted face to

face, while two were conducted over the phone and through electronic communications. I achieved a good working relationship with each of the interview participants by putting them at ease and creating a climate of trust. This involved demonstrating a genuine desire to understand the perspective of the interviewee. My teaching experience on the elementary level and my effort to conduct each interview face-to-face strengthened the relationship. Due to unavoidable conflicts, two of the interviews occurred over the phone and through electronic correspondences.

In order to maintain a casual atmosphere, I explained to each of the interview participants that this research had grown out of my personal experiences of teaching cooperative art to elementary students. I wanted to find out how other elementary art teachers include cooperative art experiences in their curricula. At each interview, I reminded each participant about the purpose of the interview. The interview began with an explanation about recording the interview with a tape recorder. Eight of the face-to-face interviews occurred at each participant's elementary school. I felt that conducting the interviews at various elementary schools, would make the interview feel more personal and individual. Each of the elementary art teachers was excited to discuss the cooperative art activities done at their school. It was interesting to see the high number of cooperative art projects on permanent display at several elementary schools.

The Interview Participants

*To protect their confidentiality, the interview participants will be referred to as Teacher A, B, etc. A summary of the interview participants geographic area and years of teaching experience is provided in Table 3.

Teacher A

Teacher A was an art teacher at a metropolitan non Title-1 elementary school located in east Georgia. The student population was 1661; the economically disadvantaged students made

up 43%; and 12% of students had disabilities (Georgia Department of Education, 2007). She taught art to every kindergarten through 5th grade student. Due to the large size of the school, the students attended art once every five weeks. Teacher A has over 20 years of teaching experience. Interview A occurred via telephone and through electronic correspondences.

Table 3

Summary of Interview Participants

Interview Participants	Geographic Area	Years of Teaching Experience
Teacher A	Metropolitan elementary school located in east Georgia.	20 years
Teacher B	Suburban elementary school located in middle Georgia.	6 years
Teacher C	Suburban elementary school located in middle Georgia.	10 years
Teacher D	Metropolitan elementary school located in central Georgia.	6 years
Teacher E	Rural elementary school located in northeast Georgia.	20 years
Teacher F	Rural elementary school located in northern Georgia.	3 years
Teacher G	Metropolitan elementary school located in middle Georgia.	30 years
Teacher H	Rural elementary school located in northeast Georgia.	20 years
Teacher I	Metropolitan elementary school in east Georgia	1 year
Teacher J	Rural elementary school in northeast Georgia.	Pre-service
Teacher K	Metropolitan elementary school in northeast Georgia.	Pre-service

Teacher B

Teacher B was an art teacher at a rural Title-1 primary school in northern Georgia. The student population is made up of 549 kindergarten through second grade students. Thirty one percent of the student population was economically disadvantaged and 14% had disabilities

(Georgia Department of Education, 2007). Teacher B has taught elementary art for six years and teaches art to students once a week.

Teacher C

Teacher C was an art teacher at a suburban elementary school in middle Georgia with a student population of 835. The non Title-1 school has seen an explosion of growth due to the housing market. Teacher C taught art to every kindergarten through 5th grade student once a month. Teacher C has taught art for ten years. The student population consisted of 37% economically disadvantaged and 11% with disabilities (Georgia Department of Education, 2007).

Teacher D

Teacher D was an adaptive art specialist in a metropolitan school in central Georgia. The adaptive art specialist teaches art to special needs elementary students. The student population was pre-kindergarten through fifth grade, and 50% of the students were economically disadvantaged (Georgia Department of Education, 2007). Teacher D has been an adaptive art specialist for the past six years.

Teacher E

Teacher E was an art teacher at an elementary school in northeast Georgia. The elementary school was made up of 456 pre-kindergarten through 5th grade students and 57% were economically disadvantaged. In addition, 14% of the students had disabilities (Georgia Department of Education, 2007). Teacher E has taught elementary art for twenty years and taught art to each student once a week.

Teacher F

Teacher F was an art teacher who teaches in rural northern Georgia. Due to the location, the interview occurred over the phone and via electronic correspondences. The Title-1 school

had a kindergarten through fifth grade student population of 534, with 43% economically disadvantaged (Georgia Department of Education, 2007). Teacher F has taught elementary art for three years and teaches art to each student every four days.

Teacher G

Teacher G was an art teacher at an elementary school located in middle Georgia. The distinguished Title-1 elementary school had a student population of 790, 51% were economically disadvantaged, and 12% had disabilities (Georgia Department of Education, 2007). Teacher G has taught elementary art for 30 years and teaches each student art every two weeks.

Teacher H

Teacher H taught at a non Title-1 elementary school in rural northeastern Georgia. Nineteen percent of the 543 pre-kindergarten through fifth grade students were economically disadvantaged and 12% had disabilities (Georgia Department of Education, 2007). Teacher H had twenty years of teaching experience and taught each student once a week.

Teacher I

Teacher I worked at a metropolitan elementary school in east Georgia with a student population of 1147. The students received instruction in art once every six weeks, 9% of the students were economically disadvantaged, and 10% had disabilities (Georgia Department of Education, 2007). Teacher I had one year of teaching experience.

Teacher J

Teacher J was a pre-service art teacher, who included cooperative art activities in a four-week unit of study. Teacher J was teaching at the same rural northeastern elementary school as Teacher H and did not have any prior teaching experience and she taught each student every two weeks.

Teacher K

Teacher K is a pre-service art teacher at a Title-1 metropolitan elementary school in northeast Georgia with a student population of 700. Forty-eight percents of the students were economically disadvantaged, and 18% had disabilities (Georgia Department of Education, 2007). The pre-service art teacher conducted a two-week cooperative art unit with students in fourth and fifth grades.

Data Collection

I conducted a mixed-methods qualitative study cooperative art activities being taught in prek-5th grade schools, which involved survey and interview research. The survey questionnaire (see Appendix B) was mailed to 400 elementary art teachers in the state of Georgia, who were members of the Georgia Art Education Association. The purpose of the survey was to describe the characteristics of cooperative art activities and teachers' attitudes towards cooperative learning in elementary art instruction. It was assumed that each had a variety of educational backgrounds and experiences with cooperative art education. The survey research allowed me to better understand elementary art teachers' attitudes, beliefs, and teaching practices involving cooperative art education. In using the surveys as a component of my methodology, I had to rely on the honesty and accuracy of the participants' responses. In addition, I made a critical assumption that characteristics and beliefs about cooperative art education could be described and measured through self-reporting. The basic aim was to describe and explain the variables of cooperative art education in contemporary elementary art education classrooms in Georgia.

The strengths of the surveys include their accuracy, generalizability, and convenience. The accuracy of the survey was enhanced because the surveys were easy to administer and manage (Tuckman, 1999).

Follow-up interviews were conducted with nine art teachers and two preservice art teachers who responded to the survey. The interviews focused on each art teacher's attitude and experiences with cooperative art education, (see Appendix C). The purpose of each interview was to gather specific and individual information about cooperative art education. The interviews provided elementary art teachers an opportunity to explain and elaborate on their individual perceptions concerning cooperative art education.

Establishing a set of criteria in selecting the interview participants was important and involved a variety of factors. First, the participants returned the survey and agreed to be interviewed. Through their answers on the surveys, I learned each participant had personal and unique experiences with cooperative art education and did not mind sharing those experiences with me. Second, each art teacher interviewed taught in various geographic areas in Georgia. I believed their backgrounds strengthened the research, due to the fact the art teachers taught different student populations. In addition, each had different school administrators, parents, and varying budgets for art supplies and materials. Finally, all the participants enjoyed a wide range of teaching experiences. They had been teaching for a varying numbers of years. Their teaching careers ranged from preservice to thirty years.

Tuckman (1999) wrote that surveys and interviews provide methods of gathering data about people by asking them rather than observing or sampling their behaviors. The surveys and interviews helped me to convert the information I received directly from the elementary art teachers into data. By providing access to what is inside an elementary art teacher's head, these approaches allowed me to measure each participant's knowledge, their likes and dislikes, and their attitude toward cooperative art education. In addition, the surveys and interviews provided

the tools needed for discovering what experiences with cooperative art education had taken place in the participants' teaching careers.

Before preparing the final form of the survey and interview questions, the items were piloted with a professor of art education and a group of graduate students in the field of art education. The group was familiar with cooperative art education and was able to make valid judgments about the items included on the survey and interview questions. The pretest of the survey and interview questions revealed deficiencies, misunderstandings, and inadequate questions that a simple review could not uncover. Based on the pretest results, necessary revisions were made for the final form of the survey and interview questions.

Wiersma (1995) explained that the cover letter is an essential part of any survey involving a questionnaire. In this research study, it served as a way to introduce participants to the questionnaire and to motivate the elementary art teachers to respond. For that reason, the cover letter I included in the survey was straightforward, explained the purpose of the survey, and the fact the researcher valued their participation (see Appendix D). In addition, it informed the individuals the survey was voluntary, a self-addressed stamped envelope was included, and their reply would remain anonymous, unless they wanted to be interviewed.

There were two general types of items used for the survey. Fourteen questions were selected response and allowed each respondent the opportunity to select from two or more options. These questions required less effort from the respondents, because they did not need to construct an answer and responding did not take a lot of time. Five open-ended questions were included and allowed the participants more freedom to respond. Through the open-ended questions, certain feelings towards cooperative art education were revealed. The open-ended questions were more flexible and less structured than the selected-response questions.

Marshall and Rossman (2006) described qualitative interviews as conversations, rather than formal events. Prior to each interview, I had very little contact with each of the participants. With that in mind, each interview began with small talk. The topics ranged from talking about their school day to sporting events. The purpose of the small talk was to put the participant at ease and begin to build a relationship with each of the participants.

Early in the interview, I briefly informed each of the participants of the purpose of the interview and asked for permission to tape record the interview. In addition, I provided each of the participants a copy of the interview questions. I reminded them that answering each question was optional and that the interview could end at any time.

Bogdan and Biklen (1992) contended that there are no rules that constantly apply to all interviews. All of the interviews for this study were conducted individually with each participant. The interview guide (see Appendix C) listed the main questions that were asked in each interview; however, I deviated from the questions occasionally in order to allow the elementary art teachers to develop thoughts and ideas as necessary.

Wiersma (1995) pointed out that interviews have certain strengths. An interview produces data quickly, immediate follow-up and clarification are possible, and including photographs can stimulate the conversation. In this research study, photographs, lesson plans, and examples of cooperative art activities served as ways to probe the participant about their individual experiences with cooperative art education. Overall, these documents strengthened each interview.

As the interview progressed, I explored general topics relating to cooperative art education to help uncover each participant's view on the topic. I approached each of the participants as if I was having an informal conversation with a fellow art teacher about

cooperative art education. This approach helped to put the participant at ease and communicated that their view on cooperative art education was valuable.

The interview questions included 12 open-ended questions. Each interview used a guided approach. The topic of cooperative art education was covered, and I decided in advance the sequence and wording of each question that would be asked during the interview. This allowed each interview to remain situational and not have the responses be fixed. The questions focused on each art teacher's attitude and experiences with cooperative art education. The purpose of each interview was to gather specific and individual information about cooperative art education.

Member validation occurred, which allowed the participants the opportunity to review the research evidence gained through the interviews. All interview participants were allowed to review the transcripts and the notes taken in each interview. No participant requested any changes or corrections.

Photographs and lesson plans of cooperative art activities were requested in both the survey and interview research and were used for data collection. They served as ways to organize, interpret, validate, and provide real world examples of cooperative art education. In addition, the examples provided supported the case for including cooperative art education in contemporary art education curricula. Prior to mailing the surveys and conducting the interviews for the research study, the researcher gained the necessary permission from the university Institutional Review Board in order to conduct this study with human subjects (see Appendix E).

In conclusion, my data collection methods consisted of surveys and interviews. Other documents including memos taken during the interviews, cooperative art education lesson plans, forms of assessment, and photographs of cooperative art activities were valuable because they provided information about the teachers' thoughts and ideas concerning cooperative art

education. Examples of the survey and interview questions, lesson plans, forms of assessment, and photographs are included in the appendices.

Transcription of Data

The transcription of each audiotape was performed by an outside source. In addition to the transcriptions, I took notes during each interview. The notes provided the opportunity to record what I saw and heard during the interview and thoughts about the dynamics of the interview.

Data Analysis

There are many different styles of qualitative research, and there are a variety of ways of handling and analyzing data. Data analysis includes the process of searching and arranging interview transcripts, field notes, and other materials that the researcher has accumulated. According to well-known researchers on the subject (Bogdan & Biklen, 1992; Ritchie & Lewis, 2003; Tuckman, 1999; Wiersma, 1995), there are no specific steps involved in data analysis. Less data were collected and more analysis was conducted as the research progressed (Tuckman, 1990).

This was true in this research study, for data collection and data analysis occurred together. As the surveys were returned and the interviews were conducted, I began to analyze both. Husserl (1970) proposed that researchers bracket, or set aside, their prejudgments in order to interpret the phenomenon from the viewpoint of those who have lived the experience. Bracketing was necessary in this research study because of my previous experience as an elementary art teacher; I have had personal and professional experiences involving cooperative art education. However, according to Eisner (1998), personal bias cannot be ignored. Instead, it should be identified and used as a check and a tool at every step of the research process.

One thing to remember is that during analysis, I was always filtering the data for this study. My background, knowledge in art education, strengths, and weaknesses influenced how I perceived and understood the information. I believe every researcher takes a unique approach as he or she studies the data collected in their research study.

Since data collection and data analysis existed concurrently in this research study, my approach to data analysis was a mixture of various models. Bogdan and Biklen (1992) recommend that during data collection, the researcher try to narrow the focus of the study. I considered that point as I developed the surveys and interview questions. The survey and interview research only focused on cooperative art education activities that occurred in elementary art classrooms. I believe this point was beneficial because the data collection and analysis would have been overly broad if the surveys and interviews included middle or high school art teachers or included activities that occurred outside the school day.

Gay and Airasian (2003) suggest the researcher should take notes and create memos during data collection. Even though each interview was tape recorded, I took notes throughout the interview. I informally typed the notes and added them to each transcription. This strategy helped me to focus and think about the aspects of the data analysis. The notes were useful in identifying relationships between and among the data.

In addition, my approach to analysis included Creswell's (1998) method of data analysis for phenomenology. Using this approach, I created and organized files for the survey and interview data. This process allowed me to manage the amount of data generated by the surveys and interview questions. As the data analysis continued, I read the answers of the surveys and interviews and made notes. These notes lead to the initial codes for the data analysis.

I began to find and list statements concerning elementary art teachers' attitudes towards cooperative art education, the specific activities being taught, and how they were included in their curricula. Some of the statements were made by individual art teachers, while others were by multiple art teachers. In addition, photographs and lesson plans of cooperative art activities were collected from the participants (see Appendix J).

Another aspect of Creswell's (1998) recommendations for data analysis includes developing a textural description of what was experienced and a structural description of how it was experienced. With that in mind, I composed individual documents of the specific types of cooperative art activities included in the participants' art education curricula and the experiences associated with those activities. These documents added to the depth of data analysis and the overall description of the participants' experiences with cooperative art education.

Various data collection methods in the research study were triangulated, or compared, during the analytical process for answering each research question. For example, Table 4 lists the research questions and data collection methods used to analyze each question.

Table 4

Data Collection Methods Used to Answer Research Questions

Research Question	Data Collection Method Utilized to Analyze Question
1. How are cooperative art experiences being taught by certified elementary art educators and what are the content areas used in cooperative art experiences?	Survey research, individual interviews, lesson plans, and photographs of cooperative art activities.
2. How is cooperative learning influenced by the explicit, implicit and null curricula?	Surveys and individual interviews.
3. What are some barriers to and supports for cooperative learning in elementary art education?	Survey research, individual interviews, photographs of cooperative art activities, and notes from data collection.
4. What are elementary art teachers' attitudes towards cooperative art experiences and to what extent do they include the experiences in the curriculum they teach?	Survey research, individual interviews, lesson plans, and viewing examples of cooperative art activities.

Analysis of Surveys

Marshall and Rossman (2006) discussed that typical analysis of data can fall into a variety of phases. Using their suggestions, I broke the analysis of the surveys into the following phases: (a) organizing the data; (b) immersion in the data; (c) generating categories and themes; (d) coding the data; and (e) offering interpretations through notes and memos. Each phase of the data analysis required data reduction; this process allowed the collected data from the surveys to be manageable.

As the surveys were returned, I began by rereading the research questions for this study and then matching the survey questions and responses that corresponded with each research question. Using the number I assigned to each elementary art teacher, I listed the name of the elementary art teacher, the demographics of the school, whether or not they included cooperative art education in their art education curricula, and if they agreed to be interviewed. I scanned each survey to see the number of questions that were answered and if any examples of cooperative art activities were included. These procedures served as the initial guide for the development of categories and potential coding schemes.

I found myself confronted with an abundance of information on cooperative art activities conducted in elementary art classrooms. At this point, I became immersed in the data. I read and reread through the data and became familiar with the answers on the surveys. I noticed some of the participants omitted answering all the questions.

Miles and Huberman (1994) suggested several ways to record data and techniques to generate themes and categories. One technique mentioned involved developing data recording charts. These charts serve as a way to organize the responses for every survey question. I created data recording charts for each of the eleven selected-response questions included in the survey.

The purpose of the charts was to list the individual answers for a specific question. This allowed me the opportunity to notice any patterns and themes evident in the responses for the same question. At this point, I began to color-code the text of the surveys and transferred the results to the charts.

A variety of themes and categories emerged through the charts for each question. As themes and relationships were connected to cooperative art education, the responses were placed in separate charts. Some of the themes included the use of content areas with cooperative art education, including art history, aesthetics, criticism, and studio art. The category of studio art was divided into a variety of sections, which included murals, drawings, ceramics, sculpture, weaving, collage, painting, and other. In addition, other themes and categories involved specific reasons, attitudes, and support for cooperative art education.

Eight of the survey questions were open-ended. The open-ended questions allowed each participant the opportunity to express their feelings and include additional information that would not be available within the selected-response items. As specific themes emerged from each question, the response was added to the theme. These themes included the relationship of academic subjects to cooperative learning, barriers that existed, the omission of other lessons, and summarization of a specific cooperative art activity.

A color-coded system was created for each of the data-recording charts. This allowed me the opportunity to reflect on the responses. By using a color-coded system, categories and themes were generated. As I coded the data, a greater understanding of the role cooperative art education played in elementary art classrooms emerged.

After coding the surveys, I explained the color-coded charts and themes to two peer reviewers. Both were doctoral students in the area of education. Each coded the surveys,

reviewed the charts, and checked for intercoder agreement. The peer reviewers discussed their findings and agreed on the findings.

Analysis of Interviews

It was apparent early in the interviews that elementary art teachers have unique perceptions regarding cooperative art education. The analysis of the interviews needed to take both similarities and differences of each teacher's opinion into account. With this in mind, I chose to use a combination of data analysis methods recommended by Creswell (1998) and Tuckman (1999) as a means of analyzing the data gathered through the interviews.

The basic strategy of the analysis of the interviews was to go back and forth between the interviews and compare responses. Just like the data analysis involving the surveys, I began by rereading the research questions for this study and then matching interview questions and responses that corresponded with each research question.

A number of researchers (Creswell, 1998; Marshall & Rossman, 2006; Tuckman, 1999) recommend creating and organizing files for qualitative data analysis. Using this idea, I developed a file of data for each interview. First, I gathered all of the transcriptions from the interviews and began reading through them to gain an idea of what each of the participants said. Then I reread through the transcriptions and made notes. At this point, initial categories and codes concerning cooperative art education were formed. These categories were based on the research questions, which included content areas of cooperative art education, curricula influences, attitudes, and barriers to and supports for cooperative learning,

Once the initial categories were formed, I began to find and list relevant statements from the individual interviews. Each statement was placed in a specific category. For example, Research Question One focuses on cooperative art activities and content areas, so I grouped

together individual statements that discussed these ideas. Once this was done, I began comparing the responses that led to the initial categories concerning cooperative learning. I noticed that some individual statements were similar to those made by other interview participants (the use of cooperative art education and state standards), while there was disagreement concerning other factors (such as how cooperative learning has impacted student learning and the number of students involved in cooperative art activities).

I also attempted to identify additional and more specific categories that related to those already identified. For example, additional categories relating to content area were developed, which included art history, art criticism, aesthetics, and areas involving studio art. I looked for relationships between the categories and developed links to them. In addition, I tried to determine and specify the conditions under which relationships between categories occurred by comparing and contrasting the responses given by each of the interview participants.

Use of Lesson Plans and Photographs

A variety of lesson plans (see Appendix I) and photographs (see Appendix J) relating to cooperative learning were submitted by the interview participants. Each lesson plan and photograph represents a cooperative learning experience. I used the lesson plans and photographs to describe and analyze what forms of cooperative learning occurred in the elementary art classrooms. Each lesson plan and photograph provided an example of how cooperative learning was included in elementary art education curricula

Summary

The purpose of this chapter was to present the methodology utilized in this dissertation. The chapter describes: (1) the research design of the study, (2) the sample selection, (3) the data collection instruments, and (4) the process of data analysis used.

To review, the sample selection consisted of 135 elementary art teachers. All of the elementary art teachers met the primary criteria: they were currently elementary art teachers teaching in Georgia. The selection included teachers from rural, metropolitan, and suburban schools. Additional criteria for the interviews included the participants' willingness to share their personal feelings, to discuss experiences involving cooperative learning, and to provide access to contemporary examples of cooperative art education.

Several research instruments were used to collect data for the mixed-method study. One of the instruments was a survey of elementary art teachers and focused on cooperative art activities, teachers' attitudes towards the activities, and how these activities were included in art education curricula. Another was follow-up interviews focusing on teachers' attitudes and experiences that were conducted with nine art teachers and two pre-service art teachers. In addition, photographs, lesson plans, and notes concerning cooperative art education were used.

The data analysis process for this dissertation was connected to data collection and contained the following processes: data reduction (coding and themes), data display (lesson plans, photographs, and diagrams), and conclusion (interpreting data and member checking). Triangulation occurred throughout the analytical process as well as the different sources of data that were used.

CHAPTER 4

SURVEY QUESTIONNAIRE AND INTERVIEW FINDINGS

The phases of this research study involve both a survey and interviews with elementary art teachers in Georgia. The survey was designed to determine how elementary art teachers conduct cooperative art activities in their classrooms and why they consider these experiences important. The survey was conducted through a sample of elementary art teachers in Georgia and describes, analyzes, and evaluates the role cooperative art education plays in their art education curricula. Following the surveys, interviews were conducted with nine elementary art teachers and two preservice teachers who included cooperative art activities in their curricula. The interviews describe, analyze, and evaluate personal experiences and specific ways cooperative art education is included in their teaching.

I mailed the survey questionnaire (Appendix B) with a cover letter (Appendix D) to 400 elementary art teachers teaching in Georgia. The mailing produced 135 responses, which represents a 33% response rate. The total number of responses may vary from question to question because of item non-response. The first four survey questions, consisted of demographic items relative to the respondents' years of teaching elementary art, grades taught, the number and length of each class, and how often cooperative learning was included in their art education curriculum during a school year and will be discussed as a group.

Survey Questions

Question 1: How many years have you taught elementary art education?

Based on the responses to survey question one, the respondents have taught art education ranging from one to 32.5 years, with an average of 10.9 years. Survey question two asked what grades the respondent taught, the following data was coded and following categories emerged: (1) prekindergarten-5th, (2) kindergarten-5th, (3) pre-kindergarten-2nd, and (4) 1st-5th grades.

Question 2: What grades do you teach?

The pie chart represents the findings for question 2, which include 63% or 85 of the total number of respondents teach k-5th, 17% or 23 of the total number of respondents teach 1st-5th grade, 15% or 20 of the total number of respondents teach pre-kindergarten-5th, and 5% or seven of the total number of respondents teach prek-2nd.

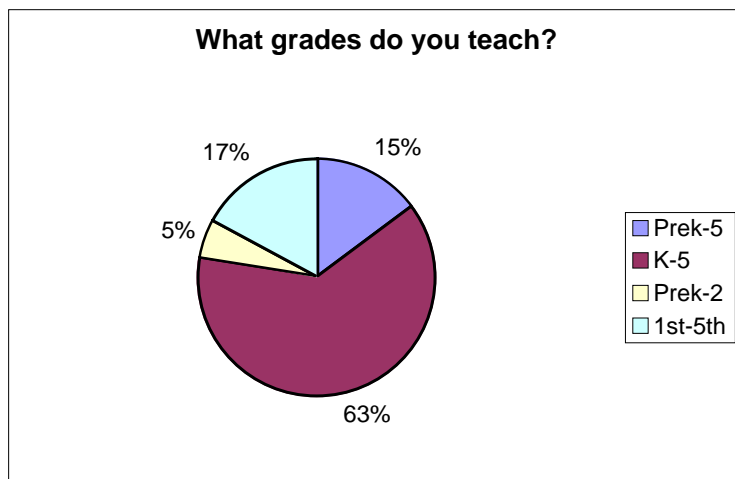


Figure 1. What grades do you teach?

Question 3: How many art classes do you teach a day? How long is each class period? What is the average class size?

Survey question three asked the participants how many classes they taught a day, the length of each class, and the average size of each class. Class sizes ranged from 15 to 30

students, with an average of 23 students. The information from all 135 responses was coded and categorized: six classes a day, 7 or more classes a day, and two to five classes a day. 60% or 81 of the total number of respondents taught six classes a day, while 28% or 38 of the total number of respondents taught seven or more classes a day, and the remaining 12% or 16 of the total number of respondents taught two to five classes a day.

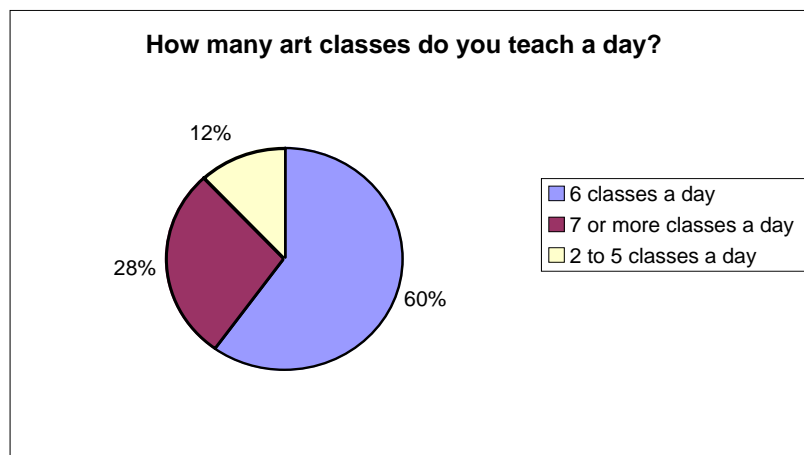


Figure 2. How many art classes do you teach a day?

In addition, the respondents were asked the length of each class period. The 135 responses were coded and the following categories emerged: (1) 40 to 45 minutes, (2) 50 minutes, (3) 30 to 35 minutes, and (4) one hour. The data revealed 64% or 87 of the total number of respondents' class periods were 40 to 45 minutes, 16% or 22 of the total number of respondents were 50 minutes, 16% or 21 of the total number of respondents were 30 to 35 minutes, and 4% or 5 of the total number of respondents were 1 hour.

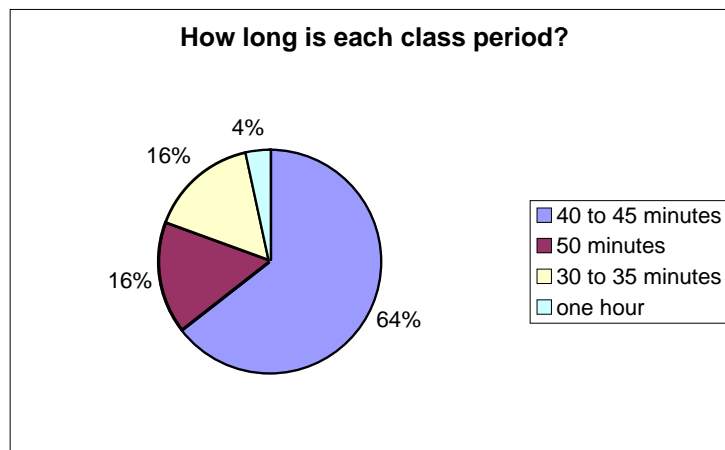


Figure 3. How long is each class period?

Question 4: How often is cooperative leaning included in your art education curriculum during a school year?

Survey question four asked the participants how often cooperative learning is included in their art curriculum during a school year, the following choices were included in the survey: once a year, once a semester, monthly, never, and other. Based on the data collection, the following results emerged: (1) 30% or 40 of the total number of respondents included cooperative learning once a semester, (2) 18% or 24 of the total number of respondents included it once a year, (3) 17% or 23 of the total number of respondents indicated monthly, (4) 25% or 34 of the total number of respondents indicated other, and (5) 10% or 14 of the total number of respondents never include cooperative learning in their art education curriculum. Ten percent or 14 of the total number of respondents who did not use cooperative learning indicated it is not included due to lack of time, training, or student attitude.

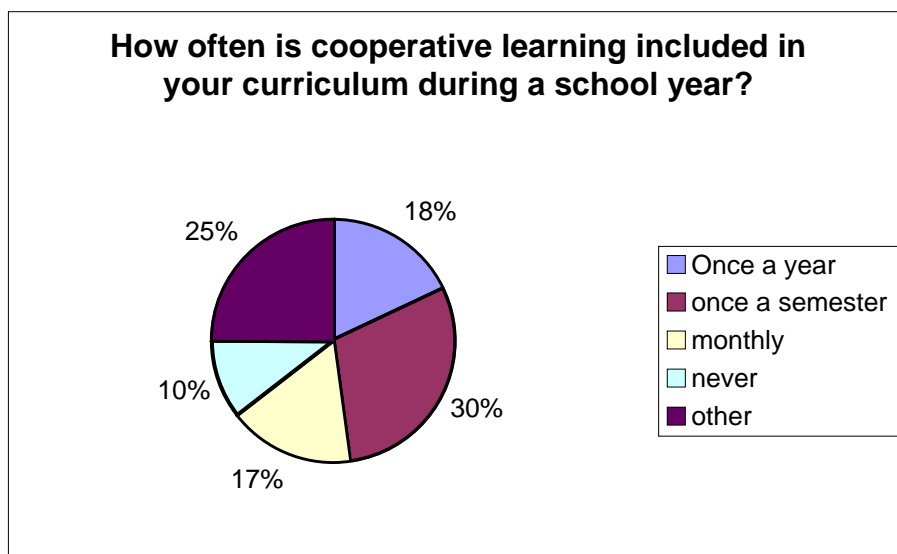


Figure 4. How often is cooperative learning included in your curriculum during a school year?

Question 5: If you do not include cooperative assignments in your curriculum, please skip to question #12.

Survey question five asked the participants if they did not include cooperative assignments in their curriculum, to please skip to survey question 12.

Question 6: Did the art education department receive specific funding for the activity?

The purpose of this survey question was to research whether art education departments received specific funding, if any, for a cooperative learning activity. One hundred nineteen individuals responded to the question, with 124 answers, and each response was coded into one of the following categories: received funding from the art budget, no funding, or other. Overall, 47% or 59 of the total number of respondents did not receive funding, 38% or 47 of the total number of respondents received funding from the art budget, and 15% or 18 received funding from other sources. The respondents who received funding from other sources offered various responses, including Title 1 funding, grants, fundraisers, and administrative support.

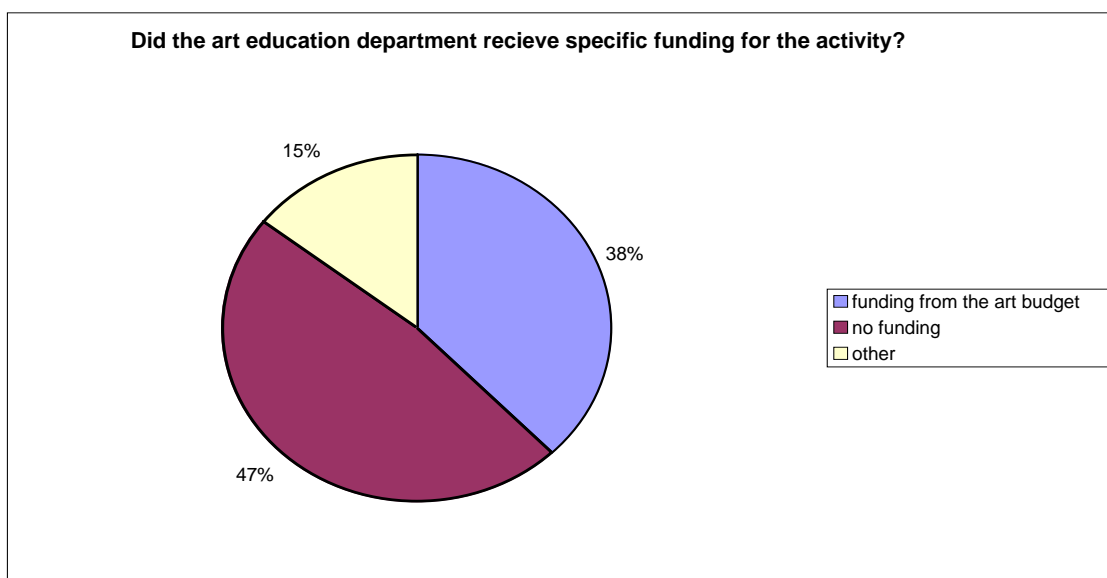


Figure 5. Did the art education department receive specific funding for the activity?

Even though, 53% or 114 of the total number of responses received funding for a cooperative learning activity, it is unclear the overall cost of the activity. The lack of funding received from the 47% or 59 of the total number of respondents may be because schools' administrators were unaware of the activity. In addition, it is unknown if the elementary art teachers asked for and were denied funding for the activity.

Discussion. The data gathered from this question produced information concerning the funding art education departments received for cooperative learning activities. It is apparent almost half of the art education departments did not receive funding. Future research is needed to identify factors and causes. In addition, additional research should be conducted into the specific types of grants and fundraising ideas used for funding.

Question 7: If cooperative learning is included in your curriculum, what is the nature of the support you receive from the school administration?

This survey item was designed to determine the nature of support, if any, that elementary art teachers received from their school's administration when cooperative learning was included

in the art curriculum. The data options for the survey question included: funding, scheduling, extra help from staff, supplies, books, other, or none. Each response was coded and categorized and overall the survey question had 108 respondents, with 158 responses. Thirty three percent or 48 of the total number of responses received art supplies. Fourteen percent or 20 of the total number of responses gained additional funding. Extra help was provided to 9% or 14 of the total number of responses, while 10% or 15 elementary teachers designated books or scheduling as the nature of the support received from school administration. In addition, 24% or 36 of the total number of respondents did not receive any support.

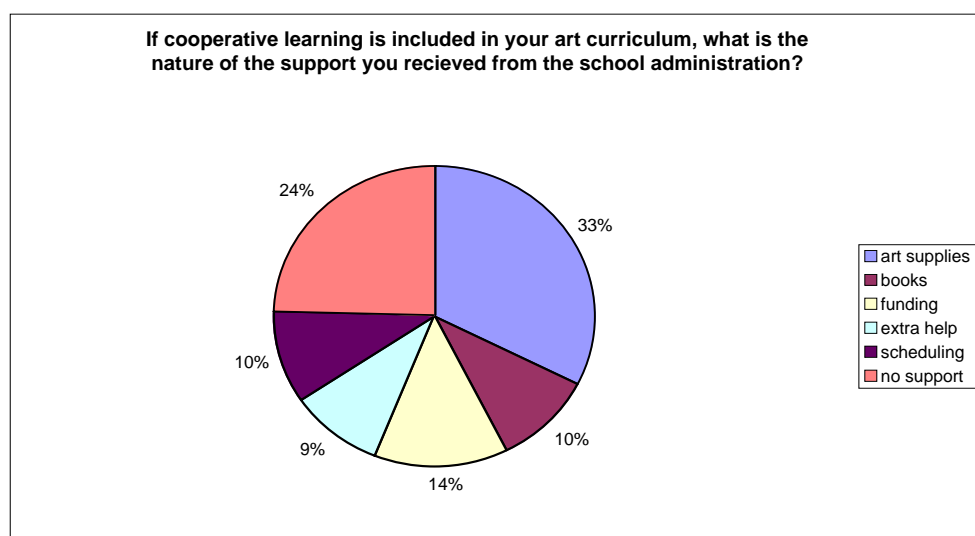


Figure 6. If cooperative learning is included in your art curriculum, what is the nature of support you received from the school administration?

Elementary art curricula are complex bodies of work involving a number of different themes, objectives, and ideas. These findings offer insight into the areas of support that art teachers receive when cooperative learning is included in their curricula.

Discussion. The survey results reveal the majority of respondents received support for cooperative learning from their school administration; some received a greater amount than

others. The high number of total answers (158) led me to believe that many school administrators value cooperative learning and want it to be included in an elementary art curriculum.

An interesting statistic that arose is that 76% of the total number of respondents received some type of support, while 24% received none. Also, support in the form of books, extra help, and scheduling were closely divided. The relationship between categories shows school administrators are willing to offer support in various ways, not only through providing art supplies. The survey findings could be strengthened with specific strategies for obtaining extra help and ways of scheduling the activity.

Question 8: What was the length of the cooperative learning activity?

The intent of this survey question was to research the length of cooperative learning activities that occurred in elementary art classrooms. The 119 responses were read and coded into four categories: one to two class periods, three to five class periods, one week or more, and varies. Forty percent or 48 of the total number of responses indicated one to two class periods as the length of the cooperative learning activity. One third or 39 of the total number of responses specified one week or more, while 15% or 18 of the total number of responses specified three to five class periods, and 12% or 14 of the total number of responses chose various.

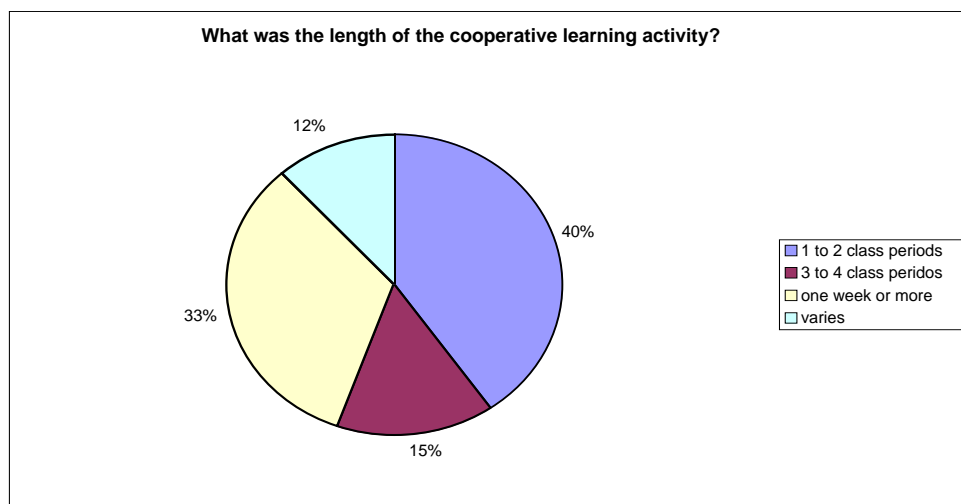


Figure 7. What was the length of the cooperative learning activity?

The findings of this survey question show the length of cooperative learning activities range from a single class to ones lasting one or more weeks. In addition, art teachers who have limited class time with their students can teach cooperative learning in conjunction with small-scale art activities. However, 48% of the respondents revealed the length of the cooperative learning activity ranged from three class periods to one week or more. These activities may be large-scale cooperative studio art activities, such as murals.

Discussion. The survey results reinforce the idea that cooperative learning can be successfully included in an elementary art curriculum. These findings would benefit art teachers with little or no experience in cooperative learning and those who believe large amounts of class time are needed for the completion of the activity. The results would have been strengthened if the question had been open-ended, this would have allowed the respondent the opportunity to elaborate and give examples of cooperative learning activities that were completed in one or two class periods.

Question 9: What kinds of cooperative learning activities do you include in your art education curriculum?

The aim of this survey question was to identify the kinds of cooperative learning activities elementary art teachers include in their art education curriculum. The pie chart represents 121 respondents and 316 total number of responses, which were counted, coded, and categorized into the following categories: murals, mosaics, art history, ceramics, sculpture, painting, and other.

The data from the survey question reveal that elementary art teachers include a wide variety of cooperative learning activities in their art education curriculum. One fourth or 76 of

the total number of respondents include murals, while 18% or 56 of the total number of respondents teach art history with cooperative learning. Other areas chosen were painting by 17% or 55 of the total number of respondents, 13% or 42 of the total number of respondents chose sculpture, 9% or 28 of the total number of respondents chose mosaics and 6% or 20 of the total number of respondents chose ceramics.

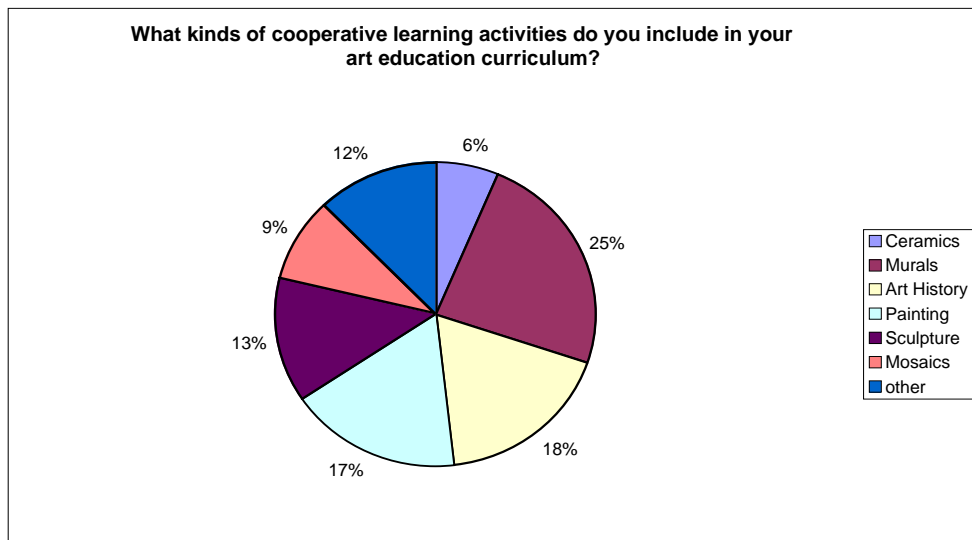


Figure 8. What kinds of cooperative learning activities do you include in your art education curriculum?

The 12% or 39 of the total number of respondents who chose the category “other”, offered insight into a wide range of specific cooperative learning activities. A summary of the responses includes puppets, quilts, papermaking, set design, weaving, photography, architecture, and bookmaking. All the responses were cooperative art studio activities.

Discussion. Based on the total number of responses (316), it is apparent elementary art teachers use a range of cooperative learning activities in their art education curriculum. The findings disclose that the participants were able to use cooperative learning with both studio and art history activities. In addition, the respondents who chose the category “other” brought to light additional studio art activities that can be taught with cooperative learning.

Question 10: What are some reasons cooperative learning is included in the art education curriculum?

The survey item in this question was designed to determine the reasons cooperative learning was included in elementary art teachers' curricula. The data options included personal interest, school administration, state or school district art education curriculum, N/A, or other, which included space for the respondent to write in a personal response.

After coding and categorizing each response, there were 116 participants, with 153 responses. Of those who responded, 84 or 55% of total responses indicated personal interest; while 13 or 8% of total responses indicated school administration was the reason cooperative learning was included in art education curricula. Whereas 12 or 8% of total responses identified state or school district art education, an additional 44 or 29% responded "other" and included a specific reason. Two specific themes emerged from the respondents who responded "other". Those themes were to work with students with special needs and that less materials were needed to complete an activity.

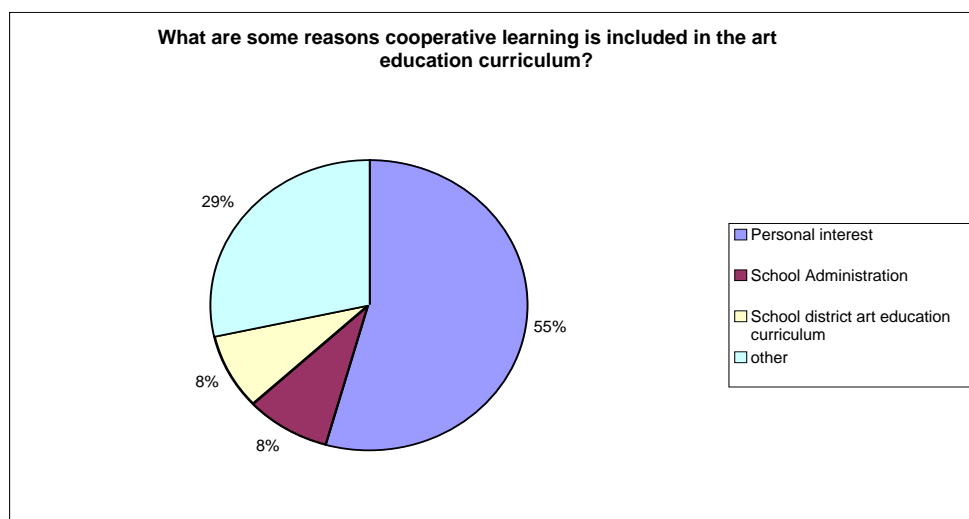


Figure 9. What are some reasons cooperative learning is included in the art education curriculum?

Promote social skills. A specific theme that emerged from the survey findings is the idea that cooperative learning promotes the development of social skills. Respondents believed this approach to learning provides the opportunity for students to build social and emotional skills. In addition, the experience encourages students to work together and promotes teamwork. The art classroom is a place where students can enjoy group experiences in a non-threatening environment. Cooperative learning is a teaching strategy that shows students that they can work together and use each other's abilities to create art. In addition, it gives students an opportunity to share ideas and communicate through different learning styles. The cooperative art experience provided the means for the students to achieve a common goal that benefited both the students and the elementary school. Working together is an important life skill. Cooperative learning is a way to promote problem solving skills, to allow students to experience compromise, and to reach an unexpected goal. Overall, if students are going to be successful in life, they must learn to work with groups of people. Cooperative learning provides this opportunity for students to work in groups and help each other.

Community. Another theme that emerged from the data was the idea that cooperative learning promotes community in schools and society. The students' involvement in a cooperative art experience brought a high level of engagement. It promoted synergy and built a community spirit. As the students worked on the cooperative art activity, students experienced the idea of community and sharing

Other themes. Other reasons that emerged from the data included: (1) cooperative learning provided students the opportunity to work with students with special needs, (2) less materials were need to complete an activity, (3) fund raising events, and (4) to present a work of art created by a grade level of students to the elementary school's administration.

Discussion. Based on the survey's findings, cooperative learning was included in art education for a variety of reasons. When elementary art educators have a personal interest in cooperative learning, it is included in their curricula. Even though the idea of teamwork, social learning, and sharing are not explicitly included in Georgia's visual arts standards, these may be taught implicitly through cooperative learning. In addition, cooperative learning is a practical way to accomplish a specific art activity with elementary students.

The low percentage (8%) who responded that school administration was a reason cooperative learning was included in the art education curriculum indicates that many school administrators may not play a significant role in the development of the art education curriculum.

Question 11: What were the students' attitudes towards the cooperative learning activity?

This survey question addresses students' attitudes towards cooperative learning activities. The pie chart represents 119 respondents and 136 responses. The data were coded and organized into five categories: enthusiastic, positive, fair, poor, and range of emotions. Half or 68 of the total number of respondents indicated enthusiastic, while 42% or 57 of the total number of respondents described their students' attitudes as positive, 5% or 7 designated fair, 2% or 3 of the total number of respondents responded with a range of attitudes, and 1% or 1 of the total number of respondents indicated poor.

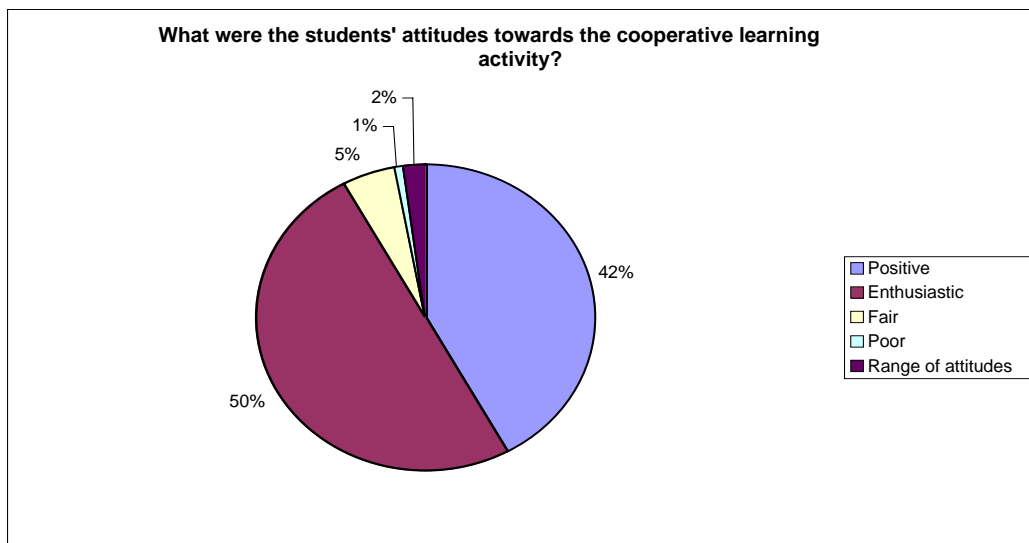


Figure 10. What were the students' attitudes towards the cooperative learning activity?

Based on these figures, the majority of students' attitudes towards a cooperative learning activity were either positive or enthusiastic. Only 8% of the respondents indicated their students' attitudes as being fair, poor, or a range of attitudes.

Discussion. The results from this survey question support the idea that students enjoy cooperative learning in art classrooms. In addition, it offers insight to elementary art or classroom teachers who may wonder if their students would want to participate in a cooperative learning art experience. In addition, if an art teacher is presenting a potential cooperative learning proposal to parents or school administrators, the results may help strengthen the presentation.

Question 12: What are reasons you have not included cooperative learning in the art education curriculum?

The purpose of this survey question was to gather data on the reasons art teachers have not included cooperative learning in their art education curriculum. One hundred twenty two individuals responded with reasons cooperative learning has not been included in their art education curriculum. After reading each response, they were coded into categories. The data

revealed 41% or 48 of the total number of responses identified “lack of time”, while “student attitude” was chosen by 19% or 22 of the total number of respondents. Eleven percent or 13 of the total number of responses identified “lack of funding”, 6% or 7 of the total number of responses chose “no training”. Fourteen percent or 17 of the total number of responses identified “no reason”, 3% or four of the total number of responses listed lack of “personal interest”, and 6% or 11 of the total number of responses chose “other”.

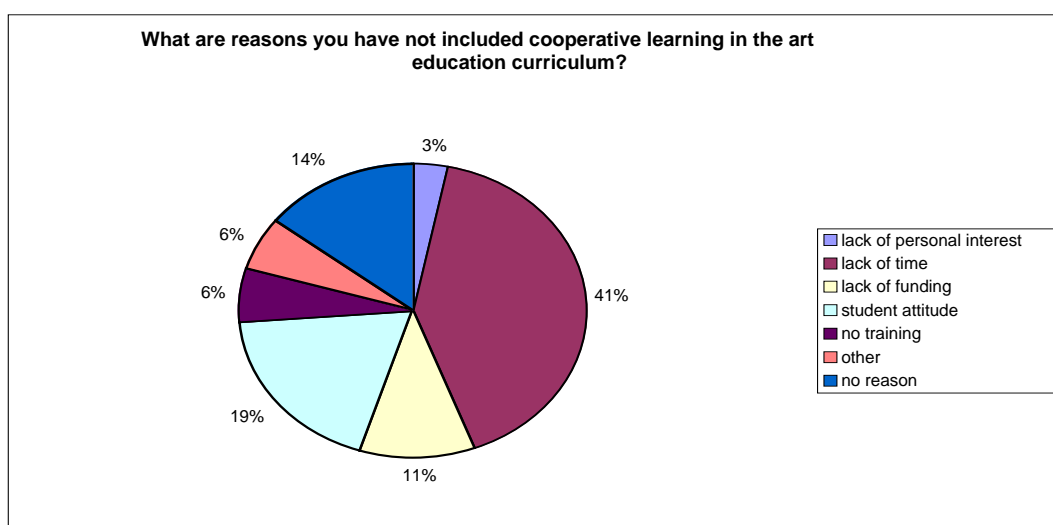


Figure 11. What are reasons you have not included cooperative learning in the art education curriculum?

The 6% of responses categorized as other identified additional reasons of why cooperative learning has not been included in the art education curriculum. Those include “assessment issues”, “other student learning experiences”, “student ownership”, and “lack of student success”.

Discussion. Addressing the reasons that cooperative learning has not been included in art education curricula can help encourage art teachers who would like to try cooperative learning. Based on the data gathered from this question, classroom strategies need to be developed that focus on the various categories. Lack of time and lack of funding made up 52% or 61 of the total

number of responses. These reasons may be tackled by scheduling a meeting with the school's administration during the planning stages of the cooperative learning activity. The purpose of the meeting would be to allow the art teacher an opportunity to present an outline about the cooperative learning art experience, discuss the funding, and the class time needed to complete the activity. This meeting may lead to ways of resolving these issues faced by the respondents.

Question 13: What content did you address in the cooperative learning art activity?

Data gathered from this survey question was obtained from 126 respondents with 341 answers. The respondents chose from five categories including “studio art”, “art history”, “aesthetics”, “art criticism”, and “other”. Each response was coded and categorized and analysis showed the responses were closely dividend among categories with 27% or 98 of the total respondents showing studio art, 27% or 94 of the total respondents art history, 21% or 73 of the total respondents aesthetics, 22% or 76 art criticism, and 3% or 12 other.

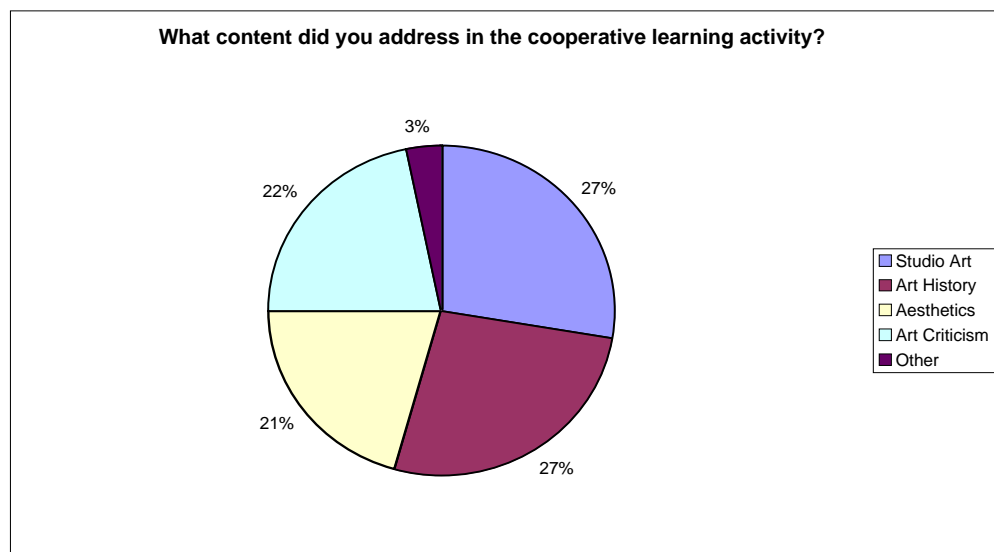


Figure 12. What content did you address in the cooperative learning activity?

The data complied from the respondents who chose “other” revealed additional content areas that were addressed in cooperative learning activities. A summary of the content areas

includes community service, character education, public art, social awareness, graphic art, customs of other countries, and theater arts. The additional content areas strengthen the argument that cooperative learning can be integrated into various areas of art education curricula.

Discussion. The findings of this survey question show cooperative learning can be addressed through all aspects of art education in an elementary art classroom. For example, a fourth grade visual arts state standard in Georgia asks students to explain how artists use a variety of lines and color values within an artwork to achieve three-dimensional effects (www.glc.k12.ga.us). This standard could be addressed through cooperative learning by assigning groups of students to evaluate a work of art and present their findings to their classmates. Each member of the group would be responsible for a specific aspect of the presentation.

Another state standard requires students to research and apply regional history sources as ideas for original works of art (www.glc.k12.ga.us). One way cooperative learning could be addressed is by pairing students together and allowing them to research Georgia history. The students could then create an individual work of art based on the cooperative research.

Overall, the respondents use cooperative learning when teaching the various content areas in their classrooms. The 341 total responses indicate art teachers use cooperative learning in more than one content area. This raises more questions about the role cooperative learning plays in the day-to-day teaching of art education in elementary art classrooms.

Question 14: What, if any, were the responses from parents whose children participated in cooperative learning?

This survey item was designed to determine the response, if any, from parents whose children participated in cooperative learning. A checklist of categories allowed the respondents

to choose from very positive, somewhat positive, positive, somewhat negative, negative, and no response. In addition, a writing space for any additional comments from the respondents was included. One hundred twenty four responses were coded and categorized, and 11 respondents provided additional written comments.

37% or 46 of the total number of respondents indicated “very positive”, 4% or 5 of the total number of respondents “somewhat positive”, 15% or 19 of the total number of respondents “positive”, 1% or 1 of the total number of responses “negative”, and 43% or 53 of the total number of respondents indicated “no response”.

The additional comments offered personal experiences concerning parental responses. Seven of the comments were included with the very positive category, 3 positive, and one negative. The following is a summary of the comments.

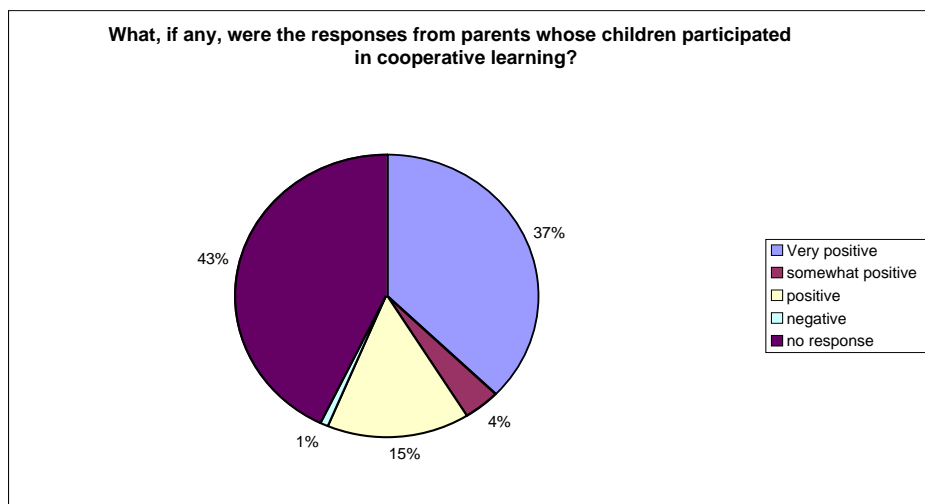


Figure 13. What, if any, were the responses from parents whose children participated in cooperative learning?

Very positive. One response indicated that the parents loved the result of the cooperative learning activity. The project was displayed for a year in the cafeteria and then was auctioned off. Additional comments included the idea that parents realized that in the “real world”, we have

to work together, and applauded the use of cooperative learning. Parents appreciated the large scope of the cooperative art activities and their child's opportunity to participate in them. All of the cooperative projects were displayed in the school where parents and students could see the finished project.

Positive. Beside the completed cooperative art projects, each student's name was displayed. This brought attention to the project and the students involved in it. The parents, who entered the school, viewed the work of art and made positive comments. Another teacher displayed the work of art with narratives addressing the objectives taught through cooperative learning and student collaboration.

Negative. There was one negative response, which related to one specific cooperative art activity. The parents, who visited the art classroom on parents' night, indicated they were not happy with the group art project. In addition, they wanted to know which specific part of the project their son or daughter had done. Some of the parents complained they wanted an individual work of art to take home.

Discussion. The highest number of respondents did not have any response from parents whose children participated in cooperative learning. This finding reveals some parents may not be aware of the cooperative learning that occurs in the art classroom. A variety of things can be done to address this issue including defining cooperative learning and explaining the purpose of the activity to parents. In addition, teachers could write about the cooperative art activity in the school's newsletter, send a written description of the activity to parents, or present the project at a school function. Parents will then be more likely to recognize the value of cooperative learning and respond positively to it.

Another option is to allow students to complete an individual art activity in the style of the cooperative learning activity. This activity would allow each student to take home a personal work of art. Finally, if the completed cooperative art activity has a studio component, it can be donated to the elementary school, a community center, or a local hospital. By displaying it, the parents may realize the importance of cooperative learning.

Question 15: Did you encounter any barriers when you taught cooperative art activities?

There were 109 responses to this survey question. Using content analysis of the comments, I coded each comment and grouped all of the comments into seven. The seven themes were no barriers, lack of time, storage, scheduling, ownership, student attitude, and other. Overall, twenty-five or 24% of the total number of respondents did not encounter any barriers when teaching a cooperative learning activity, while the remaining eighty-four or 76% encountered a barrier.

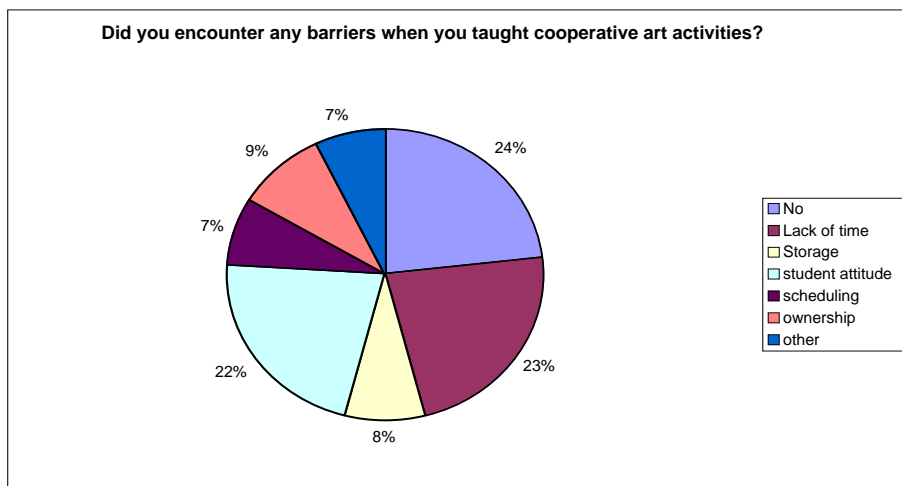


Figure 14. Did you encounter any barriers when you taught cooperative art activities?

Lack of time. Based on the survey results, twenty-four or 23% of the total number of respondents reported lack of time as the barrier they encountered when teaching cooperative art activities, and ten of the respondents wrote additional comments. One survey participant wrote

they had to spend valuable class time training the students to work together. This was a problem because the students rotated through art every three weeks, and they would forget how to work together by the time the class of students returned to art.

Another respondent wrote that it was difficult to get students to participate in the cooperative art activity other than in the regularly scheduled time in art. Unfortunately, the students only attended art for forty-five minutes, twice a month. The lack of time led to the slow completion of the cooperative art activity. A possible solution to this situation was discussed by an additional respondent who brought up the point that the lack of time during the school day was dealt with by meeting after school to complete a cooperative studio art activity.

Two of the comments focused on the fact that the art teacher only saw each class of students every week and a half. This amounted to three times per month; so individual art projects were at a premium.

Storage. Nine or 8% of the total number of respondents described storage problems as being a barrier to cooperative learning art activities. Additional comments offered insight into the feelings and ideas relating to the storage barrier faced by elementary art teachers. The fact that one elementary school had limited indoor workspace, and some art teachers do not teach in a classroom, but rather provide “art on a cart”, were two specific storage issues discussed. Another comment was that the cooperative art activities taught by an art teacher tended to be large projects in size, so space and the storage of projects was a significant issue. An additional comment focused on the logistics of storing changing clothes for each student who participated in a mural activity, which was an unexpected barrier.

Student attitude. The responses to the survey question indicate 24 or 22% of the total respondents felt student attitude was a barrier when teaching cooperative art activities. The

additional comments focused on various ideas and situations concerning student attitude.

Depending on the class of students, some students were reluctant to share and work together. It can be a challenge for these students to work cooperatively on one project. In order for a cooperative activity to be successful it is an important to address this issue.

A theme that emerged from the student attitude comment was that elementary students have difficulty working together on cooperative studio art activities. In some situations, students only want to work with certain classmates and have difficulty allowing others to share in the task of painting or drawing. In another elementary art classroom, students were described as not mature enough to handle group work, a problem which led to only one or two of the students doing all the work.

An additional comment included was that leaders emerged from a cooperative art activity, but fellow students “slacked off” and did not participate in the activity. According to this respondent, it can be a challenge for the art teacher to keep these students on task because when they work together they want to “chat” and not necessarily work on the assignment.

Scheduling. Eight or 7% of the total number of respondents felt scheduling a cooperative art activity was a barrier. Scheduling conflicts were apparent when an entire grade level participated in the cooperative art activity. In certain situations, one class of students accomplished more and completed their section of the activity before the other classes. Another scheduling barrier mentioned was the fact that meeting with students once a week did not provide adequate time to complete the activity. When the art teacher tried to schedule additional time, there was no possible solution, resulting in the activity taking several weeks to complete.

Ownership. Ownership of the cooperative art activity was a category that emerged and included ten or 9% of the total number of respondents. Overall, it was difficult for elementary

students to realize their activity was to reflect a collaborative image, and that it would stay at school. Many wanted to take home an individual work of art to show their parents. A possible solution to this situation is to allow the students the opportunity of voting on the location of where the completed cooperative art activity will be displayed.

Discussion. The survey responses indicate that the majority of respondents encounter barriers when teaching a cooperative art activity. These barriers must be addressed before attempting future cooperative art activities. For example, an art teacher could photograph individual students with their contribution to the cooperative art activity. The photograph could be sent home for the parents to view. One way to approach the barrier of student attitude could be to involve the classroom teacher in the planning of the cooperative art activity. This would provide the opportunity to determine the students who work well together and those who do not.

One possible solution to the storage barrier is to ask fellow teachers and the media specialist if there is any additional storage space in their classrooms. If this is not an option, before the start of the cooperative art activity, the art teacher may want to investigate into any unused classrooms, closets, or portable classrooms on the school's campus.

When approaching the barrier of lack of time, elementary art teachers may want to attempt small cooperative art activities, as an alternative to a large-scale activity like a mural. These may include group illustrations or analyzing a work of art.

Question 16: When teaching a cooperative learning activity, did they relate to other academic subjects?

The survey findings, which were based on 115 responses, reveal 88% or 100 art teachers related cooperative learning to other academic subjects. Only fifteen or 12% of the respondents indicated they did not relate cooperative learning to another academic subject. The academic

subjects represented a cross section of a traditional elementary curriculum. In addition to identifying the subject matter, some responded with specific lessons or ideas. Each response was coded and the following five categories emerged: science, math, social studies, language arts, and other. An interesting statistic that emerged is that math and science relating to cooperative learning was equally represented with 19% in each subject. This question led a respondent to point out that cooperative learning can relate to any academic subject. She stated, “A cooperative learning art activity can always relate to academic subjects. It is just a matter of the art teacher emphasizing it.”

Science. Twenty-five, or 19% of the survey respondents related cooperative learning to science. Murals were a category that surfaced in the responses. For example, five art teachers developed murals with a science theme including rainforests, space, or underwater sea life. One respondent said, “I related the mural project to science. The students did research on the animals included in the mural.” The cooperative art activity reinforced science education with the use of the visual arts. Other responses focused on alternative sources of energy, environmental art, plant gardens, animals, and nature. One respondent wrote about an activity that allowed “Small groups of students to built a person using found objects and discarded items. Each group of students presented to the school during a school assembly held on Earth Day.”

Math. Twenty-four or 19% of the survey respondents relate math to cooperative learning. No particular math theme surfaced from the survey answers. One respondent pointed out that art always supports listening skills, memory, and concentration, three things students need in order to be successful in math. Another teacher pointed out that math was her school’s area of “needs improvement.” She included math by allowing pairs of students to measure objects in the art classroom and plan a budget for art supplies. Another project she described involved students “

[who] worked together and designed a pyramid. The project allowed the students use the skills they learned in math and in art.” Others gave specific examples relating to math. They covered a wide range of ideas including tessellations, perspective, patterns, shapes, measuring, and geometry.

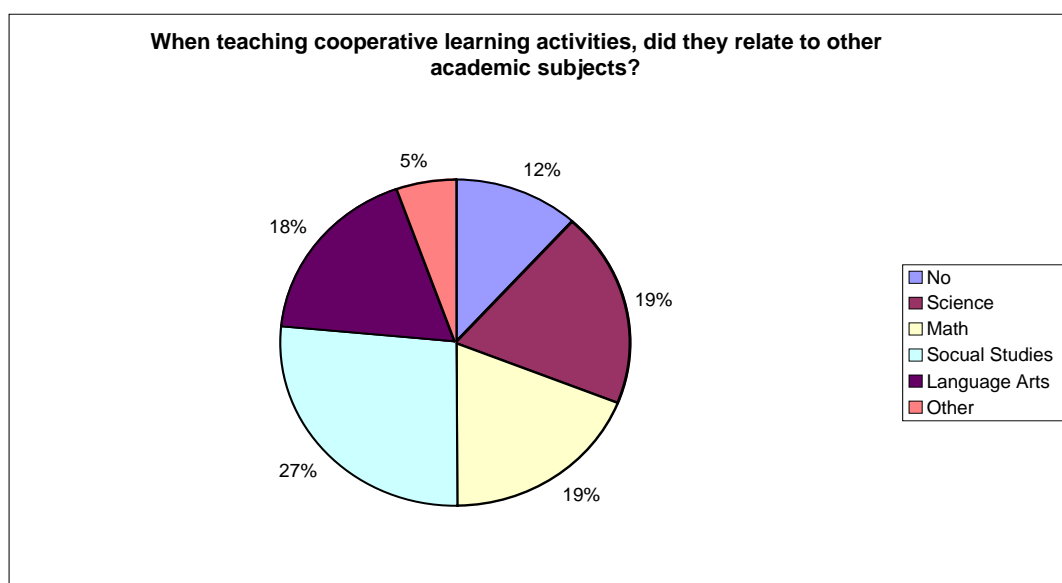


Figure 15. When teaching cooperative learning activities, did they relate to other academic subjects?

Overall, the integration of math as a component of cooperative learning is successfully occurring in the art classroom. Counting, measuring, patterns, and graphing are concepts that visual art teachers include in their lessons. The cooperative art activities allow students to engage in math through hands on activities and reinforce concepts they are learning in their regular classroom.

Social studies. Thirty-five or 27% of the respondents indicated that they related social studies to a cooperative learning activity. Art teachers connected cooperative learning and social studies through various lessons and units. Some focused on broad topics such as Women’s History Month or Egyptian society, while others approached the topic through a specific

historical period or event. For example, one respondent wrote about relating cooperative learning to Medieval Art and social studies. The lesson involved a fourth grade class of students, which was divided into groups containing three classmates per group. Each group researched, drew posters, and presented a report to the class that covered as many aspects of “Life in the Middle Ages” as possible, and included geography, history, culture, music, and art. Another respondent included a grade level cooperative learning activity relating to the Holocaust. She said, “The whole fifth grade studied the Holocaust and visited a traveling Holocaust museum. The students did a large pencil portrait of Anne Frank.” The completed portrait hung in the hallway of the elementary school.

Geography was another theme that emerged from the Social Studies responses. For example, after students studied the geography of Africa, they made ceramic beads and traded them with their classmates. Next, pairs of students worked together to make beaded jewelry. Another respondent wrote that groups of second grade students made ceramic vessels in the style of Native Americans and created a village to display them. This activity coordinated with the state standards in Social Studies and Visual Arts. A final cooperative learning activity relating to geography focused on Greece. Students studied Greece in geography and then divided into groups that designed large “Greek” vases for the school.

Language arts. Eighteen percent or 23 respondents related cooperative learning to language arts. One theme that emerged from the responses was journal writings with drawings. Elementary art teachers used cooperative learning to teach journal writing. Students worked together to draw and write reflections about the drawn image. One respondent wrote that this activity provided an opportunity for non-English speaking students a “safe” place to practice

their writing skills with English-speaking students. Another wrote the journal reflections strengthened both students drawing ability and writing skills.

Another theme to emerge was creative writing. Two survey participants included specific examples; in one example, students divided into groups and studied a particular color. Each group created a creative poem and Power Point slide presentation about their color. Every presentation was shared with the class, and each student was responsible for creating one slide in the Power Point presentation. She stated, “The students can develop both reading and writing skills through cooperative art assignments.” Other creative writing cooperative learning activities involved individual students writing a story about an “imaginary planet.” Then the students worked in groups to paint an imaginary planet.

Other. In addition to the traditional academic subjects that emerged as categories, seven or 5% of the total responses indicated respondents related cooperative learning to other subjects. These responses included theater arts (2), community (3), technology, and music. By including these additional subjects, it reinforced the idea that cooperative learning can be related to various subjects included in elementary curricula.

Discussion. The survey findings reveal that cooperative learning can be taught alone in an elementary art classroom or related to other academic subjects. The respondents communicated that cooperative learning is being used to reinforce topics covered in the regular classroom. An interesting idea that emerged from this question is the high number of categories. The total number of 115 responses reveals that these elementary art teachers felt comfortable relating cooperative learning to academic subjects.

Question 17: As an elementary art teacher, do you find cooperative learning in an elementary art education curriculum to be successful and useful?

One hundred fourteen individuals responded to the survey question that addressed whether elementary art teachers find cooperative learning in an elementary art education curriculum to be successful and useful. After reading each response, three categories were created, and each response was coded. The categories that emerged included successful, somewhat, and not successful. Based on the survey findings, 81% or 93 of the total respondents found cooperative learning to be successful, 11% or 12 of the total respondents found it somewhat successful, and 8% or 9 of the total respondents did not find it successful or useful. The following information is a summary of the written comments.

Successful and useful. 81% or 93 of the total respondents found cooperative learning in elementary art education curricula to be successful and useful. According to these elementary teachers, the students really enjoyed working together and rarely did some students refuse to work with others or want to do things only their way. Cooperative learning activities provided opportunities for students to solve problems and to learn to work well with others. When planned carefully, cooperative learning can help students learn from each other more quickly than through individual art activities. In addition, with support from parents and fellow teachers, cooperative learning can be successful and useful. It teaches students to work together and take pride in their accomplishments. It also makes the art experience more visible to the entire school and community. One respondent explained that any cooperative lesson that involves elementary students would be a unique lesson, something the students have never experienced; therefore, it would be an exciting and useful part of the curriculum. Another respondent stated, “Cooperative

learning helps to make the entire school curriculum homogenous. Student learning is a goal for everyone at my school.”

Cooperative art lessons produce valuable opportunities for students to focus on social skills as well as learning new ways to create art. In addition, they allow students to learn teamwork and positive social interaction. These experiences lessen the individual competitiveness of the academic subjects and allow student’s individual strengths as part of a group to emerge. All students will have to interact with others on a daily basis as adults. Cooperative learning is useful because it allows students the opportunity to learn to interact with other students; it improves social skills, and builds student self-esteem. It can also enhance team and interpersonal skills, especially with verbal students. One respondent stated, “I find cooperative learning to be a nice alternative for the students. Also, children are such social beings. They learn so much from each other.” This type of activity redirects all of their energy into the cooperative art activity. Most students really become engaged in the cooperative activity, are satisfied with the finished project, and encouraged to get along and work with each other. A respondent wrote, “The students really enjoyed working together. Only rarely did some of the students want to do the project their way.”

Somewhat useful. Although the majority of participants found cooperative learning to be “successful and useful” in elementary art education curricula, 11% or 12 of the total respondents found it to be “somewhat useful”. One respondent pointed out that it is hard to let students “go” and work together on something. Often there is a disagreement about what should happen next in the activity and assigning individual responsibilities. Another respondent said, “Just like anything, cooperative learning has a place in the curriculum. It can be useful for some art lessons, but not all.” Two respondents believed cooperative learning can be too chaotic and that

the students needed individual projects for their portfolios. An additional remark was that cooperative art experiences require additional planning time, something most elementary art educators do not receive during a school day.

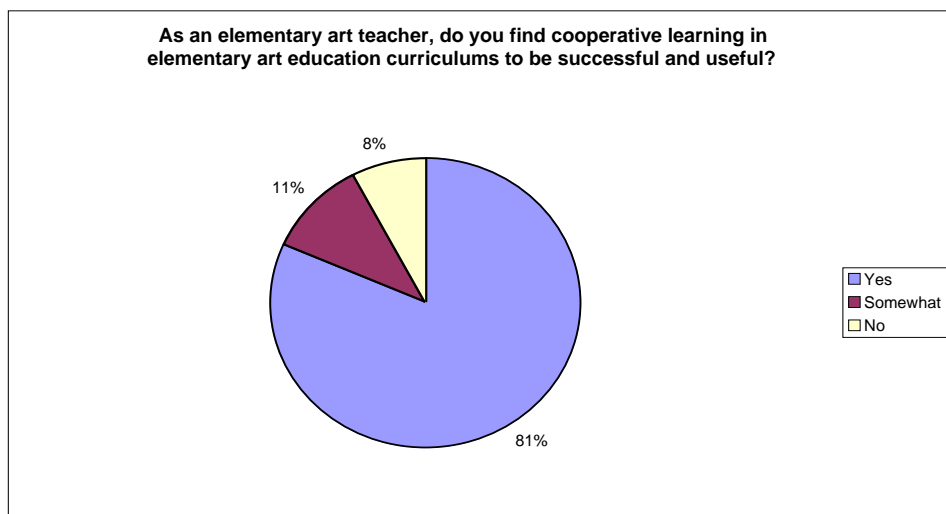


Figure 16. As an elementary art teacher, do you find cooperative learning in elementary art education curriculums to be successful and useful?

Others brought up the fact that cooperative learning is not very practical for large elementary schools. It is a challenge to manage cooperative learning with large classes and a student population of over 800. Another response focused on the idea that cooperative learning can only be included in a flexible art education curriculum. The curriculum should be designed by the art teacher and not dictated by the school's administration.

Not successful or useful. Eight percent or nine respondents of the total respondents did not find cooperative learning to be "useful" or "successful". The nine responses pointed out valid and legitimate concerns surrounding cooperative learning. One respondent stated, "I did not find cooperative learning to be useful. I did not have enough time or funds to complete the project." Overall, these elementary art teachers did not find it successful and useful due to scheduling conflicts. For them, scheduling of classes and the amount of students do not make cooperative

learning a realistic part of a traditional curriculum. Often, their class time with students was limited. Cooperative learning does not seem time efficient to prepare students and allow them the class time to participate in a cooperative art activity. Although the students always seemed to begin the projects with enthusiasm, as the project continued, the students began to complain. In addition, some students did not do their fair share of the work, and off-task behavior was difficult to manage.

Discussion. Based on the data collected from the survey question, the majority of survey participants found cooperative learning in elementary art education curricula to be successful and useful. Not only is cooperative learning as part of the explicit curriculum, but also, implicitly, students learn about community, social skills, and teamwork. Cooperative learning is having a positive impact on the learning of students and supports the idea that students can learn from their peers.

On the other hand, cooperative learning may have problems when included in an elementary art education curriculum. It can be a challenge for a classroom of students who have various learning styles and ability levels. The findings point out that many art teachers see their students on a limited basis. These art teachers prefer students to explore the visual arts through individual activities and have time to produce more personal art projects.

Developing an elementary art education curriculum is a difficult task. Along with teaching the state and national standards, many art teachers include fundraising projects, set designs, and a high number of individual art projects in their art education curriculum. All of these activities are conducted with entire grade levels of students, who come to art on a limited schedule. The survey finding reveals that in order for cooperative learning to be successful in an art classroom, it must be part of a balanced and well-planned art education curriculum.

Question 18: When teaching cooperative learning, did you omit a specific art lesson from the curriculum?

Based on the responses, the majority of survey participants did not omit a specific art lesson from the curriculum when teaching cooperative learning. Only one respondent answered yes, and stated an individual lesson was omitted. Twenty-nine respondents included comments with their answer. These answers offer insight into the ways cooperative learning is included in art education curricula.

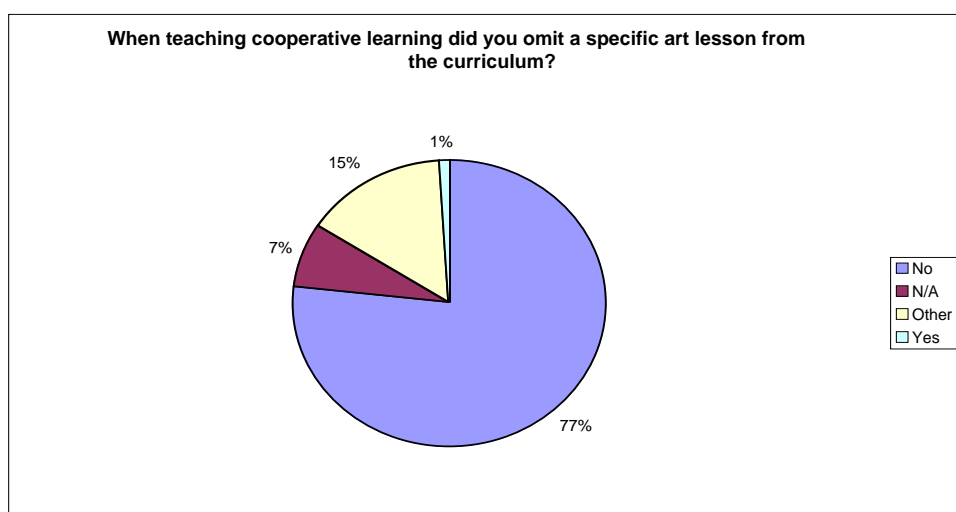


Figure 17. When teaching cooperative learning, did you omit a specific art lesson from the curriculum?

A specific theme that emerged from the comments was the idea of including cooperative learning in the design of the visual arts curriculum. Currently, there is not a specific curriculum design for elementary art teachers in Georgia. Art teachers can create a curriculum that fits the needs of their student population and covers Georgia's state standards for the visual arts. One respondent indicated that the curriculum is wide open, and any art teacher can use their knowledge of the arts to relate it to any and everything, including cooperative learning. Another respondent stated, "Nothing needs to be omitted- anything can be taught through art." For some

elementary art teachers, visual art textbooks are available and are the solution to curriculum design. These lessons serve as a baseline and allow the art teacher to add concepts or ideas of personal interest. Others rely on various books and personal thoughts to design a curriculum. Either way, specific lessons do not have to be eliminated in order to include cooperative learning.

Discussion. It appears that the respondents included the cooperative art activity in the curriculum through careful planning and design. For example, one respondent pointed out that visual arts curriculum can be customized with art lessons that accomplish the state standards. Some of the art lessons can be taught through cooperative learning. Other respondents mentioned that the curriculum does not require teaching specific lessons, only that the standards are taught. This approach allows art teachers the opportunity to include cooperative learning in a traditional curriculum.

Question 19: Please summarize a cooperative learning activity you thought was successful and any additional comments.

The purpose of this survey question was to provide information that may not have been addressed by the survey itself and to determine if actual practices, as evidenced in lesson plans and photographs, coincided with teachers' beliefs about cooperative learning. (see Appendix A for examples of lesson plans and Appendix J for photographs of cooperative art activities.) A total 108 or 80% of the respondents summarized a successful cooperative learning activity. Each comment was coded and grouped into four categories, or themes, that emerged from the responses. The categories were murals, art history, criticism, and aesthetics, three-dimensional, and two-dimensional (other than murals) responses. The comments reinforced and enriched the idea that cooperative art education is being taught in elementary art education curricula.

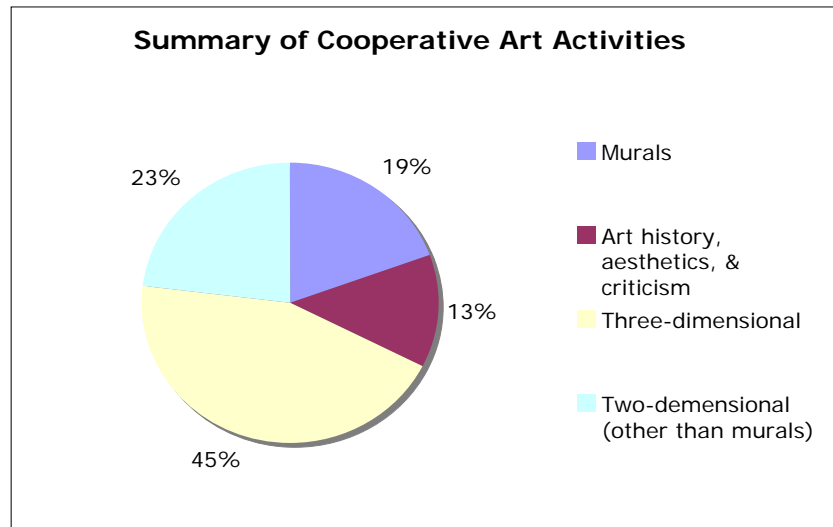


Figure 18. Summary of cooperative art activities.

Cooperative mural activities. Twenty-one responses (20% of total responses) focused on cooperative murals created by elementary art students. The themes of murals included wildlife in the rainforest, animals and plants found in Costa Rica, a springtime mural, memories from elementary school, shapes, city planning, community, an underwater scene, and a mural inspired by the artist Claude Monet, which was displayed in the school's cafeteria. Fifteen of the murals were created with paint, while one mural was a school-wide mosaic mural activity, and three were paper murals. Overall, entire grade levels participated in the mural activities. One grade level mural involved approximately 100 third grade students. The students made a mural of an underwater scene using elements of perspective, overlapping, size, depth, and placement.

Another example of a cooperative mural was designed to reinforce the character education topics taught in school. The cooperative mural was commissioned by the elementary school's superintendent and was painted on a wall in the school's cafeteria. During art class, each student brainstormed ideas relating to character education and drew one or more of their ideas on the mural.

Three responses integrated the mural making activity with academic subjects. After studying nature and ladybugs, a second grade level of students painted a mural involving ladybugs. The mural activity was a way for the science and visual arts curricula to relate. In addition to the mural activity, each student created an individual work of art about ladybugs. This allowed each student to take home a work of art. Teams of elementary students worked together to create an animal mural based on the book *Wild about Books* by Judy Sierra. The book was part of the school's reading program.

Fourth grade students worked cooperatively to paint a mural inspired by an underwater ecosystem—The Coral Reef. During their science class, the students gained an awareness of ecosystems and performed research on The Coral Reef. While in art, the students drew a series of sketches based on The Coral Reef. The drawings were the subject of the painted mural.

The three paper murals were created as studio art activities. One mural focused on shapes and was displayed in the students' classroom. Another focused on the rainforest and reinforced information taught in science and social studies. During this cooperative art activity, students worked in groups and performed a variety of tasks. Some students cut, glued, or pasted animals to the mural. Other students painted objects, such as vines and flowers found in the rainforest.

The third paper mural was created by second grade students and focused on community, architecture, and city planning. The art teacher began the mural activity with open-ended questions including: "Where would you like to live?" "What makes up a city?" and "What types of buildings should be near residential areas?" In addition to the questions, the mural activity served as a way the students could learn perspective, by relating it to the sizes of buildings. The students worked in groups and drew buildings, streets, cars, and other aspects of a city, which were part of the 36' x10' mural.

Art history, criticism, and aesthetics. Fourteen responses (13%) involved the use of cooperative art education to teach art history, criticism, or aesthetics to elementary students. Many of the responses included a combination of art history, criticism, and/or aesthetics in the cooperative art activity.

One response involved second grade students viewing ten reproductions of paintings, four of which were reproductions of paintings by Marc Chagall. The students worked together to discuss the paintings and decide which were examples of Marc Chagall's paintings. The classroom was arranged in a way so that the students were free to walk around and look at the ten reproductions. Students placed their chairs into circles, so that they could have small group discussions with some of their classmates. The discussions were open-ended, and the students talked about Chagall's style and the images found in the paintings. At the end of the activity, the class discussed Chagall's art.

Edmund Feldman's (1996) four sequential stages of art criticism: description, analysis, interpretation, and judgment of a work of art were the focus of one response. The art teacher responded that she used the Feldman method with art students in grades one through five. First, an entire class of students was divided into groups each containing four students. Each group chose a "team name" and a reproduction of a work of art to study. Next, each group studied the work of art and used the Feldman method to discuss it. Each member was responsible for one aspect of Feldman's method. The individual responsibility encouraged every student to participate and did not allow one student to dominate the cooperative art activity. Every student presented their discussion method to their classmates. Before the class period ended, each group presented their work of art to the entire class.

Three respondents specifically stated that they used cooperative learning as a way to teach elementary students how to analyze a work of art. Each approached the analysis through unique and individual ways. For example, one art teacher allowed students to work in small groups to analyze master works. Each group then shared their responses with the other groups and compared their findings. Another approached discussing works of art by having kindergarten and first grade students work together to make sculptures. The older students worked in groups to analyze the art and answer the question: “What is art?” An alternative approach to this process was presented by assigning groups of students a work of art to study. Each group produced a narrative describing what happened before and after the scene in the work of art. This gave the students practice in interpretation and working together. In addition, the respondent said, “It gave me insight into their abilities to interpret visual images.”

One respondent approached cooperative art education by developing an “Art History/Criticism/ Aesthetic Day”. The respondent described the students as “working together to examine works of art and discuss the works with their group members.” Prior to the students walking into the art classroom, the art teacher established categories that related to works of art. These categories included cool, warm, neutral, abstract, portrait, landscape, etc. The art teacher created areas for the students to stand based on the categories. As each elementary student walked into the art room, they picked up a card with an image on it. The images were taken from a variety of reproductions of paintings. The entire class discussed the categories, and each student had to stand in the category that related to their art image. The students had to discuss their choices with their classmates and decide if they were in the correct category according to the subject and the style of their art image.

One successful lesson allowed students to work in cooperative groups as “Art-ecologists” at a “dig site”. The objective was for students to learn art is a part of history. Each group of students had to work together by using a key to decipher hieroglyphs on broken pottery. Each student had a specific job in the group.

Another approach to cooperative learning combined Medieval Art with that of the Renaissance. Even though a specific lesson was not described, the survey participant stated cooperative learning permitted the students to use their creativity and contribute to their group project based on their particular abilities. In addition, the participant believed that student success was achieved because cooperative learning inspired self-discovery, independent study, and thought on the part of the students.

Three-dimensional examples. Forty-seven, or 44% of total respondents included three-dimensional art activities in their responses to this question. Overall, sculpture had the greatest number of responses (19); however, other responses included textiles, mosaics, jewelry, and ceramics.

Sculpture. The responses relating to sculpture included a wide variety of ideas and demonstrated that cooperative art education can be approached through different means. For example, one participant responded that cooperative learning occurred when a class of fifth grade students accomplished a goal of designing and building a sculptural model of their elementary school. Each student was assigned specific duties and had to work with their classmates to complete the model.

Two responses involved cooperative art education lessons that focused on monumental sculpture and Claes Oldenburg. One response included the class of fifth grade students being divided into groups and developing a monument using actual everyday objects and paint. The

completed monuments were displayed in the elementary school for everyone to view. Another participant used a different approach to the same idea. She stated, “ The fifth grade students were divided into four groups: (1) researchers, (2) sculptors, (3) helpers, and (4) overseers.” Other terminology that could be used in place of the word “overseers”, which have negative connotations, would be the word “supervisors.” The students who were researchers went to the school’s media center and researched sculpture, while the sculptors did the actual building of the giant class sculpture. The helpers made sure the sculptors had the correct materials, and the overseers keep their fellow students on task. The project lasted four weeks with classes meeting once a week, and all of the student groups rotated among the different tasks. This allowed every student to have authentic experiences by participating in every group.

Another sculptural lesson allowed students to work alone, in a group, or as a pair, as they studied Louise Nevelson and sculpture. The students made sculptures from wood scraps and objects students brought from home. Student ownership in the project was encouraged by allowing the students to decide who they worked with on the project.

One sculpture activity was part of the Atlanta Cow Parade and involved elementary students included in the school’s special education program. First, the art teacher painted the base coat on a premade basecoat sculpture of a cow. Next, every student used their fingerprints to add spots to the cow. The cow sculpture was on display in downtown Atlanta, Georgia and is now on permanent display at the art teacher’s elementary school.

Two responses involved cooperative sculpture activities and recycled materials. One class of students learned about sculpture by working together and designed sculptures from recycled materials, such as newspaper, wood scraps, and plastic bottles. Another class of students built an indoor sculpture garden using recycled materials. The activity focused on

positive and negative space, teamwork, and cooperation. After the sculpture was completed, the students worked in pairs to write a brochure about the sculpture for visitors to read.

Other responses included an assortment of ways to relate cooperative art education to sculpture. In one activity, students worked in groups to design a wooden chair. Each group of students selected and researched a specific artist. Next, they designed and painted a wooden chair in the style of the selected artist.

One activity allowed fourth grade students to create a piece of a “classroom” totem pole made of clay. Every student was assigned an individual area of the totem pole, which allowed everyone to contribute to the activity. The totem pole was a way for the class of students to tell the school about the members of the fourth grade class.

Cooperative pinwheel sculptures made of paper were used as a way to teach elementary students about the International Day of Peace on September 21st. Pairs of students constructed a pinwheel and wrote about peace on one side of the wheel. When the activity was completed, all pinwheels were displayed in front of the school. In addition, the pinwheel activity provided an opportunity for students to learn about alternate forms of energy in their science class.

A final sculptural activity incorporated two fifth grade classes working together to build a five-foot tall sculpture inspired by African masks. Pairs of students worked on the mask sculpture throughout the school year. The resulting product has been a focal point of interest at the school.

Textiles. Thirteen responses to this question focused on textiles and cooperative learning; eight examples involved quilting activities. These lessons ranged from a unit of study taught over time to an activity lasting one class period. Overall, each quilt activity had a specific theme and,

unlike many of the sculpture activities that involved pairs of students making a sculpture, these activities involved an entire class or grade level participating in one quilting activity.

One quilting activity related language arts to the visual arts and was taught during Black History Month. The art teacher read *Sweet Clare and the Freedom Quilt*, by Deborah Hopkinson (1993) a book on the class' reading list, to the students during art. Next, each student designed and created one fabric quilt square. The art teacher and the students connected all the quilt squares for one "class quilt". The quilt was presented to the students' homeroom teacher and displayed in their classroom.

Other cooperative art experiences involving African American art were integrated throughout the school year. Another six-week unit on quilt making produced several quilts made through cooperative learning activities. After an entire grade level of fifth grade students studied the quilts of Gee's Bend, each class formed a quilt made of paper squares. Gee's Bend is a community located near Selma, Alabama. The town's women developed a bold quilting style based on traditional African American quilts (The Quilts of Gee's Bend, 2004). Every student was responsible for a paper square, voted on the placement of each square and participated in the construction of the quilt. The paper quilts served as "mock-ups" for class quilts that were later created from painted wooden squares. Once again, every student participated in the construction of the quilt. The wooden quilts are on display throughout the halls of the elementary school. The final aspect of the quilt unit was designing one fabric quilt constructed by the entire grade level of students. Students used fabric scraps to design the quilt. During class, the students worked in small groups to sew the fabric squares together. The completed fabric quilt is hanging in the art classroom.

Other cooperative quilt activities involved felt or paper for the materials. For example, a felt quilt was constructed with a class of students. In small groups, students brainstormed different themes for the quilt and voted on their favorite theme. The theme for this quilt was “the history of our town”. The construction of the quilt allowed every student to design one felt quilt square and glue it to a large wooden board. The quilt was displayed in the front office of the school.

After studying Harriet Powers, first grade students talked in groups about how images tell stories. This idea served as the background for a class quilt designed with paper shapes. The participant stated, “The children made individual quilt squares and attached the squares together to construct one story quilt.” This activity served as practice for a class fabric quilt that would be created later in the school year.

Another quilt example offered a practice way for art teachers to display a cooperative art activity, but also allowed students the opportunity to take home their individual works of art. Individual paper quilt squares were designed by students, laminated, and tied together through holes punched in the corners of each square to form one quilt. After the quilt was displayed in the hallway at school, each student could untie their quilt square and take it home.

A cooperative paper quilt constructed by fifth grade students was presented to an elementary school as an end of the year gift. Each student made a 3'x3' square work of art. The students worked together and placed the squares into a “quilt like” design. After its completion, the design was framed and hung in the hall of the school.

One art teacher attempted cooperative art education by creating a Kente Cloth Wall. This was a school wide project and involved kindergarten through fifth grade students. Every student

drew and painted a design inspired by Kente Cloth on fabric. Next, individual designs were placed together and formed one large mural.

Weaving and yarn art are two additional textiles that were also used with cooperative art education by participants. For example, students worked in groups of five to construct weaving looms out of soft drink cases. Once the looms were constructed, the students worked on a group-weaving project. As the project progressed, the students learned they could accomplish more working together than by themselves.

Another cooperative weaving project included 56 circular weavings made by 56 classes of students in art. After the weavings were completed and joined together, they were hung in the gym and left as a gift to the school.

Third grade students experienced cooperative learning by participating in a yarn painting activity. Students were divided into groups each made up of four students, which were formed based on the students' assigned seats in the art room. Each group chose a reproduction of a masterpiece and divided the reproduction into puzzle pieces. Each person in the group recreated their puzzle piece with yarn. The completed works of art were displayed at a countywide art show. After the display, each student was able to take home his or her individual puzzle piece.

Sixty "Under the Sea" felt banners were constructed and displayed throughout an elementary school's lunchroom. Each banner was made by one classroom of students. The students played various roles in the banner construction, color choices, design, and placement in the lunchroom. The homeroom teachers were presented the banners at a school wide assembly.

Various three-dimensional cooperative art activities. Outdoor art activities were successfully taught using cooperative learning. For example, students worked in teams of three and transformed a cement bench into a mosaic work of art. Every team was responsible for a

certain section of the bench. After the activity was completed, the bench was presented to the school's administrators and placed in front of the school.

Other outdoor cooperative activities included pairs of students painting cement stepping stones as part of a school's outdoor garden, small groups of students designing and constructing ceramic suns to hang outdoors, and sets of kindergarten students constructing metal animals, which were added to an established garden at school.

First grade and special education students worked cooperatively to build puppets. After the puppets were completed, a puppet show was developed for the other grade levels of students in the elementary school. Every pair of students had their picture taken with their puppet, and the photograph hung in the hallway at school. The puppet activity introduced the students to the ideas of cooperation and patience.

Two-dimensional examples. Twenty-five teachers (23%) included two dimensional art activities in their responses to this question. The two-dimensional examples included cooperative drawings, paintings (other than murals), and photography.

Drawings. Fifteen responses summarized a successful cooperative learning activity that involved drawing. The drawing examples involved various grade levels of students and used materials including oil pastels, crayons, markers, color pencils, and/or charcoal. For example, after fifth grade students visited Jekyll Island on a fieldtrip, groups of five or six students researched an animal they observed on the fieldtrip. Next, they collaborated and drew a three-foot by five foot drawing of their chosen animal. Each group voted on the materials used in the drawing, which included charcoal, oil pastels, or color pencils.

Another survey participant approached cooperative learning with a unit called "Working World for Second Grade Students". The overall theme of the unit allowed pairs of second grade

students the opportunity to create one drawing about the working world. Each pair of students viewed various photographs of where people work and discussed possible jobs. After the discussion, the students brainstormed the possible job, its location, any details associated with the job, and each student's individual responsibility in the final project. Next, the students drew the image and added color with magic markers.

Two drawing lessons involved cooperative learning and posters. In one, student groups of three or four designed and illustrated posters focusing on the elements of art. The project was successful because it was a hands-on art activity and involved cooperation. However, according to the respondent, the downside of the project was that not all students were able to take home a poster. Another poster lesson allowed groups of five to draw one monochromatic portrait of their classroom teacher. At the completion of the project, the classroom teacher was presented with the various group portraits.

One cooperative activity occurred at the beginning of the school year. In addition to being a studio art activity, it provided an opportunity for the students to get to know each other. First, using crayons, each student drew a self-portrait doing something fun over the summer; next, the portraits were cut out and were randomly glued to various sheets of paper. The students' group assignments were based on where their portraits were randomly placed. Each group worked together and drew and added color to the backgrounds to the portraits.

Fifth grade students created an oil pastel drawing in the style of Georgia O'Keefe's *Poppies*. Each student had a square sheet of paper and part O'Keefe's image to reproduce. The entire class put all the squares together in a grid pattern to create a one work of art. According to the respondent, the image turned out well and was hung in the county board office. In addition, a

similar activity was taught to another group of students, but they worked in pairs to complete the drawing.

Three successful cooperative learning activities involved a theme relating to the idea of “cities”. The grade levels involved ranged from kindergarten to third grade. Using pencils and markers, students worked together to draw parts of a city on one large sheet of paper. The students had to decide as a group on an idea and execute their plan. In addition, the unit promoted community in both the art room and the classroom.

One cooperative drawing activity focused on teaching first grade students about pattern. After being divided into teams containing three members, each team member drew two shapes on one sheet of construction paper. Using cool colored crayons, each student colored one shape drawn by a fellow team member. The process was repeated with warm colors. After displaying the works of art in the hall, the shapes were cut out, so the students could take home the shapes they drew.

Painting. In addition to the mural category, eight responses focused on cooperative learning through various painting projects. One example was a unit of study on cave painting. Using photographs, posters, and videos, first grade students were introduced to prehistoric cave paintings. Each student created an individual “cave painting” and filled the painting with the symbols used by the cave painters. Next, students worked in groups of four or five and created two 6 feet by 4 feet caves. The groups worked together to add symbols that represented their lives. The group caves were displayed on a parent’s night at the elementary school.

Pairs of students participated in a cooperative watercolor assignment. Each watercolor painting focused on animals, environment, and activities of Southwest Native American life. In addition, this activity related to the social studies curriculum.

One response related how a teacher approached cooperative learning by establishing a “community canvas” in the art classroom. The community canvas served as a gigantic painting for the entire school. Every child painted on the “community canvas” during the school year. The completed canvas was presented to the school’s administrators.

Other painting responses include groups of students painting banners for a school’s fall festival, a new sign for a school painted by four students, and a painting created by two 5th grade students. All of the responses shared common characteristics including the fact that the projects were displayed at school, and no one took the completed work of art home.

Photography. One elementary art teacher taught a photography lesson through cooperative learning. The art teacher bought a class set of digital cameras with the money raised through an art education fundraiser. Fifth grade students were divided into pairs and were assigned to photograph objects at different vantage points (worm’s eye, bird’s eye, close up, etc.). All of the photographs taken by the students were compiled into a slide show and were shown on an interactive whiteboard.

Collage. Two responses focused on group paper collage activities. Groups of five students constructed a collage in the style of Romare Bearden. In addition to the collage activity, students participated in group research, group collaboration, and planning. The students had to work together in order to complete the collage.

Discussion. Based on the number of responses, successful cooperative learning is occurring in Georgia’s elementary schools. Elementary art teachers presented various activities that crossed grade levels and integrated other subject areas in the visual arts. Some were taught involving pairs of students, while others included an entire grade level.

The responses indicate cooperative art education can be taught on a limited budget. For example, many of the drawing examples used markers and drawing paper. These particular materials allow an art teacher to introduce cooperative learning to elementary students that can be completed in one or two class periods and not have to spend a large portion of the art budget. These kinds of activities allow students to experience cooperative learning before participating in a more large-scale project, such as a grade level mural assignment.

Only one respondent included information about student assessment, which is included in Appendix H. One possible reason for the lack of assessment is in many elementary schools, art is evaluated on student behavior, not on the actual art activity or through traditional test taking measures. Another possible reason might be the high number of students involved in each project. A cooperative art activity involving an entire grade level of students may involve hundreds of students. If this is the situation, there may be a challenge for the art teacher to assess each student's individual contribution to the activity.

One possible solution to assessment is for the art teacher to include a rubric in the activity. Each student can complete the rubric after the completion of the cooperative art activity. The process would allow the art teacher to understand the role that each student played in the activity, identify any problems that occurred, and provide suggestions for future cooperative art activities.

Overall, elementary art teachers in Georgia attempt to teach cooperative learning. The willingness to complete the survey and write additional comments documents their interest. In addition to the summary, formal lesson plans and photographs of cooperative art instruction are included in Appendices.

Conclusion: Survey Questions

These particular elementary art teachers generally accepted the concept of cooperative learning within the visual art program and across the curriculum. They subscribed to an integrated approach by including cooperative learning activities in various ways. Along with art studio activities, cooperative learning occurred which incorporated art history, aesthetics, and art criticism. In addition, the activities related to academic subjects and provided opportunities for art teachers to reinforce topics being taught in the regular education classrooms.

For many of the survey respondents, their personal interest in cooperative learning was pivotal in it being included in their art education curriculum. While other respondents wanted to promote positive social skills and a sense of community in the art classroom, very few taught any cooperative learning activity primarily due to requests from their school administrators.

While the majority of teachers indicated their students had enthusiastic or positive attitudes towards the cooperative learning activity, poor student attitude can be problematic when teaching cooperative learning. Many of these activities were large-scale, required students to interact with each other, and to share materials. As the activity progresses, poor student attitudes can emerge without strong instruction. Student attitudes can be a challenge for the art teacher because of large numbers of students. The average student-to-teacher ratio in this study was twenty-three to one.

The written comments and the summarized lessons suggest that the art teachers shared common ideas and approaches to cooperative learning, but the form and content of each lesson was developed to meet the needs of their individual students. Throughout their comments, it is apparent that mural making activities are popular and successful ways cooperative learning

occurs in art classrooms. Generally, these activities remain on permanent display for the students, teachers, parents, and the community to view.

The elementary art teachers continue to cite the lack of class time and scheduling conflicts as problems with teaching cooperative learning. Some teachers saw their students once a week, while others saw them once a month. In any classroom situation, it is difficult for an art teacher to include instruction on cooperative learning when they teach students on such a limited basis.

The lack of time to meet with students led to other barriers. For example, individual art activities are in demand, so the inclusion of a cooperative art activity can create problems. It is often assumed that both the students and parents want a completed individual work of art that they can display at home. These perceptions have led art teachers to limit the number of cooperative art activities taught during the school year. These teachers found a way to combat these issues by donating the completed cooperative art activity to the school or community organization. Assessment of cooperative art activities was not explicitly addressed by the art teachers. This may be a result of lack of training or the fact that the majority of the teachers taught either six or seven classes a day. Future research needs to address this issue.

Interview Findings

An additional phase of this study involved conducting follow up interviews with 11 of the survey respondents. Eleven interviews were conducted with nine certified elementary art teachers and two pre-service teachers. The purpose of each interview was to examine art teachers' attitudes towards cooperative art experiences and how the experiences were included in their curricula. Face-to face interviews occurred with nine participants, and due to geographic separation, two interviews were conducted over the phone and through electronic

correspondences. Six of the interviews were conducted at the participants' school work sites. Three respondents preferred to be interviewed at a restaurant. Six of the interview participants had cooperative art activities on permanent display at their schools. The interviews provided additional insights not directly addressed by the survey items themselves.

The interviews were conducted in the fall of 2007. The participants were selected because they returned the surveys included cooperative art experiences in their curriculum, and agreed to be interviewed. Additionally, the interview participants taught elementary art in various geographical areas of Georgia and agreed to share lessons plans and examples of cooperative art experiences with me. I followed the same procedure for every interview. Each interview was recorded on a portable cassette recorder and was transcribed by an independent person. In addition to the use of the cassette recorder, I wrote notes during each interview concerning the interview questions. Every participant was made aware that her answers were being recorded. To insure accuracy, the finished transcripts were made available to the participants for their review. No participants requested any changes or corrections.

The introductory instructions and interview questions were read aloud to the participants. Each participant received a copy of the interview questions and was allowed to read each question silently before being asked the question aloud. The majority of the interviews were completed within 45 minutes to 1 hour.

After the participant interviews were recorded, transcribed, and checked for accuracy, each interview question response was summarized and coded. Both specific themes and personal views towards cooperative learning emerged from the interview questions.

Interview Question One: Did you receive training in cooperative learning?

Regarding training in the area of cooperative learning, six of the respondents acknowledged they had received some form of training, while five did not. Teachers C, D, I, J, and K did not receive any training in cooperative learning. Teachers D and I did not receive training, but had personal interest in cooperative learning. This interest led them to read articles and books on cooperative learning in elementary classroom settings and to develop cooperative learning experiences in their art classrooms.

Received training. Teachers A, F, G, and H took classes that focused on cooperative learning in elementary classrooms. These classes included graduate level education classes, in-service classes for elementary teachers, and a professional development class taken for re-certification. Teacher A replicated on the elementary level what she was taught in a class that included aspects of cooperative learning. Using her version, the art lesson ran smoothly and was successfully completed. Even though the classes did not specifically focus on cooperative learning in art classrooms, the knowledge gained from the classes was adapted to fit the needs of each teacher's elementary art classrooms. Teacher H spoke of how participating in an in-service class had influenced the development of cooperative learning art activities in her art classroom:

During my third year of teaching, a fourth grade class of students was not getting along and did not have a positive relationship with their classroom teacher. I thought I would give cooperative learning a try. I had the students work together in teams of two or three. The students worked on a project about Egypt and designed a life size mummy. The students loved the idea and began working on the project. It was like magic, and the finished projects were displayed at a local restaurant; this project led to me trying other things like murals and wall hangings.

Teacher B received training while student teaching at an elementary school. She and her supervising teacher developed a cooperative learning unit. That experience strengthened her confidence in teaching cooperative education and led to its inclusion in art education curriculum she developed for her classroom.

Another interview respondent, Teacher E, participated in art integration workshops as both a classroom teacher and a graduate student. In addition, she spoke of watching classroom teachers successfully using this approach in various academic subjects. This led her to try cooperative learning in the art classroom.

Discussion. Overall, the training received in the field of cooperative learning was beneficial and influenced the interview respondents' use of cooperative learning. Although the training was not specifically related to the field of art education, the concepts that were taught benefited the art teachers and were included in their art education curricula. Those who did not receive training sought other ways to learn about cooperative learning. Their personal interest led them to discover ways cooperative learning could occur in an elementary art classroom.

Interview Question Two: Briefly, describe successful and unsuccessful ways cooperative learning occurred in your classroom, what were the reasons?

According to all eleven interview participants, cooperative learning can occur in many successful ways in a classroom. Teacher B pointed out that being prepared and having appropriate art materials is essential for the success of the cooperative learning activity. She added that when these two conditions are missing, the students will fight over the materials and not participate in the activity.

Other remarks focused on successfully grouping students, prior to the start of the activity. Teachers A, C, and F spoke about the need for students to be grouped appropriately to insure

each can achieve success. There has been success by grouping students according to ability and/or age. Each group of students must understand that their success depends on their peers.

Teacher G believes successful cooperative learning never happens in any classroom where the teacher dictates policies, procedures, or curriculum, or is not willing to collaborate with the students about the learning environment and the course of study. She approached her teaching as a facilitator, not as a “drill instructor”. In addition, she explained that successful cooperative learning will occur:

When the teacher follows the students’ lead in any category for learning as the school year unfolds. I use class meetings, brainstorming, and voting until all the students are comfortable with the activity. The same process occurs when we analyze works of art.

Teacher D expressed the idea that successful cooperative learning occurs with additional assistance from classroom teachers and assistants. The extra sets of hands helped to keep the students under control and the classroom teachers and assistants offered encouragement. This allowed the students to have a positive and productive experience with cooperative learning.

Both Teachers E and H successfully related cooperative learning to the Georgia Performance Standards (Department of Education, 2008). For example, second grade students studied neighborhoods and communities in Social Studies. During art class, groups of students brainstormed ideas and designed paper murals relating to community. By relating cooperative learning to state standards, the art lesson reinforced what the students were learning in their classroom.

Unsuccessful. On the other hand, unsuccessful ways cooperative learning occurred in classrooms was discussed by five of the interview participants. Teacher K discussed that cooperative learning activities require additional work for the teacher and careful planning. In

her situation, the particular cooperative learning activity involved ceramics. She had to stay additional hours after school to prepare the materials and make sure the group ceramic project was ready to fire in the kiln.

In addition, Teachers B, H, and F spoke about unsuccessfully pairing students to work together. This led to the problem of disagreement on certain issues, and the group of students being too rowdy during class. In addition, Teacher B pointed out that large size groups of students did not work well, but three to four students seem to be ideal for cooperative learning groups.

Time constraints were described as contributing to the unsuccessful way cooperative learning occurred in Teacher C's classroom. She only taught her students for thirty minutes each week. She believed the thirty-minute classes were not conducive for cooperative learning experiences.

Discussion. Cooperative learning successfully occurred in each participant's classroom through various ways. When students were allowed to be part of the process, the efforts were successful. In addition, participants suggested that success can be achieved by allowing the students to vote and voice their opinions on the activity. Once students are engaged in the process, the teacher then becomes an ally, not a combatant. It is important for the art teacher to define cooperative learning and make sure the students understand the purpose of the activity. In addition, art teachers must ask for feedback and adjust their expectations accordingly.

Unsuccessful implementation of cooperative learning was brought to light through the interviews. According to these teachers, careful planning is needed when teaching a cooperative learning activity. This not only involves the lesson plan and materials, but deciding which students will work together and determining their roles in the activity. In addition, it is important

to plan the amount of class time needed to complete the activity. Without substantial planning, problems will be more likely to arise.

Interview Question Three: What teaching strategies have you used when implementing cooperative learning in the art education curriculum?

The interview participants discussed practical teaching strategies that they used when implementing cooperative learning in their art education curriculum. Teacher C talked about how it is extremely important to be very organized and delegate as much responsibility as possible for the activity to the students. She explained that the art teacher cannot successfully micro-manage the class of students. In addition, she used Learning Focus strategies (Georgia Department of Education, 2008). These strategies occurred by using multiple exemplars and visual aids, as well as providing systematic guidelines for each group of students to follow.

Teacher B pointed out various strategies that led to the successful inclusion of cooperative learning in her art education curriculum. First, she made sure the learning outcome was clear and was understood by the students. Next, the instructions were discussed before the group work began. An additional teaching strategy offered by Teacher B was that the art teacher must provide sufficient time for the completion of the project. This time, she explained, will vary on the grade level and ability of each class of students.

Utilizing whole group discussions and brainstorming were two teaching strategies used by Teachers E and I. Both felt these strategies helped the students refine their ideas and develop an appreciation for new ideas. The students shared their ideas and learned to respect their classmates' ideas too.

Teachers B, D, F, H, I, and J talked about the make-up of the cooperative learning groups as being an important teaching strategy. The groups should be equally mixed by gender and

contain varying ability levels. Students should not be grouped with their friends; this can lead to the groups socializing and not completing the assignment. The mixing of students seemed to help with reducing behavior problems. It is important to remember that when teaching elementary students, not all groups of students work well together. Some students are anti-social and cannot successfully work with their classmates. Teacher D brought up the fact she allowed students to switch groups, if needed. This lowered the number of conflicts among students. Overall, this flexibility strengthened the cooperative learning activity.

An additional teaching strategy discussed by Teacher K was that of allowing students to vote on the cooperative learning assignment. She made her students aware that every student's vote was equally important. Another successful strategy she used was permitting each class to do a different cooperative art activity. The students were happy that their project was unique.

Discussion. The interview participants acknowledged various teaching strategies they used when implementing cooperative learning in their art education curriculum. Even though they taught at different schools and were interviewed separately, many brought up the same strategies. These strategies would benefit any art teacher who would like to attempt a cooperative art activity with elementary art students.

Interview Question Four: Is there a correlation between your teaching philosophy, teaching strategies, and choosing to include cooperative learning in your curriculum?

Ten out of the eleven art teachers interviewed felt there was a correlation between their teaching philosophy, teaching strategies, and choosing to include cooperative learning in their curriculum. Each respondent included their personal views and were candid about their teaching philosophy. The idea of using cooperative learning to prepare students for the "real world" and the development of life skills was brought up in numerous interviews.

Teacher A spoke of teaching students to see, appreciate, and make art. She taught cooperative learning activities a few times a year because she explained that the activities were fun, different, allowed the students to work together as a team, and resulted in a “beautiful” finished product. She explained that no matter how good a student is at something, if the students do not learn to get along and work with others, they will never make it in the workplace or the world.

As part of teacher B’s teaching philosophy, she believed students should be exposed to a variety of ways of producing art, including cooperative learning. She explained that cooperative learning should be part of a well-balanced art curriculum and allow students to learn and communicate with each other and share ideas. All students need these important life skills.

In addition, her teaching philosophy included the idea that art can be used as a bridge uniting different aspects in our society, as well as teaching everyday life skills. Cooperative learning teaches students to work together as a group and be successful; it teaches them to trust and bond with their classmates and other people. In addition, she added that it is a great way for students to take pride in helping and receiving help from their classmates.

Preparing students for life is something Teacher I includes in her teaching philosophy. She wants the lesson learned in art to stick with the students past elementary school. Cooperative learning allows the art activity to relate to other areas in school and in life. Through cooperative learning, the students get to know themselves, fellow classmates, and the teacher. Not everything in life is independent; cooperative learning teaches the students about working together, helping each other, and listening to their classmates. These lessons can help the students in other areas at school, home, and in the community.

That idea is similar to the ideas discussed by Teachers F and H. Teacher H wants to prepare students for life. Cooperative learning activities encourage students to work together, listen, and be cooperative. As the students learn these things, they can become more successful and productive individuals. Teacher F spoke of how cooperative learning is a great way for students to develop leadership skills. These skills can be transferred into their life experiences beyond the classroom.

Teacher G spoke of students needing to be taught mentally, socially, and physically. She believed this will enable them to live successfully in society and be responsible human beings. Cooperative learning can address all these aspects and strengthen an art education curriculum.

This question led Teacher J to discuss the idea of teaching students life lessons, while in the art room. She pointed out that:

In life, students must work together. This is apparent in sports, school, and in their families. In many situations outside of school, students learn to compromise. Why not learn at an early age how to get along with other people? Cooperative learning allows students to experience working together and being part of a group.

Teacher D spoke about preparing students for life. All of her students are enrolled in special education classes and cooperative learning activities allow the students to experience group projects. She believed experiences in art education should allow students to develop the skills needed in the workforce and learn to communicate with others. Cooperative learning contributes to this idea.

The correlation between Teacher K's teaching philosophy and choosing to include cooperative learning in the art education curriculum is important because she believes art and the idea of experience are important. "Experiences are the ways students learn and understand.

While in art, the students learn ways they can get along outside of the art room.” Teaching cooperative learning can be a model for what happens later in life and in society. If students in elementary school learn to work together, they can take those experiences and use them later in life. She believes that the art room is a good environment for teaching these ideas.

In addition to preparing students for life, Teacher E implemented cooperative learning because she believes it encourages students to develop their critical thinking and problem solving skills. She explained that this was achieved in her classroom by having students in large and small groups look at and discuss works of art.

Only Teacher C did not believe there was a correlation between her teaching philosophy, teaching strategies, and choosing to include cooperative learning in the art education curriculum. She used cooperative learning to teach students about a specific concept and used it more like a game. The students enjoyed the cooperative learning experiences more than a teacher-centered lecture.

Discussion. It is evident that there is a correlation between the interview respondents’ teaching philosophies, teaching strategies, and their choosing to include cooperative learning in their curriculum. Even though their students were in elementary school, the art teachers wanted to prepare them for the “real world”. Cooperative learning allows the students to experience working in a group setting and develop ideas with their fellow classmates. The teachers believed that the knowledge the students gained through cooperative learning experiences would be transferred to other aspects of life. The inclusion of cooperative learning in an art education curriculum allows students to develop the skills they will need to be successful in society.

Interview Question Five: How do you think cooperative learning has impacted student learning?

According to the interview participants, cooperative learning has successfully impacted student learning in their classes. Teacher G pointed out that it mirrors the successful strategies for real life. Teacher C believed the students enjoyed cooperative learning, particularly when the alternative method of teaching might be a lecture. In addition, the students have more motivation to learn, higher self-esteem, and better social skills. Teacher A mentioned there are many ways cooperative learning can be a “change of pace” activity and reach those students who struggle with individual assignments. All of these things have affected student learning in positive ways.

When Teacher F was asked to talk about her thoughts, she explained over that time the students worked better individually when they can gather information from others in the classroom after working on other projects in a group setting. She added they are more confident socially after working cooperatively with their classmates. Teacher D spoke of how cooperative learning activities strengthened the ways students interacted with each other and with their teachers.

Teacher K spoke of how cooperative learning taught her students that other people are important and working in groups can be a positive thing. Cooperative learning affected student learning because it provided time for the students to interact socially and to think about a project from a different point of view.

The idea that cooperative learning affects student learning because it encourages students to listen to their classmates was discussed in two interviews. Teacher B suggested that it helps students learn how to share ideas and listen to other people’s opinions. In addition, when students work together they can come up with new ideas they would not have thought of otherwise. It introduces them to the notion that other people have ideas, too. Teacher E pointed

out that students need to learn how to share ideas and opinions and, to do this, they need a safe environment to practice. Students learn to work in groups and how to resolve conflicts, when they arise.

Developing compassion and a sense of community were identified by Teachers H and I as a way student learning was impacted by cooperative learning. Teacher I felt it provided an opportunity for students to experience helping and caring through art education. She wanted her students to see the world outside of themselves and not be self-absorbed. The group work helped to teach them empathy and have the opportunity to experience community. Teacher H spoke about how cooperative learning experiences allowed students to learn compassion for others and interact with members of the community. These experiences relate to their lives beyond the art room.

Only one interview respondent spoke of how cooperative learning has affected student learning through an academic point of view. Teacher J felt that the state standards encourage students to share their learning experiences with their classmates. When this occurs, the students can transfer what they have learned to other subjects and areas in school.

Discussion. After reading each response, many of the interview participants discussed how cooperative learning has affected student learning by strengthening their students' social skills. These skills are needed in day-to-day living; the students can take what they have learned in cooperative learning and transfer it to other areas in their lives. This may not be a part of the academic curriculum, but these teachers felt it was equally important.

Cooperative learning provided the students opportunities to learn how to listen to their classmates, develop new ideas, resolve conflicts, and share that knowledge with others. All of

these skills are needed to be successful in society. The elementary art classroom provides a safe environment to practice these ideas, before heading into the world.

It is important to point out that only one interview participant focused on the impact of student learning in terms of academic standards. Her main concern was the state standards and what the students learned academically. Others responses focused on educating the whole child and helping students to be productive citizens in society.

Interview Question Six: How has teaching cooperative learning impacted your teaching?

Based on the interview responses, cooperative learning has affected each respondent's teaching in different ways. For example, Teachers B and D spoke of an increase in self-confidence after teaching cooperative learning activities. They enjoyed the process and were pleased with the results of cooperative learning. After successfully teaching a cooperative learning activity, both increased the number of group and large scale projects they taught to their students.

In terms of curriculum design, cooperative learning has affected the teaching of Teachers A, E, F, G, H, I, and K. Each spoke of how cooperative learning has changed the way they plan their art education curriculum. Implementing cooperative learning has allowed Teacher F to organize the curriculum with a different perspective, while it has added "another dimension" to Teachers' H curriculum. Teacher G spoke of how more classroom teachers are using cooperative learning, which led her to develop art activities using teams or groups of students. The students were familiar with the idea and enjoyed the activities, so she kept them as part of the art education curriculum. Teacher I has limited classroom experience, but when she saw cooperative learning strengthen her students' social skills, she planned to develop additional group projects.

Besides curriculum design and self-confidence, Teacher J believed cooperative learning affected the way she facilitated group work as well as the group dynamics in her class. This led her to accept the idea that student achievement can be in the form of a group project.

Discussion. The majority of interview respondents discussed the impact of cooperative learning in terms of the art education curriculum they developed and taught to their students. It seems these art teachers value group activities and want them to promote social skills. Every student can participate in cooperative learning activities. Through these experiences, the art teachers promoted teamwork and taught students how to work with others successfully.

Interview Question Seven: What were the intended outcomes of a specific cooperative art activity? Were the actual outcomes the same as what was intended?

Teachers A, G, and C discussed that the intended and actual outcomes of cooperative learning activities were the same. Teacher A talked about the fact that the actual outcomes are usually 99% of what she intended for them to be, but the makeup of the student population can change the actual outcome of a cooperative learning activity, even if it has been taught in previous years. When Teacher G implemented a cooperative learning collage activity with her students, she believed it was successful due to the fact that the students were familiar with group assignments.

Teacher C pointed out that when the intended learning outcomes are presented to the students in a clear manner, the actual outcomes will coincide with the intended ones. For example, the intended outcomes of a cooperative learning art history lesson were for groups of students to be able to look at works of art and determine which ones were created earlier in time and which ones later. Once the students understood the specific directions, the intended and actual outcomes were identical.

Teacher E did not speak of a specific cooperative art activity, but instead focused on working cooperatively. She believed it was important for students to understand that they can accomplish more as a group than as individuals. She added that the actual outcomes are not always the same as what was intended, but when elementary students understand that working together is important, the overall outcome will be positive.

Although some of the interview responses discussed the intended outcomes of a cooperative art activity as being identical to the actual outcomes, others spoke of different outcomes. Teachers H, I, J, and K taught cooperative learning activities that intended to teach the state standards, but the actual outcome involved the students helping each other. Overall, the students did not argue and enjoyed working together. The lessons had a larger impact on the classroom dynamic and less on the visual arts standards.

Teacher F spoke of a cooperative studio art activity that was intended to be completed by a class of students in nine weeks, but due to some students being unable to organize their designs, the project took longer to complete. The actual outcome was not the same because the teacher and some of the students stayed after school to complete the activity. The students who could not stay after school did not participate in the activity.

Teacher B was pleased with the discussions and discoveries that were intended to be an outcome of a cooperative learning activity, but added that some students had limited experiences, which affected their interpretations. This led to the actual outcome of the activity involving a small group of students leading the group discussions instead of the entire class of students.

The intended outcomes for a cooperative learning activity taught by Teacher D included her students experiencing joy through art, being a part of a large-scale project, as well as working together. These were also the actual outcomes, with the additional support of the school's

administration. This support was a surprise because Teacher D did not “ask for permission” before the start of the activity. When the administration became aware of the project, they offered moral support and encouragement to the students.

Discussion. Based on the data collected in the interviews, some of the respondents’ cooperative learning activities intended learning outcomes were similar to the actual outcomes, while others were not. In various situations, the actual outcomes not only related to the visual arts, but also benefited the students’ overall well-being. It is important to remember that each school and group of students is unique. Identical cooperative learning art activities could be taught to the same grade level of students, and the results could be completely different outcomes. In addition, some participating art teachers placed a greater emphasis on the finished art product, while others focused on the process.

Interview Question Eight: Did you include the state or national standards in the cooperative learning art activity?

All eleven interview participants included state or national standards in the cooperative learning activities they taught. Teachers C, F, and G relied on national standards, while the remaining teachers used state standards. Teacher E spoke of referencing standards for all art instruction. In addition, she said, “The contact time is limited and precious. I do not teach any art activities that do not support state or national standards.”

When possible, Teachers H and J related the cooperative art activities to the Georgia Performance Standards. This allowed the cooperative learning activity to relate to other academic subjects. Neither teacher was required to include the academic standards in their lesson plans; instead, it was a personal choice.

Discussion. Each interview participant included either state or national standards in designing cooperative learning art activities. This is a reflection of the idea that cooperative art activities are part of a comprehensive art curriculum and can be taught using various visual arts standards. The state and national standards are broad in content, so it is not difficult for them to be included in cooperative learning experiences in art.

Interview Question Nine: What influenced the cooperative art activity?

An assortment of factors influenced the cooperative art activities taught by the teachers interviewed. Overall, social skills, personal interest, and curriculum design were three themes that emerged from the data.

Social skills. A theme that emerged from this question was that teachers wanted their students to work together and to develop positive social skills. For example, Teacher A, spoke of how she wanted groups of students to work together and to achieve a common goal. Teacher C gave another example; she wanted the elementary art students to have an opportunity to interact with each other while creating art. A large-scale mural activity allowed her students to interact with one another and to create a mural for the school.

Teacher J spoke of a class of kindergarteners not sharing art materials or working together. She developed a paper quilt lesson that required pairs of students to construct a quilt square made from paper. This encouraged the students to practice positive social skills and encourage them to get along better with each other.

Personal interest. Teachers' personal interests in cooperative learning were an influence discussed by three of the interviewees. After reading an article in *Art Education*, Teacher B's interest in cooperative learning increased, and she wanted to "try something new and different"

in her classroom. This led her to develop various cooperative learning activities, including one on group maps.

While on a trip to New York City, Teacher D viewed cooperative art activities on display throughout the city. When she returned to Georgia, she conducted research on and located information about cooperative learning. Soon after, she developed a cooperative art experience for her students.

In addition, Teacher K spoke of seeing cooperative art projects at other elementary schools and wondered how to design one for her students. She investigated various ways of teaching cooperative learning and decided to try it in her art room.

Curriculum design. Both Teachers F and G spoke of curriculum design influencing the cooperative art activities they taught. Teacher F spoke of designing a lesson plan that allowed students to paint ceiling tiles. Due to a high number of students and a limited art budget, the lesson included aspects of cooperative learning. This allowed small groups of students to paint tiles and stay within the art budget.

After developing a collage flag unit, Teacher G thought cooperative learning would be an effective way for the students to work together and complete the activity in one or two class periods. In addition, she wanted “her students to experience the joy of being visual artists and experience the process of designing artwork together.”

Other influences. Teacher E’s cooperative learning activities were influenced by the fact that her students enjoyed working in groups. Many of the students’ classroom teachers use group learning, so Teacher E tried this approach in art. The students responded well, so she has continued to vary the way she delivers instruction.

A quilt exhibition at a museum in Atlanta led Teacher H to write a unit of study on making quilts for her fifth grade students. The quilts on display at the museum were created cooperatively, so the unit Teacher H wrote included similar ideas in her unit.

The beginning of the school year influenced Teacher I and led her to teach a cooperative art activity that focused on community. She wanted to create an environment where the students felt safe and could become familiar with their new classmates. The project helped both the art teacher and students because the students learned about community and the art teacher learned how the students could work together in the future.

Discussion. The themes that emerged from this interview question show a wide range of influences. These answers demonstrate that cooperative learning can be a part of both the explicit and implicit curriculum.

Interview Question Ten: What were students' attitudes towards the cooperative learning activity?

The interview participants revealed that there was a range of attitudes towards cooperative learning activities. The comments made during each interview reinforced the findings in survey question eleven, which also focused on student attitudes.

Positive attitudes. Teacher A described students as being “enjoyable, helpful, and enthusiastic.” When Teacher B discussed the specific cooperative map-making project, she thought the students enjoyed the activity and were very proud of their maps. In addition, the students' attitudes involved excitement and eagerness to do something different in art. Teacher C also spoke of her students' attitudes as being eager, when they participated in a cooperative art history game. They liked studying art history as teams, instead of a more teacher-centered lecture.

Both Teachers D and F used “excited” to describe their students’ attitudes towards cooperative learning. Teacher D explained, “The students were excited to come to art on the days we were working on the project. They were proud to tell people, other teachers, and parents that they were a part of this project.”

Range of attitudes. Teachers E, G, H, I, J, and K all spoke of student attitudes as being a range from positive to negative. Overall, some students enjoyed being a part of a group activity, while others preferred to work alone. Teacher I pointed out that the students in kindergarten and first grade had positive attitudes, but when the older students participated in cooperative learning, their attitudes changed. For example, fourth grade students argued over art materials more, and many of the fifth grade students wanted to take home the group project.

Teacher H pointed out that the range of attitudes can depend on the make-up of the class of students. Some classes of students work well on group projects, while others have conflicts.

Discussion. The information on students’ attitudes towards cooperative learning art activities support and strengthen the argument that cooperative art activities should be included in contemporary art education curricula. The students enjoyed participating in the activity, and it provided an additional way for them to experience the visual arts. On the other hand, the negative attitudes bring to light that not all elementary students enjoy cooperative learning.

Interview Question Eleven: Do you have lesson plans, student art examples, or other materials relating to the cooperative learning activity that you would share with me?

Eleven lesson plans (see Appendix I), a parent/volunteer guideline handout (see Appendix F), numerous photographs of cooperative art examples (see Appendix J), and a student behavior form (see Appendix G) were collected from the interview participants. All of the lesson plans were for cooperative learning studio art activities. None of the interview participants were

required to turn in or have their lesson plans checked by school administrators so the lesson plans served solely as guides when teaching cooperative learning activities. The examples of the cooperative learning lesson plans are located in Appendix I. Numerous photographs of successful cooperative art activities are also included in Appendix J. These finished products serve as examples of contemporary cooperative learning that has occurred in Georgia's elementary schools.

Instead of discussing a lesson plan, Teacher F discussed a parent/volunteer guideline handout. A copy is located in Appendix F. She presented it to all adults who volunteered to help during a cooperative art experience or during any other activities in the art classroom. The purpose of the handout is for parents and volunteers to have a clear understanding about their responsibilities in the art classroom. Prior to developing the handout, this teacher spent valuable class time explaining the duties of volunteering. The handout contained practical information and eliminated many of the questions normally asked by volunteers. This handout could be adapted to fit the needs of any elementary art teacher.

Teacher A shared a behavior form sent to parents when a child does not follow directions during a cooperative learning activity. The art teacher enjoys teaching mural making activities, but poor student behavior was always an issue. The checklist is a way for students to self-assess their behavior. In addition, the behavior form allows the classroom teacher to be aware of the student's behavior.

Discussion. Nine of the lesson plans contained state or national standards; assessment was addressed in seven, and all occurred over multiple visits to the art classroom. Some of the lesson plans related to academic subjects, for example, one focused on map-making skills, which was a topic discussed in the students' social studies class. Another combined Language Arts with

the Visual Arts. Even though the state standards for the visual arts are included, the lesson plan does not address any Language Arts standards. Georgia Performance Standards in the area of Language Arts and a writing component could be added to the lesson plan.

The lesson plans, photographs, volunteer guidelines, and the behavior form all contributed to the successful completion of cooperative art activities. Every art teacher teaches in unique ways. It is important to remember that each lesson plan was written for a specific student population. The result may be different when taught by a different art teacher and involving other students. I am grateful for lesson plans and photographs each teacher contributed to this research study.

Interview Question Twelve: If you have any additional comments on cooperative learning, please explain.

Five of the art teachers offered additional comments, which included their final thoughts or feelings on cooperative learning. I have summarized the comments of each interview respondent.

When asked this question, Teacher D laughed and smiled. She went on to say, “I will never do another cooperative project involving 150 students. Even though I had personal interest in the group project, the size was too much to handle for one art teacher. I would recommend students working together in small groups, but 150 students can get out of control.”

Teacher F has found the more she plans cooperative learning experiences, the better they get. It is important for art teachers to remember that they will have unsuccessful experiences, but through those experiences, they will learn what types of cooperative learning experiences work best for them and their students.

Teacher G spoke of her belief that cooperative learning is the most effective catalyst for teaching the basics of art and connecting it to the visual art critique process. Learning each of these concepts can be a daunting task for the individual learner, but a refreshing journey into creativity for the cooperative learner. Isolation may be a viable choice for the creation process itself, but accountability to a group with a common goal for quality work defined by a specific procedure guarantees a higher standard of excellence.

Teacher J's additional comments on cooperative learning revolved around a cooperative learning experience she participated in as an undergraduate student. She was part of a group of art students who traveled abroad to Costa Rica. As part of this experience, at a local elementary school, she and fellow students, along with her professor, Professor Joseph Norman of the University of Georgia, painted a mural at a local elementary school.

She discussed how the professor and his assistant divided the mural making process into individual steps. By presenting the mural making activity this way, the undergraduate students were not overwhelmed and enjoyed the process of painting a mural. In addition, Teacher J described the pride she felt when the mural was finished and presented to the town's people. She loved the idea of leaving something to the community and wanted the mural to serve as a way to say "thank you" to the people of Costa Rica.

After working on the mural, Teacher J knew she could lead a cooperative art activity. She understood the demands and the high level of patience needed to complete a large-scale mural with students. The experience in Costa Rica gave her the self-confidence to include cooperative learning in her art education curriculum and to try a new project each school year.

Discussion. The additional comments provided more evidence on the role cooperative learning plays in elementary art education curricula. Teacher J's comments displayed the

importance of being a part of a hands-on cooperative art activity. Through the experiences of being a part of a large-scale mural making activity, she gained valuable knowledge on how to replicate the steps involved in her own teaching. She transferred the knowledge and adapted it to fit her elementary art education curriculum.

Conclusion: Interview Findings

The interview research provided personal insight into the ways cooperative art education was included in elementary art classrooms by these participating teachers. The art teachers interviewed had a firm commitment to the idea that cooperative learning enhanced students' learning and affected their teaching. The interviews indicated cooperative learning helps teach students about studio art, art history, aesthetics, and criticism. In addition, through cooperative learning, the students learned life skills, such as sharing, teamwork, and helping each other. These teachers believed that the lessons the students learned through cooperative learning activities could be transferred to other aspects of their lives, such as in sports and family situations.

The interview participants spoke of successful ways cooperative learning occurred in their classrooms. Overall, cooperative art activities, like any other form of instruction, work best when the art teacher explains the purpose and objectives of the activity. The students need to have a clear understanding of their roles and be allowed to participate in the planning of the activity. Using brainstorming, voting, and gathering feedback concerning the activity were all identified as ways to involve students in planning these activities.

In addition to success, unsuccessful cooperative learning occurred in the interview participants' classrooms. These experiences included grouping students with clashing

personalities, time constraints, and not adequately preparing the materials used in the activity, all leading to disagreements and behavioral problems throughout the activity.

Although the *Georgia Visual Art Standards* and *National Standards for Art Education* are not linked explicitly with cooperative learning, all of the interview participants related cooperative learning to the state standards. Both sets of standards are broad and allow the inclusion of cooperative learning. The lesson plans submitted display the relationship between cooperative learning through various grade levels and media.

Limitations

The limitations of this survey and interview research center upon problems with the content of the survey and interview instruments. The problem that some items on the survey contained unclear terms became apparent during the data analysis. In survey Q-11, the term “fair” is used in reference to students’ attitudes towards the cooperative learning activity. Another unspecific term is “somewhat positive” in survey Q-14. In interview Q-7, “the intended outcomes of a specific cooperative art activity” is used in reference to one cooperative art activity. In addition, in interview Q-2 “successful” and “unsuccessful” should have been clearly defined. These terms are subject to interpretation and should have been omitted or replaced with other options. The ambiguity of the terms may have affected responses and consequently, the findings.

As the analysis of the data progressed, the need for additional, more probing items emerged. Including items designed to address the following questions could enhance the survey:

1. Did elementary art teachers receive training on cooperative learning from their school system?
2. What specific criteria do art teachers use for assessing cooperative learning?

3. What particular forms of instruction in the content and methods of cooperative learning did the teachers receive in their degree programs?
4. How do art teachers handle behavior problems that occur during the cooperative learning experience?

The survey and interviews, as they were administered, did serve to describe the general implementation and interpretation of cooperative learning by the respondents. Anyone who would like to replicate this research study should consider making the modifications suggested above for a more specific description. In addition to the interviews, a pilot study, photographs, and lesson plans located in the appendices provide additional information.

CHAPTER 5

CONCLUSIONS, RECOMMENDATIONS, AND IMPLICATIONS FOR FUTURE RESEARCH

In this chapter, conclusions are presented for each research question based on the data collected from this study. Recommendations and implications for future research are presented at the end of this chapter. This study uncovered ways that cooperative learning is practiced and the teaching strategies that are used in elementary art classrooms in Georgia.

To briefly review, the purpose of this qualitative study was to investigate how elementary art teachers conduct cooperative art experiences in their classrooms and why they consider these experiences to be important. The research questions focus on these ideas: how elementary art teachers teach cooperative art activities, how the learning is influenced by the explicit, implicit, and null curricula, any barriers to and supports for cooperative learning, and teachers' attitudes towards the experiences.

Research Questions

1. How are cooperative art experiences being taught by certified art educators and what content is used in cooperative art experiences?

Cooperative art experiences are being taught in Georgia's elementary art classrooms through individual ways and address various content areas. Some are small-scale experiences, while others are large-scale. A small-scale cooperative art experience may involve pairs of students discussing and making critical judgments about a work of art, while a large-scale experience may involve an entire grade level and may result in a large work of art, such as a

mural, to be permanently installed in a location in the school or other locations in the community.

The photographs of cooperative art experiences (see Appendix J) provide a cross-section of instructional examples that are being implemented in Georgia's elementary schools. The works of art were created by a wide variety of grade levels and involved numerous elementary students. These serve as permanent reminders of ways art teachers have successfully used cooperative learning to teach their students about the visual arts. It should be pointed out that some of the examples were designed on a limited budget. For example, the cooperative map activity only involved drawing paper, pencils, and magic markers. On the other hand, the grade level mural based on the teacher's experience working on a mural in Costa Rica, was painted with a larger supply budget.

After examining the submitted cooperative art lesson plans, it is apparent that the lessons relate to state and national visual arts standards. Both the two-dimensional and three-dimensional lesson plans contained objectives that can be supported by those standards.

Although production dominated instructional time in elementary art education of these particular respondents, many art teachers are incorporating art history, aesthetics, and criticism with cooperative learning. In addition, other goals and concepts being emphasized included community service, character education, public art, and social awareness. The broad range of topics support the case that cooperative learning should be included in contemporary art education curricula.

2. How is cooperative learning influenced by the explicit, implicit, and null curriculum?

Explicitly, the Visual Arts Georgia Quality Core Curriculum (QCC) does not address cooperative learning. In terms of learning targets, the QCC's mainly focus on skills, products,

and knowledge. They do not include the quality of the art activity, the use of imagination, or creativity. Currently, the QCC's do not involve many disposition or reasoning standards.

In addition, they focus on the use of materials, creation of artworks, and descriptions of works of art. In the kindergarten through fifth grade QCC's, students perform skills, recall vocabulary, and produce an individual work of art (Education World, 1996).

On the other hand, cooperative learning is influenced by the implicit curriculum. This curriculum refers to the kinds of learning students receive from the organizational design of the elementary school, as well as from the behaviors and attitudes of the teachers and school administrators (Eisner, 1994). Based on the data collected in this research study, cooperative art education occurs in elementary art classroom because art teachers and administrators value it. It is not something that is required, but derived from the art teachers' teaching philosophies, the organization of the school, and the need to prepare students for the real world. In addition, the survey and interview respondents wanted to teach their students life skills, such as teamwork, sharing, and caring. These teachers sought to achieve these goals through cooperative art experiences.

Eisner (1994) described the null curriculum as something teachers do not teach, but that is as important as what is taught. The ideas elementary students cannot consider or learn have consequences for the kinds of lives they will lead. It is impossible to teach everything in an elementary art classroom, considering that the majority of the survey and interview respondents taught the same class of students only once a week or less. This leads many aspects of instruction, including cooperative learning to be unintentionally excluded from elementary art education curricula.

The lack of teacher training, the time required, the materials needed, poor student attitudes, and scheduling issues all led to some of the respondents not including cooperative art lessons in elementary art classrooms. By omitting these activities from the curriculum, students are not able to have the opportunity to learn from or participate in meaningful cooperative learning experiences. The art teachers in this study chose to include cooperative learning in the curriculum because of personal interest or because they thought the students would find this kind of learning experience interesting.

3. What are some barriers to and supports for cooperative learning in elementary art education?

The data collected in this study suggests that elementary art teachers encounter both barriers and supports when teaching cooperative learning. The art teachers discussed specific barriers and offered insight into the kinds of barriers they faced when cooperative learning is included in an art education curriculum. For example, almost half of the survey respondents did not receive specific funding for the cooperative art activity. Many cooperative learning activities involve large numbers of students and require large amounts of supplies. Without funding for these experiences, it can be challenging for art teachers to include them in the art education curriculum.

Another barrier faced by elementary art teachers is a lack of time to teach a cooperative art activity. Traditionally, elementary art teachers do not teach the same students each day. Although most participants see classes once a week, some teachers in this study only saw students once a month. The rotation of students can make it difficult for a cooperative art activity to be completed in a reasonable amount of time.

Scheduling conflicts, an additional barrier faced by art teachers, is something that prevents cooperative art activities from occurring or being completed during art class time. The

students did not attend art daily, which made it difficult to complete the cooperative art activity in a timely manner. In some situations, other groups of students attended art more than other students. The scheduling conflicts allow some students to play a greater role in the activity, while others are not allowed the adequate time to participate.

Other barriers faced by art teachers include storage and ownership issues. Elementary schools are often crowded sites, filled with students, teachers, and supplies. This leaves little or no room for the storage of a cooperative art activity while it is in progress. The activity may only include one class or grade level of students. This can make it difficult for art teachers to provide storage for the activity, when other classes of students attend art. In addition, unless the completed activity is going to be displayed on a wall in the school, there are very few places at an elementary school to exhibit or store a completed cooperative art activity.

The idea of participating in an art activity, but not owning the finished work, is a foreign concept for many parents and students. In order to combat this barrier, art teachers must provide clear guidelines and reasons for the creation of the cooperative art work and explain clearly why there is only one finished work of art. In addition, displaying the completed project in the community and acknowledging the students involved may help eliminate or minimize this problem.

As with any art experience, student attitude may also be a barrier. Some art teachers found students reluctant to work together or share ideas. This can be a challenge because many cooperative art experiences can involve high numbers of students. When negative student attitudes emerge in an art room, art teachers may abandon the cooperative art activity or need to adjust the groups of students who work together.

A final barrier experienced by art teachers was that they did not receive training in the field of cooperative learning as part of their teacher preparation. Many of the survey and interview participants had personal interest, which led them to provide cooperative learning experiences to their students. One way to address this problem is for state and national art education organizations to encourage and include the presentation of cooperative learning workshops at their annual conferences. Another possible solution is exposing pre-service teachers to cooperative learning, prior to the start of their teaching careers.

In terms of support, the survey and interview respondents did encounter supports when they taught cooperative art activities. First, support from school administration allowed art teachers the ability to design and teach a variety of cooperative art activities, including art studio, art history, aesthetics, and criticism. The support came in forms of additional art supplies, funding, extra help, and scheduling of the cooperative art activity. Another form of support evident was in the responses from parents whose children participated in the experiences. Over half of the survey respondents indicated the parental response was “positive”, “somewhat positive”, or “very positive”. Through the parents’ acknowledgement and encouragement of cooperative learning, art teachers can feel validated and will more likely continue to teach cooperative art activities. Overall, the support that was received strengthened cooperative learning in elementary art classrooms and was a positive contribution to the elementary students’ art education.

4. What are elementary art teachers’ attitudes towards cooperative art experiences and to what extent do they include these experiences in the curriculum they teach?

Elementary art teachers’ attitudes vary towards cooperative art experiences. Some of the survey and interview respondents’ attitudes were positive, and indicated they felt cooperative

learning provided opportunities for students to solve problems, promote social skills, and learn to work well with other students. These art teachers made room in their art education curricula, taught such lessons throughout the school year, and provided instruction that differed in both content area and the amount of class time need to complete it.

Other teachers' attitudes were not as positive. Some believed cooperative learning has a place in elementary art classrooms, but valued individual assignments more. Without proper training, cooperative learning can be difficult to implement. Often, these activities require additional planning time, something many art teachers lack. Also, conflict over the ownership of the complete work of art can be a challenge for the art teacher. The scheduling of classes and the amount of students involved in the experience are additional factors that contribute to somewhat positive or poor attitudes towards cooperative art activities.

Based on the survey and interview data, cooperative learning is included in the art education curricula in Georgia on a limited basis. Elementary students are involved in cooperative learning on an average of once or twice during the school year. The activities relate to both the visual arts and various academic subjects. The activities provide opportunities for students to engage in hands-on learning and to experience being part of a group art activity.

Recommendations for Elementary Art Teachers

Art teachers who wish to implement cooperative learning into their classrooms should consider the following ideas:

- Prior to the start of the cooperative art experience, present an outline, budget, strategies for assessment, and a lesson plan to the school's administration. If the plan contains a studio component, establish storage and a permanent location for the completed activity.

- Make parents aware of the experience by sending home a letter that defines cooperative learning, explains its value, and lets them know that their child may not be bringing home the results of the cooperative art activity but that instead the finished work will be permanently displayed in the school or community.
- When asking volunteers to help with the cooperative learning activity, provide specific guidelines and expectations involving volunteering in the art classroom.
- Before attempting a large-scale cooperative art experience with a class of students, design and teach a small group project to them as an introductory activity. This will provide the opportunity for the art teacher to learn about the student dynamics in the class and allows the students to become familiar with the concept of cooperative learning.
- Depending on the cooperative learning experience, consider varying how the groups are formed. When students know they will have some opportunities to choose their groups, they are often more willing to accept groups whose members are selected by the teacher (Gillies, 2007).
- As the cooperative art activity occurs, the art teacher should provide opportunities for students to have their voices and choices heard. This can include allowing students the chance to vote on key themes or ideas relating to the activity.
- When displaying the results of a cooperative art experience, provide a written explanation about the activity and credit the students involved by name and grade level. Consider documenting varying stages of the project as part of this display.
- Conduct both group and individual student assessment.

- Reflect upon and document cooperative learning experiences. The reflections may include: addressing the curriculum development, classroom layout, the areas that were successful or that need improvement, and student response.
- Allow students to keep a journal during the cooperative art experience. The journal can be shared with parents.
- When developing a cooperative learning experience, include both individual and group outcomes that involve observable behaviors. These behaviors should include critical thinking and higher order skills.

Recommendations for School Systems or School Administrators

In addition to the recommendations for elementary art teachers, the following recommendations are for school systems or school administrators who have interest in cooperative art activities. They include:

- Offer or allow the art teacher to attend workshops on the topic of cooperative learning.
- Allow art teachers to display examples of cooperative art experiences implemented in elementary art classrooms in prominent locations.
- Provide moral and/or financial support to the art teacher and assist them in the development of a schedule for the completion of cooperative art experience as needed.
- Encourage art teachers to establish or participate in peer support groups. This will provide the opportunity for art teachers to offer support and encouragement to fellow art teachers as they attempt cooperative art experience.

- Encourage and support elementary art teachers to present the results of a successful cooperative art experience at state or national conferences. This will provide guidance and support to other art teachers who would like to attempt a cooperative art activity.

Recommendations for Pre-Service Teaching Programs

Universities should include cooperative learning in the art education curriculum taught to pre-service teachers. This inclusion will allow the students the opportunity to become familiar with cooperative learning, before attempting an activity in their own classrooms. Art teacher education programs can further assist pre-service teachers by helping them translate cooperative learning theory into the reality of classroom practice. For example, the pre-service teachers could learn about cooperative learning through hands-on experiences and ways to assess individual students who participate in the activity. Also, art teacher education programs need to identify appropriate methodologies for instruction and assessment of cooperative art education. This will help pre-service teachers develop strategies for planning and implementing instruction that accommodates and utilizes cooperative learning.

Implications for Future Research

Despite the number of books and articles that exist on cooperative learning, very little investigation has been done into the actual classroom practices involving cooperative art education. A search of literature on cooperative learning itself reveals a large amount of information, however when joined with elementary art education, the pool of research narrows. There is unfortunately a limited amount of research on cooperative learning strategies and art education, especially at the elementary level.

The findings of this study depict cooperative art education as it is taught in various elementary art classrooms in one state. Therefore, further sampling of elementary art teachers

across the United States would add to research established by this study. An interesting follow-up study would be to explore what occurs in terms of student learning and student experiences with cooperative art education. Their experiences have not been addressed and may strengthen the case that cooperative learning should be included in elementary art curricula. In addition, future research focusing on artists creating cooperative art experiences for at-risk student populations should be conducted.

Final Statement

I began this research study because of a personal interest in cooperative art education. As the research study progressed, I realized elementary art teachers have so much to teach others concerning cooperative art education. I would like this study to add to and encourage dialog concerning the contents of elementary art education curricula. Also, I would like this study to make the case for more instructional time for art in elementary schools. The participants included cooperative learning on a limited schedule and had meaningful results. In addition, for any elementary art teachers who read this study, I hope they will find support and inspiration in trying cooperative learning activities in their classrooms. Certainly, the ability to work with others within a group and to develop interpersonal skills may be justification for implementing cooperative learning in elementary art classrooms. As I conclude this study, I realize there are many more ideas and questions concerning cooperative learning and hope this work inspires others to conduct research in this area.

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APPENDIX A
PILOT STUDY

A Pilot Study Conducted to Assess the Impact of a Cooperative Studio Art Project

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“The mural was definitely a worth while project on so many different levels. It had educational, emotional, and social value. Socially, it taught the kids how to work together, how to accept each other’s differences in order to complete a project, and how to set a goal and reach it. Emotionally, it healed a garden, a sore spot at the school, but also gave the children something joyful to see everyday distracting them from their rough, little lives. We had so many children that were from poor homes that the only reason they were at school was because they got themselves up and came. They only got food from school; they had rough, little lives. Educationally, it motivated kids to be at school and to be involved; they loved to come to school to work on the mural, but also to see how it changed one day to the next.”

This except was taken from an interview with Crystal Barron, the student teacher during a cooperative mural making project based on Keith Haring’s art It described the impact of the mural project and it illustrated the importance of cooperative art education in an elementary school setting.

A pilot study was conducted in the Winter of 2007 to assess the impact of a cooperative studio art project with former students in the 5th grade (now in the 9th grade), their parents, teachers, an art student teacher, and the administration of Rosemont Elementary School located in LaGrange, Georgia. Ten parents, twenty-one students, thirteen teachers, and two administrators participated in the pilot study. They completed questionnaires about the studio art project. Crystal Barron, the student teacher who participated in the project, was interviewed.

Examples of the questionnaires, interview questions, and photographs of the Keith Haring mural are located in the appendix.

I was the art teacher at Rosemont Elementary School in LaGrange, Georgia from 1997 to 2004. Every year, the 5th grade students at Rosemont Elementary School left an art gift to the school. The gift served as a thank you for the support the students received during their years at Rosemont Elementary School. During the 2002-2003 school year, the 5th grade gift was an outdoor mural based on the art work of Keith Haring. The mural was located in the Stancil Memorial Garden on the campus of Rosemont Elementary School. The outdoor mural project occurred over a six week period. The fifth grade students received art instruction for forty-five minutes each day.

The mural project was divided into individual lessons and culminated in the creation of the outdoor mural. The individual lessons included viewing and discussing Keith Haring's art, sketching figures and designs based on his art, transferring the figures and designs to the wall in the Stancil Memorial Garden, and painting the outdoor mural.

The fifth grade student population for the 2002-2003 school year included forty-six 5th grade students in two homerooms with a population of 16% African-American, 79% Caucasian, and 5% other. In addition, the fifth grade population included gifted, on grade level, and special education students. 50% of the entire school population was on free or reduced lunch.

Data Collection

The data collection methods used in this pilot study were questionnaires mailed to thirty parents, twenty-eight teachers, and thirty students in January, 2007. One interview was conducted with Crystal Barron, who was student teaching in the art room, while the project

occurred. The following chart represents the response rates for the questionnaires distributed for the pilot study.

Chart 1

Response Rates for the Questionnaires Distributed for the Pilot Study

Survey	Sample	Rate of Return
Parents	30 sent	33.33%
Students	30 sent	70%
Teachers	28 sent	46%

Results

The questions that guided the study included a variety of ideas relating to the Keith Haring mural and cooperative learning. Overall, the results from the questionnaires found the mural making project to be educational and meaningful. One hundred percent of students and teachers said they would participate in another mural project and/or a cooperative art project. Twenty-three percent of students responded they had participated in other mural projects, which included a Girl Scout mural, one at a church, and at another school. These positive responses reflected the idea that the teachers and students valued the mural project and cooperative learning in an elementary school. One teacher added the comment, “The students valued the idea of making something more beautiful.”

The results indicated students remembered different aspects of the Keith Haring mural project. Eighteen students remembered painting the mural, thirteen remembered drawing the figures outside on the mural wall, while twelve remembered sketching the figures for the mural. Nine students remembered the art lesson about the life of Keith Haring and three added

additional comments. Those individual comments included, “Spilling paint and having a great time with my friends.” One student wrote, “I am not a great artist, but I could draw pictures like him [Keith Haring].” Thirty-three percent of the students had recognized Keith Haring’s art at other locations. They viewed his art at another elementary school, on calendars, and on a card. The responses reflected that Keith Haring was part of the visual culture of the students.

Crystal Barron, the student teacher, currently an art teacher at a middle school in Hall County, Georgia, included cooperative learning in the curriculum taught in her classroom. She grouped students together with different leaning levels in art. She pointed out it is necessary based on class size, “I cannot teach thirty-two different ways for the thirty-two students I have, so I get them to use each other if they do not understand the way I delivered the information (C. Barron, 2007).” When asked if the she has attempted a mural with her students, she spoke of one being commissioned by her school’s administration for the school’s new weight room. “Therefore, it is just a matter of time, maybe at the end of the year, as an 8th grade gift (C. Barron, 2007).” The idea of an eighth grade gift was developed from her student teaching experience during the Keith Haring mural.

When students were asked if they wanted to attend school on the days they participated in the mural making activity, ten strongly agreed and eleven agreed. Six parents strongly agreed, three agreed, and one was undecided when asked the same question. Seventy percent of the students responded they talked to their parents about their participation in the Keith Haring mural project. Six parents remembered what their child said, which included “Kati was fascinated by the way you could convey meaning without having to include all the minute details” (parent, 2007). Other parents remembered their children thought the mural project was fun, interesting,

and “How excited she [her daughter] was and was looking forward to helping with it (parent, 2007).”

Seventy-one percent of students responded they felt great after the mural was completed. The remaining twenty-nine percent of students felt good about it. This result in addition to the attendance result showed the mural was a project they enjoyed and wanted to be a part of during the school day.

Seven parents, seven teachers, and the student teacher strongly agreed with the idea the of the mural making project being a positive addition to Rosemont Elementary School. “The mural added life, and adding life is always good. It added fun, inspiration, and spirit. I am sure that it was and still is a positive addition to Rosemont, but also to every child that enters that garden to see it for the first time and the many times after” (C. Barron, 2007).

One question focused on the educational value in a group project, such as the 5th grade mural, as opposed to an individual project. Four parents strongly agreed, which included the following response, “Team work and cooperation are part of real life-I also think it is important for kids to be able to celebrate as a group. Different individuals have different strengths, but in a group project success is shared and celebrated by all” (parent of a student who participated in the mural making project, 2007). Eleven teachers strongly agreed, one agreed and one was undecided. A teacher added that building a team and cooperation are important elements in education. The teacher who answered the question undecided, brought up the idea that there is educational value in both a group project as well as an individual project. The student teacher interviewed believed the mural project had educational value because it taught the students about character and accountability. The students had specific jobs that related to the mural and had to

be completed to a certain standard. If a student failed to complete it or not complete assigned job well, it let everyone involved in the project down, no just the individual student.

Discussion

After studying the results of the pilot study, it can be concluded the Keith Haring mural project had lasting affects on the participants involved in the pilot study. Currently, Georgia's state standards for the visual arts do not advocate such projects. The state standards tend to focus on individual art projects. The results of the pilot study encourage art educators who want to include cooperative art education in their classroom.

Ten students "strongly agreed" and eleven "agreed" when asked if they wanted to attend school on the days they participated in the mural activity. By using this information, a cooperative art lesson could be designed to encourage students to attend school. The students involved in the Keith Haring project knew they were assigned specific duties in the mural and their classmates depended on them to complete their assignments. Attendance is a key point in the No Child Left Behind Legislation and cooperative art projects can be a way to combat the attendance problem in many of Georgia's public schools. There is not a one size fits all solution to the attendance and truancy problems in Georgia's public schools, but by developing cooperative art education in a public school, it will provide an alternative way to encourage students to attend school each day.

Adding to the attendance issue, 100% of the students felt comfortable when asked if they would participate in another mural project. Using these findings, school administrators could encourage cooperative art projects in middle and high school settings. These projects may help ease the transition from elementary school to middle school and onto high school. In addition, the students with previous experience could peer teach their classmates with little or no

experience. The peer teaching will encourage the students to work together and may lead to group discussions about the project. This can help the students to become more aware of their feelings and views of the cooperative art project.

The results of the pilot study showed the importance of authentic instruction. Authentic instruction values the idea that students learn through the relationship of others. A cooperative art project can bring together students' critical thoughts and life experiences. The Keith Haring mural encouraged students to work together, play an active part in the construction of meaning, and the lesson did not emphasize memorizing facts about Keith Haring. It promoted student learning through the relationships with other students. One student said, "It was kind of one of the last things we did as a group. I still see people from 5th grade, but we are not as close anymore." The mural project is an example of how authentic instruction can be included on the elementary level.

The mural project encouraged dialog between the students and their parents. Seventy percent of parents remembered their child talked to them about the Keith Haring mural. Often, when parents ask their child, "What did you do in school today?" the child will respond with "nothing." The mural project was something the students valued, so they discussed it with their parents. One parent remembered her daughter talked about the artist and designs on the mural. Through the dialog, the parents had a greater understanding of what occurred in school and in the art room.

According to the results, parents and teachers believed there was educational value in a group project, such as the Keith Haring mural, as opposed to an individual project. These findings are important because it validated the project. Both the parents and teachers recognized that cooperative learning was an important element in each student's education. The results were

important because after the mural was completed, the students did not have an individual art project to show their parents. Many art teachers feel pressured to teach art lessons that include a large number of individual art projects. The success of the group project was shared by all the students involved. With the support of the parents and teachers, it strengthened the educational value of the mural project.

Implications and Recommendations for Art Teachers

The results of the pilot study provided a variety of implications and recommendations for art teachers. The results implied parents, teachers, administrators, and students valued the cooperative art project and the idea of leaving it as a gift to the school. Years after the project occurred, students, parents, teachers, and administrators remembered specific aspects of the project. With their support, this type of art project could be a successful and meaningful addition to an elementary art teacher's curriculum.

If possible, the involvement of a student teacher will strengthen the project. An additional teacher can help in the supervision of students. The experience of a cooperative art project will help the student teacher strengthen his or her ability to organize any future cooperative art projects. In addition, the student teacher will gain first hand knowledge about cooperative learning in a real classroom setting. This knowledge can be used when he or she has his or own classroom.

The favorable results are something an art teacher could show school administrators or school board members before attempting this type of project. This could lead to support and funding for a project. By including them in the project, it will extend the idea of cooperation.

Several of recommendations concerning cooperative art projects were made by parents and teachers. Their recommendations will help art teachers who want to include cooperative art

projects in their curriculum. The recommendations are practical and relate to a public school setting.

1. Input from others is essential

When attempting a cooperative art project in an elementary school, the art teacher should get input about the project from others, including school council members, school administration, students, parents, and teachers. As they give their input, the budget and location of the project should be discussed. The location and the budget must be agreed upon prior to the start of the project. It is important to remember that even after the project has been agreed upon school administrators have the final say in the plan.

By including student input, they will view the project as being valuable, meaningful, and will have ownership in the project. Encouraging their input will help students “buy-in” to the project and feel responsible for its outcome. The students can either vote on the project they like best or have a committee of students look at all the ideas and pick the one that is most feasible. At the beginning of the project, the students can be organized into groups and assigned certain responsibilities for the project, or they can be allowed to sign-up for the assignment they would like. This will allow the students to be comfortable with the project, especially one that involves painting, drawing, or other studio assignments.

2. Student ownership in the project

Students’ ownership in the project will be strengthened if each one can sign his or her part of the design. When the project is completed, a plaque or a sign that explains the project would benefit viewers who have limited art backgrounds. In addition, it will validate the art education that was taught during the cooperative project.

3. Teaching the cooperative art project in conjunction with other lessons

One administrator recommended the cooperative art project could be taught with a lesson on school pride. The administrator pointed out the lesson is appropriate, for helping students realize the pleasure that comes from giving back with a gift of themselves to the school. The concept of school pride will help with positive student behavior and generate respect from parents, teachers, and students. By relating the cooperative art project to school pride, the school's environment will be enriched.

4. Involve parents in the project

Another teacher recommended including parents in the cooperative art project. If possible, a Saturday should be designated when students and parents can work on the project together. This would be a great way for parents and students to experience a cooperative art project. The students and their parents would be proud of the gift for many years to come.

5. Scheduling a cooperative art project

One teacher recommended that cooperative art projects should occur only after students take standardized tests. She believed a project occurring before or during testing weeks could distract students from doing their best on the test. On the other hand, students reported wanting to attend school on the days they participated in the mural project. Developing a cooperative art project during the week of standardized tests may lead to a lower student absenteeism.

6. Structured daily schedule

A structured daily schedule for working on the project will ensure completion. In order for the Keith Haring mural to be completed in a timely manner, students worked continually. The students rotated in groups to the outdoor mural and knew there was a timed schedule.

Conclusion

The Keith Haring mural project enriched Rosemont Elementary School and brought together a group of students who would be attending middle school the following school year. It was a chance for the students to leave a gift to their elementary school and have an authentic mural making experience. The mural is still located at Rosemont, and there are no plans to paint over it. In addition, the return rate of the questionnaires showed that everyone involved in the project remembered it and had personal views about the mural making experience.

In terms of future research in art education, I would like to research more in-depth what types of cooperative art projects are being taught by certified elementary art teachers and the attitudes (teachers', students', school administrators', and parents') towards the lessons. Do these projects relate to national and state standards? Also, I would like to research ways community-based art education is successfully included a prek-12 curriculum.

Interview Questions for the Student Teacher in the Field of Art Education at Rosemont Elementary School

1. What was your overall impression of participating in the mural making project with the 5th grade students at Rosemont Elementary School?
2. Thinking back to your role as the student teacher, what do you remember about the mural making process?
3. Have you attempted a mural with your students? If so, talk a little about that
4. Have you included any other forms of cooperative learning in your teaching? If so, briefly describe them
5. Have you included lessons about Keith Haring in your curriculum? If so, how did that relate to your mural experience during student teaching

6. In your opinion, what is the education value of doing a group project, such as the mural project as a gift to the school?
7. Do you believe the mural was a worthwhile project? Why or why not
8. If you have any additional comments on the Keith Haring mural, a 5th grade gift for Rosemont Elementary School, please provide them.

Questions for Parents of Students who participated in the Keith Haring Mural at Rosemont Elementary School

1. Did your child talk to you about the Keith Haring mural he/she participated in as a fifth grade gift to Rosemont Elementary School?
 Yes_____ No_____

If yes, briefly describe what your child discussed
2. How important do you think the mural project was in terms of being a positive addition
 Strongly Agree Agree Undecided Disagree Strongly Disagree
3. Do you think it was important for the 5th grade students to leave a gift to Rosemont Elementary School?
 Strongly Agree Agree Undecided Disagree Strongly Disagree
4. Did your child want to attend school on the days he/she participated in the mural making process?
 Strongly Agree Agree Undecided Disagree Strongly Disagree
5. Do you think there is educational value in a group project, such as a 5th grade gift, as opposed to an individual project?
 Strongly Agree Agree Undecided Disagree Strongly Disagree

6. When your child viewed other murals did he/she mention the Keith Haring mural?
7. If you have any additional comments about the Keith Haring mural, a 5th grade gift for Rosemont Elementary School, please provide them.

Questions for Students who participated in the Keith Haring Mural at Rosemont Elementary School

1. What specific aspects of the Keith Haring mural making process do you remember?
(you may circle more than one)

 Learning about Keith Haring Sketching figures for the mural in class
 Painting the mural Drawing the figures outside on the mural wall
 Other (please tell what other aspect you remember)_____
2. Did you want to attend school on the days you participated in the mural making activity?

 Strongly Agree Agree Undecided Disagree Strongly Disagree
3. Did you think it was important to leave a 5th grade gift to Rosemont Elementary School?

 Strongly Agree Agree Undecided Disagree Strongly Disagree
4. Have you recognized Keith Haring's art at other locations?

 Yes_____ No_____
5. How did you feel when the mural was completed?

5	4	3	2	1
Great	Good	Average	Fair	Poor
6. Have you participated in any other murals?

 If yes, briefly describe the mural and its location

Questions for Teachers and Administrators at Rosemont Elementary School

1. What is the title of your present job? _____
2. How many years have you worked at Rosemont Elementary School? _____
3. How important do you think the mural project was in terms of being a positive addition to Rosemont Elementary School?

 Strongly Agree Agree Undecided Disagree Strongly Disagree
4. Do you think it is important for the 5th grade students to leave a gift to Rosemont Elementary School?

 Strongly Agree Agree Undecided Disagree Strongly Disagree
5. Do you think there was educational value in a group project, such as a 5th grade gift, as opposed to an individual project?

 Strongly Agree Agree Undecided Disagree Strongly Disagree
6. What were student reactions when viewing the mural?

5	4	3	2	1
Great	Good	Average	Fair	Poor
7. If asked, would you allow your class to participate in a cooperative art project?
8. What suggestions do you have for other art teachers planning this type of activity?
9. If you have any additional comments about the Keith Haring mural, a 5th grade gift for Rosemont Elementary School, please provide them.

Photographs of the Keith Haring Mural

Rosemont Elementary School
4679 Hamilton Road
LaGrange, Georgia 30240



APPENDIX B
SURVEY QUESTIONS

Survey Questions

For the purpose of my research, I am defining cooperative learning as a teaching strategy in which students work together to achieve a learning goal; such approaches allow students to learn in a social environment and involve every class member. Each student works with his or her peers to create a group response to an assignment.

1. How many years have you taught elementary art education? _____
2. What grades do you teach? _____
3. How many art classes do you teach a day? ____ How long is each class period? ____
What is the average class size? _____
4. How often is cooperative learning included in your art curriculum during a school year?
Monthly Once during a semester Once a year Never _____
Other _____
5. If you do not include cooperative assignments in your curriculum, please skip to question #12.
6. Did the art education department receive specific funding for the activity?
No funding Funding from the art budget Funding from parents
Other _____ N/A _____
7. If cooperative learning is included in your art curriculum, what is the nature of the support you receive from the school administration? Circle all that apply.
Funding Scheduling Extra help from staff Art supplies Books Other N/A
8. What was the length of the cooperative learning activity?
One class period One week One month Other _____
9. What kinds of cooperative learning activities do you include in your art education curriculum? Please circle all that apply
Murals Mosaics Art History Ceramics Sculpture Painting Other
10. What are some reasons cooperative learning is included in the art education curriculum?
School Administration State or School District Art Education Curriculum
Personal Interest Other _____ N/A _____
11. What were students' attitudes towards the cooperative learning activity?
Enthusiastic Positive Fair Poor No Reaction N/A

12. What are reasons you have or have not included cooperative learning in the art education curriculum?

Lack of time Lack of funding No training Student attitude
Lack of personal Interest Other _____ N/A _____

13. What content areas do you address in the cooperative learning art activities?

Studio Art Art History Aesthetics Art Critics Other _____

14. What, if any, was the response from parents whose children participated in cooperative learning?

Very Positive Somewhat Positive Positive Somewhat Negative
Negative No Response Please Explain:

15. Did you encounter any barriers when you taught cooperative learning activities? If yes, briefly explain.

16. When teaching a cooperative learning activity, did it relate to any other academic subject? If yes, briefly explain.

17. As an elementary art teacher, do you find cooperative learning in an elementary art education curriculum to be successful and useful? Why or Why not?

18. When teaching cooperative learning, did you omit a specific art lesson from the curriculum? If yes, which lesson was omitted and why?

19. Please summarize a cooperative learning activity you thought was successful and any additional comments.

20. Please include your contact information if you agree to be interviewed about cooperative learning.

Name: _____

Email: _____

APPENDIX C
INTERVIEW QUESTIONS

Interview Questions

1. Did you receive training in cooperative learning? If yes, briefly explain.
2. Briefly describe successful and unsuccessful ways cooperative learning occurred in your classroom? What were the reasons?
3. What teaching strategies have you used when implementing cooperative learning in the art education curriculum?
4. Is there a correlation between your teaching philosophy, teaching strategies, and choosing to include cooperative learning in your curriculum?
5. How do you think cooperative learning has impacted student learning?
6. How has teaching cooperative learning impacted your teaching?
7. What were the intended learning outcomes of a specific cooperative art activity? Were the actual outcomes the same as what was intended?
8. Did you include the state or national standards in the cooperative learning art activity? Please explain.
9. What influenced the cooperative learning art activity?
10. What were students' attitudes towards the cooperative learning art activity?
11. Do you have lesson plans, student art examples, or other materials relating to the cooperative learning art activity that you would share with me?
12. If you have any additional comments on cooperative learning, please explain.

APPENDIX D
COVER LETTER

Cover Letter

Dear Elementary Art Educator,

My name is Bryna Bobick and I am a graduate student at the University of Georgia. I am conducting a research project about cooperative art education in Georgia's elementary school. This research project is the topic of my dissertation. Through this project I am learning about elementary art teachers' attitudes and teaching practices involving cooperative art education in elementary art classrooms. I am inviting you to participate in this study because you teach elementary art in Georgia.

I would like your participate in this research study by completing the attached survey. If you choose to participate, the findings will be included in my dissertation, but your name will not be used. The findings from this project may provide information for other art educators studying cooperative art education. This research project has been reviewed and received approval from the University of Georgia Institutional Review Board (IRB), project number: 2008-10063-0.

I appreciate your cooperation and support. Without you, I would not be able to conduct this research project.

If you have any questions, feel free to contact me.

Sincerely,

Bryna Bobick
University of Georgia, Art Education Department
Lamar Dodd School of Art
Visual Arts Building
Athens, GA. 30602
(706) 542-8415 (work)
bobickb@bellsouth.net

APPENDIX E
IRB PERMISSION

IRB Permission

PROJECT NUMBER: 2008-10063-0

TITLE OF STUDY: A Study of Cooperative Art Education in Elementary Art Classrooms

PRINCIPAL INVESTIGATOR: Ms. Bryna Bobick

Dear Ms. Bobick,

Please be informed that the University of Georgia Institutional Review Board (IRB) has reviewed and approved your above-titled proposal through the exempt (administrative) review procedure authorized by 45 CFR 46.101(b)(2) - Research involving the use of educational tests (cognitive, diagnostic, aptitude, achievement), survey procedures, interview procedures or observation of public behavior, /unless:/ (i). the information obtained is recorded in such a manner that human participants can be identified, directly or through identifiers linked to the participants; /and / (ii). any disclosure of the human participants' responses outside the research could reasonably place the participants at risk of criminal or civil liability or be damaging to the participants' financial standing, employability, or reputation.

You may now begin your study. Your approval packet will be sent by mail.

Please remember that no change in this research proposal can be initiated without prior review by the IRB. Any adverse events or unanticipated problems must be reported to the IRB immediately. The principal investigator is also responsible for maintaining all applicable protocol records (regardless of media type) for at least three (3) years after completion of the study (i.e., copy of approved protocol, raw data, amendments, correspondence, and other pertinent documents). You are requested to notify the Human Subjects Office if your study is completed or terminated.

Good luck with your study, and please feel free to contact us if you have any questions. Please use the IRB number and title in all communications regarding this study.

Thank you,

LaRie

~~~~~

LaRie Sylte, M.H.A, M.A.

IRB Coordinator

Human Subjects Office

612 Boyd Graduate Studies Research Center

University of Georgia

Athens, GA 30602-7411

Telephone: 706-542-5972

Fax: 706-542-3360

<http://www.ovpr.uga.edu/hso/>

APPENDIX F  
PARENT VOLUNTEER GUIDELINES

## Cooperative Art Activity: Parent Volunteer Guidelines

A participant for this study submitted the parent volunteer guidelines.

Thank you for volunteering to work in the art room. We depend upon you, our volunteers, to make our school a special, supportive place to learn and grow. There are certain issues that we would like to make clear to ensure a positive relationship between you and the school community, for the good of our students.

**1. Sign In at the office and wear a volunteer badge**

Parent volunteers must check in at the office, and wear a volunteer I.D. badge, each time they work in the art room. Please sign in and out on the volunteer roster in the school office.

**2. Confidentiality**

We insist that you maintain confidentiality outside of class. If parents ask you about a student's behaviors, please refer them to the teacher.

**3. Names and labels**

Each student brings to school his or her own specific skills and abilities. Everyone is unique and special in his or her own way. Each student grows and learns at his/her own pace. Please do not make value judgments or labels the abilities or skills of any student.

**4. Questions and issues**

We do not expect you to agree with everything a teacher does in class; but the art teacher's job is to make decisions in the best interest of the whole class. If you have a problem, issue or disagreement with a teacher, please bring it to the teacher's attention privately at the appropriate time.

**5. Discipline**

The school, and each classroom, has an established discipline policy. Please talk with the teacher to see how you can fit into and support the program.

**6. Accept and value diversity**

Each of our parents comes from a slightly different background and culture. They all have their own ideas and experiences about raising children. We ask that you accept their children and respect their beliefs and requests. The diversity of people, values, cultures, and beliefs is what makes such a rich experience for all of us.

**7. Helping the teacher and class: your primary responsibility**

Parent volunteers work under the direction of the classroom teacher who defines the volunteer's duties and expectations. Your primary responsibility in the classroom is helping the class as a whole. By supporting the class, you will build your own child's self-esteem. Please try to keep our role as volunteer and parent separate in the classroom.

**8. Keeping Commitments**

It is important that you set a schedule time with the art teacher to assist in the classroom and that you follow through in a timely manner. The art teacher will be planning for you to be there. Whenever possible, please call the day before (or send a note the morning of your commitment) if you are not going to be able to be in the classroom at the scheduled time.

**9. Support the art teacher to maximize instructional time**

When you are volunteering in the art room where several parent volunteers are present, please keep adult conversations to a minimum.

Thank you for helping us in the art room.

I have read the volunteer guidelines, understand their purpose, and agree to abide by them as a volunteer

Name \_\_\_\_\_  
Signature \_\_\_\_\_

Date \_\_\_\_\_

APPENDIX G  
BEHAVIOR FORM

## Cooperative Art Education Behavior Form

Student\_\_\_\_\_ Date\_\_\_\_\_

Homeroom Teacher\_\_\_\_\_

Dear Parent or Guardian,

Your child did not do well today in art class. Please sign below and have your child return this form to me the next day. Your child and I have discussed this together. If you have any questions or concerns, please call me at the school. Thank you.

Unacceptable Behavior in the Art Room:

\_\_\_\_ talking during directions

\_\_\_\_ off task/playing/inattentive

\_\_\_\_ misuse of art materials and supplies

\_\_\_\_ making unnecessary noises

\_\_\_\_ unable to walk quietly in the art room

\_\_\_\_ disrespectful to teacher/and or students

\_\_\_\_ bothering classmates/fighting

Teacher's signature\_\_\_\_\_

Student sign\_\_\_\_\_

Parent/guardian's signature\_\_\_\_\_

APPENDIX H  
EXAMPLES OF ASSESSMENT



Cooperative Art Education Assessment  
(Anthos, 2003)

Name:

Class:

Team Name:

1. What did you learn?

2. What did each group member contribute to the project? What grade would you give him or her?

| Member's Name | Contribution | Grade |
|---------------|--------------|-------|
| 1.            |              |       |
| 2.            |              |       |
| 3.            |              |       |
| 4.            |              |       |
| Myself        |              |       |

Cooperative Art Education Assessment  
(Anthos, 2003)

Name: \_\_\_\_\_

Class: \_\_\_\_\_

Team Name: \_\_\_\_\_

1. Was your group too big, too small, or just right? What is good/perfect number of people for each group to have?
2. Would you rather have done this as a group project or on your own? Is it better to have groups assigned or to pick your own group?
3. Did your group communicate well with each other? Or was there a lot of fighting?
4. Did you like this project? Why or why not?
5. Extra comments:

Cooperative Group Rubric  
(Breece, Craw, & Kapicka, 1999)

Name: \_\_\_\_\_

Class: \_\_\_\_\_

Team Name: \_\_\_\_\_

|                               | Beginning 1                                              | Developing 2                                                   | Focused 3                                               | Exemplary 4                                             |
|-------------------------------|----------------------------------------------------------|----------------------------------------------------------------|---------------------------------------------------------|---------------------------------------------------------|
| Contribution to group         |                                                          |                                                                |                                                         |                                                         |
| Punctuality                   | Does not hand in assignments.                            | Hands in many assignments late.                                | Hands in most assignments on time.                      | Hands in all assignments on time.                       |
| Research information          | Does not collect information.                            | Contributes little information                                 | Contributes information that mainly relates.            | Contributes a good deal of relevant information.        |
| Shares information            | Keeps information to self and does not share with group. | Shares some information with the group.                        | Shares important information with the group.            | Communicates and shares all information with the group. |
| Cooperation within group      |                                                          |                                                                |                                                         |                                                         |
| Cooperates with group members | Never cooperates.                                        | Seldom cooperates.                                             | Usually cooperates.                                     | Always cooperates.                                      |
| Listens to group members      | Always talking and never allows others to speak.         | Talks much of the time and rarely allows others to speak.      | Talks too much at times but usually is a good listener. | Balances listening and speaking well.                   |
| Makes fair decisions          | Always wants things their way.                           | Often sides with friends and does not consider all viewpoints. | Usually considers all viewpoints.                       | Total team player.                                      |
| Fulfills duties               | Does not perform any duties.                             | Performs very little in way of duties.                         | Performs nearly all duties.                             | Performs all duties.                                    |
| Shares responsibility         | Always relies on others to do work.                      | Rarely does work-needs constant reminding.                     | Usually does the work-seldom need reminding,            | Always does assigned work without being reminded.       |

## APPENDIX I

### LESSON PLANS

The lesson plans were submitted by the participants in the study which focus on cooperative art experiences that occurred in various elementary art classrooms in Georgia.

## Cooperative Art Education Lesson Plan

## THEMATIC UNIT: ANCIENT EGYPT

3<sup>rd</sup>, 4<sup>th</sup>, and 5<sup>th</sup> grade4<sup>th</sup> Grade Lesson: Egyptian Mummification and Coffins

Aim: Students will create a life size drawing of a mummy in groups of 4 to 6.

Objectives: Students will. . .

1. Become aware of Ancient Egyptian culture.
2. Analyze the process of mummification and the purpose of tombs.
3. Effectively use elements and principles of design (pattern, shape, line, proportion) to create a life size coffin of a pharaoh.
4. Display and Discuss art work.

## QCC Visual Art Standards:

1. Topic: Artistic Skills and Knowledge: Creating, Performing, Producing  
Standard: Creates art with different subjects and themes.
2. Topic: Artistic Skills and Knowledge: Creating, Performing, Producing  
Standard: Creates artworks - drawings, painting, pottery, sculptures, prints, fiber arts, and mixed media - emphasizing one or more art elements (e.g., color, line, shape, form, texture, and pattern).
3. Topic: Artistic Skills and Knowledge: Creating, Performing, Producing  
Standard: Uses a variety of art materials and techniques to model, construct, and compose original artworks.
4. Topic: Artistic Skills and Knowledge: Creating, Performing, Producing  
Standard: Demonstrates proper care and safe use of art materials and tools.
5. Topic: Connections  
Standard: Applies concepts and ideas from another discipline and its topics as sources of ideas for own artworks.
6. Topic: Critical Analysis and Aesthetic Understanding  
Standard: Names and identifies colors, such as red, yellow, blue, green, orange, violet, black, brown, white, and gray (pigment colors).
8. Topic: Critical Analysis and Aesthetic Understanding  
Standard: Recognizes and names shapes, such as circles, squares, rectangles, triangles, and organic (free-form).
11. Topic: Critical Analysis and Aesthetic Understanding  
Standard: Recognizes colors, lines, shapes, textures, and patterns in artworks and in nature
12. Topic: Critical Analysis and Aesthetic Understanding  
Standard: Describes and compares subjects and themes of artworks.
13. Topic: Critical Analysis and Aesthetic Understanding  
Standard: Uses art terms with emphasis on the elements of art to talk about own artworks and art reproductions.

## 17. Topic: Historical and Cultural Context

Standard: Points out clues in selected artworks that determine time and place.

### Resources:

- PowerPoint presentation of Egyptian images
- Example of project the teacher has created
- Bulletin board of Egyptian Art
- Ancient Egyptians at a Glance by Rupert Matthews

### Essential Questions:

- What does Egyptian art tell us about Egyptian culture?
- How did Egyptians use the elements of design?
- What is mummification?
- How did Egyptians preserve their bodies?
- What are the features of Egyptian coffins?

### Materials:

- Large white butcher paper
- Pencil
- Black marker
- Tempera paint

### Vocabulary:

Egyptian Culture  
Mummification  
Pharaohs  
Tombs  
Hieroglyphics  
Pattern  
Shape  
Line  
Proportion

### Procedures:

Day 1: 50 minutes.

1. Enter room and complete PACE (5 min).
2. Introduce Egyptian unit and summarize what we are about to do (5 min).
3. Power Point Presentation on Egyptian mummification (20 min).
  - Slide one: What do you know about Egypt? Discuss in groups. Discuss as a class.
  - Slide two: Images of Egypt to discuss.
  - Slide three, four, five, and six: Show as you read points from Ancient Egyptians at a Glance by Rupert Matthews pg 23 (discuss process of mummification).
  - Slide seven: What do you notice about these coffins? Discuss features.

4. Introduce and start the project: Egyptian coffins (15 min).
  1. Divide class into groups of 4 to 6.
  2. Show teacher example and explain.
  3. Each group receives large butcher paper.
  4. Number off the groups, so each student has a number (1-4 or 1-6).
  5. Fold paper in half (hot dog style).
  5. Teacher shows how to trace half the body. Students pick tallest person to trace.
  6. Go over step by step drawing the facial features of the coffin (wig, eyes, nose, mouth, jewelry). Number 1 draws the wig, number 2 draws the nose, etc. . . .
  7. Clean up (5 min).

Day 2: 50 minutes

1. Enter room and complete PACE (5 min).
2. Review from Day 1 in groups, using a step pyramid for summarization (worksheet) (5 min).
3. Work on mummified coffins (35 min).  
Students divide second half of coffin into squares of 4 to 6, depending on number of people in group.
4. Each student draws symbols and hieroglyphics of their choice in their square.
5. Clean up (5 min).

Day 3: 50 minutes

1. Enter room and complete PACE (5 min).
2. Review (5 min).
3. Outline designs in black marker and fold over to trace (35 min).
4. Clean up (5 min).

Day 4: 50 minutes

1. Enter room and complete PACE (5 min).
2. Review (5min)
3. Introduce painting techniques and procedures (10 min).
4. Paint coffin designs (25 min).
5. Clean up (5 min).

Day 5: 50 minutes

1. Enter room and complete PACE (5 min).
2. Continue painting coffins (40 min).
3. Clean up (5 min)

Discuss and Display artwork in hall.

Assessment:

I will observe and record student progress throughout the project to make sure students are on task and complete the assignment. Notes will be taken in the teacher journal/planbook.

Student becomes aware of ancient Egyptian culture, analyzes the process of mummification and the purpose of coffins, effectively use elements and principles of design (pattern, shape, line, proportion) to create a life size coffin of a pharaoh.



## Cooperative Art Education Lesson Plan

### COLLAGED CITYSCAPE Group Building, Kindergarten

#### Essential Questions:

1. How do the colors relate to each other?
2. What are the primary and secondary colors?

#### Goal:

The goal of this unit is to begin to introduce color theory and to encourage students to learn to work together.

#### Objectives:

1. Students will be introduced to color theory.
2. Students will work together to create a painted building.

#### County Standards:

1. Explore qualities of lines (thick/thin) and use a variety of lines in works of art
2. Create a pattern by repeating lines, shapes and colors
3. Distinguish between color families (primary, secondary, neutral)
4. Create art with different subject and themes from personal experiences

#### Materials:

- Paint/brushes
- Newspaper
- Butcher paper

#### Lesson 1: Introduction

Materials: artist reproductions/exemplars, paper, markers

Set up: Have butcher paper ready, markers

Introduction: 5 minutes

Have students sit on carpet; talk about primary colors.

Demonstration: 5-10 minutes

Show student how to create a building using lines learned from last lesson.

Work time: 10 minutes

Have students work together to draw buildings outlines with markers using primary colors.

Clean up: 10 minutes

Have students return materials to shelves and artwork to storage area.

Lesson 2 and 3 Studio Day

Materials:

- student work
- paint
- brushes

Set up: Have students work out and ready to pass out. Helper tables pass out needed materials.

Introduction: 2-3 minutes

Ok class, we are going to continue to work on our collage buildings. We need to really work together and get a lot done today!

Demonstration: 5 minutes

Show students how to use paintbrush and paint. Review primary colors and discuss secondary colors. Show paint mixing demonstration.

Work time: 15 minutes

Students work together to being painting buildings.

Clean up: 5-8 minutes

## Cooperative Art Education Lesson Plan

### COLLAGED CITYSCAPE Group Drawings, 2<sup>nd</sup> Grade

#### Essential Questions:

1. What do I remember about color?
2. How can I work with others to create a drawing?

#### Goal:

The goal of this unit is to review color theory and to encourage students to explore the idea of working together.

#### Objectives:

1. Students will be introduced to Romare Bearden and his collage work.
2. Students will work in a group to create other parts of a cityscape; trees, sidewalks, cars, etc.

#### County Standards:

1. Produce various types of lines
2. Produce visual (implied) textures in 2-D works of art
3. Create 2-D and 3-D artwork with a variety of materials incorporating elements of art and principles of design
4. Explore how artists, through history, get ideas for works of art from real life and imagination

#### Materials:

- PowerPoint
- Romare Bearden exemplars
- Prisma color sticks
- Markers
- Oil pastels
- Butcher paper

#### Lesson 1: Introduction

Materials: artist reproductions/exemplars, oil pastels, markers, Prisma color sticks, butcher paper

Set up: Have paper ready and on tables, projector set up

#### Introduction: 10 minutes

Have students enter and sit on the carpet; show Bearden work and discuss collage. What is collage? Give introduction to project. All right guys, we are doing a school wide project; each grade level is doing a part of it. You guys are in charge of all the things we see in a city: fire escapes, cars, benches, trashcans, trees, light posts, roads, and mailboxes.

Demonstration: 5-10 minutes

Demonstrate how they are to work together to create assigned object. Show how to draw an outline and how everyone is to work together to add details.

Work time: 20 minutes

Have students plan and think before starting. Students need to discuss and delegate jobs. Students work together to get an outline completed and start adding details.

Clean up: 5 minutes

Have students return materials to shelves and artwork to designated storage areas.

## Lesson 2: Studio Day

Materials: student work, oil pastels, Prisma color sticks, markers

Set up: Have students work out and ready to pass out. Helper tables pass out needed materials.

Introduction: 5 minutes

Ok class, we are going to continue to work on cityscape today. I want you to really concentrate hard today because today is our studio day. I am giving you the whole class time to work, so please use it wisely. We need to finish today! Pass out artwork.

Work time: 35 minutes

As students finish, artwork can be collected. Students may help other groups if needed. If students finish quickly, hold a class critique. Have each group come up and show project.

Clean up: 5 minutes

## Cooperative Art Education Lesson Plan

## WHERE WE LIVE

1<sup>st</sup> Grade

First grade will be drawing maps of Jefferson, Georgia. Begin class with a discussion of where we live. Ask students what country, state, and city they live in. Have students point out our country, state, and city on the world map. Focus on the city of Jefferson, Georgia. Make a list on the board of all the things in Jefferson such as: roads, businesses, parks, schools, and homes. After listing many things on the board, explain that students will be working in groups to draw their own map of Jefferson. They should include all things and places important to them. Show the class an example. When students are at their tables give them extra large 36 x 44 inch paper. They will be using markers to draw and crayons to color their maps.

## Objectives:

1. The student will use maps to retrieve social studies information.
2. Students will use cardinal directions, state standard in Social Studies.
3. Students will use intermediate directions, state standard in Social Studies.

## National Standards: Visual Arts

1. Students will know the difference between materials, techniques, and processes.
2. Students will select and use subject matter, symbols, and ideas to communicate meaning.
3. Students will understand there are a variety of purposes for creating works of visual art.

## Materials:

- 36" x 44" paper
- Markers
- Crayons

## Cooperative Art Education Lesson Plan

## CLASS QUILT OF DREAMS

1<sup>st</sup> Grade

## Overview/Concepts:

After a discussion of the life work of Faith Ringgold and after reading her book, *Tar Beach*, students will create a picture showing themselves doing something they dream of doing in the future. These will be put together into a class quilt of dreams.

## Resources:

- Books with work by Faith Ringgold, including *Tar Beach* and the third grade text (SRA)
- Reproductions of her work, including *Church Picnic* from the High Museum of Art in Atlanta
- Internet websites with samples of her work.

## Materials:

- Pencils
- 9 x 12 paper for planning
- Crayons
- construction paper
- 8 x 8 square white drawing paper
- 7 x 7 square white drawing paper
- 9 x 9 black paper
- hole punch
- hole punch pattern

## Objectives:

- QCC objectives for talking- I -22- Recognize and associate selected artists with their individual works.
- QCC objective for production- E-2 Create artwork emphasizing line. E-4- Use imagination and immediate environment as a source for ideas.
- Specific Talking Objective-While looking at various works of art by Faith Ringgold, observe and describe the similarities in the picture and discuss ways to identify other works by Faith Ringgold.
- Specific Production Objective- Compose a picture using ideas from your imagination and experiences, which emphasizes line and communicates something about your dreams to the viewer.

## Assessment:

- Teacher will assess student progress while moving around the room and help as needed. Student products will be assessed as a group upon completion.

### Motivation:

- Discussion of Faith Ringgold's life and work. What types of lines do you see in this work? What do you think we mean by directional lines, descriptive lines? Expressive lines? When might you use each of these in your work? What is Faith Ringgold talking about when she says they go to "tar beach"? Is it a real beach? Why do they go there? What do they do there? Is the entire story she tells factual? What parts do you think could be true? What parts are not true? Why does she dream to fly? How would her life be different if she could fly? Do you think she will be able to realize any of her dreams, not by flying, but in some other way? What elements do you see in all of Ringgold's works? What could you look for in other pictures to decide if they were done by Ringgold?

### Visualization:

- Now you are ready to make your own picture. What are your dreams in the future? Do you want to become a doctor? A lawyer? A baseball player? Let's brainstorm some more ideas. Be sure to think of a dream for the future, not just something you want to do in the next few days or weeks. How will you draw your person to show what they are doing? Sometimes it is easier to start by drawing the clothing of the person and then add the arms, legs, etc. The clothes also usually tell us something about what the person is doing. What type of background will you need to include helping the viewer see your idea even more clearly?

### Procedures:

1. Helpers give out paper and pencils.
2. Students look at ideas on the board and decide what type of picture they will create or use their own idea (preferable).
3. (Having students plan before their final copy is beneficial) Start by drawing the person (self) wearing clothes appropriate to the "dream they have chosen".
4. Draw the rest of the scene being sure to use your space and not have large areas of empty space.
5. Add color with crayon.
6. Mount white square onto slightly larger square of colored paper and mount both onto 9 x 9 black paper.
7. Hole punch black paper.
8. When glue has dried, add the words. I dream that one day... On the colored paper going around the drawing.
9. Sew all the quilt squares together.
10. After a class critique, hang on the wall and enjoy!

### Closure and Review:

Look at your picture. Did you draw a scene that shows you when you are grown up? What do you dream to do or to become? Did you include clothing and "props" to make it easier for the viewer to tell what is going on in your picture? Did you make good use of your space? Did you use your imagination, home and surroundings as a source for your ideas? Did you use lines to create the edges of your shapes and forms? Can you recognize the work of Faith Ringgold? What do you like most about your picture?

Note: Quilt squares can be cut apart and sewn around individually for students to take home.

Background on Faith Ringgold:

Faith Ringgold is an African-American artist. She was born in 1931 in New York and she is still living. She is greatly influenced by her family and her African heritage. Her great-great grandmother was a slave and as part of her duties, she made quilts. The quilting tradition was carried on in Ringgold's family. Eventually, her quilts and paintings became a vehicle for her stories. Most of her stories concern the experiences of the black female in America. In *Tar Beach*, Cassie, the narrator dreams of being able to fly wherever she wants to forever. Flying is an important motif in African-American folk tale literature. Slaves told of "flying to freedom" as a metaphor for escaping slavery. In *Tar Beach*, Cassie wants to own her own union building because her father cannot be a member. Even highly skilled minorities were kept from joining the unions. If a man's grandfather was not a member, then he could not be. *Tar Beach* is a work of fiction that transforms some of Ringgold's own memories from childhood. Childless couples seemed to have more money than those with children. That is why Mrs. Honey could sleep late and laugh more than Ringgold's mom. They were called the Honey's because it was always "honey this... and honey that...."



## Cooperative Art Education Lesson Plan

## CREATING A MASTERPIECE: ONE SQUARE

3<sup>rd</sup> Grade

## Overview/Concepts:

Teacher and students will look at a painting by Vincent Van Gogh (*Starry Night*), Pablo Picasso (*The Gourmet*), Frida Kahol (*How Beautiful Life is When it Gives us Riches*), or Diego Rivera (*Still Life and Blossoming Almond Trees*) and discuss the elements and principles found in the work. Students will then recreate the masterpiece as a group with each student completing one square of the painting.

## Resources:

- Reproductions of artwork

## Materials:

- Cut up and numbered reproduction. 9' square of paper, pencils, erasers, oil pastels, butcher paper, glue.
- Each third grade will create a different mural. Look at the reproduction and discuss the painting that each class will create. Special attention should be given to values of colors and the colors themselves, try to match as closely as possible, mixing colors if necessary.
- Each student will use careful observation skills to recreate his part or parts of the painting on paper using oil pastels.

## Objectives:

- QCC: 3E4- Creates Artwork using direct observation.
- QCC: 3E9- Recognizes value as lightness or darkness of a color.
- QCC: 3I5- Produces artworks in the area of drawing.
- QCC: 3I11-Distinguishes between original artwork and reproduction.

## Procedures:

1. Discuss painting and the process. Assign numbered pieces of the cut up reproduction. (Assign the middle of the picture first as some will finish early and they can go back and do some of the easier squares like the sky, etc.)
2. Explain the process of duplicating the square of the painting while enlarging it to fit the white paper. Draw lightly in pencil.
3. Put squares together and make sure they come pretty close to lining up with the squares that belong around them.
4. Add color with oil pastels. Layer colors and make sure all coloring is done neatly and solidly.
5. Check occasionally with the squares around you to make sure you are still matching up.
6. When all pieces are finished, glue them to a large piece of butcher paper.

## Cooperative Art Education Lesson Plan

## NARRATIVE CERAMIC UNIT

4<sup>th</sup> and 5<sup>th</sup> Grade

Aim:

Art can tell a story.

Goal:

The goal of this lesson is to introduce students to the use of narrative in art, particularly in ceramics.

Objectives:

1. Students will recognize and discuss narrative in a historical work of art.
2. Students will recognize that narratives can reflect groups of people or one person alone.
3. Students will determine a setting for a group narrative.
4. Students will discuss different parts of this setting.
5. Students will sketch different parts of this setting that they are interested in making.

Georgia QCC Visual Arts Standards:

1. Produces artworks in a variety of subject matter and in the area of drawing. (4-6, 5-3)
2. Demonstrates proper care and safe use of materials and tools. (4-8, 5-5)
3. Recognizes how artists use selected subject matter, including symbols and ideas, to communicate a message. (5-13)

Essential Questions:

- How can you tell a story with art?
- What are the parts of a story?
- What is the setting?
- What can be in the setting you chose?
- What can you add to the group story?

Procedure:

Based on a 45-minute class session.

1. Bring students into classroom. Have students sit on the rug.
2. Introduce narrative and narrative artwork.
3. Look at exemplars. Discuss the narratives as a class.
4. Introduce group ceramic project from the next lesson. Also, tell students about the future opportunity for writing in their classrooms.
5. Introduce setting. As a class, vote on a setting for the group art piece. Have ideas pre-selected for voting.
6. After the setting is chosen, discuss the parts of the setting.
7. Give students time to sketch what part of the story they would like to make.

**Resources:**

- Smart Notebook document with reproduction of exemplars.

**Materials:**

- White sketching paper
- Pencils

**Vocabulary:**

- Narrative Art-Art that tells a story.

**Cleanup:**

All sketches will be collected at the end of class in order for students to use them the following week for reference. Based on what the students sketch, I will gather pictures of these ideas for reference when the students are making their sculptures.

**Assessment:**

Teacher observation during instruction and art production. Further teacher assessment of student sketches.

**Extensions:**

This study of narrative story telling is reinforcing the regular classroom curriculum and the focus on literature. The finished works of art will be given to the classroom teachers to be used as writing prompts.

## Cooperative Art Education Lesson Plan

### NARRATIVE CERAMICS UNIT

4<sup>th</sup> and 5<sup>th</sup> Grade

Aim:

Art can tell a story.

Goal:

The goal of this lesson is for the class as a whole to make a story pot based on the setting and details determined in the first lesson.

Objectives:

1. Students will recognize and discuss narrative in a historical work of art.
2. Students will recognize that narratives can reflect groups of people or one person alone.
3. Students will make small ceramic sculptures to add to a class story pot.

Georgia QCC Visual Art Standards:

1. Produce artworks in a variety of subject matter in the areas of sculpture and pottery. (4-6, 5-3)
2. Demonstrates proper care and safe use of materials and tools. (4-8, 5-5)
3. Recognizes how artists use selected subject matter, including symbols and ideas to communicate a message. (5-13)

Essential Questions:

- How can you tell a story with art?
- What are the parts of a story?
- What is a setting?
- What can be in the setting you chose?
- What can you add to the group story?

Procedure:

Based on a 45-minute class session.

1. Bring students into classroom. Have students sit on the rug.
2. Review narrative and exemplars briefly. Discuss the structures of the class project.
3. Ask students to make parts to add to the class story pot. Each student should make one sculptural within specific size restrictions. Do a quick demo of how to work with clay including scoring and slipping.
4. While students work, play Power Point presentation about their setting for ideas. Also, give students their sketches from previous lesson.

Resources:

- Smart Notebook document with reproduction of exemplars
- Power Point presentation appropriate for each class's setting.

**Materials:**

- Sketches from previous lesson
- Clay
- Kiln
- Paintbrushes
- Water
- Clay tools
- Newspaper

**Vocabulary:**

- Score- To scratch a surface with a tool.
- Slip- A creamlike mixture of clay and water that is used to join scored pieces of clay.

**Cleanup:**

Students will be asked to bring final sculptural additions to a designated area. Students will be asked to bring all left over clay to another designated area. All other materials will be taken care of during the following planning period. This will be done to allow students the most time possible to work on their art.

**Assessment:**

Teacher observation during instruction and art production. Further informal teacher assessment of student sculptures based on creativity and technique.

**Extension:**

This study of narrative story telling is reinforcing the regular classroom curriculum and the focus on literacy. Also, the finished works of art will be given to classroom teachers to be used as writing prompts.

## Cooperative Art Education Lesson Plan

## ASSEMBLY LINE ART WITH RECYCLED MATERIALS

5<sup>th</sup> Grade

3 or 4, 45-minute class periods

## Essential Question:

1. How can I use recycled materials to create something my classmates would want or need?

## Objectives:

- To create a useful or artistically eye pleasing piece of artwork as a group.
- Use only recycled materials.
- To mass produce their product or artwork (make at least enough for every person in their class to have one)/

## Materials:

The students can choose between various recycled materials in the room such as:

- Milk cartons
- Magazines
- Bottle caps
- Cardboard
- Buttons
- Yogurt containers
- As well as other art supplies such as: glue, paint, and paintbrushes

## Vocabulary:

- Assembly line - a manufacturing process in which interchangeable parts are added to a product in a sequential manner to create a finished product. Henry Ford and his engineers first used the assembly line. Ford was also the first to build factories around that concept.
- Cooperative learning- instructional approach in which students work together as a team with each member contributing to the completion of the task or project.

## Instruction:

Following our introduction about assembly lines and recycling, the students will be asked to choose groups of four to six in which they can work for several weeks successfully. Each group should do brainstorming of ideas they could do using recycled products we have in the room. The group should then sketch out their plan with a detailed list of all items they will need for creation. After the teacher approves their idea, they can begin construction. Each member of the group should be responsible for a task, which contributes to the finished product. Each group should produce at least one item for each person in their class or more. Part of the purpose of this assignment is to work well as a group. The work should be evenly shared amongst group members and their idea should be voted on upon all members.

**Clean-Up:**

Each group is responsible for cleaning up all their own supplies and put their products in a box or Ziploc bag for safe keeping/storage.

**Evaluation:**

Evaluation will be made after completion of all the products. In process evaluation of group work will be made along the way through observation.

## Cooperative Art Education Lesson Plan

# COLONIAL ARCHITECTURE RELIEF SCULPTURE

## 4<sup>th</sup> Grade

Four, 45 Minute Classes

### Theme:

This project was designed to correlate with the fourth grade's study of the Colonial Americans in their social studies class. I tied in colonial times through the architecture of the time. The countries, which settlers came from, influenced the style of architecture built in the 1700's and those colonial styles influence our homes today. This was a great opportunity for cooperative learning so that each student could have an impact on the final outcome but they could meet the physical size objective of the assignment.

### Essential Questions:

1. What is architecture?
2. What is a relief sculpture?
3. How does the establishment of colonies affect art?
4. How do I work with a group to create a successful sculpture?

### Objectives:

Students should be able to ...

- Define architecture and see it as a type of art.
- See how the architecture influenced by the country

### QCC-Historical and Cultural Context

Explains how art reflects the relationship between artists and their culture (e.g., geographic, political, religious, and economic).

- Base their sculpture on that of Colonial architecture

### QCC-Connections

Research and applies regional history sources as ideas for original works of art. Create a relief sculpture in a group.

- Work well with other students
- Use scissors and glue responsibly

### QCC-Artistic Skills and Knowledge: Creating, Performing, Producing

Demonstrates proper care and safe use of materials and tools.

### Resources:

- About.com:architecture
- Cooper, Elisha. *Building*. Greenwillow Books: New York: NY, 1999.



### Materials:

- Drawing paper
- Laminated handouts on architecture style
- Pencils
- 11" x 17" pieces of cardboard (one per group)
- Scraps of cardboard
- Scissors
- Glue

### Vocabulary:

- Architecture-the art and science of designing buildings and structures
- Relief sculpture- sculpture in which three-dimensional forms project from a flat background of which they are a part.
- In-the-round sculpture- a sculpture that is meant to be viewed from all sides.
- Façade- the front exterior of the building.
- Gambrel roof- a roof that has two, differently angled slopes on each side of the peak, the upper slope being flatter while the lower slope is steeper.
- Pitched roof- has two slopping halves that form a peak in the middle where they meet.
- Eaves- the edge of a roof.

### Instruction:

#### Day 1

Start the class with a discussion on Colonial America to tie their experience in art to that in social studies. Ask questions: Where did early Americans come from? What did they build when they decided to stay in America? What do you think impacted the types of homes they built? (Those questions lead into a discussion about architecture.)

Next, ask "What is architecture?" Discuss that architecture and designing buildings is a type of art. Each student will pick three or four other people that they can work with for the next four weeks. Each group will be given a laminated sheet that has a type of colonial architecture on it with pictures of example homes and key characteristics. Types of colonial architecture include; Early Colonial, Georgian, American Federal, Spanish, French, Dutch, and German. An overview of each of the types of architecture should be discussed before breaking into groups. Each group member will be asked to illustrate the façade of a home based on the type of architecture they are given. They can then break into groups of their choice and choose from the types of architecture provided to work from. Each group should make a decision together as working together is as a group is part of the assignment. They will spend the remainder of the class working on individual drawings.

#### Day 2

On the second that a class comes to the art room, they will actually begin the sculpture process. Before I begin, I will read half the book *Building*, to get the students thinking about the process of constructing a home or building from paper to finished form. I will explain that they will be working on a relief sculpture and show them examples of how this differs from a sculpture that is in-the-round. Next, I will demonstrate how they will use scissors to cut the appropriate size and shape strips of cardboard to add to their blank slate build up in three dimensions. They should

raise their windows, doors, columns, and roofs for example to create a 3-D façade. We will also discuss teamwork and the positives and negatives of working in a group. Before they begin with cardboard they should choose one drawing out of the group from the previous week to work from. This is difficult for 4<sup>th</sup> grade students, as they all have pride in their work. Some groups may choose to use some parts from one design and some parts from another. Each group will be given one piece of cardboard about 11x17" on which to draw the outline of their house.

#### Day 3

We will review some of the terms discussed and introduce new architectural terms such as gambrel, hipped roof, or pitch of a roof. Each table should have several sets of glue, scissors, as well as a bucket with several sizes of cardboard that the students can cut down for use. The students will begin to create the relief sculpture.

#### Day 4

Each group member should be engaged in the process of cutting pieces and gluing them to the surface. Groups can choose to use several layers of relief if desired. 15-20 minutes should be left at the end of class, so that the groups can share their façade with the class and display which characteristics of their style architecture they display on their sculpture.

#### Clean-up:

Each day all of their work should be turned into the teacher. Scissors, glue, and pencils should be put in the bucket at their table. Pieces of cardboard that are smaller than their finger should be thrown away. Other pieces should be kept in the scrap boxes for future use.

#### Assessment:

Assessment on this grade level is more for me to know how I am teaching. However, I will assess and make suggestions along the way by walking around the room and making points about the project. Overall assessment of the success of the project can be made during their presentation to the group to see if they simply drew what that they saw or mixed and matched personal taste with the characteristics given to them. A large part of this assignment is to work well in groups. Arguments and disagreements along the way will be corrected by the teacher. It is important that the students learn to work well with others as this kind of arrangement will repeat itself throughout their lives.

## Cooperative Art Education Lesson Plan

ARCHITECTURE: ARCHITECTURE STRUCTURE DESIGN  
2<sup>nd</sup> Grade

(Aquariums, pet hotels, spa hotels, and restaurants)

## Objectives:

1. Construct buildings with a certain theme with their table group.
2. Discuss their “name” and how it is different from the next table.
3. Brainstorm how their environment in this project made them... work together, trouble-shoot, compromise, etc.

## State Standards:

1. Three Dimensional Construct
2. Visual Characteristics-Compare
3. Culture/Environment

## Materials and preparation:

- Wooden blocks
- Block design

## Step by step procedures

This exercise is to have students build as a group. You will build a building with your table group. Work together and come up with a name for your building. When everyone is finished you will report to the class the name of your design.

1. Get basket of blocks for table group.
2. With instructions given-build your building.
3. When student come up to the teacher to complain- they must workout the issue or problem.
4. As the students finish, the teacher will come around and take a photograph of their building. The teacher will take additional photographs of each student and their building.
5. When everyone is finished, the teacher will have the art helper tell the class the name of their building.
6. After clean-up, the entire class will discuss the positives of working together as a group. Trouble-shooting, compromise, do more when we work together, sharing, sharing ideas, etc.

## Evaluation:

1. Did the students work together?
2. Did the students work out their problems?
3. Did the students name their project?

APPENDIX J

PHOTOGRAPHS OF COOPERATIVE ART ACTIVITIES

### Photographs of Cooperative Art Activities



4<sup>th</sup> grade mummy, related to Social Studies unit



Map designed by kindergarten students.



Paper mural, 2<sup>nd</sup> grade



Detail of paper mural.



School wide tile mural.



Detail of school wide tile mural.



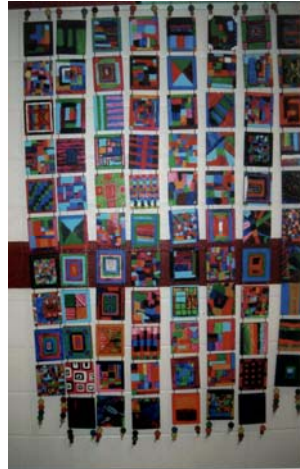
Identification grid for individual student art.



Stepping stones, 4<sup>th</sup> and 5<sup>th</sup> grades.



Painted mural relating to Science curriculum.



Wooden quilt.



5<sup>th</sup> grade fabric quilt.



Painted mural based on Costa Rica.





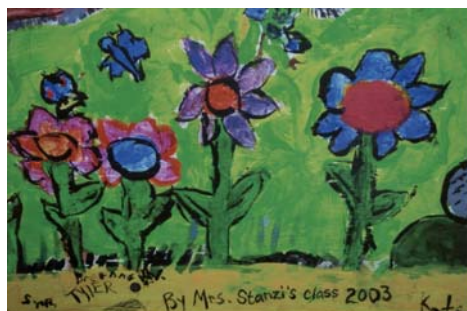
Painted mural based on the Rain Forest.



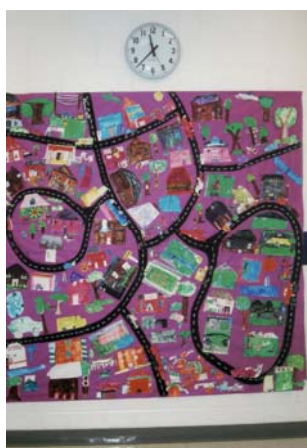
School pride felt mural.



Painted mural, 1<sup>st</sup> grade.



Detail of students' signatures.



3<sup>rd</sup> grade class map.



Cooperative collaged flag designs, multiple grades.



2<sup>nd</sup> grade story quilt.



2<sup>nd</sup> grade story quilt.



Ceramic self-portraits, 5<sup>th</sup> grade.



Example of a plaque for a cooperative art activity.



Ceramic stepping stones, 5<sup>th</sup> grade.



Cooperative sculpture inspired by Keith Haring, 5<sup>th</sup> grade.



Cow Parade, special education students.



Cooperative drawing, 5<sup>th</sup> grade.



Class paper quilt, 1<sup>st</sup> grade.

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Tile quilt, 5<sup>th</sup> grade.



Abstract painting, 5<sup>th</sup> grade



Painted frames, 5<sup>th</sup> grade





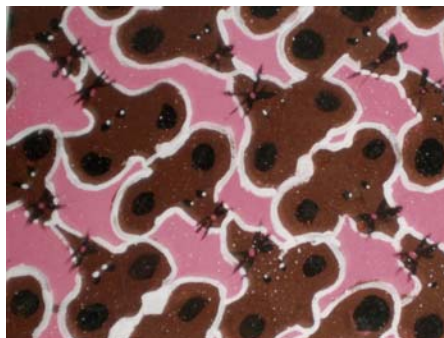
Ceramic tiles, 5<sup>th</sup> grade



Detail, ceramic tile, 5<sup>th</sup> grade



Painted ceiling tiles, 5<sup>th</sup> grade.



Detail, painted ceiling tile, 5<sup>th</sup> grade.



4<sup>th</sup> grade class, ceramic vessel.



Detail, individual student work.