

PREPARING STUDENTS FOR THEIR FUTURE:
THE RELATIONSHIP BETWEEN ART, INDIVIDUAL INTEREST, AND
CAREER PREPARATION

by

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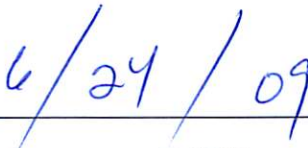
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Chapter One

The Education Maze

Introduction

In the past, I have had numerous encounters with students who were wonderful artists but decided to pursue other subjects, because they believed you could not get a job with an art degree. When faced with the question of what my applied project would focus on, I decided to tackle the issue of career preparation. Originally, I thought my topic was based on my experiences teaching; but it was not until I taught my applied project that I realized it was based on the combination of my standardized test past, my college education, and current assessment in education. My original plan for my topic was to introduce students to the variety of careers in art, as well as the transferability of the skills taught in art. As I began my research, I started to realize this could be the niche art education needed in the standardized world. While other subjects focused on teaching students how to improve test scores, art education could be used to prepare students for their future. However, during my applied project I realized students were not engaged in the assignments. By altering my final project to focus on students' individual interests, and making secondary the focus of career preparation, students' level of engagement rose along with their motivation, and understanding of the information and each other. Through the rest of this chapter I will discuss my experience with standardized tests, current trends in standardized education, art education assessment, the important benefits of art education, and an overview of my applied project.

My Standardized Test Experience

I am a standardized test baby. In second grade I was introduced to my first form of standardized assessment, the Iowa Basic Skills Test (ITBS). As I moved through school, my knowledge of math and English was continuously assessed using standardized methods. Each spring, in second, third, fifth, seventh, and eighth grade, I faced the ITBS. Once I began high school I was introduced to the Preliminary Scholastic Assessment Test (PSAT), Scholastic Assessment Test (SAT), and the Georgia High School Graduation Test (GHS GT). Again, I was tested once I completed college and wished to pursue graduate school, with the Graduate Records Examination (GRE). In addition to the five varieties of standardized tests I was exposed to, multiple choice tests were the norm for determining achievement in my classes elementary through college. It seemed the only break I had from tests were writing papers and art classes. It was in art that I found my passion, and my future career path, though I cannot directly attribute my extensive testing to my career choice, I do feel it has directly impacted me as a teacher.

In elementary school I looked forward to ITBS week. To me, the ITBS meant a big breakfast in the morning with classical music, thanks to my Mom and recent research on the impact of food and music on test scores; no class, just answering questions and filling in little bubbles; extra breaks and fun stretches in between testing sections; and delicious snacks for the whole class. I breezed through my five ITBS years, and my PSAT years, with little concern. However, with the SAT, GHS GT, and GRE, new anxieties and 'what if' questions began to surface. I no longer woke up feeling relaxed and excited for a break from a typical school day, I felt nervous, had trouble focusing, and I found my mind wandering from the questions on the page to questions of my future. These multiple choice, bubble filled tests were going to

determine my future, graduation day, and college path. When I think back to the multitude of tests I had to undertake, a slight sickening feeling creeps into my stomach. Despite this unnerving sensation, I understand the importance of establishing that all students are on track in the education system. However, reflecting on my journey through the standardized education maze, I now know the impact it has had on me, and the new direction I want to take as an educator because of it.

Current Assessment in Education

Many changes have occurred since my experience with standardized tests, specifically over the last eight years, due to the creation and enactment of the *No Child Left Behind Act* (NCLB) (The High School Leadership Summit, 2007). With this act came high standards for students and faculty. In order for schools to meet the NCLB requirements, the school's annual yearly progress (AYP) must be met in reading and math, which includes a majority of the student body meeting annual achievement goals and moving to the next grade level (The High School Leadership Summit, 2007). Students in Georgia now begin standardized testing in first grade, with the Criterion-Referenced Competency Test (CRCT), which they take every year, first through eighth grade. Like the ITBS, the CRCT reports on students' level of development and how they compare to other students in their grade level. However, in addition to testing math and English, science and social studies have recently been added (U.S. Department of Education, 2008).

With the CRCT comes greater pressure for students to score well, due to guidelines that require students in fifth and eighth grade to score on level in order to move to the next grade, and for all students to do well in order for schools to meet AYP (Georgia Department of Education,

2009). Added stress on schools to push their students to perform well on the CRCT inevitably puts additional stress on students (Sadker and Zittleman, 2007). When I think back to how I felt during the tests that determined whether or not I would move to the next level of school, such as the SAT, GHSCT, and GRE, it shocks me that students in elementary school may face a similar unease. The worry-free days of the ITBS are gone, and they have been replaced with a single test that determines whether or not students are ready to move to the next level; and one has to question whether or not student achievement in an entire year can be determined through a single test (Sadker and Zittleman, 2007).

Current Theories and Research on Assessment in Art

With Kindergarten as the only year students are not tested, test scores determining school funding and student graduation, and art education not on the list of subjects tested, there is little time to focus on non-standardized subjects. With increased focus on raising math and English scores, focus on other subjects has dramatically decreased, including art (Resnick and Zurawsky, 2005). However, is this the best way to help students learn? Do students learn more through the standardization of information, or do students simply memorize the information long enough to pass a test? Out of this concern, Zimmerman (1992) argues for the use of authentic assessment, or assessment that involves complex and challenging tasks, in order to determine individual achievement and higher order thinking skills. Zimmerman believes that the goal of education is for students to apply knowledge they have learned to create new understandings. However,

Most traditional standardized tests contain multiple-choice items and are based on recall of factual knowledge and isolated skills and memorization of procedures; they do not

require judgment, analysis, reflection, or higher level skills needed for generating arguments and constructing solutions to problems (1992, p. 15).

She does not feel current assessment pushes students to develop the higher order thinking skills they need to apply the knowledge they develop through school. Due to this, she suggests that “assessment of learning in art that attends to real-life situations of making and responding to art would be most appropriate” (p. 15).

Students enter the classroom with different experiences, interests, and learning styles. To motivate students to learn, lessons need to be tailored to their individual needs. Curriculum needs to include allowing students to apply what they are taught (Sadker and Zittleman, 2007). Through this method, students could develop a deeper understanding of what they are taught, which will stay with them longer and help them in their future outside of school.

Standardized testing is not going away. Educational organizations depend on them, because it is an easy way to test students across the country, to determine who is and is not on track in education (The High School Leadership Summit, 2007). Until a new form of determining students’ development in education is created, standardized tests will continue to be administrated, and grow in schools. Due to this, those involved in the art education field have questioned whether or not art can be standardized. Trevor Rayment and Brian Britton (2004) contend that “concepts of *art* and *assessment* are mutually and implacably hostile. Assessment seeks to objectify and define, and when applied to art, it tends to regulate and constrain an activity which is essentially autonomous and open-ended” (p. 149). Despite this belief, the authors discuss six criteria developed in England for the General Certificate of Secondary Education (GCSE) to assess students in art,

- Record responses to direct experience, observation and imagination
- Develop ideas for their work, investigating visual and other sources of information
- Explore and use a range of media for working in two and/or three dimensions
- Review, modify and refine work as it progresses and realize intentions
- Identify the distinctive characteristics of art, craft and design and relate them to the context in which the work was created, making connections with their own work
- Make critical judgments about art, craft and design, using a specialist vocabulary.

(Rayment and Britton, 2004, p. 149)

These criteria do focus on various stages of art-making; however, they only focus on the instrumental benefits of art education. I feel the intrinsic benefits, or the meaning, pleasure, and emotion that people gain from the arts, are critical factors in what draw people to the arts. Downplaying these dimensions is downplaying the purpose of the arts in education. For many students the arts may be the only space in education where they can experience these intrinsic outcomes of learning. When learning touches meaning, pleasure, and emotion deep understanding occurs (Kohn, 2002). Because the majority of a student's day revolves around standardized testing, non-standardized test courses need to continue to make sure students are developing a deep understanding of information through individual and authentic tasks.

Although the article written by Rayment and Britton is only one example of criteria developed for art education, many other forms of art criteria reflect the sole focus on instrumental benefits. For example, Robert Sabol (2006) had students, teachers, and artists fill out a questionnaire rating twenty-five criteria for assessing their art from highest to lowest. The criteria the art teachers and students, when creating work at school, rated highest were

instrumental focused, such as the use of elements and principles of design, technique, and following directions. Of particular interest to Sabol (2006), personal expression was ranked eighth by teachers, fourth by artists, and eleventh by students when creating art at school. However, in contrast, students ranked personal expression second when they create art at home. He interprets this data as reflecting students' interest in personal expression, but the pressure to hone technical skills in the classroom overpowers this criteria for students. By balancing instrumental based assessment with intrinsic benefits, Sabol argues that art education could move from "mastering concepts and skills to creativity, critical thinking, problem solving, and personal meaning that making art involves" (2006, p. 10). Sabol's study reinforces my belief that many art educators emphasize instrumental benefits when assessing students, rather than looking at whether or not students are personally connected and engaged with their work, which could lead to higher levels of comprehension and achievement.

Benefits of Art Education

The idea of instrumental versus intrinsic benefits in art education is discussed in the arts education policy report, prepared for the Wallace Foundation, "Gifts of the Muse: Reframing the Debate about the Benefits of the Arts" (McCarthy, Ondaatke, Zakaras, Brooks, 2004). The authors believe that current art educators place too much focus on the instrumental benefits, or "measurable benefits, such as economic growth and student learning", rather than the intrinsic benefits, or individual value, of art education (McCarthy, Ondaatje, Zakaras, Brooks, 2004, p. XI). They believe this is due to pressure placed on the art education discipline to develop standards for assessing students. The authors feel more emphasis is placed on instrumental benefits, because they are easily measured and can have public benefits, though they point out intrinsic benefits could have both personal and public benefits. However, in order to help

students develop both benefits, they need sustained, engaged involvement in the arts. By introducing students to assignments that involve emotional, social, and intrinsically worthwhile experiences, the authors believe they will become more invested in the classroom. By incorporating these ideas into the classroom, students' may become more engaged in art, causing them to continue involvement in art, which can lead to individual benefits, as well as instrumental, or public benefits.

While intrinsic benefits are incredibly important to encouraging sustained involvement in the arts, instrumental benefits are inherently interwoven with the intrinsic benefits. In the policy report the authors contend, "not only that these intrinsic effects are satisfying in themselves but that many of them can lead to the development of individual capacities and community cohesiveness that are of benefit to the public sphere" (McCarthy, et al, 2004, p. XV). Therefore, while intrinsic effects can provide a connection, a hook to draw people to the arts, and maintain interest, engagement, and motivation, the instrumental effects remain an underlying topic which helps prepare them for the public sphere.

The importance of intrinsic benefits in art education is further reinforced in the research of Patricia James (1996). She observed impacts of environmental, personal characteristics, course structures, and social interactions on sixteen college students, a graduate assistant, and the professor. Through the study, James noted three specific phases that occurred in every assignment: foundational information, studio time, and critique. In the various stages James contends that the professor's efforts to build connections between the information taught and the students, by focusing on individual characteristics and achievements, helped students develop deeper understanding of information, created a sense of ownership, and raised levels of engagement. This study shows the importance of focusing on students' personal interests in order

to raise engagement and motivation. Although this is a college based study, I believe the results could reflect possible gains for students at all grade levels. If students understand the personal purpose lessons have, they will more likely stay engaged and motivated. In addition, by relating information to students' past experiences, it will be easier for them to remember the information, by building it into pre-existing schemata.

Schemata and Emotional Learning

New information is constantly taught in schools, and according to Jean Piaget (1951), in order for students to remember new information they must integrate them into pre-existing schemata. Constructing and reconstructing schemata in order to store information is the basis of Piaget's theory of assimilation and accommodation. According to Piaget (1951), it is easier to incorporate new information into preexisting schemata, which can be accomplished by relating information to students' past experiences. Margaret Bingham (1968) extends Piaget's theories by incorporating emotion and previous experiences to increase recollection of information.

Recently, this idea is further explored by Mary Helen Immordino-Yang and Antonio Damasio (2007) who developed the term, emotional thought. They contend that areas of cognition that are of concern to the standard school curriculum have a basis in emotion. This theory pushes the idea that comprehension can be increased through connection to emotional experiences. Immordino-Yang and Damasio contend that forms of comprehension traditionally valued by schools can be increased through connection to emotional experiences. In a 2008 article Immordino-Yang directly compares Piaget's theories to her own theories of memory, in which she claims that deep learning occurs through active involvement in the process and connection to imagination and memory. Again, this further pushes the argument that there is a direct connection between memory and emotion. In my applied project, I incorporate the theory

that past experiences are inherently tied to emotion, and past experience is a basis for future learning. Since art education often focuses on expression, it has the ability to relate assignments to individual experiences and emotion. These concepts of learning can easily be introduced and addressed in the art room.

The Importance of Meaningful Learning

John Dewey and Elliot Eisner also show support for incorporating meaningful learning into art education. Dewey believed that emphasis on authentic tasks and meaningful learning could help students view information as a tool they can use, rather than information they only need to temporarily learn (Dewey, 1933). Like Dewey, Eisner also felt meaningful activities could lead to student success in the classroom. He discusses this idea in his 2002 book, *The Arts and the Creation of Mind*. He wrote that when students work meaningfully, more complex forms of thinking take place, which can lead to increased comprehension. In addition to his beliefs on meaningful learning, Eisner also felt that art could prepare students for preparation for the workforce by focusing on a skill set inherently taught in art, such as creativity, planning, and teamwork (Eisner, 2002). Dewey and Eisner's theories have greatly influenced my applied project, and have provided a large portion of the framework for my study. The skill set Eisner developed helped me decide what to focus on when teaching students about the transferability of the skills taught in art. At the same time, both Dewey and Eisner's theories on meaningful learning helped redirect my study when my topic began to change.

In addition to Eisner's theories on meaningful learning and future preparation, his views of standardizing art education closely parallel my own. In *The Arts and the Creation of Mind*, he states,

I believe standards can make a contribution to arts education if they do the following: if they represent in a meaningful and non-rigid way the values we embrace and the general goals we seek to obtain... My argument is an argument not for mindlessness but for recognition of the virtues of diversity and of the need for curriculum planners and teachers to be sensitive to local circumstances and individual effort. (2002, p. 173)

I also believe that standardizing art education could provide teachers a guide in their teaching. However, the importance of art education lies in the intrinsic benefits, not the instrumental benefits, which are typically considered when creating criteria for the discipline. If assessable, instrumental focused standards can be created for art education, it could help it become accepted as an important discipline in the world of education. However, until the focus can be placed on individual interests and goals, the true benefit of art will be overlooked. I came to realize this through my applied project. In an effort to define how art education is an important subject, my focus shifted from the individual student, to trying to fit art education into the standardized education system. Luckily, my students helped bring me back on track, and remind me why art education is truly important to each student.

Statement of Problem

Students in today's high schools are not prepared for their future outside of school (Krahn, Lowe, Lehmann, 2002). However, with the pressure from the No Child Left Behind Act for students to pass standardized math and English tests, it appears as though there is little time to focus on anything else. Transferable skills and authentic tasks are subjects that are inherently covered in art courses; however, students seem to be unaware of this. Because art education has

not yet been integrated into the world of standardized testing, students have the chance to focus on their individual interests, developing practical skills for their future, and possibly finding a career to pursue. If art educators focused on the intrinsic benefits, as well as the instrumental benefits, of art education, students will become more engaged, motivated, and personally connected to their work. This personal connection will help students develop a deeper understanding of the skills they are taught in art, and hopefully, in turn, help them in the 'real world' once they leave the safety of their schools behind.

Applied Project Outline

Due to my concerns of career preparation in high school, I decided to research the effects of introducing high school students to the transferability of the skills taught in art and the variety of art careers that exist. For my applied project I taught a ninety minute Introduction to Art Course, twice a week, for a two and a half month period. Before beginning my applied project I observed one day in an Introduction to Art class taught by the regular art teacher, Mrs. Martin, the semester before my study began. This allowed me to observe how her teaching methods and teaching philosophy were implemented in her classroom before I began teaching her class.

For my applied project I began by having students fill out a questionnaire focused on what they knew about various art careers, and whether or not they felt their school was preparing them for their future. I followed the questionnaire with a presentation on art careers, a class discussion, and an in-depth look at the career of Landscape Architecture. The students completed projects that reflected typical tasks a landscape architect may face. In total, the students completed five projects, which lasted over a two and a half month period.

Through my research, I discovered the majority of students had not thought about a future career or college path, and due to this, learning about careers did not interest them. Since the students were freshman and sophomores in high school, and had a few more years before they graduated, many of them had not seriously considered a future career. Through this struggle, I realized that in order to 'hook' students into an assignment I needed it to relate to each student's individual interests. Because of this, I changed the final project to push the students to use the skills they learned through the previous landscape architecture lessons, while allowing them to focus on their own interests and ideas for their future. The last day of my applied project the students completed a questionnaire that focused on what they learned through the projects, what they liked, disliked, and would change. According to the results of the questionnaire, thirteen out of fifteen students agreed that the final project was the most successful because it focused on them.

Halfway through my applied project my focus began to shift. Based on the students' reactions, I discovered that I was too focused on proving to students, administrators, and anyone outside of art education, that art was important to teach in schools. I realized my educational background and experience with standardized tests had influenced the way I thought as a teacher; I felt I needed to find a concrete way to assess students in art. While this is important with today's educational standards, it takes focus away from what makes art truly important to students, the chance to express themselves and explore their individual interests. Although I still feel that focusing on instrumental benefits is important to raising students' awareness of the value of art education, they will not fully understand what they are being taught unless they can relate to it.

In the end, I did not obtain the goals I originally set out in my applied project to tackle. The students did not come out of the course with a full understanding of transferable skills, various art careers, and seven out of fifteen students did not even list landscape architecture as an art career on the final questionnaire. However, despite this, I consider the project a success because it changed my teaching philosophy. I finally realize the importance of intrinsic benefits in art education. Students need to express themselves, especially in education today, when the main focus is on training students to pass a test. By first focusing on how each project can relate to each individual student, hopefully learning about transferable skills and career preparation will follow. The personal and future success of these students should be confirmation enough that incorporating personal relevance in subjects can lead to success, and by maintaining art education as a non-instrumental focused and tested subject, this can easily be accomplished.

In the chapters that follow I will discuss literature related to my topic and discussion of my applied project, teaching students about various art careers, the transferability of the skills taught in art, and the importance of individual interest in assignments. Chapter Two consists of a review of literature that corresponds with my research topic. In this section I look at theoretical based articles and books, in addition to research studies that correlate with my applied project. Chapter Three will include a brief overview of my applied project and findings, with a thorough discussion of my methods. In Chapter Four I will discuss my first day in depth, including my first impressions and the results of the first questionnaire. In addition, I will also cover four of the five landscape architecture projects, which include the design layout, three minute sketch, perspective, and chair assignments. Throughout the chapter I will discuss the reactions of students, personal observations, and conversations with students during the projects in relationship to each assignment. In Chapter Five I will only focus on the final project, since I felt

it was the reason my thesis topic shifted from solely looking at transferable skills and career preparation, to making that secondary to the students' personal interests. In addition to discussing the final assignment, I will also discuss the final questionnaire the students filled out, and how it impacted my views of the final project. To conclude I will talk in depth about my reflections, recommendations, and conclusions.

Chapter Two

Review of Literature

Introduction

The United States is often compared to a “melting pot,” due to its multiethnic society, which is reflected in the diversity of today’s schools. According to the United States Department of Labor (2008), three million youth graduated from United States high schools between October 2006 and October 2007. With approximately 2 million of these graduates continuing on to college and 750,000 non-college-bound graduates participating in the work force, a wide range of future goals and interests can be found (United States Department of Labor, 2008).

In addition to students’ personal goals, a variety of school goals exist for students. As identified by John Goodlad (1984), four main goals can be found in public schools: academic, introducing an array of knowledge and skills, vocational, preparing students for work and future responsibilities, social and civic, learning how to participate in a democratic society, and personal, developing individual interests and expression. While all four aspects are important to creating a well-rounded student, with the No Child Left Behind (NCLB) act in effect, the majority of focus has been placed on raising math and English scores in order for schools to meet annual yearly progress (AYP). With emphasis on the academic goal in schools, the vocational, social/civic, and personal goals have become overlooked. While the academic goal is important, a well-rounded education should balance all goals, and with the NCLB act, little focus is now placed on students’ individual interests and preparation for their lives after graduation (Sadker and Zittleman, 2007).

Due to my concerns regarding career preparation in high school, I decided to research the effects of introducing high school students, in an Introduction to Art course, to the transferability

of the skills taught in art and the variety of art careers that exist. In my research I define career preparation as teaching students' about skills they can use in college, as well as in the workforce, practicing those skills, and discussing various careers they can pursue. In my study the focus was placed on art careers. In the remainder of this section I will discuss theoretical-based articles and books, and research studies that have built a foundation for my research. I will begin by discussing art careers and the transferability of the skills taught in art, in relationship to other studies that have been completed. Next, I will discuss the role individual interest plays in education. I will follow this by discussing the role cognition plays in art education and how this may impact teaching methods. After this I will discuss motivation in education, and how this relates to art, cognition, and interest. To finish off I will discuss my final conclusions based on the literature and my framework.

Theoretical Framework

John Dewey, Elliot Eisner, and the theory of emotional thought, developed by Mary Helen Immordino-Yang and Antonino Damasio, created the theoretical framework for my research study. John Dewey helped guide my research topic, Elliot Eisner helped me find the skills I needed to focus on in the art room, and the theory of emotional thought helped me realize the importance of incorporating emotion into learning activities.

As described in the 1933 book, *How We Think*, John Dewey's theories on meaningful learning helped guide my topic through his focus on teaching students how to live now, rather than simply learn preparation to live in the future. I find this incredibly significant, students need to focus on their interests and needs now, which can carry over and help them later in life.

Elliot Eisner also emphasizes meaningful activities in the classroom, “many of the most complex and subtle forms of thinking take place when students have an opportunity to work meaningfully” (Eisner, 2002, p. xii). In addition to this, Eisner also discusses a skill set students learn in art that they will need in their future, which includes initiative, creativity, imagination, pride, planning skills, and teamwork (Eisner, 2002). This skill set helped guide me towards a focus within my applied project.

The theory of emotional thought suggests that incorporating emotion into learning is essential to not only helping students learn information in school, but to also translate that information to real-life situations. Immordino-Yang and Damasio (2007) believe that learning, attention, memory, decision making, and social functioning are directly affected by students’ emotion (p. 3).

Students’ Future Preparation

According to the *National Research Center for College and University Admissions* (2008), over half of college students changed their major at least once during their college career. In addition, researchers Harvey Krahn, Graham S. Lowe, and Wolfgang Lehmann (2002) found that employers “report that workers especially new hires lack essential skills and management skills; thus, the panel reinforces some long-standing beliefs with its recommendations that secondary and postsecondary education programs be revamped to better prepare students with the requisite skills for an ever changing workplace” (p. 276). Together, these two studies demonstrate that not only are students unaware of what career path they want to take, but they are also unprepared for careers once they enter them. However, with the NCLB act in place, schools’ main focus will continue to be on improving reading and math scores. As a result, the

majority of core classes will concentrate on standardized testing. Therefore, teaching transferable skills can be included in non-standardized testing courses, such as art. Luckily, many of the skills current employers look for are already taught in many art courses.

If students were taught transferable skills they could use in college or the workforce, they may be better prepared for their futures. Skills employers look for in desirable employees are discussed in two research studies. According to a study conducted by Janet F. Leckey and Maureen A. McGuigan (1997) on skill development in higher education, “Throughout Europe and America, recent findings indicate that employers show a preference for teamwork, communication, and self-management skills above knowledge, degree, classification, intelligence, and reputation of the institution the graduate attended” (p. 366). The need for personal and teamwork skills, which employers look to be developed in the educational system, is profiled through another recent assessment of business needs. In this assessment they claim that employers look for employees with “foundational academic, personal, and teamwork skills” (Krahn, H., Lowe, G.S., Lehmann, W., p. 276). Assignments in art classes often focus on communication, personal, and self-management skills. If art teachers not only adapted assignments to put greater emphasis on this, but also discussed this with students, students could focus on improving these skills.

Additional statistics also show the importance of incorporating art career education in art courses. According to surveys in 2008, out of the top seventy career paths selected by students; eight were art related, with general arts ranked at number five. In addition, specialized art colleges were also listed as number three out of twenty most popular specialized schools (National Research Center for College and University Admissions, 2008). These findings

emphasize the need to not only introduce skill development and career preparation in schools, but it also shows how well it can be incorporated into art courses, with skills already being introduced in art class, and with a number of students interested in pursuing art after high school.

Student benefits, such as preparation for career expectations and real world experiences, can arise from career-focused lessons. For example, researchers Reed W. Larson and Kathrin C. Walker (2006) completed a phenomenological study, over a six week period, in an urban after school art program. They interviewed and observed twelve eleventh and twelfth grade students, as well as the leader of the program. During the program students participated in a course about internships, completed an internship, created a public work of art for a subway station, and learned about art restoration. The researchers found by introducing students to typical projects, norms, expectations, and issues in various careers, students can begin to familiarize themselves with what is necessary to be successful in the workforce. By doing this, not only will students understand what is expected of them and what to expect from their career earlier, they will also be introduced to a variety of career options before they have to choose one, study it, and experience the position after the fact. Building on this research, I hypothesize that by incorporating a similar format in schools, students may become more prepared and knowledgeable about a college major or career before they have to select one.

This is suggested by the work of Dominic J. Brewer and Cathleen Stasz (1998) who conducted a comparative study of two schools that incorporated work experience into the curriculum, by allowing students to enroll in internships at local hospitals. The researchers surveyed fifty-five juniors and seniors from the Medical Magnet High School (MMHS), forty-four juniors and seniors from the Work Experience Program (WEP), and faculty from both

schools on the quality and conflict of their work related program. They found that neither school appeared to mentally challenge their students; however 80 percent of the students felt the programs helped develop work-related skills (how to act, follow directions, etc.). Students involved in the WEP program were at a higher risk of conflict and quitting school. This may have impacted the results, which showed students felt the internship had greater conflict with their school schedule. The MMHS program appeared to create a better link to school and provide a wider range of career exploration. Overall the study shows that students can successfully be involved in an internship that teaches them skills necessary for future careers, however, teachers need to make sure it does not interfere with school, home, and social life. Students also need to be carefully placed in a situation that will be stimulating and informative (Brewer and Stasz, 1998).

Incorporating skill development in school needs to be a new focus, however, first we need to look at what is currently taught in schools, as well as what preparation leads to initial employment success. Two studies (Krahn, Lowe, and Lehmann, 2002; Sagen, Dallam, Lavery, 2000) focus on these topics. Discovering what employability skills are taught in high school is the focus of an open and closed response survey study of sixty Alberta high schools. Harvey Krahn, Graham S. Lowe, and Wolfgang Lehmann (2002) focused on what employability skills Canadian high school students feel they are acquiring, how this varies across different learning environments, and what employability skills students believe employers are looking for. The researchers found students emphasized four skills: people skills, work attitudes and behavior, basic academic skills, and specific computer and technology skills. In their current schools, students felt they did not learn specific job preparation, information, and experience, job search skills, knowledge about workplaces, practical experiences, and specific technology skills,

especially computer skills (Krahn, Lowe and Lehmann, 2002). This reflects concerns about insufficient skill, knowledge, and experience today's high school graduates face in the work force. Overall, students are aware of necessary employability skills, however they are focused on temporary, rather than long-term positions. Through the addition of career preparation courses, students can focus on what career they are interested in, and learning the skills and expectations of that career goal. By emphasizing long-term, rather than short-term positions, students could be encouraged to develop long-term career goals earlier.

Researchers H. Bradley Sagen, Jerald W. Dallam, and John R. Lavery (2000) completed a correlational study on "the effects of supplementary career preparation experiences on initial employment success". The researchers surveyed the 1990 baccalaureate graduates of the University of Iowa. A combination of complete school records, a response to the mailed survey, and immediately entering the job field after graduation narrowed down the sample to 56 participants. The researchers found that work experience related to career goals, having career goals, internships, and participation in student organizations contributed to initial employment success. However, training in skills outside of one's career, volunteering, and advanced courses had negative effects on employment. Unfortunately none of the results showed substantial effects on initial employment, the researchers admit that additional research needs to be conducted in order to fully answer the question of effects on initial employment. Based on these results the researchers determined that the best way to prepare someone for a future career is to take their individual needs into consideration (Dallam, Lavery and Sagen, 2000). This suggestion reinforces the need to help students focus on their interests and study a career path earlier, in order to help them focus on skills that contribute to initial employment success.

In their own literature review, Dallam, Lavery, and Sagen point to the lack of completed research in the area. There is a large portion of theoretical papers that discuss the connection between art education and career preparation, yet little evidence exists to support those claims. However, the results from the handful of studies on career preparation show that there are many student benefits, such as preparation for future expectations and career-related experiences. Students express concern that they are not receiving the preparation they need for future careers; this is reinforced through current statistics that show students are undecided and unprepared for future occupations. Additional research on specific employability skills show that focus on skill development can easily be incorporated in the art room. However, one concern still remains, how do students learn the skills they need through art making activities? Through the following discussion on research in interest, art and cognition, and motivation, I will show that by first focusing on students' individual interest, understanding information, development of skills, and preparation for the future will follow.

Interest

The idea of instrumental versus intrinsic benefits in art education is discussed in depth by Kevin F. McCarthy, Elizabeth H. Ondaatje, Laura Zakaras, and Arthur Brooks (2004) in their art education policy report, completed for the Wallace Foundation, "Gifts of the Muse: Reframing the Debate about the Benefits of the Arts." The authors extensively reviewed previous literature on the instrumental and intrinsic value of art education, and attempted to reframe the debate by incorporating both instrumental and intrinsic benefits in art education. The report finds that education places too much focus on the instrumental benefits, or "measurable benefits, such as economic growth and student learning", rather than the intrinsic benefits, or individual value, of

art education (p. XI). They contend the educational standards movement in the arts “downplays these other, intrinsic benefits in aligning itself with an increasingly output-oriented, quantitative approach to a public sector management” (p. XI). The authors feel intrinsic benefits are important because,

People are drawn to the arts not for their instrumental effects, but because the arts can provide them with meaning and with a distinctive type of pleasure and emotional stimulation. We contend not only that these intrinsic effects are satisfying in themselves but that many of them can lead to the development of individual capacities and community cohesiveness that are of benefit to the public sphere. (p. XV)

Intrinsic benefits do not solely help the individual. Some benefits are personal, such as captivation, pleasure, increased empathy, and cognitive growth, but some benefits spillover into the public sector, such as creating social bonds and expressing communal meanings (McCarthy, et al, 2004, p. 16). In order to achieve these benefits the authors believe people need sustained involvement in the arts. They believe this can be accomplished by introducing individuals to engaging arts experiences, and connecting it to the individual through emotional, social, and intrinsically worthwhile experiences. By incorporating these ideas into the classroom, students may become more engaged in art, causing them to continue involvement in art, which can lead to individual benefits, as well as instrumental, public benefits.

A recent mixed-methods, quasi-experimental study (Smithrim and Uptis, 2005) compared an arts-based curriculum, Learning Through the Arts (LTTA), with control classrooms. The sample consisted of over 6000 students, in grades first through sixth, parents, teachers, and principals from school districts across Canada. The researchers’ objective was to

“determine if students in LTTA schools benefited from the program as evidenced by positive changes in attitudes towards the arts and learning and by achievement in mathematics and language” (Smithrim and Upitis, 2005, p. 112).

The researchers found that students involved in the arts-based program had increased engagement, motivation, and absorption of information. They found no significant baseline differences between the arts-based and non-arts based schools. The results “provided strong indications that involvement in the arts went hand-in-hand with engagement in learning at school” (Smithrim and Upitis, 2005, p. 120). Students in LTTA classrooms were described by parents, teachers, and principals as being attentive, diligent, and “remembering important information” (Smithrim and Upitis, 2005, p. 120). In addition, students involved in the LTTA program had increased standardized test scores.

Based on the results of interviews and surveys with students, parents, teachers and administration, this study shows the important effects art-based curriculum can have on students. In addition to increased test scores, students were reported as having higher self esteem, and cognitive, emotional, and social growth. This shows that the arts are not only important for helping students in academic subjects, but also to help students grow as individuals. Smithrim and Upitis (2005) felt that this showed, “there is evidence that learning requires emotional involvement” (as cited through Smithrim and Upitis, 2005, p. 120). Because arts have the ability to connect to students’ individual interests, it is more likely they will be more engaged, which can lead to higher achievement in school and later in their lives.

The 2006 study by Robert Sabol, referenced in Chapter 1, found that both art teachers and students agreed that skill and teaching were the most important factor in successful school projects. However, students considered their personal interest and satisfaction as the critical

component in work that they undertook on their own in the non-school hours. Based on these findings, Sabol (2006) discusses the possible benefits of incorporating both technical skills and personal development skills in future classroom criteria,

Such changes may positively impact the quality and content of art production at all levels of instruction and improve learning about art in the process by transforming learning about art from mastering concepts and skills to creativity, critical thinking, problem solving, and personal meaning that making art involves. (p. 10)

The art classroom is one of the few subjects that teachers can assign projects that encourage students to explore their personal interests. I agree with Sabol's conclusions, and feel that if teachers pushed students to focus on their individual interests, their work will become more personal, more important, and in turn increase motivation. Through increased motivation students will work harder to create their piece, and as a result, hone their technical skills.

John Dewey was a strong advocate for authentic tasks in the classroom. He believed that if students were taught information through meaningful activities, they begin to view that information as a tool, rather than a set of facts they only need to temporarily memorize (Dewey, 1933). Elliot Eisner also supports the relationship between arts and meaningful learning. Like Dewey, Eisner also feels that emphasizing meaningful activities in the classroom could help students succeed. In his 2002 book *The Arts and the Creation of Mind*, he states, "many of the most complex and subtle forms of thinking take place when students have an opportunity to work meaningfully" (Eisner, 2002, p. xii). In addition to this, Eisner also discusses a skill set students learn in art they will need in their future, which includes initiative, creativity, imagination, pride, planning skills, and teamwork (Eisner, 2002). According to Eisner,

engagement in the arts has potential to offer a profound form of learning for students as well as providing students with preparation for the world of work (Eisner, 2002).

Individual interest does play an important role in education. Unfortunately, the majority of today's schools remain focused on standardized tests. This form of evaluation will remain the norm because it is an easy way to assess students nationwide, to make sure everyone is on track in the education system. Until a new form of assessment is created, standardized testing will not go anywhere. However, what does standardized testing really teach? I believe it only teaches students how to take a test, and memorize facts long enough to pass the test. If focus was placed on individual interests, students may have an easier time remembering information and translating it into real life situations. This is significant because once students leave school, they need to know what to do with what they have been taught, the real world does not rely on tests to determine who is and is not successful in the workforce. If teachers in non-standardized courses could focus on individual interests in their classrooms, perhaps student evaluation will slowly shift from standardization to individuality.

Art and Cognition

Considering the fact that students' learning is centered on how to pass standardized tests, it is interesting to look into the relationship emotion plays in learning. Standardized tests are the same for everyone, there is no focus on individual student interests; the only focus is on regurgitating fact after fact. This is a topic Margaret Bingham began investigating in 1968, in which she discusses the role emotion plays in learning: "Evidence is accumulating in learning theory, especially cognitive research, that more valuable learning takes place by organizing learning experiences around relationships rather than data and techniques of any discipline" (p.

15). Bingham builds on Piaget's theories of assimilation and accommodation in learning. In assimilation, students can sit back, listen to a lecture, and take in information. In comparison, accommodation is more dynamic, in which new data is integrated and organized into existing schemata. Schemata are created by past experience, which is unique to each student. Without attention to an experiential base, the accommodation stage could be looked over, and deep learning will not occur. Bingham (1968) suggests that in curriculum, "art [could] be both a source of knowledge and a source of pleasure not only from lesson to lesson but as something of value in their lives" (p. 20). Unfortunately in the twenty-one years since this article was written, schools seem to have only placed greater emphasis on standardizing student learning.

Despite the fact that Piaget (1951) does not discuss the role emotion plays in learning, his theories are undeniably related to emotion. Past experiences are inherently tied to emotion, often times we remember specific events in our lives because we felt a specific emotion at the time. Even though Piaget does not discuss emotion's impact on cognition, he did not separate the two, he actually says that they are "not parallel, but interconnected" (Flavel, 1968, p. 8). Piaget's theories show why people resist new ideas or experiences, it is often difficult to integrate new information into pre-existing schemata. This can have a direct impact on education, because if teachers helped relate information to students' individual experiences it could be easier for students to remember it and feel more comfortable using the information on their own.

Like Piaget, Lev Vygotsky (1978) also believed there was a process to building knowledge, which involves constructing new knowledge and understanding based on what is already known. This idea is further explored in the book, *How People Learn: Brain, Mind, Experience, and School* (Bransford, et al, 2000), which emphasizes the importance of transfer.

Through this they discuss the need for initial learning, time spent on learning for understanding, learning information in multiple contexts, basing new knowledge on relevant, previous experiences, and learning to transfer information from school to everyday situations.

Previous experience is the basis for new knowledge, but previous experiences must be relevant to new information. In some cases previous knowledge can create misconceptions and conflict with new knowledge, which can hinder learning. Therefore, teachers need to help students activate and discover previous knowledge that is relevant to new learning situations. If this is achieved, students can create a deeper understanding of information, a strong foundation early in the learning process, which can help with other aspects of transfer, such as using information taught in schools in everyday life (Bransford, et al, 2000).

More recently, Mary Helen Immordino-Yang and Antonio Damasio (2007) discuss the theory of emotion in relation to recent neuroscience findings. These findings show that neurological patients with damage to their frontal cortex, the area of the brain that creates and controls emotions, caused patients “social behavior to be compromised, making them oblivious to the consequences of their actions, insensitive to others’ emotions, and unable to learn from their mistakes” (Immordino-Yang and Damasio, 2007, p. 4). Immordino-Yang and Damasio (2007) feel this evidence suggests that “the aspects of cognition that we recruit most heavily in schools, namely learning, attention, memory, decision making, and social functioning, are both profoundly affected by and subsumed within the processes of emotion; we call these aspects *Emotional thought*” (p. 3). This implies that emotional processes are needed to teach information in school in order for it to transfer into real life situations. Through this statement the

authors are suggesting that in order to make a connection between assimilation and accommodation, emotion is necessary.

Mary Helen Immordino-Yang continues to address the relationship between emotion and Piaget's developmental theories in a 2008 article. She proposes an "integrative model in which the cognitive constructs of perception and action are operationalized neurologically in sensory and motor processing" (p. 70). In this model, sensory and motor processing come together in convergence zones in the brain, which form and store goal directed actions and thoughts in memory for use in social and physical context. Like Bingham did nearly a quarter century before, Immordino-Yang (2008) discusses Piaget's concept of assimilation and accommodation in relationship to constructivist approaches in learning. She maintains "learning is an active, interactive process in which a student acts on and perceives the environment, in part through engaging in social interactions with other people" (p. 69). While she agrees with this approach, she adds to it by claiming when students are learning they "need not directly experience in the environment every action or perception; instead, he can mentally conjure these experiences based on memory or imagination" (p. 69). She claims through this approach, information is processed in a way that is socially and emotionally organized.

In this article Immordino-Yang (2008) pushes the relationship between emotion and cognition even further. She not only claims that this relationship suggests information is organized based on individuals' social interactions and emotion, but she also believes that students cannot process information without active involvement in the process, by connecting the information with their memories and imagination. These claims create a direct connection between art and cognition. In the art classroom projects can be assigned that focus on students'

individual interests and experiences. Often, art projects involve self reflection and creation based on skills they have learned in class. These skills are often taught to students through demonstrations, where the teacher shows the students the steps they need to take to obtain a desired result. If teachers emphasized the use of imagination and memory to help students understand the techniques being taught during a demonstration, students may develop a better grasp of the information. Then, through practice, they can hone these skills, and begin to express themselves using these techniques. Through the process of using these skills to self-reflect, express emotions, and explore individual interests, students can develop a deeper understanding of what they are taught, and organize the information in their memory in a way that will easily translate into real-life contexts. As Immordino-Yang (2008) claims, “this approach suggests pedagogically relevant insights into the sources of variability between learners, as well as implications for more effective teaching and assessment of varied learners” (p. 72).

Earlier research studies into learning support Immordino-Yang’s brain-based research. For example, a quasi-experimental study of two fifth grade classrooms during history and math instruction reveal learning gains when content was connected to authentic tasks (The Cognition and Technology Group at Vanderbilt, 1990). By relating information to experiences and real life situations, students develop a better grasp of what they are taught. Researchers found the conceptual framework of situated cognition, developed by Jean Lave (1988), “provides a broad, useful framework that emphasizes the importance of focusing on everyday cognition, authentic tasks, and the value of in-context apprenticeship training” (The Cognition and Technology Group at Vanderbilt, 1990, p. 2)

Students' need to develop personal goals along with information they learn. Without a use for what they learn, they will easily forget it, and what is the purpose of learning information you will never use? Through projects that focus on self-reflection, expression, and individual interests, students can develop better comprehension, goal direction, and personal uses for this information.

Motivation

In addition to helping students understand what they are learning, individually focused assignments can help motivate students to increase participation, and in turn raise achievement. When students are treated as numbers on a page and inanimate objects to lecture to, motivation to pay attention and strive in school can become an issue. With standardized testing starting with students in first grade and continuing through high school, simply regurgitating facts, filling in little bubbles, and receiving a number is the norm for determining achievement levels at all grades. For some students, a high grade is enough to keep them motivated, but what about everyone else? If students were not only taught information, but also shown how it relates to them and how they can actually use the information outside of school, students may become more motivated to do well in school.

Mihaly Csikszentmihalyi (1990) discusses the relationship of motivation and learning. He believes the issue of student learning does not lie in the teaching of information, but in the students' desire to learn. He contends, "it is not that students cannot learn; it is that they do not wish to. If educators invested a fraction of the energy they now spend trying to transmit information in trying to stimulate the students' enjoyment of learning, we could achieve much better results" (Csikszentmihalyi, 1990, p. 115). He feels the majority of time is centered on

extrinsic motivation, by rewarding students for doing a task, for example, with a grade. However, receiving a high grade does not necessarily make learning more enjoyable. By focusing on intrinsic motivation, or making it enjoyable to each individual student, students may become more interested and motivated to learn. Csikszentmihalyi notes that “the problem is that the same thing will be an attractive challenge to one person and a bothersome nuisance to another” (p. 128). In addition to individualizing assignments, he believes by explaining the actual use of the skills being taught, motivation will further increase, “it does not make sense to expect children to get interested in learning subjects for which they don’t see any likely use” (p. 136). In order to achieve the goal of increased motivation, and in turn increased learning, Csikszentmihalyi suggests teachers need to focus on each student’s interests, goals, and desires.

Csikszentmihalyi’s beliefs about motivation correspond with my own, learning and motivation go hand in hand with student interest. Although it can be difficult to relate each assignment to thirty different students in one class, I believe it can be done. However, with current standardized methods in place in most classrooms, this change will not come about immediately. By incorporating it into non-standardized courses, the benefits of this approach can be seen, and possibly slowly incorporated into nationwide assessment. This approach can easily be incorporated into art education, because not only is art education not yet incorporated into the standardized world, but it also has the capacity to tailor assignments to each student’s interests due to the personal nature of art.

Eric M. Anderman and Martin L. Maehr (1994) discuss the issue of motivation during middle school years. In their review of literature, a number of themes begin to arise such as change in attitude, social interactions, school environments, and their relationship to motivation. They point out in this period of life motivation is important, because at this age achievement

begins to affect career trajectories. The concept of possible selves and its relationship to motivation is extensively discussed. The theory of possible selves “refers to aspects of the self-concept that represent what individuals would like to become, could become, or are afraid of becoming” (Anderman and Maehr, 1994, p. 292). The authors feel that there is a link between possible selves, cognition, and motivation; because possible selves influence students’ interests and choices they make in school. The authors note that students “who experience school-related failure during adolescence may adopt possible self-schemata that define life goals and life tasks in terms of present failure, rather than future possibilities” (Anderman and Maehr, 1994, p. 292). This highlights the importance of focusing on students’ interests and personal selves to help students better define and focus their personal self, and in turn create healthy goals for their future.

The idea of focusing on student’s interests is reinforced through two articles on motivation. In the article, “Why We Do What We Do: a Biophysical Theory of Human Motivation”, author Walter R. Grove (1994) discusses a theory on human motivation and how it affects and shapes behavior. One of the theories of motivation focuses on the unpredictability of life, what stimuli people are faced with on a daily basis, what stimuli people pay attention to, how it is stored in our memory, and how we pull it from our memory. Grove (1994) found that “typically, persons focus on the stimuli that are relevant to their lives” (p. 366). He adds to this pointing out often times in order to remember stimuli people have to fill in gaps between information with pre-existing knowledge (Grove, 1994). This emphasizes the need to focus on assignments that are relevant to students’ lives and build on pre-existing knowledge. According to this theory, by doing this, students will become more engaged in class, because the stimuli they are introduced to will grab their attention. In addition to higher engagement, if they can

build on pre-existing knowledge, it will be easier to incorporate new information into pre-existing schema, making it easier to remember new information. This could help students' level of engagement, motivation, learning, and achievement.

Daniel T. Hickey (2003) also discusses theories of motivation in the article, "Engaged Participation versus Marginal Nonparticipation: A Stridently Sociocultural Approach to Achievement Motivation". In the article Hickey looks into engaged participation and how motivation focuses on trying to obtain and maintain student engagement in learning. He claims that "a socio-cultural view of learning supports a characterization of engagement as meaningful participation in a context where to-be-learned knowledge is valued and used" (p. 411). This statement also supports the idea that in order to engage students, the information taught needs to be relevant, valuable, and if it can actually be used, students could be engaged in meaningful participation.

Theories raised by John Dewey and Elliot Eisner are echoed in Hickey's discussion of meaningful learning. In order to truly engage students in what they are learning, they need to value the information, by realizing the importance it has to them and their daily and future life. In addition to recognizing the importance of meaningful learning, Hickey (2003) also discusses the importance of building "interpersonal relations and identities in the community as well as satisfying interactions with the environments in which the individual has a significant personal investment" (p. 411). By helping students develop relationships and personal identities, they will be able to decide what is important to them, and what their interests and future goals are. Without a strong personal identity, a student could easily be swallowed by the immense information and options that exist in their future. By helping students hone in on what is

important to them, they could become more engaged, knowledgeable, and successful due to a better idea of their future goals.

In a qualitative study focusing on various influences on learning in a college-level intro to sculpture studio course, Patricia James (1996) cites the importance of the intrinsic benefits of art education. She notes the impacts on teaching and learning through environmental, personal characteristics, course structures, and social interaction. She identifies three specific phases in every assignment: foundational information, studio time, and critique.

During the foundational stage, James (1996) found that demonstrating how to do an assignment helped push students to take risks and focus on the creative process. James (1996) also found that, “when students brought in a variety of found objects for the first assignment, Tim (the professor) talked about each student’s favorite object, thus promoting a sense of ownership for their personal choices, increasing students’ motivation, and enhancing a sense of community” (p. 149). She continued to describe her observations during the studio process by saying, “as they worked students engaged in cognitive, physical, and affective interactions involving aesthetic concepts, self-knowledge, memory, imagination, and feedback from tools and materials” (p. 150). During the critique phase, James considered the fact that critiques can potentially be damaging to a students’ self esteem, however, “students’ individual growth and learning about art took precedence over the evaluation of students’ sculptures as art” (p. 156). Through the study James found that students were “engaged in varying degrees of effort to give meaning to their lives through art by envisioning themselves and the world aesthetically, metaphorically, physically, and imaginatively” (p. 157).

This study supports the idea of incorporating personal interests into the classroom. James felt that students were more engaged and motivated due to the emphasis on individuality and

ownership of assignments. Although this study was conducted on a college level, I feel more students could find success and understanding in art if they found a way to relate to it. In addition, by connecting individual interests and experiences to information taught, students will develop a deeper understanding by adapting new ideas into pre-existing schema. This study, along with the others that have been discussed, emphasizes the relationship between individuality in assignments and motivation in the classroom, and with increased motivation comes hard work and deeper understanding of what is taught.

Conclusions

Through this review, I have further realized the importance of incorporating career preparation in high school. However, using individual interests to increase motivation and cognition needs to be the main focus, placing career preparation secondary. This is significant because, as I have found through this review and my applied project, without personal connection to an assignment, students struggle to stay engaged, motivated, and to learn new information. Once I tailored the final assignment to appeal to each individual student, I immediately saw an increase in engagement, motivation, and learning. Although John Dewey, Elliot Eisner, and the theory of emotional thought have specifically helped define and support my study, the extensive review of all the literature helped me interpret and understand the struggles, changes, and results of my applied project. Due to this, I have further realized that additional standardization in education will take students nowhere; instead, focusing the scope of assignments and assessment on the individual student may help them stay focused, motivated, learn more, and define personal goals, and as a result this could lead to success in school and in their future careers.

Chapter Three

Research Methods, Data Collection, and Analysis

Overview

The initial focus of my applied project was career preparation through teaching about the art career, landscape architecture, and the transferability of the skills taught in art. As I moved through my research, and reflected on my observations in the classroom, I realized the students were not motivated or engaged in the assignments. As a result, I also became conscious of the fact that I was not teaching the students what I consider important about art, self expression. Until that point, my assignments were carefully planned, prepared, and organized, with scaffolding playing a large component in all the projects. I planned four main foci to build on one another and lead up to the big finale, re-designing a portion of the school grounds. However, halfway through my study, when I realized that I was not satisfied and felt my students weren't either, I took a chance and moved from my carefully laid out plan, to a creating a new final assignment.

The new assignment included all the components of landscape architecture previously taught, however the focus was no longer their school, it was themselves. While some may feel designing your dream space may be easy, it required students to take an in-depth look at themselves, determine what was important to them, re-interpret that into an image, and share it with their classmates. Despite the fact that they did not truly "design for a client" through the last assignment, they had to explore and share a piece of themselves with the entire class, which I feel is more challenging and rewarding than the original project would have ever been. Without the variety of data I collected,

conversations with the art teacher, Mrs. Martin, and my personal reflections, I do not feel I would have realized the downfall of my project until it was too late. Because of this, I was reminded of the importance of collecting multiple forms of data, listening to outside observers, and continuous self-reflection.

Participants

My research study focused on a high school Introduction to Art course. I chose to work with this class because I was interested in introducing students in an early art course to the benefits of art, in hopes that they would continue with the art program in the future. The class consisted of eighteen students in either ninth or tenth grade.

In order to be approved to conduct research in the classroom, I submitted an application for research to the Institutional Review Board in the Office of the Vice President for Research, at the University of Georgia. After submitting my application and a letter of approval by the school principal, I was awarded approval to conduct my study. In addition to school and county approval, I was also required to obtain parental consent and student assent for the students to participate in the study.

Because all students were under the age of eighteen, they were required to sign a minor assent form and have their parent or guardian return a signed permission form. Of the eighteen students, seventeen returned signed assent and permission forms. Out of the seventeen students included in the study, 59% were girls, 41% were boys, 53% were Caucasian, 35% were African American, and 12% were multiracial. Despite whether or not students returned signed forms, they all participated in the class discussions, projects, and critiques.

Research Methodology

My research methodology focused on teacher-research, which is the “systematic and intentional inquiry carried out by teachers” (Cochran-Smith and Lytle, 1993, p. 7). However, along with my research topic, my paradigm shifted from a process-product paradigm to a classroom ecology paradigm. I feel the influence of standardization can be seen through my original use of the process-product paradigm, or “the research for relations between classroom processes, teaching, and products, what students learn” (Gage and Needels, 1989, p. 253). According to Marilyn Cochran-Smith and Susan L. Lytle (1993), process-product research accounts for the majority of studies, and focuses on correlating teacher processes and student products, which were typically based on standardized tests. Many of these studies attempt to standardize teaching by determining effective teaching methods, and implement them into other classrooms. Although I did not base my product on standardized test scores, my original focus on teaching students specific skills and techniques was much like a standardized test. It was similar through my methods, in which I taught the students specific information and looked for understanding through the regurgitation of the skills and techniques in their artwork.

Once I realized what was occurring in the classroom and changed my topic to personal relevance, my paradigm also switched over. I was no longer primarily focused on seeing regurgitation in students’ images; I was now interested in seeing how they were connecting to what they were creating. The classroom ecology paradigm “presumes that teaching is a highly complex, context-specific, interactive activity in which differences across classrooms, schools, and communities are critically important” (Cochran-Smith and Lytle, 1993, p. 6). I realized that each student was different, and had different

interests, goals, and ideas. Based on this, I adapted the final project to allow students to create their final piece based on their own interests and desires. In addition to the classroom ecology paradigm, I also feel the “teaching as research” concept of teacher research relates to my focus. Eleanor Duckworth described this as, “teachers’ need to understand, through observation and inquiry the various kinds of knowledge individuals construct as they engage with real phenomena” (as cited through Cochran-Smith and Lytle, 1999, p. 16). Through the data I collected, discussion with the art teacher, and personal reflection, I came to realize the important role interest plays in learning, and the unique way each individual interacts with and constructs knowledge.

Data Collection and Analysis

Career preparation through art education was my only focus when I began my applied project. However, when I finally realized that I was not satisfied with what was going on, I made the transition to focus on individual interest. Multiple components came together to push me in that direction, through the variety of data collected, conversations with the art teacher, and personal reflection, I came to realize that a change needed to occur. Without the variety of data collected, my observations and reflections, and the observations and reflections of the art teacher, I do not feel I would have shifted my focus, and in turn, I feel my applied project would not have been as successful.

Data was collected and compared in order to triangulate the results. From the students, I collected artwork, questionnaires, and writing. In order to relay the student’s intent as accurate as possible, I compared their visual images with their verbal interpretation, my notes on observations, and one-on-one discussions about their artwork.

Throughout my applied project I recorded data in a small notebook I carried with me during class. My notes consisted of observations on class discussion, individual students' discussions, and my personal reflections. In my writing I often directly quote the students. As the students worked I would walk around the class and write down quotes from conversations between the student and myself, as well as with other students. In addition to my own observations, reflections, and interpretations of the classroom, the regular art teacher was also in the room at all times. This additionally helped my data because she offered an outsider's view of what was occurring in the classroom.

At times, when I discuss my applied project in both Chapters Four and Five, I adopt a novelistic approach to presenting the data. I feel that adopting this Arts-Based approach helped me re-create the conversations and environment, in order to help bring the reader into the classroom (Cahnmann-Taylor and Siegesmund, 2008). In the chapters I introduce each student individually, discussing their personality, interests, strengths and struggles with various assignments. I directly quoted students from reflections and conversations, and due to this, I kept slang words, improper sentence structures, and the casual tone, in order to stay as true to the actual context as possible. I believe that although reporting on each student's conversations and artwork may seem insignificant, these small details are responsible for creating the environment and building the connections between the students and me. Had I not paid attention to these small details, I would not have realized the downfall of my project, the lack of connection the students had to the assignments. Because of this, I feel it is important to help the reader place themselves in the environment and also see how each individual conversation, comment, and choice helped lead me to a successful end.

In the following chapters I discuss my experiences in the classroom, as well as my analysis of the results, findings, recommendations, and conclusions. In Chapter Four I begin by introducing the purpose of the project, as well as introducing and discussing the first four projects, the page layout, landscape graphics, perspective, and chair assignments. Since my focus began to shift from career preparation to incorporating students' individual interests into assignments, I opted to solely focus on this turning point in Chapter Five, which was reflected in the final project. In chapter six I discuss my findings, recommendations, and conclusions based on the data.

Chapter Four

The First Four Projects

Applied Project Overview

Due to my concern for my students' motivation and engagement level, my topic began to shift from career preparation as my primary concern, to it becoming secondary to students' individual interests. When I came to this realization, I opted to change the final assignment from redesigning an area of the school, to an assignment that greater emphasized personal relevance to the students. Because of this, the first four assignments-page layout, landscape architecture graphics, design views, and designing for a client-reflect my initial focus on career preparation, while the final project, the 'secret garden', reflects my final topic focus, individual interest.

First Day Jitters

It was very intimidating walking into the classroom the first day. I arrived early, carefully laid out the supplies, talked with the art teacher, Mrs. Martin¹, and went over my introduction multiple times in my head. Mrs. Martin's classroom is attached to the school gymnasium. It is not a large room, but she managed to create a cozy, intimate learning space. The first day of the study fell on the inauguration ceremony of President Obama. Due to this, Mrs. Martin and I decided to allow the students to watch the inauguration, and I would start the projects the following Thursday. I reminded myself that this was going to be easy, just give a brief introduction, pass out questionnaires, talk a little about landscape architecture, and watch the Presidential Inauguration. The bell rang, and the students quickly began to file into the

¹ All the names have been changed to protect the identity of those involved in the study

classroom. In addition to the seventeen Introduction to Art students (I will discuss only sixteen of the seventeen), Mrs. Martin also had six Advanced Placement students embedded in the class, which made the space even more 'cozy'. The tardy bell rang, shortly followed by the late bell, Mrs. Martin got everyone settled, and suddenly twenty-four sets of eyes were staring at me, waiting for me to begin.

I nervously stumbled through my introduction; I talked a little about myself, what school I attend, the study I was doing in the classroom, the parental permission and assent forms I needed signed (Appendix A) if they wanted to participate, and I ended by quickly handing out the forms and questionnaire (Appendix B). The first questionnaire focused on students' interests and engagement with art. Once everything was passed out, I took a deep breath as I sat back in my chair and relaxed for a moment, while the students diligently answered the seven questions on the questionnaire. I reminded them a few times that there was a front and a back, and to try to give complete answers with details. Once all students were finished, I collected the questionnaires, we watched the inauguration, and soon after, part two of my introduction began.

I began my first quick lesson on landscape architecture by asking the students if any of them had heard of landscape architecture. Approximately one third to half of the students raised their hand. I challenged those who raised their hand to tell me what it actually was. A few seconds passed with no answer. I pushed a little harder, "what does it sound like, what does it remind you of?" Finally, a few students responded with broad answers, "building outside", "building with the landscape". "You are beginning to hit on it, but there is a little more to it", I responded. Eventually, two students in particular, Matt and Ben, spoke up, and showed they knew a little more than the others. Ben said it had to do with "manipulating the environment and involved some engineering", Matt followed this by saying it was a person who "designed areas

outside.” I was very impressed with both of these responses, and surprised that Ben mentioned the word “engineering”. I built on Ben and Matt’s answers with additional information on the various jobs involved with landscape architecture, the required education, and the main purpose of the career, designing outdoor spaces that are both functional and aesthetically pleasing. I wrapped up day one by passing out landscape architecture magazines, to give them an idea of what landscaped spaces looked like, including the designs and the actual space.

I left Mrs. Martin’s classroom the first day feeling confident about my project. The students were polite, respectful, and at least a few students participated in the discussion. I went home with an armful of questionnaires and began preparing for the next class period. I excitedly read through the questionnaires, began creating a power point on landscape architect exemplars, and gathered and prepared the supplies for the very first project on layouts. After my first day jitters passed, I felt more comfortable and ready to tackle day two.

The First Questionnaire

The results of the first questionnaire reflected the variety of students in the class. While 100% of the students indicated their intent to go on to college, some responded by describing specific institutions they aspired to attend, and college majors and careers they wished to pursue, whereas others simply responded, yes. When further probed about their specific interests, the responses ranged from the arts to sciences and business. Surprisingly, some students who indicated interest in arts-based careers, such as decorating, showed ambivalence about studying art in the future. When asked whether or not the students felt the school was preparing them for college, 87% answered yes and 13% did not know. The majority of students felt their classes prepared them for college because they were “challenging”, “advanced”, and “gets me prepared

for knowing what to look forward to.” There was an overwhelming sense that school taught “stuff” you “needed to know”, but often students failed to indicate any personal connection to learning this “stuff.”

When asked whether or not they were interested in pursuing art after high school, 20% said yes, 40% said no, and 40% said they didn’t know. When asked why or why not, two answers stood out to me: “I’m not really sure. I like art, but I do not think that I am good enough to make art my career” and “I have not thought about it, but I always hear that you can’t get a job that pays well and that you have to be extremely talented.” The first student also stated earlier that they were not sure what college major they would pursue because, “every year my interests seem to change.” Both of these students show that not only are they unsure of what career they are interested in, and have not settled down on their interests, but they also lack confidence in their art abilities.

When asked whether or not the students thought they would use the skills they learned in art outside of class, 60% said yes, 20% said no, and 20% said they did not know. However, when asked what skills they would use in other careers or everyday life, most of them provided art specific examples such as drawing, doodling, visual journal, and shading. A few students provided examples of transferable skills such as designing, “art has helped me think differently in the way I see things”, and “yes because I now look at things with more intent than just looking. I try to find more than one meaning behind it.” When asked what art careers they could think of, I was surprised to see the variety of careers they knew: cartoonist, animation, architect, art teacher, art professor, painter, photography, designer, artist, sculpture, drafter, and graphic designer. I was happy they could identify some art careers, but excited to introduce them to more and talk in depth about how they can use art skills in other careers.

Introduction to Art Careers and the Transferability of Skills Learned in Art

Walking into the office to sign in on day two, I felt prepared and confident as I went through my mental checklist, art career power point, page layout project, landscape architect exemplar power point, take notes on observations, and memorize the students' names. Before class began, I laid everything out, and talked with Mrs. Martin about the class schedule. The bell rang, the classroom filled up, and day two began. Again, I opened class by asking them what landscape architecture was. It took a few seconds before anyone spoke up, but a few students raised their hand, and gave more specific answers than the day before, such as Jay's answer "a person who designs outdoor places." I was happy to see students respond quicker than the day before, but I hoped as the projects continued they would become even more comfortable talking in class.

Once I gave a brief overview of landscape architecture, I talked momentarily about the questionnaire. I explained how impressed I was with the variety of art careers they were able to describe, but told them we would cover even more through the upcoming power point. In addition, I also discussed the variety of skills they felt they learned through art, such as doodling, visual journals, and drawing. However, I explained these are mainly used in art, and there are other skills you can learn that can help you outside of art. To further explain, I gave a few examples from the questionnaire, such as observation and critical thinking, and I told the class these are the type of skills we would talk about.

According to Reed Larson and Kathrin Walker (2006), students need early introduction to a variety of careers in order to spark interest in a career path. This shows students need time to

adapt to the expectations and norms of a career before they enter it. Elliot Eisner's (2002) theory of career preparation in art education argues for the need to help students develop job skills and the ability to develop those skills in art. Eisner's theory is confirmed by a study, discussed previously, conducted by Maureen McGuigan and Janet Leckey (1998). Therefore, I thought it was important to start my lesson immediately with a focus on a variety of art careers as well as specific job skills employers look for that can be developed through art.

The power point consisted of career and education information on the careers art education, graphic, industrial, furniture, interior, fashion, and fabric design, animation, illustration, architecture, advertising, photography, and of course, landscape architecture. Since I wanted to cover a range of careers, I quickly explained each career, but took time to discuss each one as a class. I was glad to see all students were paying attention, and a few students, such as Ben, Dan, and Matt, participated in the discussion. Nevertheless, I could see students holding back. For example, at the end of the presentation, Stacy, a student who had been very quiet up until then, asked about a career in haunted houses, "Do landscape architects do that? How do you get into designing haunted houses?" I struggled with the answer for a moment, and explained that you could do it as a landscape architect, but I thought it related more to set design than landscaping. She had been paying attention, but we were not quite connecting. After that, Stacy remained quiet in class and didn't ask many more questions until the visiting landscape architect came a few weeks later. After discussing art careers, I talked about other skills you could learn in art such as presentation, observation, problem solving, creativity, imagination, initiative, planning, and critical thinking skills. I wrapped up the class discussion by introducing the first assignment, the page layout project.

Project 1: Page Layout

The goal of the page layout project was to ease students into the idea of designing an outdoor space, by starting with something simple, learning how to balance random images into a basic design on a white sheet of paper. For the assignment, the students selected one of three worksheets (Appendix C), which had multiple graphical images on them. They also had a 4"x4" piece of white paper and a 5"x5" piece of construction paper. Student were to pick three images from the worksheet, cut them out, and place them on the white sheet of paper in a way that made the image look interesting and balanced as a whole. They could cut the images up into small pieces, overlap, and arrange them however they wanted. Once everything was glued down, they had to glue the white paper on top of the construction paper, title their design, and tape it to the wall to critique.

To explain the lesson, I said landscape architects often create multiple views of the space they are designing, such as a plan, section, elevation, perspective, and axonometric view. They then display the multiple views on one sheet of paper, and have to arrange it so the client isn't overwhelmed and can easily interpret the drawings. In order to convey this to the students, I challenged them to create a balanced design using random images. I emphasized the point was not to make an image using the pictures, but to place the pictures in a way that created a balanced design. After my short explanation, the students started to work, they seemed excited to finally begin an actual assignment.

While creating the layout, everyone seemed hard at work. For the most part, the students stayed quiet and focused on their work. Conversations would start up here and there, asking about an image on another worksheet, seeing if they could trade, talking about music they were

listening to, and laughing about the images they were creating. Matt and Dan finished quickly, and I gave them the option of either working in their visual journals for Mrs. Martin's regular art class or starting another layout. Both opted to do another layout. I felt this was a good sign of their engagement. As other students finished, I gave them the same option, and they all opted to start a second design. Everyone was staying quiet, working hard, and once they finished they were eager to start a second layout.

To finish the assignment, the students put the completed works on the wall and discussed them. I was glad to see a number of very successful, creative designs. Some students had taken my advice and cut up their images, spread them out, and overlapped them, which created very interesting designs and a balanced layout. However, many students could not get away from creating an image. In both of the designs Dan made, he used the small images to create a smiley face in one and a scene in another. To begin the critique, I asked the students which layout was their favorite and why. A few seconds passed, then a minute passed, I gave in and offered my opinion:

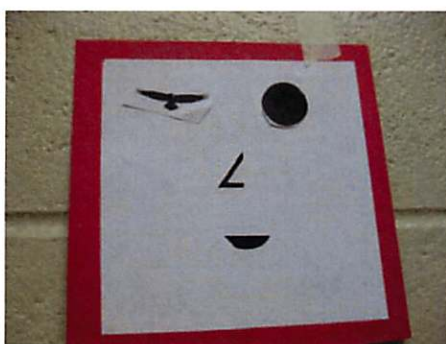
"I really like Fay's, she chose interesting images, cut some of them up, turned them, and arranged them in a way that is interesting and balanced. See the way she created a diagonal line? This can create a sense of excitement in an image."

Once again, silence. Mrs. Martin offered her opinion, "I really like Josh's. There is something about the way the lightning bolts move out from the corner."

"I agree with Mrs. Martin" I responded, "Again, it creates diagonals, and it moves your eye from the right corner up to the rest of the page."

Finally, the students began to talk; Maggie mentioned she really liked Dan's, "I like the smiley face one." I pushed her to explain why, but she only responded with "I don't know." I tried to help by pointing out the difference between a picture and a design, and that while designers use pictures in their images they often create interest through the way they are placed. Dan was beginning to create interest through his placement; however, he still hadn't fully achieved a balanced design. More and more students began to talk as the critique continued; however, most of them talked about the layouts that focused on creating an image, rather than a balanced design. I wondered if they couldn't resist the temptation to put the images together, or if they didn't fully grasp the concept of the layout project.

Dan's layout



Fay's layout



Josh's layout



Landscape Architect Exemplars

I ended the critique by having students write down the title of their favorite layout; one that they found interesting and well balanced, and turn it into me. I told them I would bring in the top three voted for layouts, and we would talk more in-depth about why they were picked. The last fifteen minutes of class I showed a power point on three landscape architect exemplars, Fredrick Olmstead, Lawrence Halprin, and Dan Kiley. I talked to the students about famous places they designed, Central park, Prospect Park, Franklin Park, Fountain Place, Chicago Botanical Gardens, and the Ira Keller Fountain, and we discussed whether or not students had been there.

I pushed the class to talk to me about why the spaces were designed this way and how they wanted people to feel in the space. When referring to the Chicago Botanical Gardens, by Dan Kiley, Katie made a good observation, “there are no railings on the bridge, and it gets really skinny in the middle that would make me scared I would fall in.” Students began to talk more during this presentation, especially when I asked if they had been there and how they would feel being there. I wanted to try to focus on the students’ experiences, because based on the theory of the teaching strategy, anchored instruction, relating information to student’s personal experiences can help them develop a better understanding of what is taught (The Cognition and Technology Group at Vanderbilt, 1990). By incorporating this strategy, more students began to participate in the discussion. Many students talked about going to Central Park, or seeing it on TV and in movies. At the end of the presentation, Katie raised another good question, “why do landscape architects do such geometric designs? Do they ever do anything curvy?” I thought this was a very good observation, the three exemplars I showed did have similar styles, they used a mix of curvy and geometric designs, but the particular ones I showed emphasized the geometric shapes.

Her comment reminded me of the importance of showing a variety of examples and styles when teaching.

Day two was a full day of presentations, projects, and critiques. I was happy to see more students talking, but I was unsure whether or not they fully grasped the layout project. When I posed questions that related to the students, I was glad to see that many of them spoke up and were more involved in the class discussion. Overall, I felt the students continued to be quiet, respectful, and paid attention. I was excited about going home, tallying up the votes for the layout project, and preparing for the second project, landscape architecture graphics.

Project 2: Landscape Architecture Graphics

Beginning on the third day of teaching, the office staff began to recognize me. As I continued to teach, more and more of the staff got to know me, started to greet me, and make me feel comfortable entering their school. In addition, I began to get to know the students, remember their names, and no longer felt like a stranger to them. When I arrived in Mrs. Martin's room on the third day, we put up the three winning layouts. Not surprisingly, two of the top four voted for layouts where more focused on creating scenes than balancing the space. Two layouts tied, and I chose the one that I felt best represented the goal of the assignment. I began class by pointing out the top three layouts, and talked a little bit about why they were so successful. I mentioned that they were all balanced in the space and created interest either through the lines, placement, or specific arrangement of the images. I was particularly excited to start class, because I was starting them off with the two minute sketch assignment. The past two days the students had been so quiet and I wanted to wake them up by starting them off with a challenge.

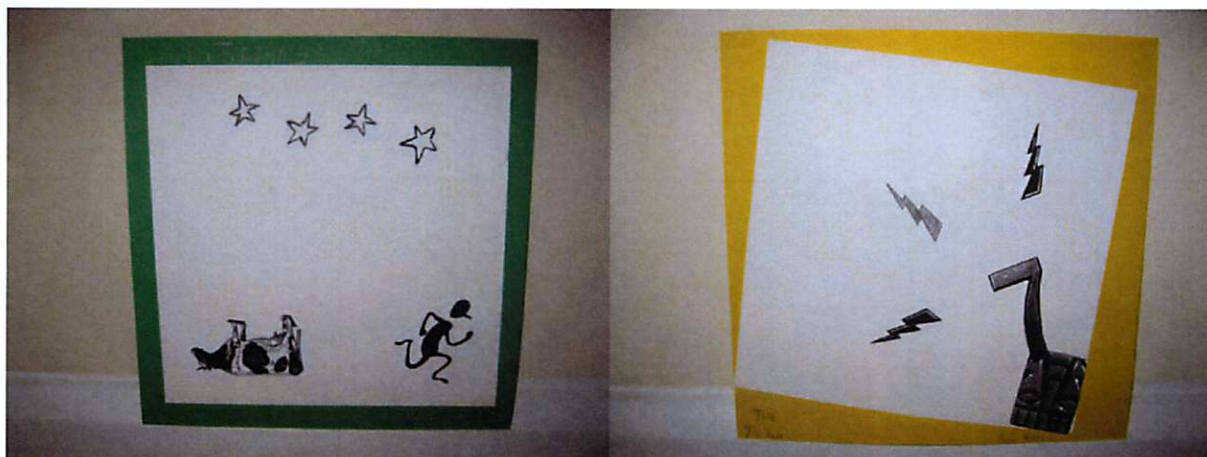
Winning Layouts:

The Beast by Ashley



“Cow Tipping” by Lee

“The Seven is Here” by Josh



Two Minute Sketch

As usual, the bell rang; the students filed in, grabbed their landscape architecture folder, sat down, and waited for further instructions. Rather than start class with a review, I passed out a worksheet titled, “Two Minute Sketch” (Appendix D). I explained they had two minutes to draw three people, seven trees, eight bushes, and one car. I told them I did not want to see puffy cloud tree tops or stick figures, I wanted to see some detail, and they only had two minutes to do it.

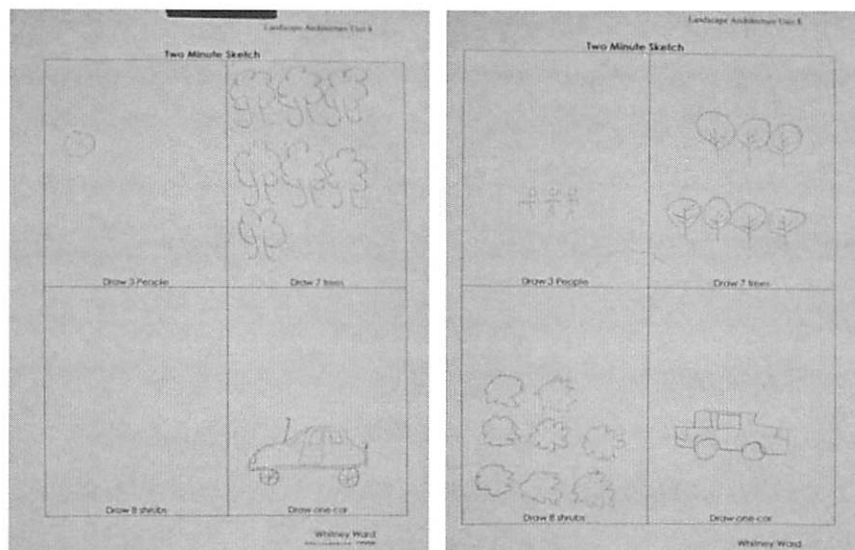
“Ready, set, go!”

Silence, “Are you serious?”

“You better hurry; ten seconds have already gone by!”

For the remainder of the two minutes, I heard nothing but furious scribbling of pencils. Once two minutes were up I called time, and asked how many people were able to get something in every box. Surprisingly, the majority of students raised their hand, however, not surprisingly, most of the students had cloud trees and stick figures. After looking over some drawings and holding up a few examples, I went to the board and completed my own two minute sketch for them to see. I explained that landscape architects typically spend more than two minutes on their drawings, but the reason I had them do this was to push them to simplify their graphics. Landscape architect graphics have a very specific style, they are detailed, but the details are simplified. They do not draw every leaf on a tree, they draw a few, which implies that the entire tree will look that way. If every texture and detail was included, the drawing would become too busy. A landscape design needs to convey the look and purpose of the space, while still being clear and simple.

Two Minute Sketch Examples:



Plan View Project

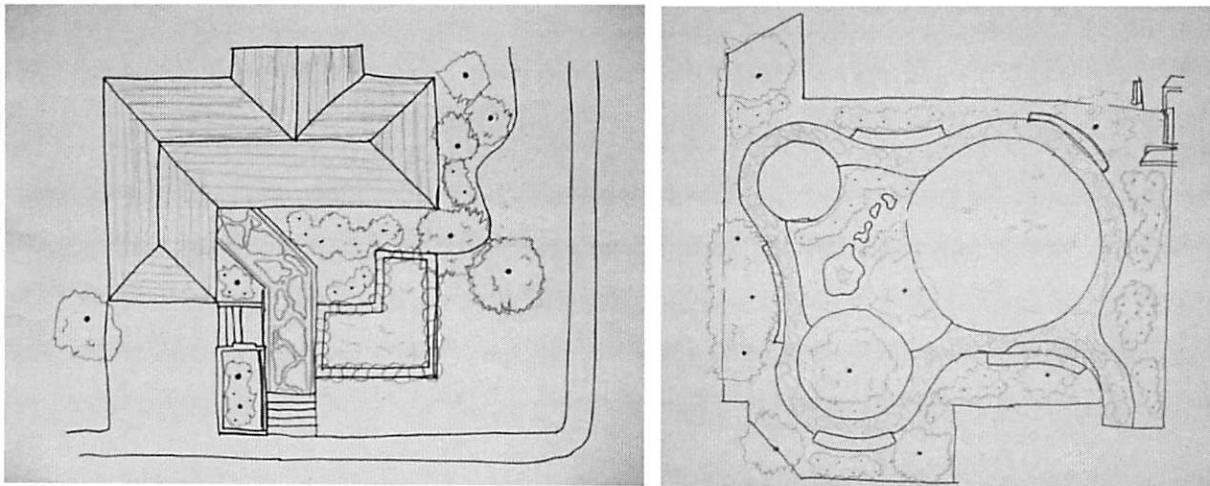
After the two minute sketch, I passed out multiple worksheets that showed examples of how to draw bushes, trees, stone, grass, etc (Appendix E). In addition to passing out the graphics worksheets, I also passed out worksheets that showed the different types of landscape views, plan, section, elevation, perspective, and axonometric (Appendix F). I said we would focus on the plan view today, but we would talk about the other views on Thursday. I explained that for this project, I was going to pass out a plan view (Appendix G) in which I had cleared out all the details, except the driveway, house, and dots for the location of trees and bushes, and the students would fill in all the details. I reminded them that landscape drawings are detailed, yet simple, so they needed to find a way to balance both. I asked the students to take out a scrap sheet of paper and practice drawing a few of the graphics, once they felt comfortable, I would give them the plan view to fill in. The students immediately went to work, and many quickly requested the plan view to start working on.

Throughout the project the students remained quiet and respectful. Most students talked with each other during class, which I didn't mind, as long as they did not get too loud. The conversations focused on music, weekend plans, other classes, with a comment thrown in from time to time about the project. Most of the students finished the first plan view and completed a second in the class period.

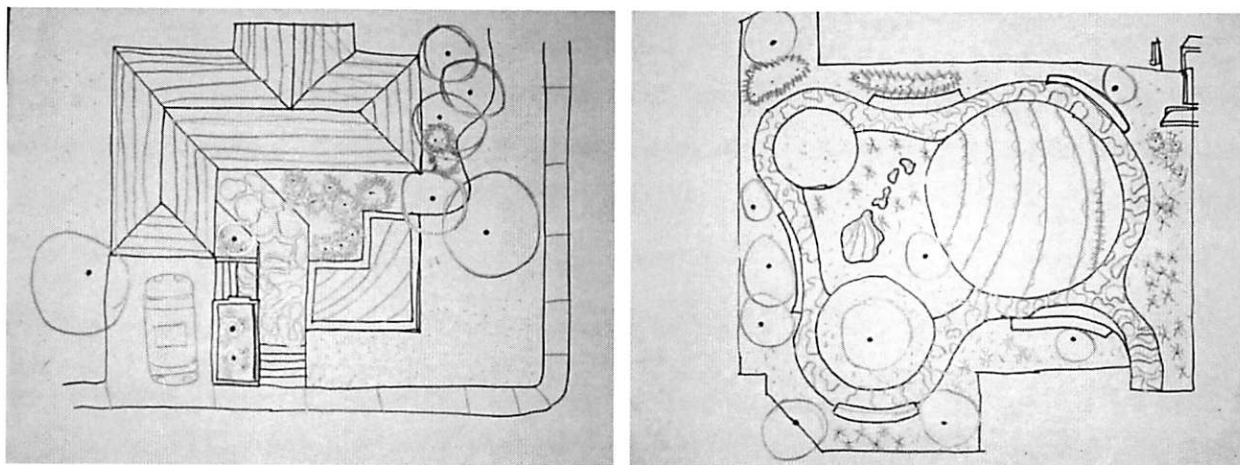
Dan is a wonderful artist, but he needs a lot of encouragement, if I hadn't made a comment in awhile, he would call me over to ask a question. He completed three drawings, more than anyone else, yet none of them looked rushed. Dan diligently worked on his texture assignment, and did a great job filling in the textures. He had previously shown interest in

cartooning and animation, and seemed to be enjoying the graphics project. He sat next to Michelle, and in between bothering her, and talking to people across the room, he asked multiple questions and my opinion. In the first one, he did a good job balancing detail with simplicity. The second one began to become overwhelmed with texture, but he included details, such as ducks swimming in a pond, that showed his artistic ability. He also showed his drawing skill by keeping everything in a bird's eye view; even the ducks were drawn from above.

Dan's landscape graphics:



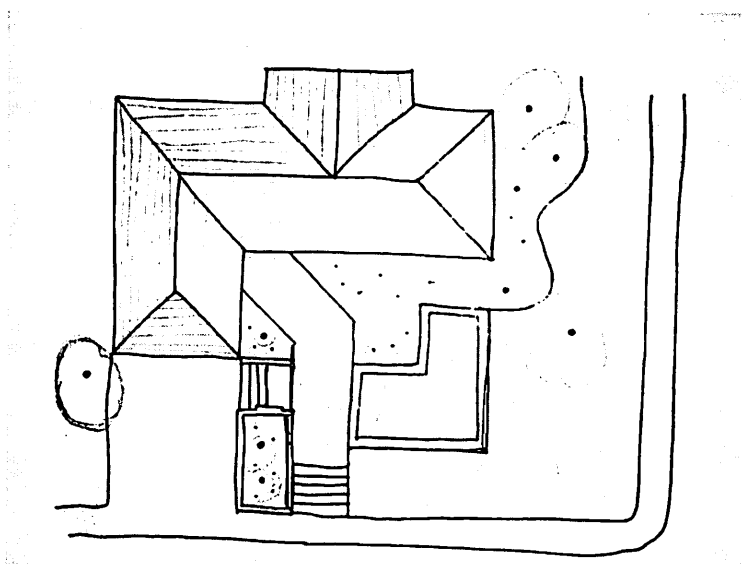
Michelle's landscape graphics:



Michelle is a very hard worker, and in between talking to Caitlyn, who sat next to her, and bothering Dan, she also did a good job filling in the plan. Michelle is social, but is able to

balance talking and working, and she was typically focused on assignments, which was reflected by always completing assignments on time. While Michelle grasped the idea of balancing detail with simplicity, she struggled to maintain clean lines, and add texture that realistically represented the objects she was drawing. She also completed two drawings, and like Dan, her first drawing had better balance than the second. She began to experiment with representing water and benches in the second drawing, but needed additional practice to hone her skills.

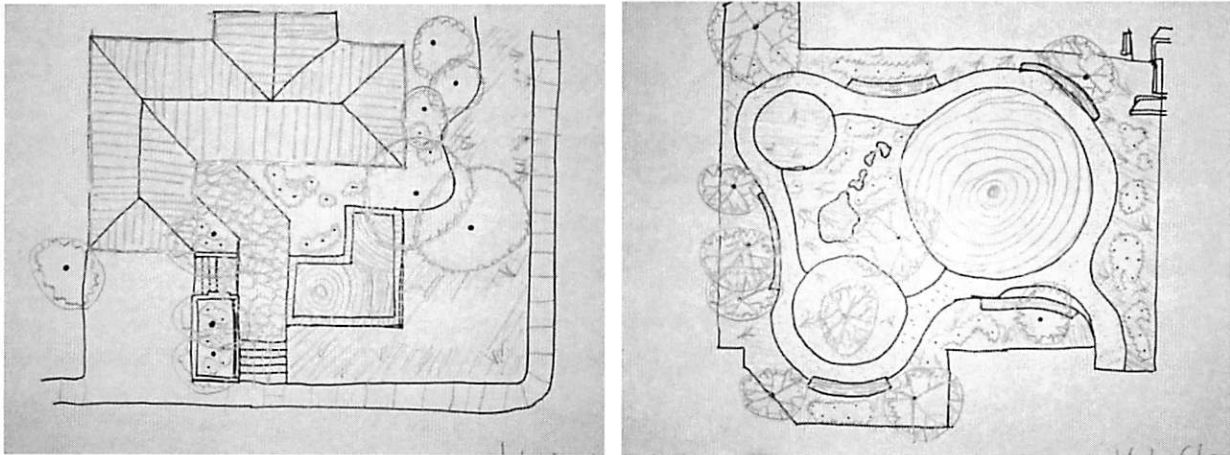
Caitlyn's landscape graphics:



Caitlyn only completed one drawing, but I could tell she spent a lot of time focusing on the detail. Her sidewalk was carefully filled in, along with the rooftop, and bushes. She struggled with the bird's eye view only with the grass; she drew some of it as if viewing it from the side. For the most part Caitlyn stays focused, but every now and then she stopped working, and just sat for awhile. From time to time, I would have to circle around and refocus her on her work. Despite dazing off in class, she completed all assignments on time, although in the first few projects, she didn't appear to put one hundred percent of effort into them, and typically met the

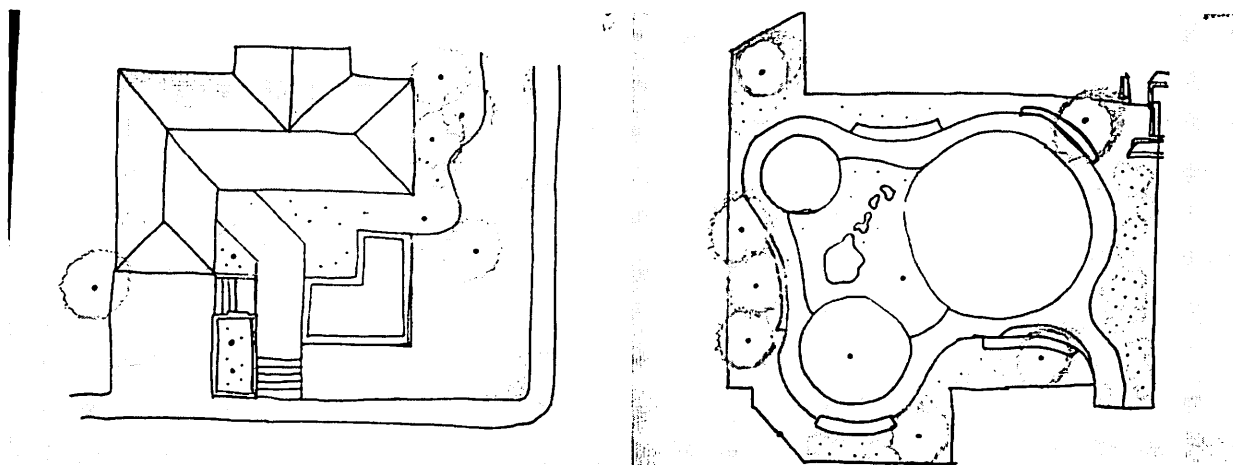
minimum requirements of the projects, rather than pushing herself to add her own imagination and ideas to them.

Matt's landscape graphics:



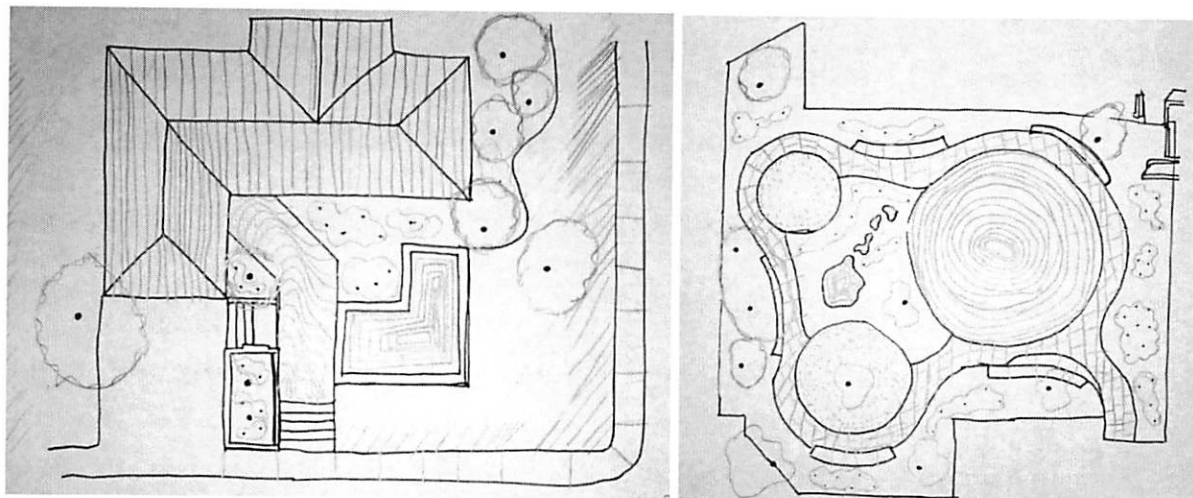
In addition to keeping the texture simple, Matt also struggled with the grass; like Caitlyn, he also drew some of it as if looking at it from the side. He completed two drawings, and in both there was a great deal of texture and detail, which overwhelmed the image. However, through this, he also showed his attention to detail. He included branches in his trees, grain lines in the benches, and drew every stone in the walkway. I felt he showed a lot of promise if he could learn to clean up his drawings and simplify the details. Matt talked to the people around him, and those across from him every now and then. However, for the most part, he stayed focused, attentive, and completed all his work. From day one, Matt stood out to me. He was one of the few students who spoke up on the first day, and offered a strong definition of landscape architecture. He seemed to know more about the career than his peers, and unlike some of his classmates, seemed to enjoy all the projects. I observed this in his images, in which he always included a hint of moving beyond the minimum requirements, by adding additional details, experimentation and his own ideas.

Fay's landscape graphics:



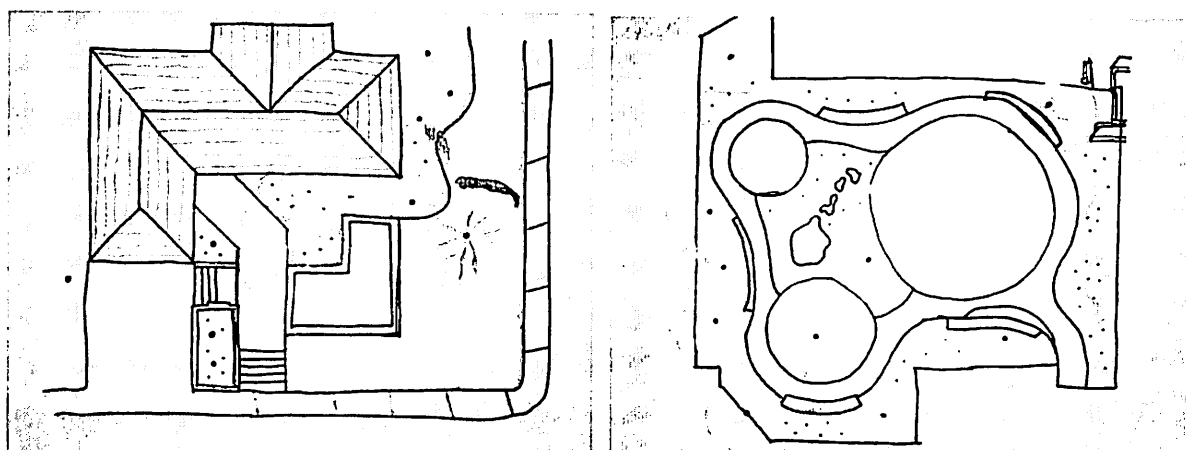
Fay also completed two drawings, and did an amazing job including details, yet keeping it simple. She grasped the idea of implied texture in the grass and driveway; she even began to include shadow to make it appear three dimensional. I felt her quiet personality was reflected in her delicate marks, attention to detail, and perfect lines. She showed a lot of promise as an artist and designer, and I was excited to see what other projects she would produce. Fay mostly kept to herself, she always stayed focused and on task. Fay seemed to grasp the idea of both the layout and graphics assignment from day one. While working on the projects, I helped Fay very little compared to some of her classmates, because she always seemed to immediately understand the concepts and how to translate them into images. While Fay blew me away with her artistic ability, and hard work, she didn't begin to open up until later projects, when I saw her personality really come through in what she created, and through which I got to know her as an individual, rather than just an artist.

Maggie's landscape graphics:



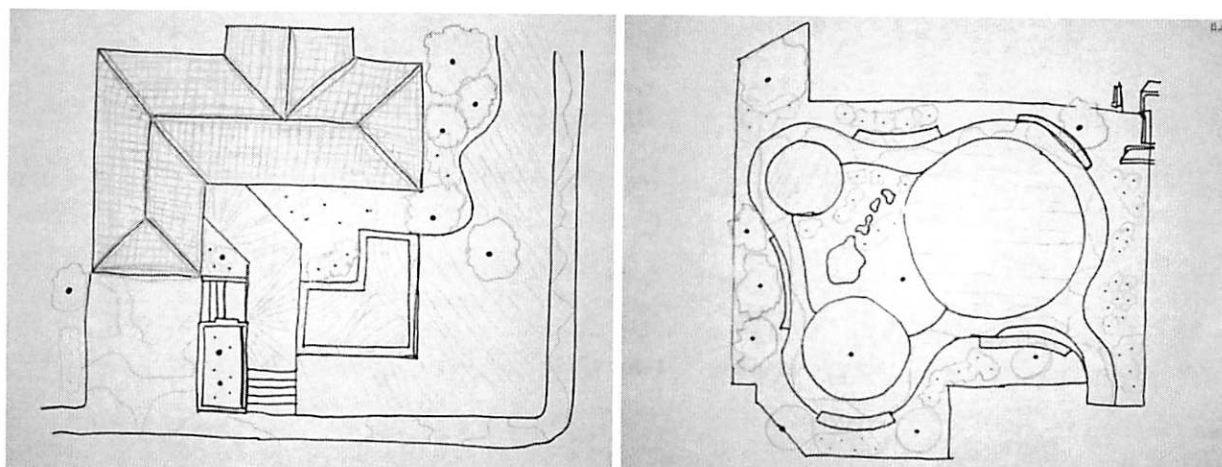
Maggie sat next to Fay, and also has a quiet personality. They were well matched as neighbors, mostly keeping to themselves, only talking to other students on occasion. Maggie also completed two plan views, and showed a good variety of texture and technique in her drawings. She struggled to keep it clean and simple, but she successfully conveyed trees, bushes, and rooftops. She also struggled with the pond in the second drawing; it conflicted with the texture of the path. In addition, she used a wavy line technique in the path in the first drawing, which made the path appear sloped. Like Caitlyn, Maggie would also stop working, and daze off during class. I felt this occurred when she had difficulty with an assignment. Rather than ask me for help, she would simply stop working. She often had difficulty making decisions, and when she got stuck, she would stop what she was doing. This began to improve in later assignments; rather than stop working, she began raising her hand, and seeking me out for help. However, she still required a lot of assistance, suggestions, and support. Perhaps as the projects continued on, with practice she gained confidence in her abilities, and didn't feel embarrassed or ashamed to ask for help.

Jay's landscape graphics:



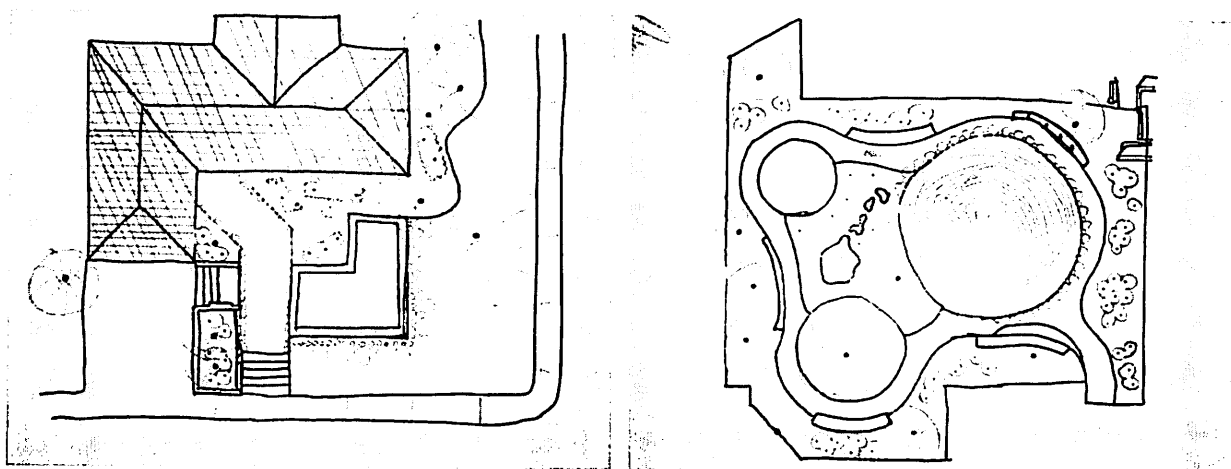
Jay worked on both plan view worksheets, but didn't fully complete either. He spent a great deal of time trying to make everything perfect, and I feel his light lines reflect his hesitant and cautious personality. His first drawing was more complete than the second; however, the detail and simplicity were well balanced in both. He included branches on trees, stones in the path, and began to add tiles to the roof. Like some of his peers, Jay would also stop working and just sit for awhile, and required frequent refocusing. In addition, every now and then he would start working on an assignment they were working on in the regular art class, and I had to redirect his focus on my projects. The combination of attention to detail, difficulty making final decisions, numerous breaks, and working on other projects caused Jay to turn in a number of incomplete assignments. Because he often pulled out Mrs. Martin's assignments to work on in class, it showed that he enjoyed art; he just didn't fully enjoy what I was teaching. Unfortunately I didn't feel like I fully connected to or understood Jay throughout the course of my study. However, through reading his final reflection after the study came to a close, I felt he had at least enjoyed the final project more than I expected.

Josh's landscape graphics



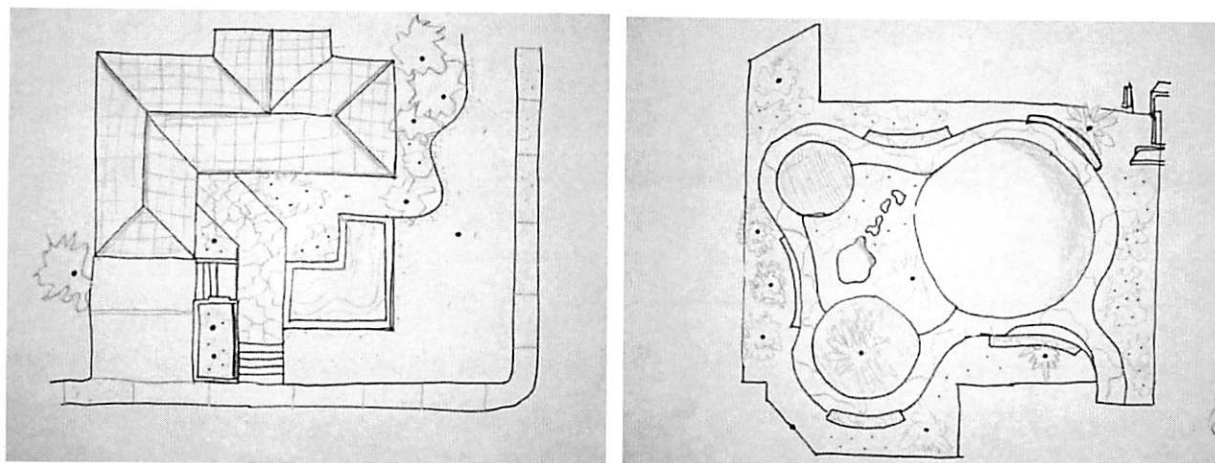
Josh completed two plan view worksheets, and his understanding of balancing details with simplicity was reflected in both. His first drawing became a little detail heavy, compared to the second, but he successfully conveyed the texture in the roof, driveway, and pond. Compared to the first, he showed a little more comfort drawing the trees and bushes in the second drawing. Josh also needed constant refocusing. He worked slower than the others, and took a number of breaks from work. He talked to those around him, but for the most part, he would simply daze off during class. Like Jay, because of he was a slower worker and took numerous breaks from the projects, he struggled to complete assignments on time. Although Josh needed a lot of attention and encouragement to stay on track, I felt I saw his artistic abilities improve through the course of the study. In addition, like Jay, I saw his strong writing ability in the final reflection, which showed me a different side of Josh than I had previously observed in class.

Kristin's landscape graphics:



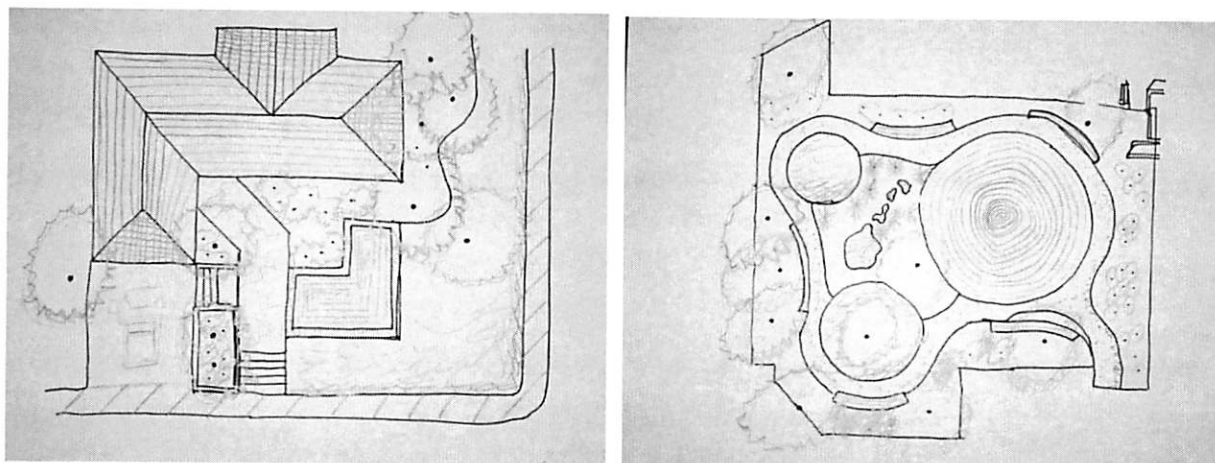
Kristin worked on both plan views, however, struggled with adding detail. She understood the idea, but her details looked sloppy and unplanned. She began to improve in the second drawing, her bushes still resembled clouds, however it appeared as though she took more time to complete it; this is particularly evident in the area with the small ponds. Kristin spent a great deal of time talking to Ashley, who sat next to her. Both of them would often get off topic, talking about the weekend and their other classes. While this created distraction from their work in early projects, they began to work together to support one another through the final assignments. I felt this relationship caused them to inspire one another, improve their images, and work together to advance their artistic abilities. While the excessive talking caused some issues in the beginning, I felt the vast improvement they both made in the end reaffirmed my belief that a social classroom environment can have its benefits.

Ashley's landscape graphics:



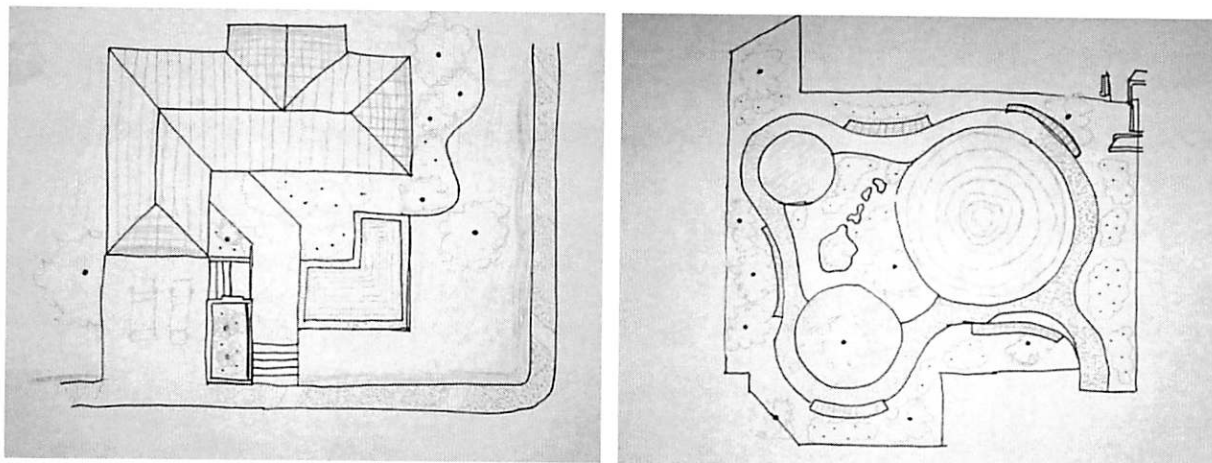
Like Kristin, Ashley's drawings also looked rushed. She included wonderful detail in the pathway and showed she understood implied texture through the grass, but her rooftop, bushes, and trees looked sloppy. She greatly improved in the second drawing, her trees showed implied texture and she began to clean up her lines. Ashley also struggled from time to time staying on topic. She and Kristin would often distract one another during projects. However, as mentioned previously, the early distraction they caused one another later transformed into a support system that helped one another improve their abilities. At first, Ashley seemed shy, but as the study progressed she began to open up more and more. I observed this in the transition from the quick answers to my questions in the beginning, to the detailed answers and strong reflections she gave in the end. I was incredibly impressed with the high level of improvement Ashley made in just two months. While this first drawing assignment showed some ability, creativity, and planning, her final project was extremely impressive.

Katie's landscape graphics:



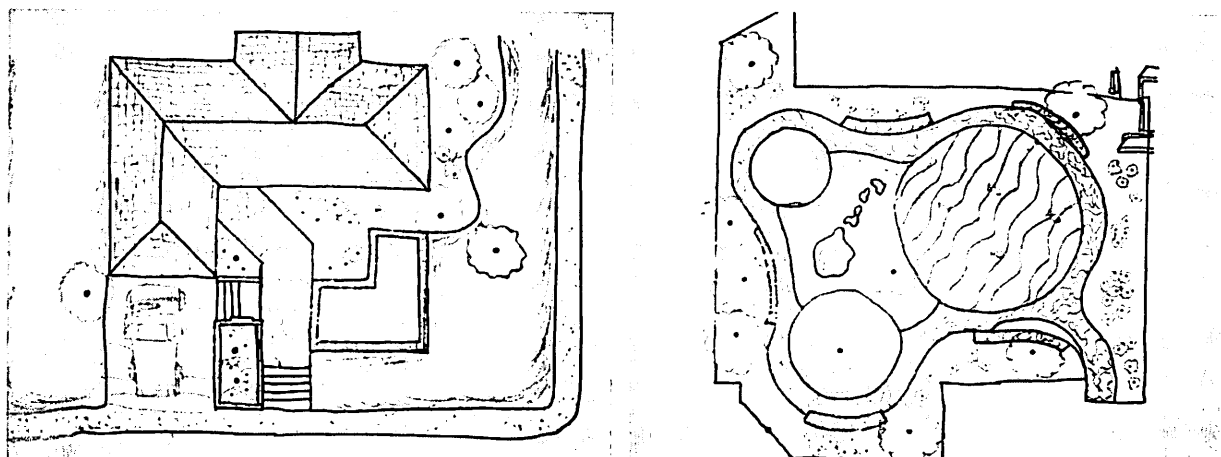
Katie also completed two plan view worksheets. She showed she understood how to draw trees, texture on the roof and sidewalk, but the first drawing was a little overwhelming, due to the rough lines in the grass and trees. She showed experimentation in the second one, trying new ways to show pathways, bushes, and water, but still needed to clean up the lines in the image. Like Kristin and Ashley, Katie and Nicci would share headphones for their iPod, start chatting about the weekend and music, and get off topic. Every now and then I would have to remind them to continue working on the assignment. However, in later assignments, like Kristin and Ashley, they also began to focus their time and conversations more on the project. This resulted in an exchange of ideas, comparing techniques, and in turn improving both their images and ability. Katie was outgoing and open from day one. Out of all the girls in the class, she was the most talkative, and was the first girl to speak up during class discussions. She often had strong opinions and insight, which translated from class discussions to later critiques and presentations. Her ability to relate to her peers, willingness to help them out, and strong public speaking skills were obviously her strongest ability. This continued to gain strength and develop as we moved through the two and a half months.

Nicci's landscape graphics:



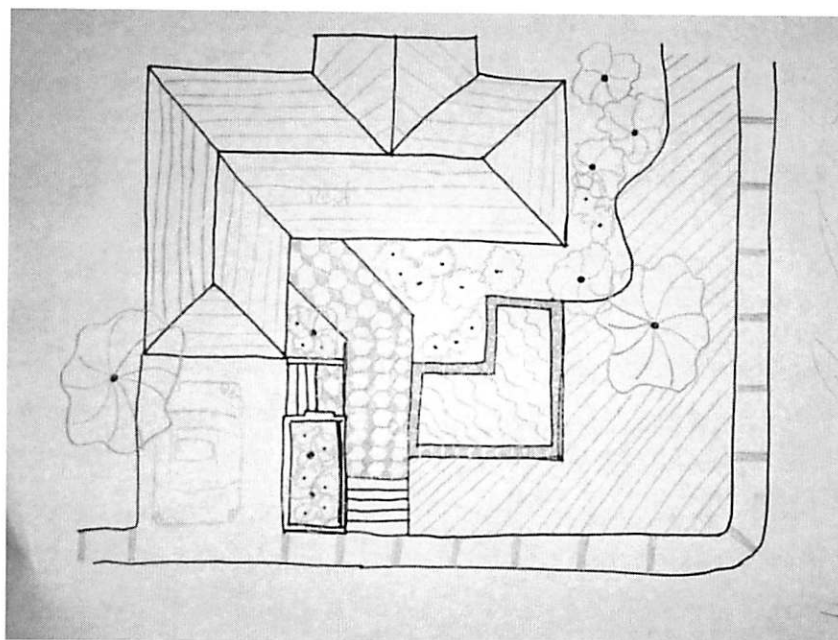
Nicci showed more control in her drawing than Katie, yet still included rough lines in the grass. The lines she used in the rooftop made it look flat and her cars were underdeveloped. However, the lines in the trees and bushes showed she understood the concept of implied texture, but needed additional practice. The second drawing showed improvement, she included strong texture in the walkway and water, but I felt with additional practice she would improve even more. As she moved through the projects, I could see her abilities quickly improving. In addition, she and Katie's transforming conversations and interactions from the first to final project helped each other further improve. Nicci was quieter than Katie, and like Ashley opened up to me more and more as the projects continued. I felt I really got to know and understand the type of person she was through the final project and reflections. This confirms my belief that including a variety of assessment is important in order to gauge each individual's strengths.

Elly's landscape graphics:



Although Elly's trees resembled clouds and the grass appears haphazardly drawn, her roof and pathway show amazing detail. By only putting texture around the edges of the grass, she showed understanding of the idea, balancing detail with simplicity. Her bushes begin to become more organic in the second drawing, and she shows experimentation by placing fish in the pond. However, she does need work moving from cartoon to more realistic images. Elly would often talk to Ben, who sat next to her. However, for the most part, she did a good job balancing socializing with work. Elly was quiet in the beginning, however she freely asked questions and for suggestions. The majority of our conversations focused on the projects, rather than her interests, and it was not until the final project and reflection that I felt she genuinely opened up to me. Through our discussions and her reflections I developed an understanding of who she was, her interests, struggles, and strengths. This understanding helped me not only see her improvement as an artist, but also her growth as an individual.

Ben's landscape graphics:



Ben only completed one drawing, but his attention to detail in the first drawing is impressive. He spent a great deal of time laying out the path, edge around the pond, and rooftop. He struggled with the trees and bushes, and balancing the texture of the grass with the roof, but for the most part he created a successful drawing that conveyed his understanding. Ben would talk to Elly throughout the class period, and they would often listen to an iPod together, but despite this, they both managed to stay on topic. Like Josh and Jay, he was a slow worker. However, he spent his time focused on each assignment and I rarely had to refocus his attention on what we were working on. His careful planning did cause him to fall behind in later projects, but his attention to detail, effort, and focus on the projects was much greater than the majority of his peers.

I was happy to see everyone working hard on the plan view project. I had to redirect students throughout the class period, but for the most part, everyone stayed focused. I was also glad many of them had a chance to start a second drawing, and further practice their skills. At the

end of class, Mrs. Martin commented on the day by saying, “they seemed into it, they were very focused, and worked quietly.” I agreed with her, but felt that even though they were hard at work, I was not sure they absorbed any of the information I taught. Many of them were still drawing cloud trees, but I hoped with additional practice they would improve.

Project 3: Design Views

Going into school the fourth day I felt less prepared than in the past. I knew I wanted to talk about the five different views, plan, section, elevation, perspective, and axonometric, I had already passed out the worksheets, but it was difficult to decide what to focus on. After talking to Mrs. Martin that morning, I decided to go over the worksheets, but instead have students work on a perspective project during class, rather than try to focus on all the views. It had been awhile since I had done perspective myself, but with Mrs. Martin’s encouragement, we came up with a plan. She suggested I have them draw a street corner, she said she had done it in the past, and “they always get really into it.” I knew perspective was a difficult concept to grasp, so I decided she was right, and it was best to dedicate an entire class period to it.

I began class by explaining the various views on the worksheets I handed out the previous class. We talked about the majority of them through past assignments, but it was the first time we went over a concrete example of each one. I explained that we would focus on perspective, but in their down time they could practice drawing the other types of views.

I began by demonstrating how to make a letter look three dimensional by adding lines that connect to a vanishing point. I passed out scrap sheets of paper and had the students practice on the first letter of their first name. As soon as they mastered it, they practiced writing the first letter of their last name. The students grasped the concept at varying levels, and I struggled to

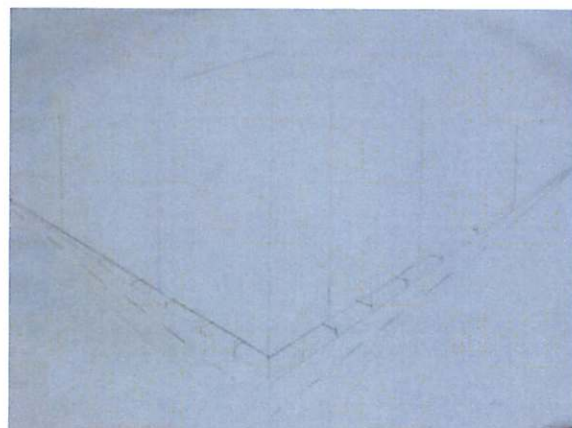
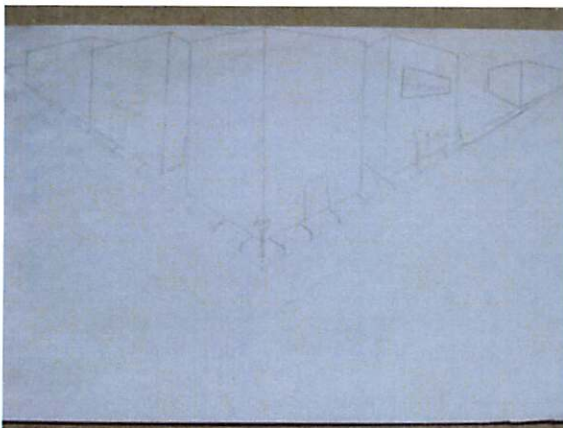
keep the speedy learners occupied, while still helping those who didn't fully understand. Once I felt like all the students had a basic idea of what a vanishing point was, and the role it played in perspective, I introduced the street corner assignment.

I started with a demonstration on the board; I talked about horizon line, multiple vanishing points, and explained how to use the ruler to create the top, bottom, and sides of the building. From time to time I struggled in the demonstration, I had to step back, and take a moment to figure it out. Even though I struggled with perspective myself, I knew the demonstration was important to walk the students through the steps to help them grasp the concept (Immordino-Yang, 2008). With experimentation, and help from Mrs. Martin, I successfully completed my street corner. I feel by struggling to complete my own perspective, the students learned more than if I had done it perfectly the first time. They saw it was a difficult concept to grasp, it may take a few attempts to get right, and you can always go back, erase, and start over.



As soon as supplies were passed out the students were hard at work. At first, many of them copied my example exactly. However, after I stopped them a few times, explained they

could add whatever they wanted, an ice cream shop, a clothing store, sidewalks, stoplights, anything that interested them, most of them began adding details. Suddenly, the classroom began to buzz, the students were talking about what they were doing, hands were going up with questions; I was constantly circling around the room answering questions, making comments and suggestions. The concept was difficult, so I was not surprised by the number of questions, but I was surprised by the type of questions. Dan was continuously asking how to draw various things, such as stoplights, lines in sidewalks, and signs. The students were excited and seemed more motivated to make it look unique, which was demonstrated through the multitude of questions I received about how to draw details. I saw students helping each other out. Stacy was struggling with her perspective and Katie, Nicci, and Ashley continuously jumped in to explain it. This assignment was the first time I saw a high level of excitement and involvement in the classroom.



The class period flew by. We ended up cleaning up in a hurry, trying to beat the bell. I quickly explained what we would be doing next class. I told them that this was the only day we would spend on perspective, it wasn't meant to be a complete project, just a learning experience. I immediately received protests; they wanted to continue working on it. I said I would allow them to work on it in their down time, but we needed to move to the next assignment. I was excited to introduce the next project; out of everything we had done so far, I thought this would be their favorite. I explained they would be working in groups of two, and the project would focus on how to design for a client. For the project they had to design a chair to fulfill all the needs of their client, they could either pick one of the clients I had come up with, or they could choose their own. I wanted them to talk to their partner and get an idea of what they wanted to do before next class. After my explanation, I waited to hear the excitement I heard earlier, but I was met with silence, and soon after, the bell rang.

The perspective project was the first time I experienced such excitement from the students. I was hoping to receive a similar level of energy with the introduction of the chair assignment, but it wasn't even close. Even though students were quiet and focused in past projects, when compared to the perspective assignment, I could tell they weren't as interested; which was reflected in their reaction. Mrs. Martin agreed that she didn't feel they connected with the past assignments. She felt they enjoyed the projects, but suggested that the connection was lacking because they were not completely interested in learning about careers, or landscape architecture. She hit the nail on the head, but I did not know what to do. My research study was focused on landscape architecture, how could I change it halfway through? I decided to continue with the planned chair assignment, and try to adapt the final project to relate to the students.

From that moment on, in between helping students and answering questions, Mrs. Martin and I worked on a plan for the final project.

Project 4: Designing for a Client

I was nervous starting the first day of the chair assignment. Before I introduced the project the previous class, I had been excited. I thought the students were going to love this assignment. I felt unease about the success of the project when in the class before all I received from students were blank stares and questions such as, “Do we have to work in groups?” Despite this, I decided to continue on with the plan. After all, it was important for the students to learn how to design for a client.

I started the day off by reminding the class about the chair project. I explained that I had created worksheets for twelve clients (Appendix H) that listed their wants and needs for the chair. The students would work in pairs, and had the choice of choosing one of the clients I came up with (Brad Pitt and Angelina Jolie, President Barak Obama, Ronald McDonald, Big Bird, *Twilight* characters Bella, James, or Edward, SpongeBob Squarepants, Bugs Bunny, Shaquille O’Neil, Harry Potter, or Benjamin Franklin) or they could come up with their client. If they decided to pick their own client, they had to come up with a list of the client’s wants and needs for the chair. Once they selected their client, they had to complete a list it/sketch it, where they listed the clients wants, needs, and how they were going to fulfill them, and sketch basic concepts for the chair design. Once they completed their list it/sketch it, they had the opportunity to go to the computer lab, and look up images of chairs, their clients, and any other details they may need to reference in order to complete the assignment. After I sent them off to work, they reluctantly began to divide in groups.

The groups consisted of Michelle and Caitlyn designing for SpongeBob Squarepants, Matt and Fay designing for President Obama, Stacy and Maggie designing for Shrek, Jay and Lee designing for Kobe Bryant, Josh, Kristin, and Ashley designing for the Rugrats, Nicci and Katie designing for Scooby Doo and the Mystery Team, and Elly and Ben designing for the *Twilight* character, Jacob. The students quietly began their list it/sketch it, and after about fifteen minutes, we headed to the computer lab. The students quickly gathered the images they needed, but unfortunately when it came time to print, the printer was unresponsive. Mrs. Martin and I decided to have the students save the images, head back to the classroom, and we would print the images during the next class. For the remainder of the class period the students had the option of adding to their list it/sketch it, working in their visual journals, or working on their perspective drawings. Not surprisingly, the majority of students continued to work on the perspective assignment.

Chair Assignment Stage One: Preliminary Sketches

The second day of the chair assignment I started off with a quick review. I explained to the students we would return to the computer lab, only to print the images they saved the previous class, and for the remainder of the period they would work on preliminary sketches of their chair. Once they had a good idea of what the chair would look like, I would give them two 9"x12" sheets of water color paper. They were required to draw two different views of the chair, either plan, section, elevation, perspective, or axonometric. I explained this was important, because landscape architects often draw multiple views of one design so the client has a good idea of what it looks like. Once they completed the drawings, they would outline both drawings with sharpie, paint them with watercolors, and mount it on a poster board with a title, to present to the class.

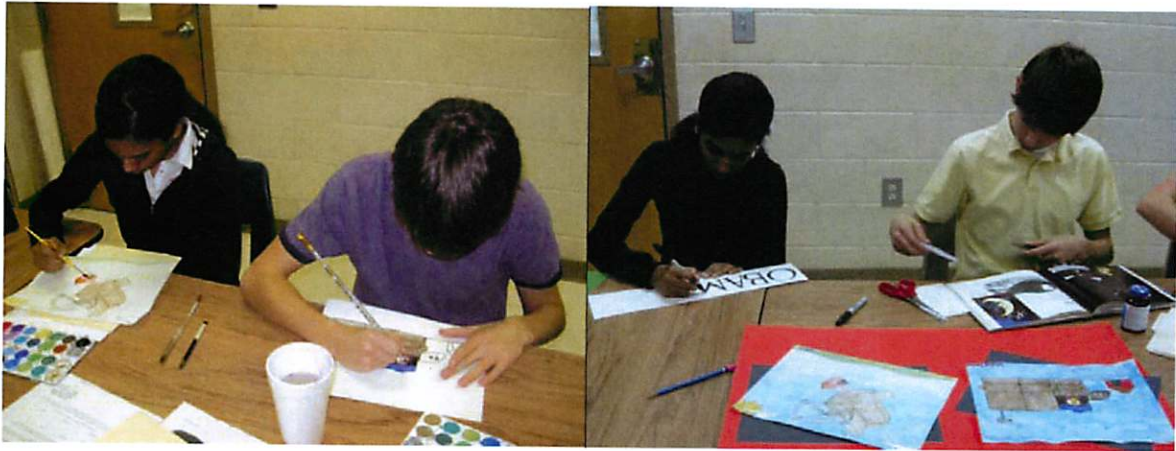
Luckily, the printer worked, the students quickly printed their images, and they went to work back in class. A lot of talking was going on about the project, mainly because they were working in groups, but the happy buzz I heard during the perspective project was still lacking. Michelle and Caitlyn worked a little slower than other students. Michelle worked on the overall shape of the chair, while Caitlyn sat and waited to add the details. Although they completed equal amounts of work, one would work while the other sat and waited. Matt and Fay worked quickly, and seemed to have a good idea of what their chair was going to look like from the start. Fay worked on a section view of the chair, while Matt worked on an axonometric view, which showed the various functions of the Presidential chair. Stacy and Maggie worked very slowly; they had difficulty making decisions about how the chair would look, and who would do what. It took a great deal of encouraging and suggestions to get them going. Jay and Lee worked similar to Michelle and Caitlyn, they took their time, and Jay waited until Lee was done with the perspective view of the chair, so he could use it as a guide to do the section view. Like Michelle and Caitlyn, one would work while the other sat and did nothing. Josh, Ashley, and Kristin worked relatively well as a group, but showed why groups of two typically work better than groups of three. Ashley and Kristin took charge from the beginning, they equally worked on the two views, while Josh sat and watched. He didn't get involved until the painting stage. Katie and Nicci also took encouragement and suggestions to get going. They had a lot of ideas, but had a hard time narrowing them down, and figuring out how to visually portray them. Once they got going, they worked well as a group, and did equal work. Unfortunately, Ben was gone two days of the chair assignment, which left Elly with all of the decision making. She had a hard time deciding what to do without the approval of Ben, but with help from Mrs. Martin and me, she began a good design.

Chair Assignment Stage Two: Sharpie Tracing and Watercolor Painting

By the third day of the chair assignment, the students were still hard at work. The hard work was mixed with a lot of breaks, talking, and goofing off, but they were making progress. A few groups were getting close to completing their final drawing, and I decided to go ahead and complete a demonstration. I showed the students how to carefully trace the drawing, using both thick and skinny sharpies for larger areas and smaller details. Once I traced an area of the chair I was designing, I began to show them various watercolor techniques. I explained that they could add water to the paper, then add paint, or they could add water to the paint, and transfer it to the paper. In addition, I showed them how they could manipulate the paint to show highlights and shadows to make their chairs seem more three dimensional. Once I completed the demonstration, I heard a few groans and grumbles, “Do we have to use the water paint?” asked Dan. I explained that I did want everyone to use watercolor, but once they got going, I thought they might actually enjoy it.



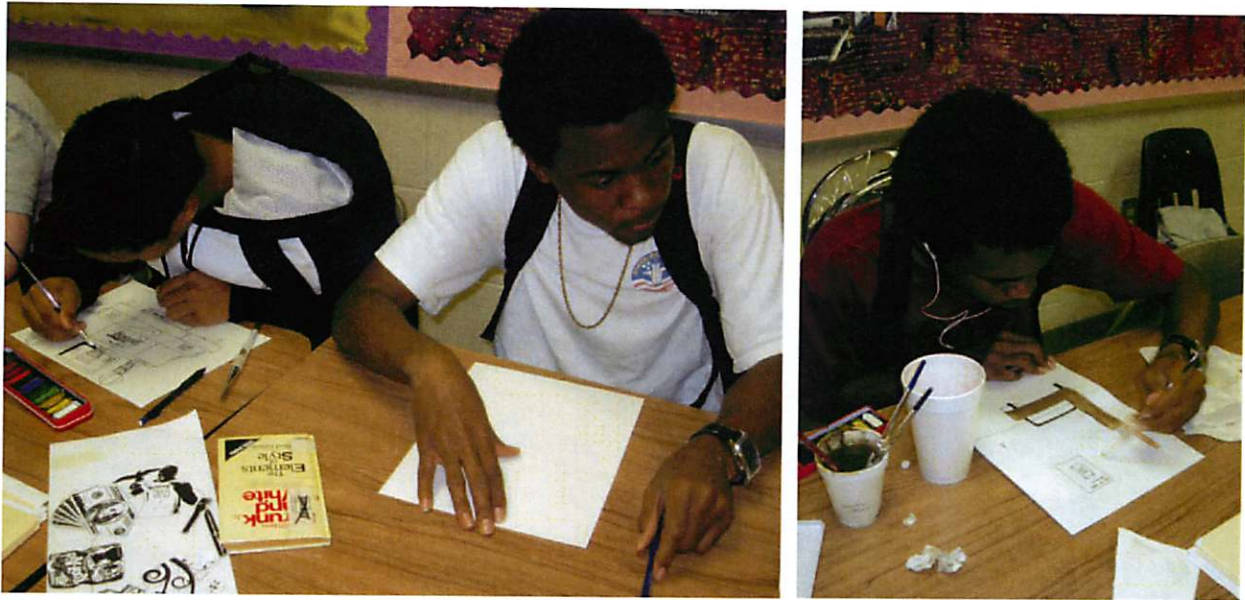
By this point, Michelle and Caitlyn were well into their final drawing. They had been struggling to get their chair just right, however, after a quick reminder of how to do perspective, they were well on their way to finishing. Once they moved onto painting, they both became more involved. Michelle painted the section view while Caitlyn painted the perspective view. This pushed them to finish up a lot quicker than they had in the drawing stage.



Fay and Matt moved through their final drawing quickly. The end result was very impressive, and it showed off their understanding of both perspective and axonometric views. By the end of class, they had completed all the tracing, and began painting the next day. Although they didn't interact very much, they worked very well as a team. The final product was very impressive, design, drawing, painting, and all.



Stacy and Maggie focused most of their attention on adding the *Shrek* characters, rather than focusing on the actual design of the chair. They each worked on one of the drawings, but in the end, both chairs looked very similar, the only difference was the placement of the characters and design of the interior of the chair. They both had trouble focusing, they were never disruptive but if I didn't stay on top of them, they would daze off. The final product looked good, but lacked detail and didn't fully meet all the needs of their client.



By day three, Jay and Lee were also working on the final drawing. However, like the sketch phase, Jay waited until Lee completed his drawing to start on his own. This gave both a lot of downtime in between working. Jay was very careful, and took his time to complete the drawing and painting stages, in order to make sure everything was perfect. Lee, on the other hand, was a quick worker and was done much earlier than Jay. He worked on the poster and other assignments while waiting for Lee to finish. Despite all the down time they had, the end product looked very good, and met all the needs of the client they had set out to accomplish.



Josh, Ashley, and Kristin were also getting close to completing their final drawing. Again, Josh mainly watch, and waited, until Ashley and Kristin requested his help. While Ashley and Kristin focused on the drawings, Josh began working on the poster. He carefully drew out and painted the title, while the girls painted the chairs. This groups' attention to detail caused them to take longer than the majority of class. However, this attention to detail also made their final design stand out from the rest.



Nicci and Katie struggled to get their chair to look the way they wanted it to. They were working on a plan and section view, but were lacking the detail to help the viewer understand the image. After help from Mrs. Martin and me, they began to understand how to design it. They carefully traced and painted the image, working well as a group throughout. In the end the section view looked great, but the plan view still lacked the additional detail that it needed for easy interpretation.

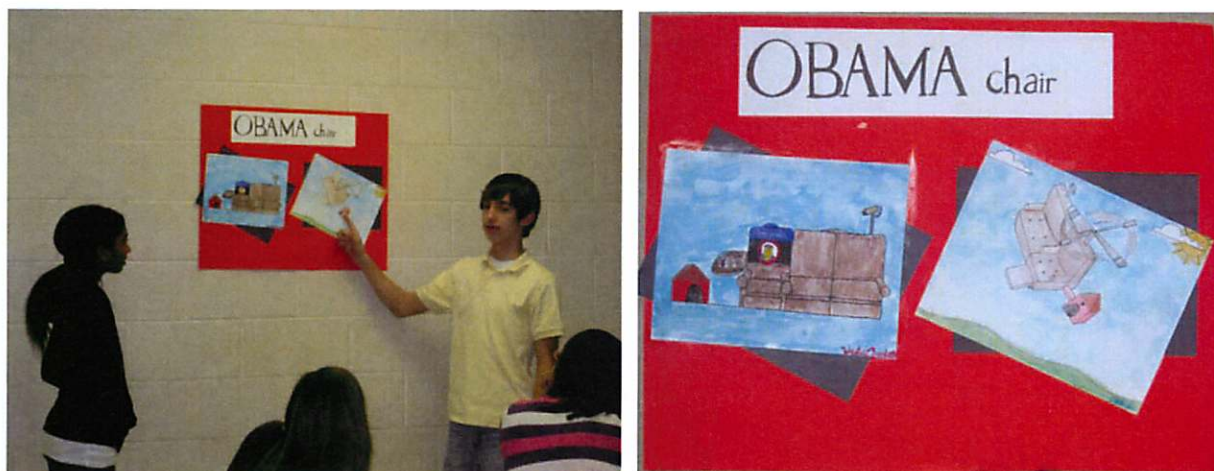


Once Ben returned, He and Elly quickly moved through the design. Previously, Elly struggled with the perspective and design of the chair, but with Ben's help, they were able to figure it out. They worked well as a team, however, Elly depended on him to make most of the decisions. They equally worked on the design, tracing, and painting of the chair. The final details and careful painting made the end result very successful.

Chair Assignment Stage Three: Presentations.

After spending a few days working on the chair assignment, groups began to finish up. At the end of class over the next few days, I had the finished groups present their chairs to the class as if they were presenting it to their client. I explained that the class needed to sit quietly and

listen, and the groups needed to explain the wants and needs of the client and how they fulfilled them. Once the group finished their presentation, everyone applauded, then the class decided whether or not the group was successful, and what they liked about the design.



Matt and Fay were the first to present their chair, the “Obama Chair”. Matt explained “it is good because it can fly; the helicopter comes out and can take him (President Obama) anywhere.” He continued to explain that it had a video camera to keep an eye on the President, a large sofa for his wife and daughters, and a dog house for their future dog. Fay remained relatively quiet during the presentation, only speaking up to agree with what Matt had said. The class agreed that the design was very successful. Lee specifically asked, “What is the purple spot?” Matt replied, “it is the Presidential seal”. This added detail impressed the class, and seemed to seal the agreement that the design was successful and President Obama would be pleased with it.



Stacy and Maggie also presented their 'Shrek's Chair' the first day. Once their chair was up on the wall, and they were ready to present, it was difficult to get either to speak. It took a lot of encouragement, but finally Maggie began the presentation. Maggie explained that stairs came out so the *Shrek* characters could get into the chair, and the back opened up to reveal their house. The class agreed that they liked the chair; however, they focused on reminiscing on the movie and the various characters they included, rather than focusing on the function of the chair. Mrs. Martin pushed the class to look at the details, and pushed Maggie to talk more about it. She continued on to explain that ear wax was coming out of the top because it represented Shrek's dirty character. However, this is as much information Mrs. Martin or I could get out of either.

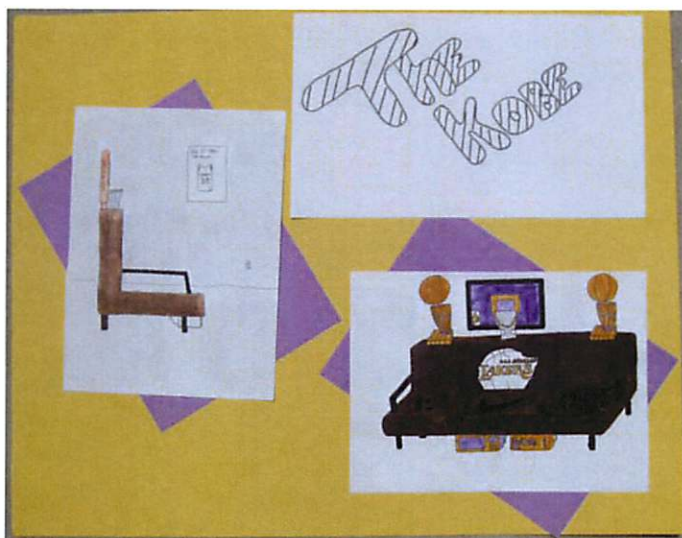


The following class, three groups presented their final chair designs. Katie and Nicci went first and presented their Scooby Doo chair, the “Lazy Doo.” Katie began by explaining “it has everything they need like Scooby snacks, a library, a table to eat at, and a treadmill to work out and learn to run faster on.” Nicci let Katie take the lead on the presentation, and spoke up only to agree with her. The class decided that the chair was very successful, and when I asked what their favorite part of the chair was, they unanimously agreed on the treadmill.



Michelle and Caitlyn followed the “Lazy Doo” presentation with the “Grillinator”, a chair designed for SpongeBob Squarepants. Michelle explained that it is “waterproof which is good since it is underwater; it has a spatula in the arm, and a footstool that pulls out where Gary

sleeps.” She continued on to explain that there was also karate gear stored in the back, so SpongeBob and Sandy could play together. The class agreed that it was a very successful design, and the best part was the actual shape of the chair, which looked like a pineapple.



Lee and Jay finished up the presentations the second day with their chair, “The Kobe”, designed for Kobe Bryant. Jay explained that “the chair was for Kobe and it shows all his achievements” (pointing to the trophies on display on either side). Lee followed up by pointing to the symbols on the chair, “this is because he scored eighty-one points in one game, and his number is twenty-four.” Lee and Jay were the first group to work as a team when presenting, rather than allowing one person to take over and explain the design. The class agreed that it was a very successful chair, and they felt the basketball goal for him to practice and the overall design were the best parts.



A few days later the last two groups presented. Ben and Elly went first and presented the chair they designed for their client, Jacob, called “The Beast”. Ben talked the majority of the time and explained the various functions of the chair. He explained that Jacob was a werewolf, from the movie *Twilight*, and was part Native American, which explained the teepee. He continued on to explain the teepee “protects his thoughts from other werewolves.” The class thought their design was very successful and liked the overall chair design.



Josh, Ashley, and Kristin wrapped up the chair presentations with their chair, “Rugrats”. Ashley and Kristin traded off explaining the various parts, “for the Rugrats there is a playpen

area, for the parents they can push a button to make it into a chair”. The class had a lot more questions for this group than previous groups. Jay asked, “why is there a city? Where is Reptar?” Ashley explained the city was for Reptar, they just didn’t include him. Again, the presentation showed why groups of two are sometimes more successful than groups of three. It is difficult for three people to trade off presenting, and again, Josh stepped back and allowed Ashley and Kristin to take over. In the end, the class decided it was a very successful design for both the Rugrats and the parents.

My Reflections

I was relieved to wrap up the chair assignment. Although I had no big issues with the projects or the class, everyone worked relatively well in their groups, everyone completed the assignment, and for the most part everyone worked hard during class, I knew that the students were ready to work individually again. From the first day that I introduced the chair assignment, I had a feeling they were not going to like it as much as I originally thought. I was right about that. When it came time, everyone was ready to move on, and start on the final project. As the final project came around, I was really excited. Although I had doubts based on the success of the previous assignments, Mrs. Martin and I had carefully thought through the plan for the last project, and I thought the students would at least enjoy it more than my original plan to re-design an area of the school.

Overall, the chair assignment was a success, but again, I did not feel the students were engaged or motivated. The students struggled to verbally explain what they were learning, such as team work, presentation skills, and designing for a client; however, the majority of the students were able to visually convey their understanding of the skills. I was incredibly

impressed with the quality of projects they produced during the chair assignment and the amount of informal teamwork that was occurring in the classroom. While the students did not love working in groups during the chair assignment, in other projects I constantly saw them helping each other out, answering questions, and teaching each other various techniques. I hoped to see even more of this, as well as increased engagement and motivation, in the final assignment.

Chapter Five

The Final Project

Preliminary Plans

As the chair project came to a close, Mrs. Martin and I began to discuss the final project. I wasn't set on anything yet, I had considered having them redesign an area of the school, but I felt I needed something more personal to the students. I felt the assignments thus far were necessary to show the students how to do basic steps of landscape architecture, but because they did not seem motivated or engaged in what we were doing, I didn't feel like they were fully absorbing the information. Even though the students had been quiet and focused on all assignments, I doubted they were fully connected to the projects. The happy buzz, good questions, and students hard at work that I saw during the perspective assignment was lacking in every other project.

Previously, a major part of my teaching philosophy was focusing on student exploration and self expression. I wanted to make sure my students made a connection to everything they created, because based on past experiences, students' projects always turned out better if they were able to build that connection. In past lessons that I taught, this philosophy had always been included. However, when planning my applied project I got so caught up in how I could help the students learn more about careers, trying to prove that art was worthwhile, and showing the other departments and administration that art was important, I forgot my teaching philosophy. I decided with this final project I really needed to push the students to think about themselves, what they would want, and what they need. In addition, my research led me to John Dewey, Elliot Eisner, Mary Helen Immordino-Yang, and Antonio Damasio's theories of meaningful

learning and emotional thought. These theories affirmed my belief that I could develop a connection between the students and the projects if they were based in emotion, interests, and past experiences. After discussing my thoughts with Mrs. Martin, she completely agreed. She felt the students were staying focused, but she did not feel they were really “into it”.

During my applied project I was entering the classroom as a weekly visitor. When I was not there Mrs. Martin taught her regular curriculum to the class three days a week. Before I entered the classroom she had not taught career related projects to the class, however, we both began with practice of technical skills. Although my focus on technical skill in the beginning of the unit also aligned with her focus in the beginning of the semester, she moved on from technical, instrumental focused projects quicker than I did. She started the semester with technical focused lessons, but after the first few weeks of the semester her projects often focused on self expression and individual interests. While my projects were going on, I saw a few students take out her projects to work on. I saw this as a sign that I needed to change something. Mrs. Martin’s curriculum did inspire me to alter mine. She helped me refocus my unit to the student’s individual interests, and I hoped the students would be just as excited about my final project as they were about Mrs. Martin’s assignments. With Mrs. Martin’s help I was able to develop a project that balanced intrinsic and instrumental benefits, and would hopefully engaged and motivate the students.

Together we sat down, working through many possible ideas and examples for the final project. Mrs. Martin showed me previous assignments where students created images by building layers of color, using tissue paper, watered down gesso, and pencil. They were beautiful, and I immediately had insight into how I would construct the final assignment. It incorporated the landscape architecture skills and techniques, while still focusing on the students’ individual

interests. The students were going to design their own secret garden, their escape from everyday life.

For the project the students had to think about multiple steps. To begin, they had to fill out a worksheet (appendix I) that asked questions such as, where they felt safe, what they liked to do, and where they went to relax, to help them design a space that reflected their personalities and interests. Once they completed the worksheet, they would begin sketches of the area, which was the focus for the landscape architecture aspect. They had to design an outdoor space, and draw it in a plan view. The space was a place they went to relax, escape, and do what they truly enjoyed doing. Once their image was drawn, they had to trace it in sharpie. They then added color by layering wet tissue paper on the image, which created a tie-dyed effect. However, they had to think about what colors belonged in what areas. If they had a favorite spot in the design, they could use their favorite color to represent it. Or, if one area was more relaxing and another was more energetic, they could use more soothing colors to represent one area and active colors to represent another. The final touch to the design was an object. They had to choose one object that represented the space; they would paint it on top of the design with gesso, and then shade it using pencil. A final one page reflection wrapped up the last assignment. With the plan in mind, supplies ready, and Mrs. Martin and my examples in hand, I was ready to introduce the final project.

Starting the Project

I began class with a brief introduction of the final project; I passed out the examples, explained the steps, and discussed the various supplies they would be using. The students had used the tissue paper technique in a previous assignment with Mrs. Martin, but they had never

used gesso. I explained that artists often use gesso to coat a surface so they could paint on it, the students were immediately intrigued.

“You mean you could put that on anything and be able to paint on it?” questioned Dan.

“Just about” I replied.

“What about your arm, could you put it on your arm and then paint on it?” asked Matt.

“I’m not so sure about that”, I replied.

Quickly I interrupted the excited chatter to introduce the warm up assignment. Before they could start on the final design, the students had to fill out a worksheet to help them brainstorm about their space. Once the questionnaire was complete the students would begin sketching ideas for their design. As soon as they had a plan for the design, they would start the final drawing on an 11”x15” sheet of paper. As soon as the worksheets were passed out, the room was silent. After a few minutes some students began to finish up, and as more and more students began sketching I started to hear a small buzz beginning to rise.

The Brain Storm Questions

To begin the final assignment, I had the students fill out a worksheet. For this warm-up activity, they had to respond to questions about their favorite place to relax, what they do to relax, who they enjoy being around, and what they like to do. I felt this was an important first step for the students to take, in order to push them to think about a space that reflects their interests. As the students moved from the warm-up activity, to sketches, to the final design, I observed that the majority of students’ responses were reflected in their designs.

In particular, Caitlyn and Matt displayed this strong connection. Caitlyn immediately created a tie between the questions and her design. During the preliminary sketching stage I could tell her design was focused on a horse farm. This was a strong theme in her brainstorm

responses, almost every answer dealt with horses. One answer in particular displays this deep interest, in which she described a memory when she felt safe: "I had a really bad day and went to the barn. I groomed my horse, turned her out, then all the horses just ran up to me and made me feel like everything was ok." From the first day of this assignment Caitlyn appeared engaged in the project, unlike previous projects. She was always happy and willing to discuss her ideas, and in a conversation with her during class she commented on her design, "hopefully I will have it one day." I was impressed with the sudden jump of engagement in Caitlyn, and as a result, excited to see the beautiful design I knew she would produce.

While Caitlyn's responses focused on horseback riding, Matt focused on music. He is part of the school marching band, which is described in one of his favorite memories as "a cool jam session I had with my friends one time. It was pretty cool." As his design began to unfold, I could see his music theme begin to form. In a discussion about his design in the preliminary stages he explained, "it is a music place, my favorite part is the outdoor theatre, it's a musician's sanctuary." From day one Matt appeared interested in every assignment. However, his artistic side really began to shine through this project. He worked hard, paid attention to detail, and began a wonderful design.

The majority of the class seemed to base their designs off of their answers to the brainstorm questions. However, two students' designs did not appear to be inspired by the warm-up activity. Jay and Elly appeared to find different inspiration for their designs. According to Jay, he doesn't feel safe anywhere. When asked to describe a memory when he felt happy, safe, and secure, he said he didn't have one. Out of all the students, I felt Jay had the least connection with the assignment. He began working on his sketches, but similar to previous assignments, he would often pull out other projects to work on. He really got going on his design on the third

day, after the landscape architect visited. However, after this visit, he changed his design focus from a space about him to a dentist's office. However, towards the end he changed it to focus more on his interest, basketball. Unfortunately, because he switched designs and spent a lot of time planning, he only managed to trace his design by the end of the project.

I was not sure why Jay was never into the assignments, especially the final design. I considered that based on his responses to the brainstorm worksheet it is possible he has no interest in looking at himself. The brainstorm worksheet often focused on past experiences and he may not have a happy past, and doesn't want to think about it or focus on it in anyway. Maybe because of this, he changed his design to focus on a dentist's office, which was far from a self reflection. After talking to him about his interests a few times, he began to change his design back, and incorporated basketball and working out. Maybe after thinking about positive aspects of his life, he decided that he did in fact want to express those aspects through his design.

Elly also veered away from her answers to the brainstorm questions; however, she did maintain focus on herself. The majority of her responses focused on being in the mountains and with her friends. This was reflected in a memory she described when she was most relaxed, "when I'm in a hot tub in the mountains." Based on her responses, I was surprised when I saw her designing a place at the beach. When I asked where it was, she said it was the place she was going over the summer. She explained "it is about being able to relax and hang out on the beach. It is a place I am going this summer, it's more of a getaway. Me personally, I don't like being at my house, but I don't want to be alone." I thought it was interesting that she was so focused on getting away that she designed the place she was going, rather than focus on her ideal space, which she described as the mountains. Unlike Jay, despite placing her focus on the beach, rather than the mountains, she seemed very into her design. She did a wonderful job drawing the area,

carefully planning everything out, and adding details. From beginning to end I was impressed by Elly's design.

I was glad to hear the happy buzz from the perspective project begin to return to the classroom. I was incredibly impressed with the level of graphics and detail all the students were including in their designs. Most of the students seemed more engaged and motivated to do well on this assignment than on past assignments, and much more excited to complete a project that was about them. I hoped that as we moved through the project the excitement level would increase. I didn't have to wait long; I began to see this the day the landscape architect, Nick Panetta, came to talk to the class about his experience with landscape architecture.

The Visiting Landscape Architect

Nick Panetta is a fifth year student in the Landscape Architecture program at the University of Georgia. In his five years in the program, he has designed multiple spaces and completed an internship at a landscaping firm. Because of this, I asked him to speak to the class, to share his designs and experiences. He arrived early in order to set up, and brought multiple examples of color, ink, and AutoCAD graphics.

To prepare for Mr. Panetta's visit, the previous day I had every student write down a question to ask him. The questions ranged from "why did you decide to go to UGA" to "have you ever been scuba diving." Other than going through the questions and talking about his designs, Mr. Panetta did not come in with a plan. However, I feel the loose discussion made the students feel more relaxed, and I was impressed with the number of questions they raised.

As class began, I introduced Mr. Panetta to the students, gave a little background about him, and since he is interested in cars, I had the students go around, say their name, and their favorite car. Once we completed the introductions, Mr. Panetta decided to go ahead and work his way down the list of questions. Many of them had to do with UGA and why he chose to go into landscape architecture. He was very honest with all his answers and replied, "Originally I was interested in architecture, but I didn't really like Georgia Tech, so I went down the list of majors at UGA and found landscape architecture, and thought why not?" In between going through the list, the students asked additional questions about where he lived freshman year, if he had a job, and how much money landscape architects made.

Because it connected to his interests, starting out with each student saying their favorite car as they introduced themselves helped Mr. Panetta remember them. Similarly, answering questions about the school, environment, and classes you may take as a landscape architect major helped connect to the students' interests. This in turn, helped build a connection between what they know, being a student, thinking about college, and wages, and what they don't know, career expectations, projects, and what it is to be a landscape architect. Once he finished answering questions he moved on to explain the various designs he had on display.

Once again, Mr. Panetta was very honest and talked about how he completed many of the designs in just a few hours, rather than the days the teachers typically allotted. The students were very impressed with this, along with the amount of detail, and realistic quality all his designs had. More questions began to come up about money, whether or not he could sell the designs, and how much they cost. Mr. Panetta explained that he could sell the designs from anywhere from a few hundred dollars to a few thousand dollars, and that was just for the picture, not any of

the supplies or labor to implement the design. This really impressed the students, oohs and ahhs filled the room as he continued to move through his explanations.

I was very impressed with a question Matt asked, “Do you plan your plants and water features first then your paths around that or your paths first?” Mr. Panetta responded by explaining, “I am often inspired by preexisting lines. If there is a natural curved line, I may create a path that follows that. I typically emphasize function over aesthetic; I really want the spaces to be used.” Stacy spoke up during Mr. Panetta’s visit for the first time in weeks, “can you build any of the designs you draw?” Mr. Panetta replied by saying, “anyone can lay sod” but continued on to explain that you needed specific knowledge and skills in order to fully implement the designs. Once Mr. Panetta was done speaking, the students got up to take a closer look at his drawings. After that, they started to work on their projects, and Mr. Panetta walked around, talked to them, and gave them advice about various drawing techniques.

I was encouraged by the level of engagement and questions the class came up with during his talk, and I was happy to see them connect with him as he moved around, answering additional questions, and giving advice. I felt the students responded to Mr. Panetta’s blunt and honest answers. They knew that he wasn’t cushioning his answers for them, so they didn’t hold back any questions. After Mr. Panetta’s visit the students seemed even more engaged and motivated with their projects. Mrs. Martin brought up a good question, “I wonder what it would have been like if he came earlier?” This is something I have thought about since; maybe the students needed a better connection to landscape architecture than my basic overview of the career. Once they heard about all the specifics from an actual landscape architect, maybe their engagement level would have increased regardless of what project they are working on. Despite

this, I still believe that by focusing the project to the students' interests, their engagement and motivation level increased, which in turn, caused the students to produce impressive final designs.

Final Designs and Reflections

Dan's Final Design

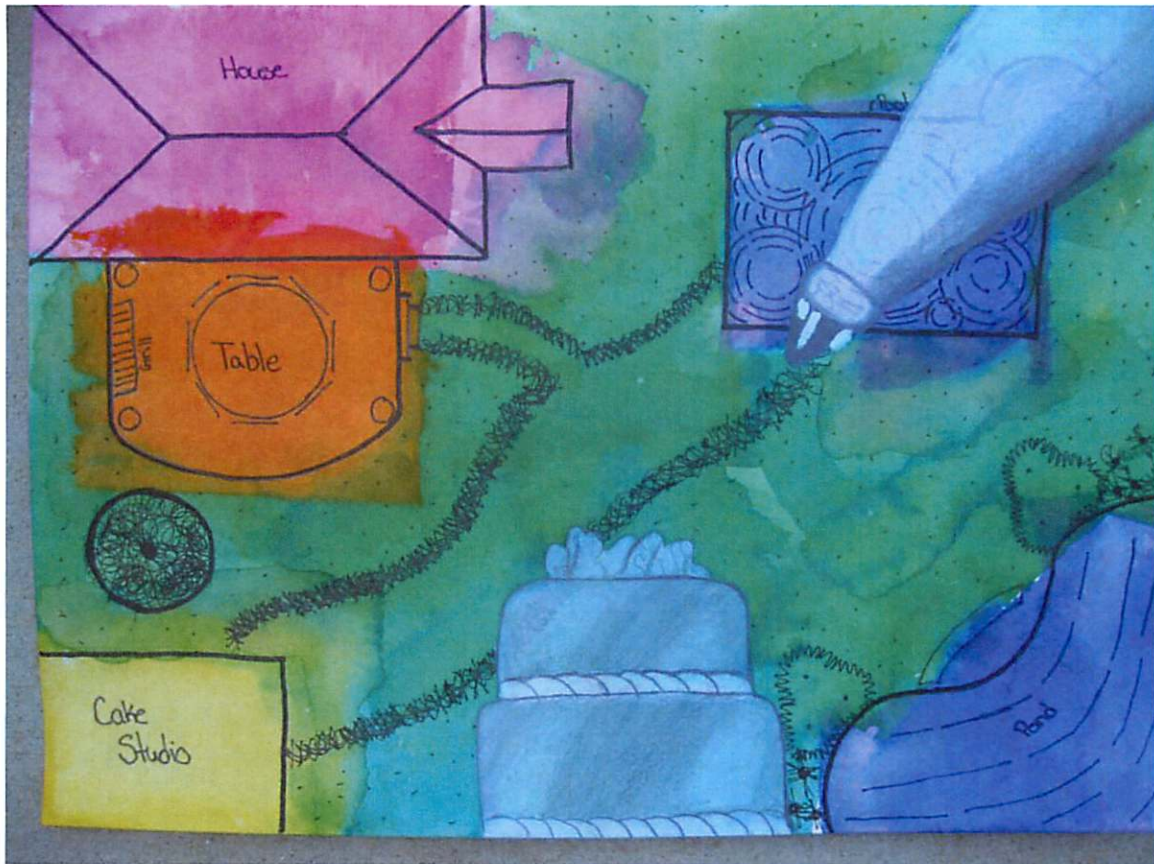


Dan was one of the first students to finish up, however, even though he moved quickly through the project, his design did not lack in detail. His final design showed an underground hideout in the woods where his family and friends could hang out, “as long as they cleaned up.” The entrance was through a slide, hidden in a section of bushes. He included a pile of pillows at the base of the slide to break his visitor’s fall. Inside he had a goldfish pond, big screen TV with video games, a large sofa, bean bag chairs, a loft with a hammock, snack bar, and of course, a

bathroom. The colors blue, green, red, grey, and brown make up his color scheme, and he chose a dripping faucet as his object. He said he wanted the trees and grass to be green, the rocks to be grey, and the roof of the shed to be brown so it would be realistic. Inside his hideaway he used red, blue, and gray. He said the warm colors were for active areas and the cool colors were for “cooler spots, the gray is because it is underground.” In his reflection he discussed his favorite spaces and why he chose to include certain things, “I like water, carpet, neatness, playful people, and goldfishes. I based my favorite things in my landscape creation because it soothes me.” He went on to explain why he chose the dripping faucet to represent his space, “It’s just cause it resembles purity to me and I hate unclean stuff.”

Overall, I was very impressed with Dan’s final image. He successfully created a plan view of a landscape and designed it to fit his interests and personality to a tee. Although Dan still struggled to focus his attention one hundred percent, he appeared more engaged in this project than the others. As he became more engaged in his drawing, he required less and less assistance. The only time Dan really required and requested my help during the project, was shading in the faucet because he had little experience with hatching. Overall, I felt Dan really enjoyed the assignment, and seemed engaged and motivated to do well throughout.

Michelle's Final Design



Michelle's space was her future backyard. In her design she had her house, a back deck, table and chairs, a grill, swimming pool, pond, and a cake studio. She used pink, orange, yellow, green, and a mix of blues and purples to represent different areas. To finish it all off, she included a cake and an icing tube. She explained that the "swimming pool and pond are blue because they are normally blue; the grass is green because it's normally green. My house, porch, and cake studio are all those colors (pink, orange, and yellow) because they are my favorite and those areas are my favorite." She said she decided to include the cake and the tube of icing because when she grew up she wanted to be a cake decorator.

Michelle opened up her reflection by saying, "This project was a really exciting project. This was my first time using gesso and it was really fun to use." By describing the project as

exciting, I can already tell that she really enjoyed doing it. In addition to this, she also had fun experimenting with different types of art media. I thought Michelle's end product was really beautiful, and the placement of the cake and icing tube made it even more interesting. The lower levels of talking and goofing off showed me that she was really engaged in what she was doing, so much so that conversations typically centered on the project. Overall I feel her artistic ability truly began to surface during this assignment. She not only thought about her interests now, but related them to her future goals and a possible career path, which was evident in her design and reflection.

Caitlyn's Final Design

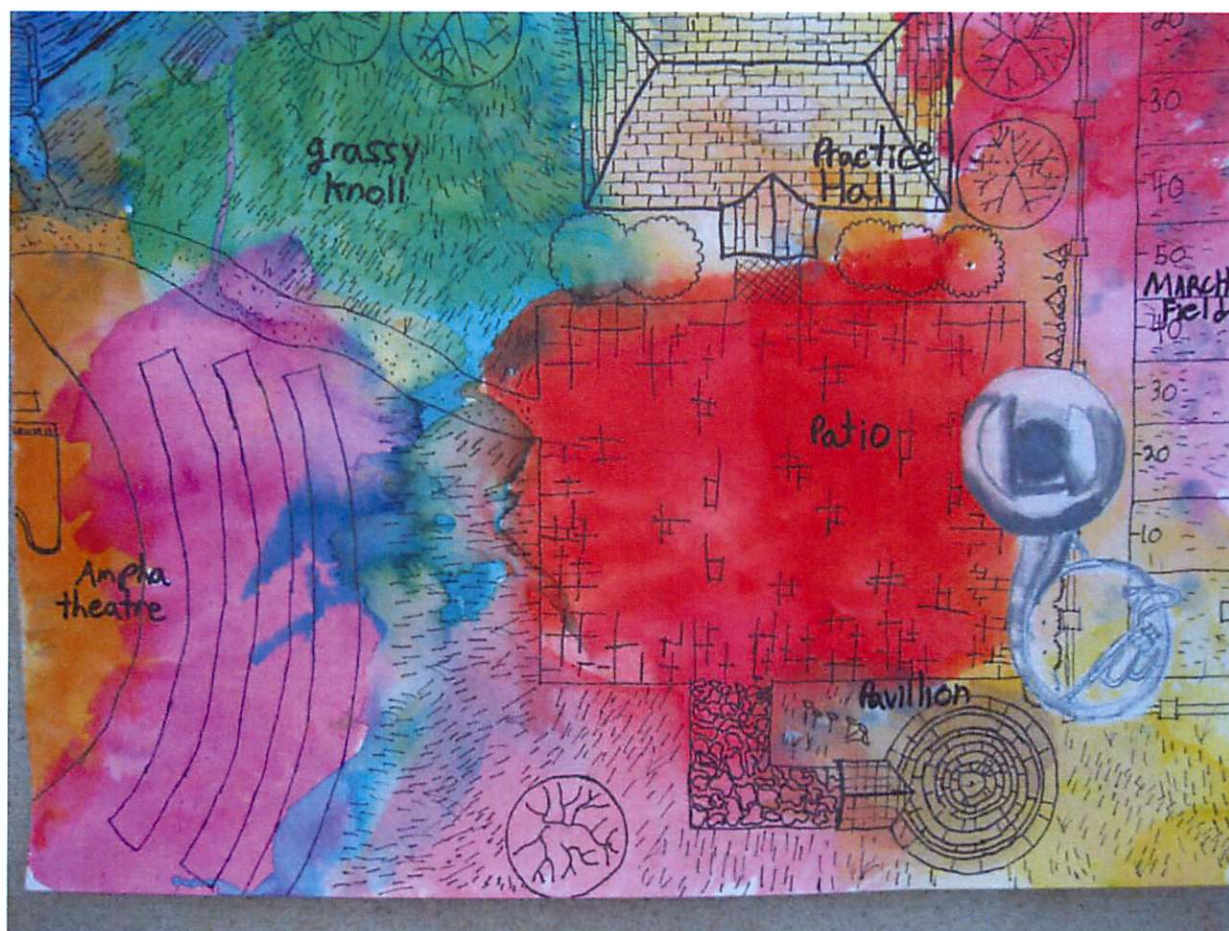


Caitlyn's final design was a horse farm. She included two fenced in areas, a barn, and a large drive leading up to it. She is really passionate about horses, which can be seen in her

reflection, “when we were given this project, I knew right away that my place would have something to do with horses... It’s so amazing to be on the back of one, I can’t describe the feeling.” A mix of green, blue, purple, brown, orange, and yellow make up her color scheme, and a horse bridle moving diagonally through the image was chosen to represent the image as a whole. She explained that she used blues and purples because she felt jumping, riding, grooming, and spending time with the horses was so soothing, and felt these colors captured that. She felt the jumping area was more energetic, so she decided to add yellow into it. The brightest thing in the image is the drive, “the road is the only bright thing because I always get excited coming up to the barn.”

Caitlyn put a lot of herself into her image. She didn’t hold back any emotion when describing how horseback riding made her feel. She ended her reflection by saying, “I love it so much (horseback riding) and they are so beautiful. To me, there is nothing in the world that is a better way to spend your time.” I was incredibly impressed, not only by the amazing job she did with the design, but with the heart and soul I feel she put into it. I could tell this project was meaningful, because hardly anything distracted her from working. She would talk to her neighbors every now and then, but for the most part, she only talked about and worked on her image. She very carefully and consciously selected the colors to represent certain feelings in areas, and worked a few days on getting the horse bridle just right. I was happy to see how far Caitlyn came as an artist, as well as opening up as an individual.

Matt's Final Design:



Matt's design is a representation of his "ideal space. It would be my band retreat. This plan is a camp for musicians." His design includes a practice hall, field for marching band practice, patio, amphitheatre, pavilion, "grassy knoll", and a pond. Matt created more of a tie-dyed look by mixing green, pink, orange, red, yellow, and blue. He said he "chose the colors to help fit the mood of each area. Warm colors are places that are exciting. Cool are the places that are calmer, relaxing." In the bottom right section of the design he drew a sousaphone, "I chose this instrument because it is the instrument I play in marching band. I love music and the sousaphone, so I felt it was appropriate."

Throughout the study, Matt seemed to enjoy all the assignments. However, I felt his personality truly came through in this image. I would never have guessed he was involved in the marching band, and was so dedicated to music, and I really enjoyed getting to know him through this assignment. In the beginning, Matt struggled to balance details with simplicity, and while he includes a number of different patterns in this design, I felt he achieved a much better balance than he did in the beginning. I felt Matt really enjoyed working on this assignment, which showed through his hard work and dedication to making it perfect. By the end I was very impressed with his overall design, especially the attention and detail he dedicated to the sousaphone.

Fay's Final Design:



Fay's design represents the backyard of her future house. Her design includes a house, deck, pool, tree house, benches, tables and chairs to be able to sit and read. Fay has a very quiet personality, and I was surprised to see her design full of bright reds, yellows, and oranges.

However, these colors have a different affect on Fay than on me,

My space is based around the idea of quietness and solitude. The colors I chose also deal with those ideas. The gold represents calmness and quietness. The red shades represent a little more active area, but not chaotic or loud, because I am a very quiet person and I dislike loud things with the exception of heavy metal bands, which I would listen to in my tree house.

She included a pile of books at the bottom left hand corner to represent her space as a whole. Overall she describes her space as, “a place where I can get away from confusion, hard work, and anyone that is related to me.”

Throughout the project, Fay worked incredibly hard and stayed very focused. She maintained her concentration in other assignments; however, I feel she was able to truly express herself through this design. I was impressed with Fay’s artistic ability from day one, but she blew me away with her final design. She took time to draw in every board on the deck, add light stippling to imply grass, and carefully shaded her stack of books. I showed the class Fay’s project on multiple occasions to give them ideas on how to show texture in a deck, grass, and trees, as well as various shading methods. I felt Fay’s ability to express herself, and the recognition she received for a job well done, created a strong connection between her and her design. By the end I could tell she was truly proud of what she had created.

Maggie's Final Design:



Maggie also designed her dream backyard. She included three pond areas and two

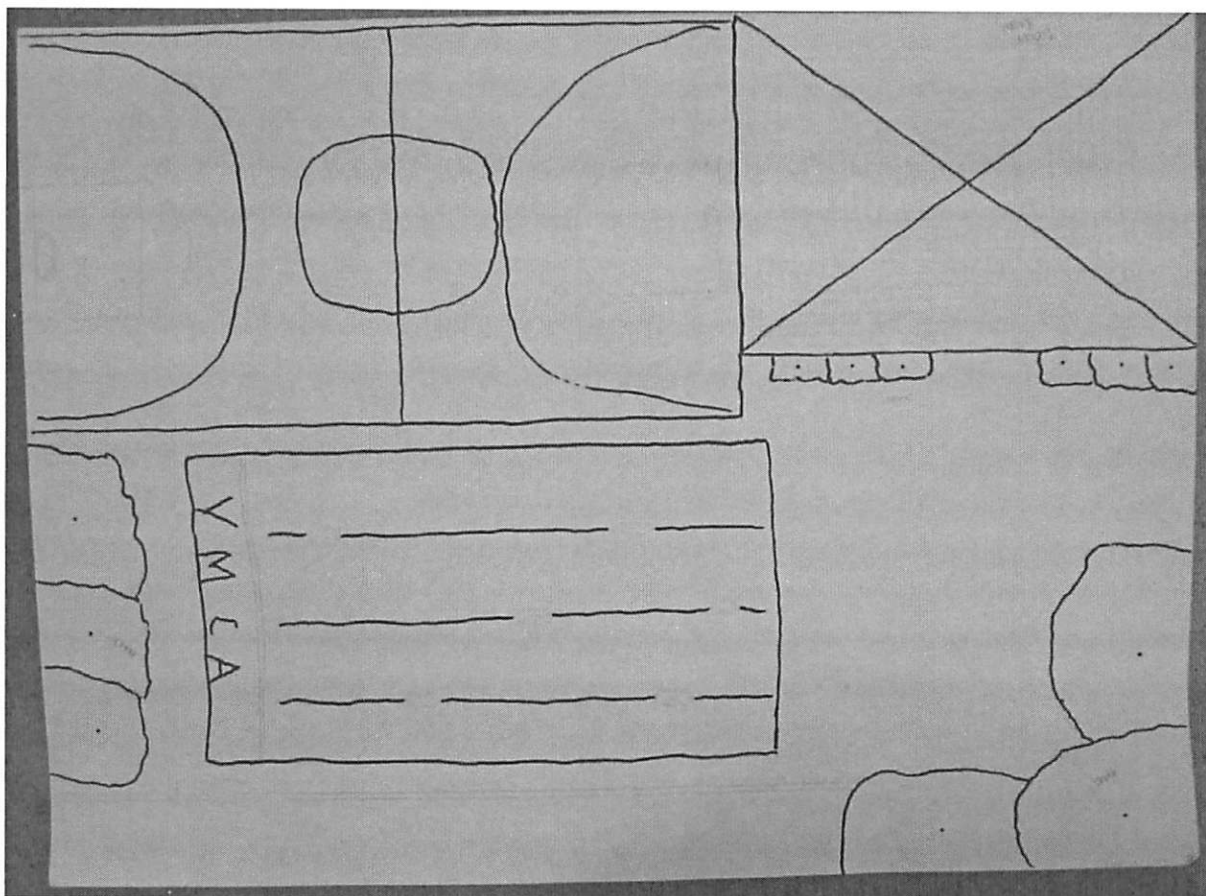
benches to relax on. Like Matt and Fay, she also used more of a tie-dye effect by mixing blues, greens, and yellows together. In the top right corner she includes a drawing of a camera, because she enjoys going outside and taking pictures. She used the colors because "they are my favorite colors and the colors in it are calming." She ended her reflection by stating, "one day I will have a backyard like this one."

Maggie continued to struggle with the landscape graphics throughout the final project;

however, I felt she was more intent on getting it right. She was much more proactive in asking questions and requesting my help, which I felt showed she was more confident in what she was

doing. She really impressed me with the shading in the camera, although I encouraged her to take it a step further, I felt she worked incredibly hard to get the end result. At the end of the project I felt Maggie was proud of her design. Mrs. Martin mentioned that she was “glad we are doing this project, I feel like she is excelling at this project more so than my projects, which gives her a little more confidence.” I agree that Maggie’s confidence level rose during this project, which shone through when she proudly presented it to the class on the critique day.

Jay’s Final Design:



Unfortunately, Jay did not reach the tissue paper or gesso stage for the project. Despite this, he still completed a reflection and in it described what he would have done if he had time. For the design he included a gym, swimming pool, and basketball court with trees surrounding it.

He explained that he wanted to include things that “most people would like.” If he had time he would have used yellow, green, and black in his design. He chose yellow because “I think that it will go great with the trees and everything outdoors, because it will give it a bright relaxing vibe.” He would have picked green “because it is my favorite color” and black “so people would question it.” If he had time, he would have drawn a basketball to represent his drawing because it represents the basketball court, which is his favorite sport. He ended his reflection by saying, “I can’t wait to see how my project turns out, hopefully it is everything I want it to be.”

Jay began his reflection by stating, “well I wanted to start off by saying I think this is a pretty fun project. I like it because we can express ourselves.” I thought it was very interesting that Jay pointed that out, because I had not felt he made a connection between himself and the project. Perhaps by the end, when he finally decided to refocus on himself, his excitement and engagement began to increase. I was disappointed that Jay did not complete the project; he showed a lot of promise in his careful planning and attention to detail. As the assignment came to a close, Jay spent a lot more time focused on this assignment, rather than Mrs. Martin’s assignments, which may have been due to his higher level of engagement. Overall, I was impressed with Jay’s artistic ability; however, his struggle to pay attention during class caused him to fall behind on the final project.

Lee's Final Design:



Lee decided to design “my fantasy backyard because I have many ideas on what I want it to look like.” In his design he included a house, deck with tables and chairs, pond, running track, and a basketball court. He explained he wanted his backyard “to have a lot of activities for people to do. I thought about having a lot of activities so if my family and friends came over, we would have a lot of different things we can do.” He continued on to describe how he included certain areas for certain people,

I have a basketball court because I know all my family and friends like basketball and I love to play basketball. I also drew a swimming pool so if it’s warm enough, my family

and friends can go swimming, plus my little cousins love to swim. I have a pond so my Grandpa and my Dad can go fishing.

His color scheme also has a tie-dye effect and includes pinks, greens, oranges, reds, purples, and blues. Rather than choose colors that represented certain areas, Lee focused more on experimenting, "I like when I combined the colors to make the drawing have a unique look. Plus, I like when I have it go from light colors to dark colors." To finish off the design, he included a big Clemson paw in the lower left corner, with the letters of his name carefully placed in each toe of the paw.

Lee seemed very into this project from day one. He immediately focused on the basketball court, and began adding additional details as he continued designing. Based on his reflection, I was surprised by the amount of thought he had put into the various areas in the space. He considered his friends and family's interests in addition to his own. I felt Lee enjoyed this project more than previous assignments; he paid greater attention to detail, and carefully thought through his decisions before acting on them. He finally had the opportunity to combine his interest in basketball and other sports with his new knowledge of landscape architecture. The end result was a well designed, personalized space.

Josh's Final Design:



Josh also designed his future backyard, which includes a house, patio, and a large fishing pond. He used gray for the house, greens for the grass and trees, and a mix of orange and blue for the pond. A fishing reel finishes off the design, unfortunately, he ran out of time to add the last details to the reel, and I could tell he wished he had just one more day to work on it. He explained that he chose to mix the colors in the pond to “express mixed emotions I feel when I’m on a pond fishing. It’s very dull sitting in a boat doing nothing, there is the dark colors. But when a fish is on the line it bursts into a somewhat vibrant thing. I’m amazed at how a soft quiet pond just burst into somewhat of a fight.” He continued on to explain that he made the line of trees at the bottom yellow-green because “the yellow is nice to see, but nothing really attractive so if

people came by, they would like the trees but wouldn't admire and want to be as close to them or want them." He felt this was important because he values his privacy and wants to maintain it in his space. He made the house gray because "gray is very bland and all I would really use that for was for sleep."

I was very impressed with the level of detail Josh included about his color scheme. I was especially impressed with the metaphor he created between the blues and oranges of the pond and the process of catching a fish. In the beginning, it was hard for me to determine whether or not Josh was enjoying the project. I still had to refocus his attention to his work, although this was dramatically decreased from past assignments. However, when he explained his project to the class, I could feel how proud he was of the end result. Towards the end of the assignment, Josh became more engaged and motivated to finish. I could tell when he presented that he was disappointed he didn't have every detail complete.

Kristin's Final Design:



Kristin's final design is her "dream party house." Her design includes a basketball and volleyball court, bonfire, main house, guesthouse, fountains, swimming pool, and a snack bar. Her color scheme includes very vibrant colors such as pinks, oranges, reds, and yellows, as well as blues and greens. She explains her color choice by saying,

my house is off limit because it is more of a relaxation place for when you want to just chill and not party... that's why it's this really pretty light blue because it makes you feel calm. The rest of the project is really weird, crazy, abnormal, mixed colors because what's a party without really exciting fun?

Music notes move diagonally from the top left corner to the bottom right. She explains that she picked music notes because “what’s a party with no music, the music notes travel all around the project, because music also travels.”

I felt Kristin was excited about her project throughout the process. She continuously called me over to show me things and ask me questions. In the computer lab we discussed a few different options for her object, until she settled down on the music notes. I was very impressed when I saw the placement of the notes, which created additional interest and excitement, which added to her party atmosphere. Kristin spent more time on the music notes than the landscape design, but as they came together, they balanced each other out to create a very successful overall image. I felt Kristin came a long way from goofing off and chatting during class, to staying attentive and focused on the final image. Her hard work paid off in the end, and resulted in a beautiful image that exudes a feeling of excitement.

Ashley's Final Design:



Ashley also decided to draw her future house and backyard, “the reason why I drew my house is that I feel really safe when I am at home, that is also the reason that I chose blue and purple, because they make me feel calm and relaxed.” In her design she includes her house, back deck, pool, hot tub, and a track. The house and track were both very important components to her design, “when I’m at home I can spend time with my family and we all eat dinner together and have a really close relationship. The reason I drew my track is because track is my favorite sport to do.” In contrast to the cool blues and purples she used for the house and pool area, the track is bright orange and red. She said she loved the 100 meter dash, “it makes me feel excited when I run, that’s why I chose orange, red, and yellow for the colors.” Layered on top of the track is a

running shoe, which she feels represents her design as a whole, “I feel like I am in control when I am running the 100 meter dash, it feels amazing.”

Throughout the project I felt Ashley truly enjoyed designing her backyard. I saw this through the transition in her conversations with Kristin from weekend plans to what they were designing. In addition, Ashley paid much more attention to details, and asked a number of questions about how to draw specific things and suggestions for improving her graphics. Out of all the students I felt Ashley improved the most with the landscape graphics. She moved from messy lines and little detail to carefully planning out every line and every mark she made. Her hard work definitely paid off in the end, in my opinion, her design was one of the stand outs of the class.

Stacy's Final Design:



Stacy missed a number of days during the final project, yet despite this, she was still able to finish her design at the last minute. Unfortunately, because she spent so much time catching up, she never wrote a final reflection. Based on her answers from her brain storm questions and conversations in class, I determined that her design was focused on the beach because she feels happy and relaxed whenever she is there. In the design she includes the ocean, beach, a pier, beach house, mall, gift job, grilling area, and various seating. In conversations I had with her during class, she explained that she wanted to use brighter colors, such as orange, yellow, and pink to show more active areas, and cooler colors for more relaxing areas. This is represented in the purples, greens, and blues carefully placed over the ocean and sitting area and the orange, yellow and pink over the house, mall, and gift shop. Three dolphins finish off the design, carefully placed across the ocean.

Like Josh, in the beginning, I was unsure whether or not Stacy enjoyed the assignment. She moved quickly and asked few questions. However, she maintained unbreakable concentration on the project at all times. She rarely socialized with the students around her, and instead worked diligently on her design. It was because of her strong focus that despite missing numerous days, she was still able to finish. In the beginning I was concerned about her graphics, and often had to push her to go back, add detail, and correct angles, so everything was in a bird's eye view. She quickly added the tissue paper and gesso, and as I walked over to look at the final touches, I was very impressed. I felt she took more time to place the colors and carefully positioned the dolphins, which made her overall design a success. Based on her concentration and careful planning at the end, I feel she was more engaged in the final design than I originally thought.

Katie's Final Design:



Katie also decided to design her dream backyard, which includes a soccer field, tiki hut, shed, bathrooms, and a gazebo. Katie explained the importance of the soccer field in her reflection by saying, “as a child, I have always loved soccer; I knew that this would be the center piece of my backyard.” The majority of the image is made up of greens and blues, with the exception of the soccer field, which is bright pink, red, orange, and yellow. She loves cool colors, but knew that the “warm colors could show more of where I get my anger out. Although I love the soccer field, it makes me feisty, so I put warm colors there. As you go away from the soccer field things get a little cooler and more relaxed.” She chose soccer cleats to represent her image, and she drew them moving diagonally across the design. She explains this choice by saying, “soccer cleats seem to fit for my object to express me. Soccer has always been a big part

of my life and just kind of sums me up. Soccer for me is my therapeutic activity that makes me mad, sad, happy, pumped, and exhilarated.”

In my opinion, Katie’s final image is very successful. Her decision to include multiple soccer cleats moving across the space ties everything together and creates the sense of excitement she described through her reflection. Throughout this assignment, I feel she was much more attentive and put in more time and effort compared to past assignments. In addition, although she continued to talk during this assignment, and still goofed off from time to time, I thought her conversations centered more on the project than previous assignments. I felt she was very pleased with the final product; she worked incredibly hard to get it perfect. By the time she reached the gesso stage, she carefully and thoughtfully placed and shaded each cleat. I feel this shows her personal connection to the project through her love for soccer, which is reflected in her motivation to get everything perfect in the final image.

Nicci's Final Design:



Nicci's design was not a specific place; it was simply a space "to show my favorite things all in one place. This represents a place where I can do the things I love and it be a place to be with my friends and family." Her design includes a soccer field, bathroom, shed, gazebo, tiki bar, and a pool. Like Katie's design, soccer seemed to be the focus of Nicci's space, "I chose to put a soccer field because I love to play. It always makes me happy." Her color scheme includes a wide range of colors such as blue, green, pink, red, and orange. Through her reflection, she explains the personal importance of all the colors,

The colors I chose say a lot about me, the soccer field is red, dark green, purple, and dark blue, for me these colors represent fierce, forcefulness, but also a happy feeling. The

pool/tiki area is yellow, orange, pink, and lime green. This represents partying and fun, but also relaxing. The bathroom/shed area is blue and green for calmness.

A large soccer cleat overlaps the soccer field and pool area, which helps tie the separate spaces together. She explains the importance of the soccer cleat by saying, “I chose this because soccer is my favorite thing, I also chose it because it’s one of my favorite things when you’re running down the field and you hear the cleats and the ground come together.”

Nicci’s graphics came a long way from the first graphics lesson to her final product. Her conversations with Katie, multiple questions, and concentration confirm my belief that she was more engaged in this project than in past assignments. Although Nicci and Katie’s images are very similar, I feel their individuality shines through their reflections. Nicci’s focus on her friends and family shows how important they are to her, and the need to incorporate that is evident in her design. She made a point to allow space next to the soccer field so her friends and family could watch her play. As I read through Nicci’s reflection, I began to see the strong connection she created to her image, until that point I had not fully realized this. Like Katie, Nicci spent a great deal of time carefully drawing, painting, and shading the cleat until it met her approval.

Elly's Final Design:



Elly's design is a beach scene, "I chose a beach theme because it is one of my favorite places and it is very peaceful and fun!" In her design she includes the restaurant, Pineapple Willy's, a deck area with tables, chairs, and umbrellas, a volleyball court, beach chairs, the beach, and the ocean. She uses a variety of colors to represent various areas, the restaurant name is in yellow and orange, which contrasts with the bluish green deck, red and yellow highlight the sand, while a light blue is placed over the ocean. She says her color choice was very intentional,

The light blue represents the ocean and the water. I made the brighter spots bright because they are very active with lots of activity and people in them. The deck area is a bluish green color to resemble shade under umbrellas and away from the sun.

A very detailed pineapple sits in the lower right hand corner, which emphasizes her attention to detail throughout the design.

Elly ends her reflection by stating, "Overall I am very pleased with the way my artwork turned out." From the first stages of the assignment, I could tell she was very proud of what she was creating. Elly asked multiple questions about how to draw specific things, which showed her engagement in the design and motivation to make it look perfect. She struggled to select an object to represent the space; at first she was hesitant to draw the pineapple because she wasn't sure she could successfully do it. However, after I offered a few suggestions and encouragement she decided to go for it. I didn't realize she had even started the pineapple until she was almost done, and I was blown away. Based on her previous hesitation, I expected additional questions about how to draw it, but once she got going, she successfully figured it out on her own. I felt this final touch showed how much Elly's confidence grew over the course of this assignment. I was glad to see her concern in the beginning with making everything perfect, because this showed me she wanted to take the time to get everything right. However, I was thrilled to see her quickly move from needing a lot of assistance to tackling a tough design and working through it on her own. In the end, both Elly and I were very proud of the design she created.

The Peanut Butter and Jelly Critique

The last day of class I wanted the students to participate in a formal critique and to do this, I decided to introduce them to the Feldman Method of Critique (Feldman, 1994). Based on past critiques, I decided I needed to find a way to push students to become more involved. In addition, I felt they were often intimidated by the critique process, critically talking about their work and the work of their peers seemed to cause a great deal of discomfort. Because of this I

decided to introduce the steps of the Feldman method by comparing it to something they were very familiar with, a peanut butter and jelly sandwich.

I arrived early that day to set everything up. I brought in a few snacks for the students, as a last day treat. I set up my peanut butter and jelly sandwich, along with the jar of peanut butter, jelly, and the bag of bread on the front table. In addition, I brought in a poster of Vincent Van Gogh's *Starry Night*, which I felt the majority of students would at least recognize. The class was very confused as they walked in, but very excited about the treats. I allowed them to go ahead, grab a snack, and take a seat. After the late bell rang, I settled the class, and began. I explained that we were going to talk about the Feldman Method of Critique. In this method there are multiple steps you take in order to critique a work of art, which include your first impression, describe, analyze, interpret, and evaluate.

I began by holding up my pre-made PB&J and asking what their first impressions were, a lot of people shouted out answers such as "yummy", "makes me feel hungry", "a picnic", "too much jelly", and "it reminds me of being little." From there I moved to the poster: "okay so a lot of times your first impression maybe the first thing that pops in your head, or it could be based on a past experience. So when you look at this painting, what does it remind you of, what is the first thing you think of?" Again, many students spoke up, Matt said, "it makes me feel relaxed," in opposition Katie said, "what? It makes me feel nervous, like a storm is coming", more and more students began speaking, and eventually, I had to interrupt the comments and remind them to raise their hands.

From there I moved onto the describe phase, “when you first look at a work of art, after your first impression, you need to start breaking it down in order to understand it. So, tell me about this PB&J, describe it to me.” Immediately hands shot up:

“like I said before, too much jelly” exclaimed Katie.

“No way, too much peanut butter” said Matt.

“Alright, so everyone has a different way to make the sandwich, but what else do you see, what colors are there?”

“I see tan, brown, and purple” said Dan.

“Very good” I replied.

“Now, who can describe the painting to me, what colors do you see, what techniques did the artist use? Remember, try not to interpret the image yet, just describe it.”

“It looks all swirly, the paint looks really thick” described Dan.

“I see blues, greens, and yellows” said Lee.

“I see a town, maybe a church, it looks like it could be nighttime.”

“Tell me how you can tell it is nighttime.”

“Well, I see star-like shapes, maybe a moon to the right” described Michelle.

“Very good, you guys are beginning to pay attention to the details, rather than just look at

the painting, make a quick judgment and move on, you are taking the time to look at what is in the image, which leads us to the analyze stage.”

I explained that this part was very important, in order to understand a work of art they needed to think about what the details mean, and to do that they had to try to think about the steps it takes to create a PB&J and the painting, *Starry Night*. First, they were going to have to walk me through the steps to create another PB&J, so they could really understand what it took to get to the end product. I then asked them to tell me exactly what to do to make the sandwich, as if they were making it themselves. “Start by taking the bread out of the bag” suggested Kate. In response, I ripped open the bag and dumped the bread out, gasps and snickering immediately filled the room.

“No, no, no! You need to twist open the bag and only take out two pieces” Katie added.

“Oh! Well why didn’t you tell me that? What do I do next?”

“Carefully put the bread down, twist open the jelly, and use the knife to put the jelly on the bread.”

In response to this suggestion, I stuck the wrong end of the knife in the jelly and put the jar of jelly on the bread. Again, the room began buzzing with laughter and additional suggestions. Eventually we got through the steps to making the sandwich, and we moved to the painting. Similar to the bread demonstration, I had the students break down the painting, and talk about specific techniques Van Gogh used to make the short, long, and curvy strokes. From there, we moved to the interpret stage.

I explained when you interpret a work of art you decide what the work is about. In this stage you can look at information about the artwork to help you understand it. We began with the PB&J and discussed various students' experiences with PB&J and their opinions of how it should be made, served, and eaten. From there, we looked at the painting. I gave the students some background information and they began to discuss their opinions based on the image and the new information. Michelle gave her opinion based on the details and background information, "well I think it looks sad, he was obviously sad when he created it, and it is very dark, except the bright stars and moon." Additional comments were made, I was glad to see the entire class involved in offering their opinions and insights.

"The last stage," I explained, "is the evaluate stage. After your first impression, looking at the details, analyzing the PB&J and painting, and learning information about both, has your original opinion changed at all? What is your final evaluation of the PB&J and painting?" The class agreed that because the PB&J was such a familiar object, most of their opinions stayed the same, despite walking through the steps of making one. However, a few opinions about the painting did change; many students liked it more after looking at it and learning about it. Matt, who mentioned the image made him relaxed explain that he still felt relaxed, but felt sadder looking at it now. Katie agreed, and said that she still felt a storm was coming; maybe it was Van Gogh's depression. Lee spoke up and said he didn't like it at first, but now liked it a little more.

After my introduction, I passed out a worksheet (Appendix J). For the critique I had students look at one of their peer's final design and fill in the worksheet with their first impression, description, analysis, interpretation, and final evaluation of the design. I explained that they would critique the person to their right, once they finished they would present that

person's design by going through the sheet, and to finish up, the original artist could chose to provide further insight into their work of art. After my brief explanation, I sent them off to work, and immediately the room began to buzz. A few times the nice buzz reached loud levels, and I had to remind them to work quietly. The critique took up the entire class period, and although a few students were reluctant to talk in front of the class, I felt they greatly improved their presentation skills from the very first page layout critique to the final critique and presentation. Going into the final day, I was nervous about whether or not the students would enjoy the critique, but I felt at ease as soon as I heard the happy buzz once again. To wrap up the last day, I had the students fill out a final questionnaire (Appendix K).

The Final Questionnaire

In the final questionnaire I asked students various questions about what they learned, liked, and disliked through the landscape architecture projects. When asked if their opinion of art changed after the landscape architect projects, 80% said yes, 13% said no, and 7% did not know. The answers varied from "no, it's just the same to me", to "yes because I didn't really consider landscape architecture art, but now I do because it requires creativity and skill." When asked if the students would use the skills they learned in art outside of art, 60% said yes, 13% said no, and 27% did not know. Skills such as landscaping, drawing, observation, perspective, and design were listed as examples. When asked what art careers they knew of, only 53% said landscape architecture, but they listed many other art careers such as art teacher, cartoonist, animator, graphic designer, architect, cake designer, painter, and photographer. Thirteen out of fifteen students said the final project was their favorite, while one student said the chair project was their favorite, and one said the perspective was their favorite. Two students said they liked all the

projects, while the chair project was eleven out of fifteen students least favorite assignment, one student said the layout project, and one said last project “because it didn’t turn out the way I wanted it to.” The students who said the final project was their favorite gave similar reasons such as “we got to make a place that was all about ourselves”, “it gave me a chance to show what represents me and show how it makes me feel”, “I loved making a place just for me”, “I was able to let my personality out”, and “I felt I had an opportunity to express my feelings and creativeness.” When asked what they learned, the students mentioned things such as creativity, expression, patience, and learning there is “no wrong way to do something.” 47% of students felt they learned something about their classmates through the projects, such as their interests, personalities, and opinions, while 20% felt they didn’t learn anything about their peers, and 33% were not sure. 33% of students did not want to learn about other art careers, 20% did not know, and 47% wanted to learn more about careers such as animation, teaching art, graphic design, and sculpting.

Final Reflections and Goodbyes

The last day of class was bittersweet; I was going to miss all my students. I had enjoyed working with them and loved watching them grow as landscape architects and artists. I hoped that they walked away from the projects knowing a little more about art careers, the transferability of what they learned, as well as their own interests and goals, regardless of whether or not it related to art. I not only learned a lot about the students over the course of the two and half months, but I also learned a lot about myself. I realized that my teaching philosophy had gone off track, and with the help of my students, I was able to realign, and teach what I previously believed to be so important. As the last day wrapped up, I was surprised with

individually designed thank you letters from each student. The big stack of gorgeous thank you cards made my day. Before the final bell rang, I was able to surprise them with my own secret; I was going to be back in the fall to be a full time teacher. I was thrilled to find out that many of the students were going to be enrolled in my classes in the fall, where we could continue exploring their interests and goals through art, as well as my own.

Chapter Six

Reflections, Recommendations, and Conclusions

Overview

“The arts are means of exploring our own interior landscape. When the arts genuinely move us, we discover what it is that we are capable of experiencing. In this sense, the arts help us discover the contours of our emotional selves” (Eisner, 2002, p. 11). It was through this quote by Elliot Eisner that I was reminded of the importance of self expression through art. Through self reflection, and discussion with Mrs. Martin, I was able to redefine my research topic, find a way to connect with my students, and help my students connect with themselves, and each other through art. In this last chapter, I will discuss major themes that formed through my research, which include level of engagement, motivation, career preparation, individual interest, art and cognition, and reflection. Through the discussion of these major themes, I will address the role and impact they had on my study, as well as the impact they have had on me. To conclude I will address my final recommendations and conclusions based on the results of my applied project.

Level of Engagement

Engagement is a word that I have used throughout the description of my applied project. The lack or increase of engagement has been a major deciding factor of whether or not a project was successful. When describing the success of a school wide arts based curriculum, Katharine Smithrim and Rena Uptis (2005) describe students’ high level of engagement as “attentive, diligent, and remembering important information” (p. 120). My definition closely resembles theirs; however, my definition includes more concrete signs of engagement, which I could observe while the students were working. I based a student’s level of engagement on whether or

not they were focused on an assignment, which I determined through their progress and attention to their work; if they were socializing, whether or not their conversation was centered on the project; remembering information, which I determined through whether or not I had to repeat myself, following directions, and incorporating learned techniques in their work; and the amount of effort they put into their work, or the amount of time spent, level of detail included, and the level of creativity or inventiveness they attempted.

In the early projects students did not appear engaged, many students had difficulty staying on task, their discussions were not project focused, I had to repeat explanations, and many only did the bare minimum to complete an assignment. However, throughout the final project, students appeared highly engaged, which was reflected through the increased advancement in technique, project centered conversations, exchange of ideas, comparing designs, multitude of project related questions, the amount of effort put into details and explanations of their work, and the sound of a happy buzz filling the room. In particular, Caitlyn spent a lot of time staring off in space during previous projects, however, in the final design, she maintained her focus, her level of technique greatly improved, and she took time to add every little detail. Elly was a similar case, she completed the other assignments, but only appeared to focus some of her attention to what she was doing, which was evident through the low level of effort she applied to the projects. However, in the final design she spent a lot of time perfecting every detail, she asked questions about improving her techniques, she got assistance from her peers, and in return helped them. Like Caitlyn, her final design was above and beyond the artistic level of the previous projects she produced. The majority of class seemed much more engaged in the final project; however I had difficulty judging the engagement level of a couple of students.

In certain cases, as with Jay, I did not see the high level engagement I was observing in the majority of the class. He often worked on other assignments, took many breaks, spent a great deal of time on small details, but had difficulty moving forward, which resulted in an unfinished design on the last day. However, through his description of the assignment, it appeared as though he enjoyed the assignment more than I thought, “well I wanted to start off by saying I think this is a pretty fun project. I like it because we can express ourselves.”

In addition, Josh continued to take breaks and daze off, and like Jay, he had to rush to finish by the last day; however, he accomplished more than Jay, only lacking detail in his gesso object, a fishing reel. Based on this, I was not convinced Josh was engaged in the assignment; however when I read his reflection, his detailed description and obvious personal connection to his space made me consider otherwise.

Despite the variety of components I look for to determine engagement, somehow Josh and Jay slipped through the cracks. I was not sure how to determine whether or not they were engaged, but I found my answer through another quote by Elliot Eisner, “what we enjoy most we linger over” (2002, p. xiii). This is a simple description of one action; however, I feel this was the missing link with Jay and Josh. They did not meet my requirements for being engaged, however, in their own way they both were. They both spent time on the project in different ways, Jay focused on the small details and Josh focused on the reflection. This reminded me that every student is different, strengths come in different forms and in addition to focusing assignments on individual interests, I also needed to focus on each individual when assessing the students. Josh and Jay fell short of my expectations through their lack of focus in class and incomplete projects,

however had I not included a final reflection, I would not have been aware of the connection they did develop to the assignment in the end.

Again, through my reflections I was reminded of the importance of intrinsic benefits of art education. As I tried to measure engagement in the classroom, I focused on instrumental benefits, since they were quick and easy to identify during class. However, had I not taken individual growth, connection to their work, and self expression into consideration, I would have labeled Josh and Jay as unengaged, without a second thought. By incorporating a variety of assessment tools, including class discussions, individual conversations, critiques, works of art, reflections, worksheets, and personal discussions with the students, I was able to see their individual gains, whether or not they completed an assignment. Towards the end of the project, I found a balance between the instrumental and intrinsic benefits of art, which allowed the students to connect to their work. Through the intrinsic benefits I was able to hook the students, and inherently they practiced and learned the technical skills, or the instrumental benefits. Hopefully, through the final project I did engage the students in an arts experience, by connecting it to them through emotional, social, and intrinsically worthwhile experiences (McCarthy, et al, 2004).

Motivation

Motivation is another term that I have continuously used to determine the success of a project. To me, motivation is that sudden spark. Once you become engaged it is the something special that hooks you in, and pushes you to not only finish a project, but work on it until it is perfect, or even exceeds your original expectations. Motivation can vary, and in the final assignment a few examples I observed were motivation to finish, create a strong design, add

detail, create an ideal space, represent a memory, or even a future plan. With each student came varying levels and types of motivation, and because of this, I had to be familiar with each individual student to be able to identify their personal motivation. Despite this, by observing the class as a whole, it was undeniable that the first few projects sparked little motivation in any of the students.

The beginning projects resulted in low levels of motivation for multiple reasons. First of all, they were short, typically only lasted a class period, and only involved practicing basic techniques. In addition, they were not engaging, did not relate to the student, they were monotonous tasks to learn basic skills. Due to this, the students were not engaged, and not motivated to add additional creativity or invest additional time.

With the final project, for the first time, students had an extended period of time to develop, plan, and design their space. In addition, it focused on them; they could identify the personal relevance, which engaged them, and in turn, motivated them to succeed. Once they were hooked, most of the students became excited and motivated to design their dream backyard, secret hideaway, musician's sanctuary, horse retreat, or summer vacation, to a level of perfection.

I observed increased levels and varying types of motivation in a number of students; and because I observed and talked with them about past assignments, in most cases I feel I successfully pin-pointed their motivation. Dan seemed to enjoy all the assignments, despite constant socializing, he always finished, and often exceeded his peers in his artistic ability. However, with the final project came an increase in motivation when compared to past assignments. In the final project, Dan became very focused on adding small details, and making

sure I was able to positively identify every detail in the design. Through constant quizzing on what I thought objects represented, Dan was able to confirm that he was doing a good job and move to the next detail. In addition, Dan was motivated to learn new techniques to make his design even stronger. When it came time to shade his faucet, he asked me to teach him how to hatch and cross-hatch. I gave him the basics, and for two days he worked on perfecting the dripping faucet. Despite erasing, layering gesso to cover mistakes, and starting again and again, he continued to work hard, and seemed incredibly motivated to get it right.

Similar to Dan, Matt also spent a great deal of effort shading his sousaphone. The instrument was obviously sentimental, which I could tell through his description in his reflection and attention he dedicated to the drawing. He was also incredibly motivated to work hard, until he was completely satisfied with the result.

I also observed an increase in motivation with Josh, but it was not until the very end of the project. Throughout the assignment Josh did not seem motivated to work on his project, but somewhere towards the end he became hooked, and worked incredibly hard to try to finish the last few days. Unfortunately, his hard work at the end did not make up for his lack of work in the beginning, and he did not complete the drawing of the fishing reel. Whether it was the impending deadline, or excitement as his project came together, that pushed him to work, the sudden increase was obvious. His entire work ethic seemed to shift from taking multiple breaks, to concentrating, and working hard the entire class period.

Because of her quick pace, and seeming disinterest in including details, Stacy was another student whose engagement level I questioned. Although she stayed focused throughout the project, she didn't seem to put a lot of effort into what she was creating. Due to this, I felt her

motivation to do well was lacking. However, as she began to add color and her gesso dolphins, I saw her carefully planning the placement of each component. Perhaps, like Josh, as she began to see the image come together, she became hooked, and wanted to go the extra mile to make it look perfect. Although Jenny's final product was not as advanced as some of her peers, I consider her improvement from the first to final project a greater success than one of her more "artistic" peers creating a pretty image. Had I not been familiar with her past projects, I feel this sudden increase in motivation and effort would have been overlooked, which emphasizes the need to get to know each student in the classroom.

While I still believe that the beginning assignments were necessary to provide the students with a knowledge base, the obvious lack of motivation to try hard hurt the possible success of the assignments. Because of this, I learned that incorporating individual interest in even the smallest assignments can increase engagement, and in turn motivation. In addition, without an understanding of each student, it can be difficult to identify the varying levels and types of motivation. Based on this, I feel it is incredibly important to build relationships with students starting on day one. By talking to them, asking questions, and focusing on who they are as people, not simply as artists, a strong connection can be built. This connection can provide a lens for identifying individual achievements, no matter how large or small. With no accomplishment going unnoticed, motivation to further improve could result, creating a student who is confident, engaged, and motivated to succeed in class.

Career Preparation

Based on my literature review and research findings, I still believe career preparation is lacking in schools, and through school, students need to better familiarize themselves with what

is needed to be successful in the workforce (Larson and Walker, 2006). The lack of art career knowledge is reflected through a comparison of the first and final questionnaires. When asked to list all the art careers they could think of, the students listed cartoonist, animator, architect, art teacher, art professor, painter, photographer, designer, artist, sculpture, drafter, and graphic designer in the first questionnaire, and in the final questionnaire listed art teacher, cartoonist, animator, graphic designer, architect, cake designer, painter, artist, and photographer. While many careers are listed in both, more students mentioned specific art careers in the final questionnaire, such as graphic design, cartoonist/animator, and landscape architect. Only one student mentioned graphic design and cartoonist/animator, and none mentioned landscape architecture in the first questionnaire; while in the final questionnaire, six students mentioned graphic design, seven mentioned cartoonist or animator, and eight mentioned landscape architecture. Similarly, when asked about skills they develop through art, five students mentioned general skills such as observation and design in the final questionnaire, compared to only two students who mentioned them in the first questionnaire.

While in the first questionnaire twelve out of fifteen students mentioned a career or college major they might pursue, many of them showed they lacked knowledge of that career or major, because they were unable to provide any specific information about it. The students were either freshman or sophomores in high school, and still had two or three years to figure out what they wanted to do once they graduated. Because the students were so young, many of them had not seriously considered a future career path. Because of this, I felt many students were not sure what their career interests were, did not know if school was preparing them for college or the workforce, and they were not interested in discussing or learning about possible career options. This idea was reinforced through an answer on the first questionnaire in which one student made

a good observation, “I honestly don’t know what career I want to pursue. Every year my interests seem to change.” When I first read this response, I immediately reacted by thinking, “Well, maybe by talking to her about different art careers, and practicing landscape architecture, she will find something she is interested in.” At the time, I had no idea how far off base I was.

My initial response to this student’s answer was completely wrong. At that moment I should have realized it was more likely the student would discover interests and passions by allowing them to self reflect through the projects, rather than simply discuss various careers and learn the techniques of just one. Unfortunately, I did not see this until halfway through the study, but I observed it in time to alter the final assignment. In my opinion, by focusing on individual interest in the final assignment, the project was a success in terms of raising engagement and motivation levels, and improving techniques. However, I feel it was too little too late to help the students focus in on an interest, that could possibly be translated into a career, and develop skills to help them succeed in their lives after school.

Individual Interests

Individual interest was the missing component in three of the five projects. As Robert Sabol explained in his 2006 article, by incorporating a focus on individual interest as well as technical skill, students could “improve learning about art in the process, by transforming learning about art from mastering concepts and skills to creativity, critical thinking, problem solving, and personal meaning that making art involves” (p. 10). Based on my observations of the first few assignments, the majority of students lacked a mastery of concepts, and therefore could not move to creativity, critical thinking, and problem solving. I believe this is due to the lack of engagement, which caused a drop in focus and effort, and as a result, caused students to

not even master the basic concepts. In the first assignment, the page layout project, I specifically instructed the students to, “not create a picture; otherwise the viewer may be too distracted by the picture and not focus on the layout.” However, the majority of students still created images that focused on scenes, rather than a balanced layout. This could be due to the fact that they could not resist the temptation to create a story out of the images. This makes complete sense, it is difficult to understand an idea if you have no basis to relate to it. Therefore, many students ignored the directions, and focused on the only way they could understand the concept, by finding relationships between the images. I did not feel the students completely mastered the concept of the layout, perhaps, if I explained it in a way that was more relevant, or allowed them to make images that were personally relevant, they would have better understood the idea and grasped the concept of balancing a space. Once they mastered that, they could have moved on to learning creativity, critical thinking, and problem solving skills. However, until they understood the basic concepts, they were unable to move forward.

Again, I saw students struggle to master the concept of landscape graphics when they filled in the plan view. We started with a warm up activity, I gave a short demonstration, and they were off to work. Many of the students struggled with the techniques in the first worksheet, however showed improvement in the second worksheet. Perhaps the students only needed additional practice. However, the struggle with basic instructions, such as “add a little texture to the edges of trees, landscape architects begin with a circle to represent the tree, then add texture to make it more realistic,” and yet still seeing multiple students drawing circle trees, affirm my belief that they simply did not absorb what I said. In addition, the level of creativity was lacking. The students were restricted by the plan view, the locations of the house, paths, trees and bushes were already placed. However, I saw few students push their creativity. They did not experiment

with textures or adding additional details. Despite encouragement to try out different things, the students continued to dutifully copy the worksheet and add little of their own imagination. Perhaps if I had pushed them to think about what they like, or to imagine it was their house, it would have increased their engagement level, and in turn, helped them master landscape graphics, and be able to move on to building additional skills.

The perspective assignment was the first successful project I feel I taught to the class. It is a very difficult concept to master, so much so that even I struggled to perfect it during the demonstration. To create a street view of a city in perfect perspective takes critical thinking, problem solving, and creativity. Although many of the students struggled at first, the high level of engagement and motivation helped every student learn the basics of perspective in just one class period. I was continuously answering questions, but after answering a question only once, the majority of students immediately understood. Students who grasped the concept quickly even began to help other students work through their struggles. As I pushed them to think about what they like, and include it in their perspective, the creativity level grew. I saw various stores, building designs, and added details develop in the students' drawings. In the final questionnaire, one student said their favorite project was the "perspective project with the buildings, because it turned out real nice." The happy buzz of excited voices, discussion of the project, concentration, and questions undeniably show the students' high level of enjoyment of the perspective assignment. They enjoyed it so much, that when I said we were moving on, I was met with moans, groans, and "but I want to keep working on it" comments. Despite the fact that we spent just one day on perspective, the students showed me their mastery of the concept by using it in the following assignment. In the end, every group incorporated perspective in their chair design.

In the chair assignment many of the designs showed the students' creativity, critical thinking, and problem solving skills. For example, Matt and Fay were able to easily design their "Obama Chair", while adding components such as the helicopter, dog house, and camera to meet the client's needs. In this regard, I feel the project was very successful, possibly due to the fact that the students had the opportunity to choose their client. Many of them chose clients they were familiar with, which in turn, made it easier for them to meet all their client's needs. However, I could tell that the students' were not really enjoying the project. This feeling was confirmed through the final questionnaire, in which eleven out of the fifteen students said it was their least favorite project. Although they all worked hard, many have them had difficulty staying focused on the assignment, such as Maggie and Stacy. They were the only group that struggled to meet their clients' needs, and I believe this is due to their low level of engagement and motivation.

While the majority of chair projects were very successful, the level of presentation was adequate at best. I often had to encourage the students to speak up and give details during their presentation, and feedback while listening to their peer's presentations. I was hitting close to the students' individual interests by allowing them to select their client, which is reflected in the high level of creativity, critical thinking, and problem solving I observed in the majority of groups. However, the students lacked engagement, and the only motivation they had to make it look impressive was the final presentation to the class. I believe that without engagement, the students did not absorb what I was trying to teach.

In the final questionnaire, one student mentioned the chair project was their least favorite because, "it had nothing to do with landscape." The student had missed the point, learning to design for a client and building presentation skills. Because students were not engaged and

motivated, they did not absorb what I was trying to teach through the project, and despite strong final products, the whole purpose of the assignment was lost.

Based on the students' positive response to the perspective project, I realized that personal relevance was lacking in all other assignments. Due to this, Mrs. Martin and I began redesigning the final assignment. Together, we came up with the 'secret garden', in which students designed their ideal outdoor space, using the skills they learned through previous projects. Many of the struggles I witnessed in previous projects, such as balancing a design and creatively incorporating graphics, were overcome through the final design. Dan, who could not resist making scenes in his layout, and struggled to create a balanced design, showed his mastery of balance in his final project. Although he still positioned his hideaway directly in the center of the page, just like his smiley face layout, he achieved balance through the placement of trees and bushes. Caitlyn, who previously struggled with the graphics in the plan view assignment, no longer drew circle trees and "side view" grass. In the final assignment she mastered the technique of balancing details with simplicity, through her use of stippling to imply grass, basic texture on trees, and careful layout of the fences. Ashley also reflected her mastery of the graphics concept through her final design. She moved from messy graphics and a basic design to straight lines, wonderful detail, and a balanced design.

In addition to improving skills, the creativity level was amazing in each student's design. Matt impressed me with his incorporation of a marching field, amphitheatre, and practice hall, which were carefully planned and positioned, to create his "musicians sanctuary." Dan's careful consideration and placement of every item he needed to be comfortable, as well as his slide entryway to his hideout and secret exit through the shed, showed his high level of creativity.

Kristin's diagonal placement of the music notes moving through her design emphasized the party atmosphere she intended for the space. Without this careful and creative placement, I don't think her design would have been nearly as successful. Josh's combination of blue and orange in his pond, and his detailed description, reflect his creative thought process as he simultaneously relived past fishing experiences and placed the colors in his design. The combination of the strong designs, use of color, selection, and placement of the objects, show the high level of creativity that was continuously moving through the classroom.

The focus on individual interest obviously engaged the students more than other assignments. This is evident in the responses to the questionnaire, in which thirteen out of the fifteen students agreed that the final project was their favorite, with one of the fifteen citing the perspective project as their favorite. The creative flow that also increased through the final design and perspective project was further emphasized through one student's response, "My favorite project was the dream backyard because I felt that I had an opportunity to express my feelings and creativeness." Additionally, another student said the final project was her favorite because, "I was able to let my personality come out." The importance of individual, or intrinsic benefits is discussed in an article by Kevin F. McCarthy, Elizabeth H. Ondaatje, Laura Zakaras, and Arthur Brooks (2004), "the arts can provide them (students) with meaning and with a distinctive type of pleasure and emotional stimulation" (p. xv). By allowing the students to express themselves, they began to enjoy the assignment, which increased engagement, motivation, and learning, and in turn they learned, practiced, and honed technical skills.

Art and Cognition

In the final questionnaire, only eight out of fifteen students mentioned landscape architecture as a possible art career. Although this is eight more than in the first questionnaire, we focused on this topic twice a week for two and half months, and I expected more students to include it. This result shows that landscape architecture was not in the thoughts of nearly half the students' when filling out the final questionnaire. According to Margaret Bingham (1968), based on Piaget's theories of assimilation and accommodation, in order to adapt new knowledge into preexisting schemata, it needs to relate to past experiences. Unfortunately, I did not relate information to student's past experiences until the final project. Due to this, I believe the students did not fully grasp the concepts taught in the beginning assignments, causing them to lack an understanding of transferable skills and various art careers. When comparing the first and final questionnaires there was an increase in mention of specific art careers and transferable skills, yet the differences are relatively minor and far less than I anticipated. Despite these results, through the final project I did see an increase of understanding of layout, landscape graphics, and design, as well as creativity, problem solving, and critical thinking skills.

Before they began the final project, I had the students self reflect through a brainstorm worksheet. One of the questions on the worksheet asked the students to describe a memory when they felt happy, relaxed, safe, and secure. Ten of the sixteen students incorporated a portion of their memory, and all of the students' designs reflected responses to the questions. This can be seen through Caitlyn's responses and design, in which she described her interest in horseback riding, close connection, and memories of horses through the worksheet, and translated it into a beautiful design of a horse farm. Although Josh struggled with the design, his love and memories

of being outdoors is reflected through his fishing focused design, and strongly comes through in his use and description of his color scheme. I believe that through the process of self reflection, remembering past experiences, and focusing on their interests, the students created a strong foundation to begin their design, which then enabled them to build new knowledge. By basing the new idea of designing on outdoor space in the students past experiences, they easily learned the information by incorporating it into pre-existing schemata. This is reflected through the students quick understanding of new information taught. Rather than continuously repeating information or directions, students typically understood the concepts after only one explanation. I demonstrated various techniques in past assignments; however, I still continuously had to answer questions about what I just showed them. In the final project, I demonstrated the multiple steps, and afterwards as questions began to arise, I expected to repeat the steps sixteen times, as in the previous projects. However, I was pleasantly surprised when the questions centered on technique, rather than what to do next.

In past presentations and critiques, I had difficulty getting students to participate. However, in the final critique I saw a huge increase in participation, discussion, and presentation skills. In past critiques I opened up with a brief description of how a critique worked. I explained that they could talk about a peer's work or their own work of art, their struggles, what they liked, or disliked. After a brief explanation, and encouragement for someone to start, I often had to fill the silence with my own opinions. The students who did respond often gave short, simple answers, such as Maggie's response during the page layout when she said "I like Dan's", but could not back up her claim with any additional details. However, by introducing the Feldman Method the students had an easier time going through the steps and discussing each other's work. I feel this is due to the fact that they better understood the various steps after my PB&J

explanation. I introduced them to something they were familiar with, created a connection from that to the new idea, how to critique, and as a result they developed a deeper understanding. This was reflected in their ease going through the steps, detailed descriptions of their opinions, and evidence to back up their claims.

After seeing the effect personal relevance can have on understanding, I fully support the theories of assimilation and accommodation as well as Immordino-Yang and Damasio's (2007) theory of emotional thought. According to this theory, in order for information to translate into real life situations, it must be grounded in emotion. Immordino-Yang and Damasio feel that learning, attention, memory, decision making, and social functioning can be "profoundly affected" if emotion was incorporated into education (p.3). Based on the comparison of my observations from the first to last day, incorporating emotion did have a profound effect. In the final project I saw an increase of understanding of the various techniques I had been teaching in past assignments. Previously they struggled, but when I introduced the techniques to them through the final design, it seemed to click, and everyone improved. This could possibly be due to the fact that this assignment was the last one, and their skills developed as they practiced them. While this is possible, this was only the second project that focused on creating an actual landscape design. I believe the leaps and bounds the students made between the first landscape graphics assignment and the final project was too great to be solely due to practice. During the final project, the students were incredibly attentive, they all seemed engaged in their design, and even when they were socializing the main topic of conversation was focused on their projects.

In addition to increased understanding, I saw increased independence; students were making their own decisions without asking me for a final opinion or suggestion. I felt I saw this

through Maggie and Elly's growing independence through the final project. Maggie still required a lot of attention and suggestions throughout the final project, but I felt her confidence level did increase, which pushed her to make more decisions on her own. In the chair assignment, it seemed as though Elly could not make a decision without her partner Nic. In the final design, Elly continued to need some assistance making decisions. However, towards the end Elly and I discussed various ideas for her object, and rather than seek my final approval, she made a decision, decided to draw a pineapple, and it turned out amazing. Although I did see the affect emotion had on translating information to use in actual situations, I did not feel like I took it as far as I could have. Again, if I had placed the focus on individual interest from day one, I felt I could have made more progress showing students how they could use what I was teaching them outside of class, and I feel this is the true intention of Immordino-Yang and Damasio's theory of emotional thought.

Reflection

An incredibly important realization I have made through this study is the importance of self reflection and outside observations. Without my constant self reflection at the end of each day, I don't think I would have realized the downfall of my teaching or projects until it was too late. In the beginning, after a few assignments, I felt an unnerving sensation that something was not right. I tried to look over it, ignore it, and move on, but as I went through my daily reflections, I began to see a pattern. I had become consumed with proving art education was important, to the point that I was not even including what I previously considered the most important part of art, self expression. Through self reflection I came to this realization, but I had no idea where to go from there. Without the help and support of Mrs. Martin I would have never

made my way back on track. By discussing my daily plans before class, observations after class, and continuously comparing notes on daily events, together we discovered the issue, Mrs. Martin offered the inspiration to correct it, and together we developed a plan of action. I can only imagine the difficulty I would have faced without her constant support throughout my research.

Recommendations and Implications for Future Research

Through my research, I realize that many people agree career preparation is lacking in secondary and postsecondary education, however little research is available to support those claims (Krahn, Lowe, and Lehmann, 2002; Larson and Walker, 2006; Lecky and McGuigan, 1997; *The National Research Center for College and University Admissions*, 2008). Despite the difficulty I had incorporating career preparation in my projects, I recommend additional research take place, with a few alterations. I would recommend working with a group of students who are later in their high school career. I believe the closer students get to graduation day, the more they focus on deciding a future college or career path. By focusing on these interests, perhaps through experience and learning expectations of the career, they can decide whether or not they want to pursue it earlier than in college or the workforce. In addition, I recommend focusing on students individual interests from day one. I believe deeper engagement can be created by showing students the personal relevance assignments have to them. Through deeper engagement, students could develop a better understanding of transferable skills they may need in their future, and in turn, motivate them to hone those skills. However, to truly capture the effects of career preparation on students through art, a long term study needs to be conducted, following participants through high school, college, and into the workforce.

In addition, I recommend that emotion and past experiences be incorporated in all classrooms, regardless of what discipline is being taught. This is supported through the theory of emotional thought, in which learning, attention, memory, decision making, and social functioning will increase through this connection (Immordino-Yang and Damasio, 2007). I believe when students can identify the personal relevance of information, they are more engaged in what they were doing, which increases motivation to do well. I believe that had I created personal relevance through each project, the students would have a better understanding of how they could use the skills taught through landscape architecture, in their lives outside of school and in the future. The downfall of my study was due to the lack of explanation of personal relevance, and as Mihaly Csikszentmihalyi (1990) believes, “it does not make sense to expect children to get interested in learning subjects for which they don’t see any likely use” (p.136).

While incorporating individual interests is important to help students develop deeper comprehension of what is taught it is also important to look at each individual’s strengths, improvements, and achievements through each assignment. In order to identify the varying levels of engagement and motivation, you must get to know and understand the students, which is incredibly important in order to assess them on their individual gains. By using that understanding as a basis to gauge engagement and motivational levels, seemingly small achievements will not go unnoticed, and as more small steps are rewarded, eventually I believe it will add up to great accomplishments.

My final recommendation is continuous self reflection and listening to outside observations. While teaching, so many things occur at once and there is hardly any time to stop and think whether or not you are connecting to each student. This was almost my case, I tried to

continue on despite signs that the students were not fully engaged, however, the pattern that began to develop in my daily reflections became too great to ignore. In addition, without the help from Mrs. Martin, I would not have had the confidence to go back and start from scratch. By encouraging coworkers to observe each other and discuss occurrences in class, I believe issues can be recognized, classrooms can be improved, and a strong support system can be built. When it came down to the wire, and I was not sure what step to take, Mrs. Martin came in and provided me with the support I needed to attempt to correct the issues in the classroom. It is always easier to face and tackle a problem with the support of someone by your side.

Final Conclusions

As Elliot Eisner (2002) said, “the arts are means of exploring our own interior landscape. When the arts genuinely move us, we discover what it is that we are capable of experiencing. In this sense, the arts help us discover the contours of our emotional selves” (p. 11). This concept has followed me throughout my teaching experiences. However, when I tried to answer the question of why art was important in schools, I began to lose sight of the important effect art can have. In an attempt to show those outside of art why art was important, I became too focused on trying to provide a tangible product that could be determined through standardized methods, by having students regurgitate careers, skills, and their specific career plan. This sole fixation on instrumental benefits temporarily distracted me from the magical quality and transforming effect art can have on each individual student. As my eyes began to re-open, I was reminded that lecture, memorization, and practice of a single subject, that not all students may be interested in, was not effective in other subjects, and was failing before my eyes in my own art room. It is through the “exploring of our own interior landscapes” that we can discover our passions.

However, if never given the opportunity, these passions may become forgotten, left undiscovered, until the chance to look inward, self reflect, and explore our own interests is provided. Through Elliot Eisner's words, "when the arts genuinely move us, we discover what it is that we are capable of experiencing," I came to the startling realization by allowing my students to explore their interior landscapes I could help them discover their passions and abilities. Hopefully it is their true passion they will explore in their future and what better preparation do you need than walking into the "real world" with an unwavering understanding of who you are.

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Appendix A

Parental Permission and Minor Assent Forms

PARENTAL PERMISSION FORM

I agree to allow my child, _____, to take part in a study, *Career Preparation through Art Education*. This is being taught by Ms. Whitney Ward, from the Art Education Department at the University of Georgia (404-409-2649) under the direction of Dr. Richard Siegesmund, (706-542-1647). I do not have to let my child be in this study if I do not want to. My child can say no to take part or stop taking part at any time without giving any reason, and without losing any benefits they would get anyways. I can ask to have the information related to my child returned to me, removed from the study records, or destroyed.

This study will look at talking to *Introduction to Art* students about art careers and handy skills to help students for their future in school and a job. If I let my child be in the study I will let the researcher use notes about my child that were collected in the course of her study. This includes the two art career assessment of knowledge forms my child will fill out before and after the lesson, notes Ms. Ward will take in the classroom, and pictures of my child's artwork. My child doesn't have to do anything else and this does not count towards my child's class grade.

- The study is not expected to be harmful. My child's grade will not change if my child decides not to take part or to stop taking part.
- Any information about my child with his/her name will be recorded and given a different name. All original notes and forms with my child's name will be returned to me. My child can stop at any time. All information will be kept in a safe place.
- My child's participation in this activity could lead to a better understanding of jobs in art, the skills learned in art, and better preparation for a future job or college major. It can also help the researcher by showing them how to talk about art careers so other students can benefit. Participation could add to research in art education and further show the benefits of art education.
- The researcher will answer any questions about the research, now or during the course of the project, and can be reached by telephone at: 404-409-2649. I may also contact the professor supervising the research, Dr. Richard Siegesmund, Art Education Department, at 706-542-1647.
- I understand the study procedures described above. My questions have been answered to my satisfaction, and I agree to allow my child to take part in this study. I have been given a copy of this form to keep.

Whitney Ward

Name of Researcher

Signature

Date

Telephone: 404-409-2649

Email: Whittr33@gmail.com

Name of Parent or Guardian

Signature

Date

Please sign both copies, keep one and return one to the researcher.

Additional questions or problems regarding your child's rights as a research participant should be addressed to The Chairperson, Institutional Review Board, University of Georgia, 612 Boyd Graduate Studies Research Center, Athens, Georgia 30602-7411; Telephone (706) 542-3199; E-Mail Address IRB@uga.edu.

Minor Assent Form

Dear Participant,

You are invited to participate in my research project titled, "Career Preparation through Art Education". Through this project I am learning about what high school students in the *Introduction to Art* course know about art careers and the importance of skills learned in art.

If you decide to be part of this, you will allow me to work with you on an art project. You will talk to me about what you know about art careers and skills taught in art, and fill out two art career assessment of knowledge forms telling me about it. You will allow me to watch you and take notes while you are working on the art project. Your participation in this project will not affect your grades in school. I will not use your name on any papers that I write about this project. You will not face any risks or discomforts if you participate in the activity. However, because of your participation you may build knowledge about what career you want to do, and what you need to do for that career. I hope to learn something about career preparation in art education that will help other students in the future.

If you want to stop participating in this project, you are free to do so at any time. You can also choose not to answer questions that you don't want to answer.

If you have any questions or concerns, you can always ask me or call my teacher, Dr. Siegesmund at the following number: 706-542-1647.

Sincerely,

Whitney Ward

Department and University Affiliation

Whittr33@gmail.com

I understand the project described above. My questions have been answered and I agree to participate in this project. I have received a copy of this form.

Signature of the Participant/Date

Please sign both copies, keep one and return one to the researcher.

Additional questions or problems regarding your rights as a research participant should be addressed to The Chairperson, Institutional Review Board, University of Georgia, 612 Boyd Graduate Studies Research Center, Athens, Georgia 30602-7411; Telephone (706) 542-3199; E-Mail Address IRB@uga.edu

Appendix B

Art Career Assessment of Knowledge Form

Art Career Assessment of Knowledge Form Date: _____

1. Are you planning on going to college once you graduate or entering the workforce?

2. What college major/career are you interested in?

3. Has your school experience prepared you for college or a career after high school? Why or why not?

4. Are you interested in pursuing art after you graduate from high school? Why or why not?

5. If you answered yes to the question above, what major/career/type of art are you interested in pursuing?

6. Whether or not you pursue a career in art, do you think that you will use any of the skills you learned in art in a future career or in everyday life? Why or why not? If you answered yes, what skills would you use?

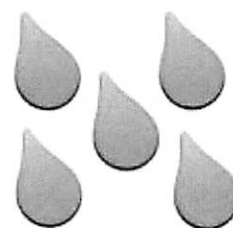
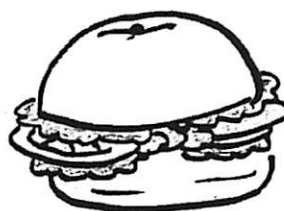
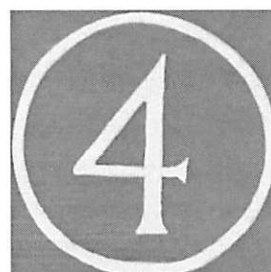
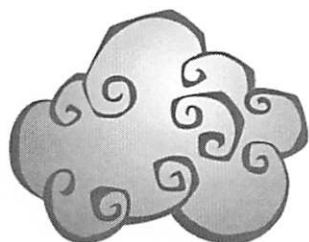
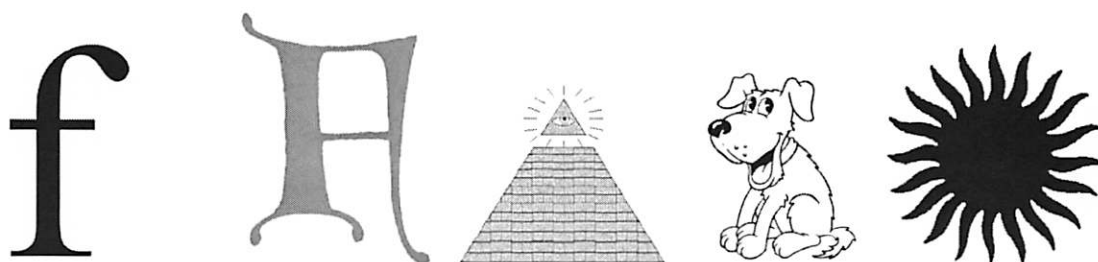
7. List any art career that you can think of.

Appendix C

Page Layout Project Worksheets

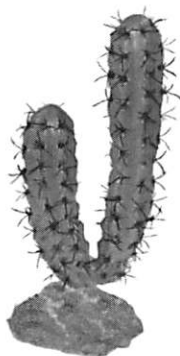
Page Layout Assignment:

- Select ONLY three items on the page
- Cut them out (you can cut them up, leave them whole, leave white space around them etc.)
- Glue them to the 4" X 4" sheet of white paper in a thoughtful way (consider where to place them, on the edge in the middle, to the side, top, bottom, etc. think about the rivers you will create and what happens when the images you select or put together, don't forget BALANCE)
- When you are finished deciding what images to use and how you will lay it out, glue them down.
- Glue the white sheet on the center of a piece of construction paper
- Title your work and tape it to the wall for the class critique



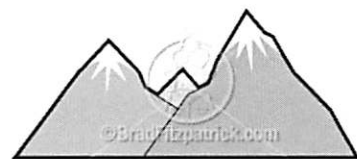
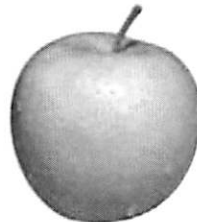
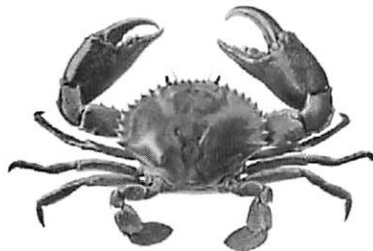
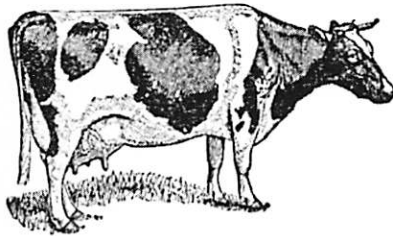
Page Layout Assignment:

- Select ONLY three items on the page
- Cut them out (you can cut them up, leave them whole, leave white space around them etc.)
- Glue them to the 4" X 4" sheet of white paper in a thoughtful way (consider where to place them, on the edge in the middle, to the side, top, bottom, etc. think about the rivers you will create and what happens when the images you select or put together, don't forget BALANCE)
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Appendix D

Two Minute Sketch Worksheet

Two Minute Sketch

Draw 3 People

Draw 7 trees

Draw 8 shrubs

Draw one car

Appendix E

Landscape Graphics Worksheets

Expressing light quality

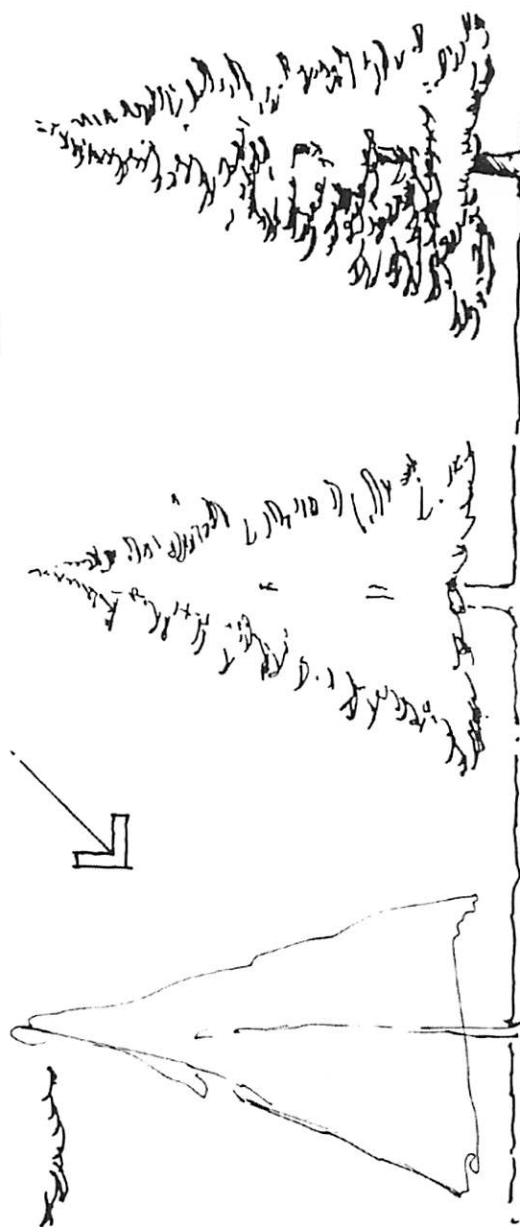
If you have a little more time it is very effective to use texture build-up to express the light direction. These trees are good for the middle ground and closer. Follow the suggested sequence.



1. Lightly outline the form of the tree and select a light direction.

2. Repeat the doodle on some of the outline to define the tree's form.

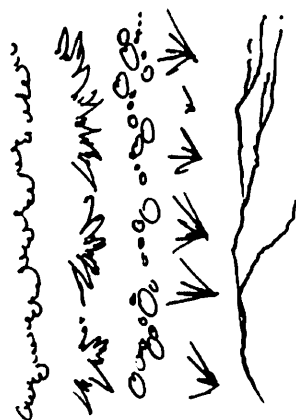
3. Build up denser clusters on the shady side and bottom of the tree.



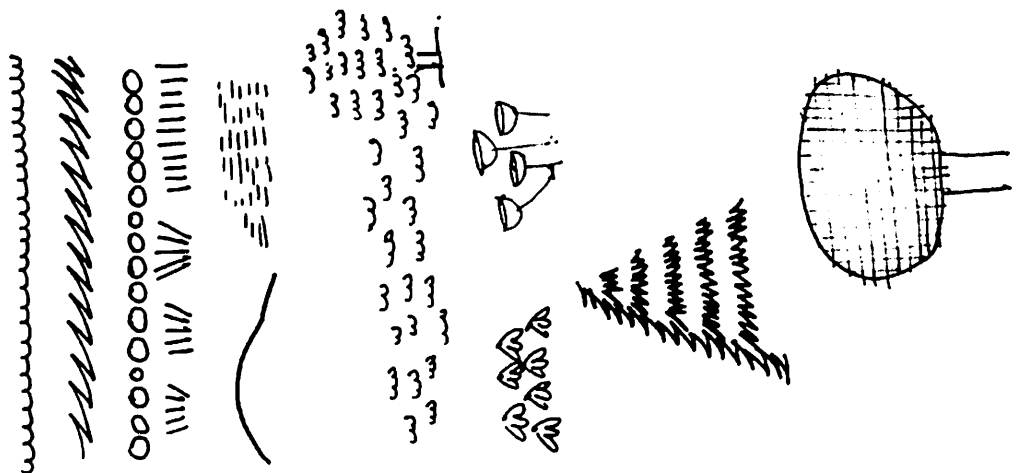
Texturing tips

Create loose lines or doodles that have an interesting character and variation of size or direction.

Yes



No



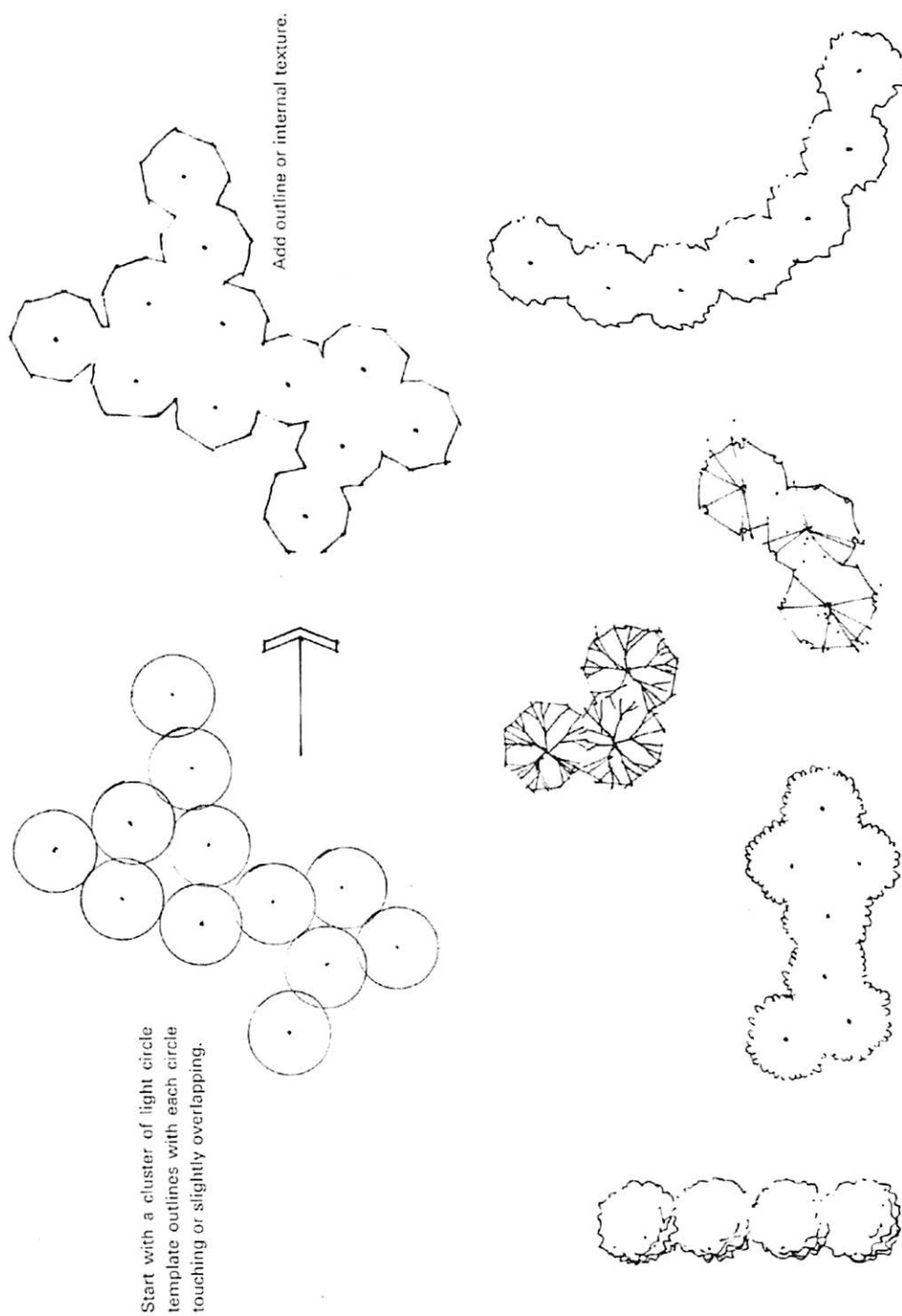
Try to make random clusters with some doodles overlapping others. Avoid evenly spaced doodles.

Apply a back and forth, zig-zag action where white space appears to penetrate your clustering. Avoid rigid, lined-up doodles.

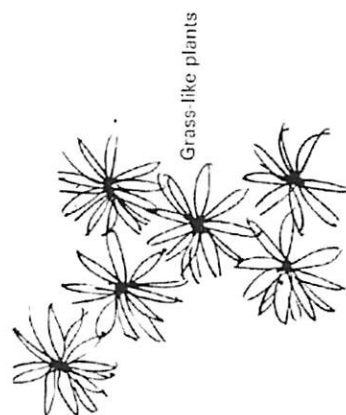
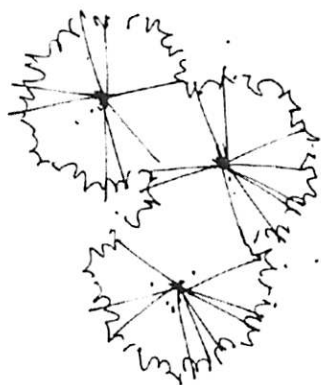
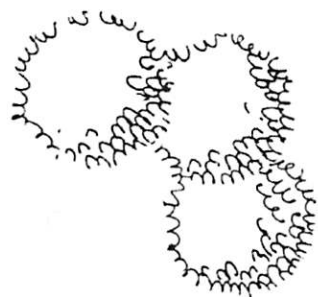
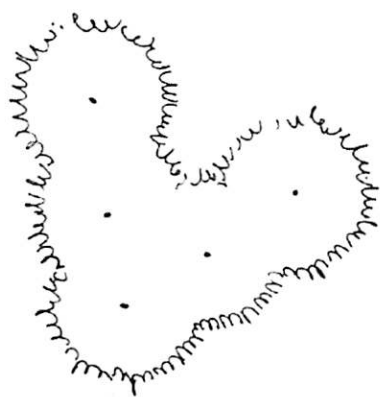
Express the light direction by keeping the upper parts of the tree very open with few doodles.

Shrubs

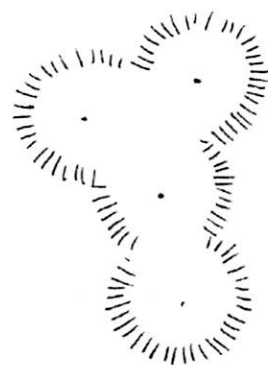
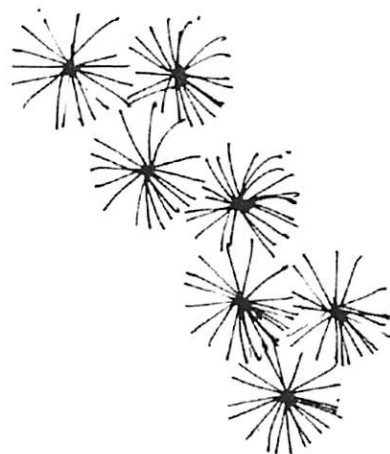
These can be drawn using smaller replicas of tree symbols. Usually these would be in larger groups.



More shrub groups



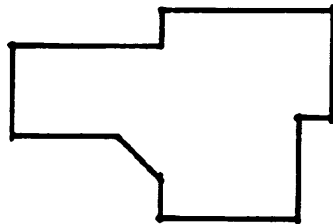
Grass like plants



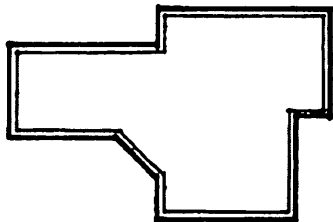
Buildings

Landscape plans usually relate to buildings, so it is important to show them graphically in a manner that supports the landscape design.

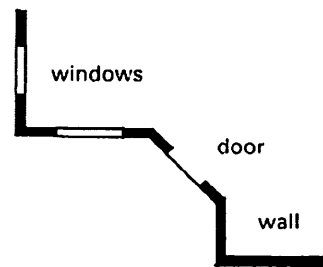
A **single outline**, drafted or free-hand, is often adequate especially for site planning and other drawings of sites over 5 acres (2 hectares)



A thick and thin **double outline** adds power to the building form. When adding color to the overall plan the buildings are usually left uncolored to emphasize the landscape.

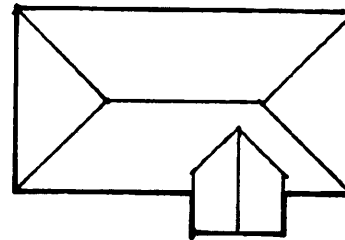


For sites less than 2.5 acres (1 hectare) and drawings at a scale of 1"=10' (1:200) and more detailed, it is often important to show where doors and windows are located. Walkways and other hard surfaces may connect directly with doors. Landscape views and screening may be related to windows. Show walls as a thick solid line, windows as a double line and doors as a single outside line.

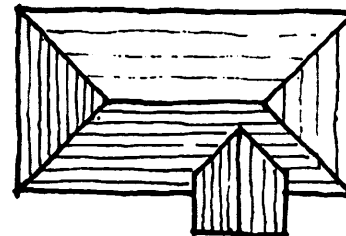


Buildings with roof character

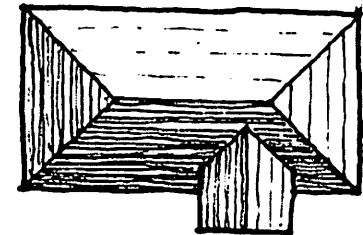
If you wish to bring a little more realism to the buildings on the landscape plan try drawing them with some roof structure. Begin with a roof outline including breaks in roof pitch.



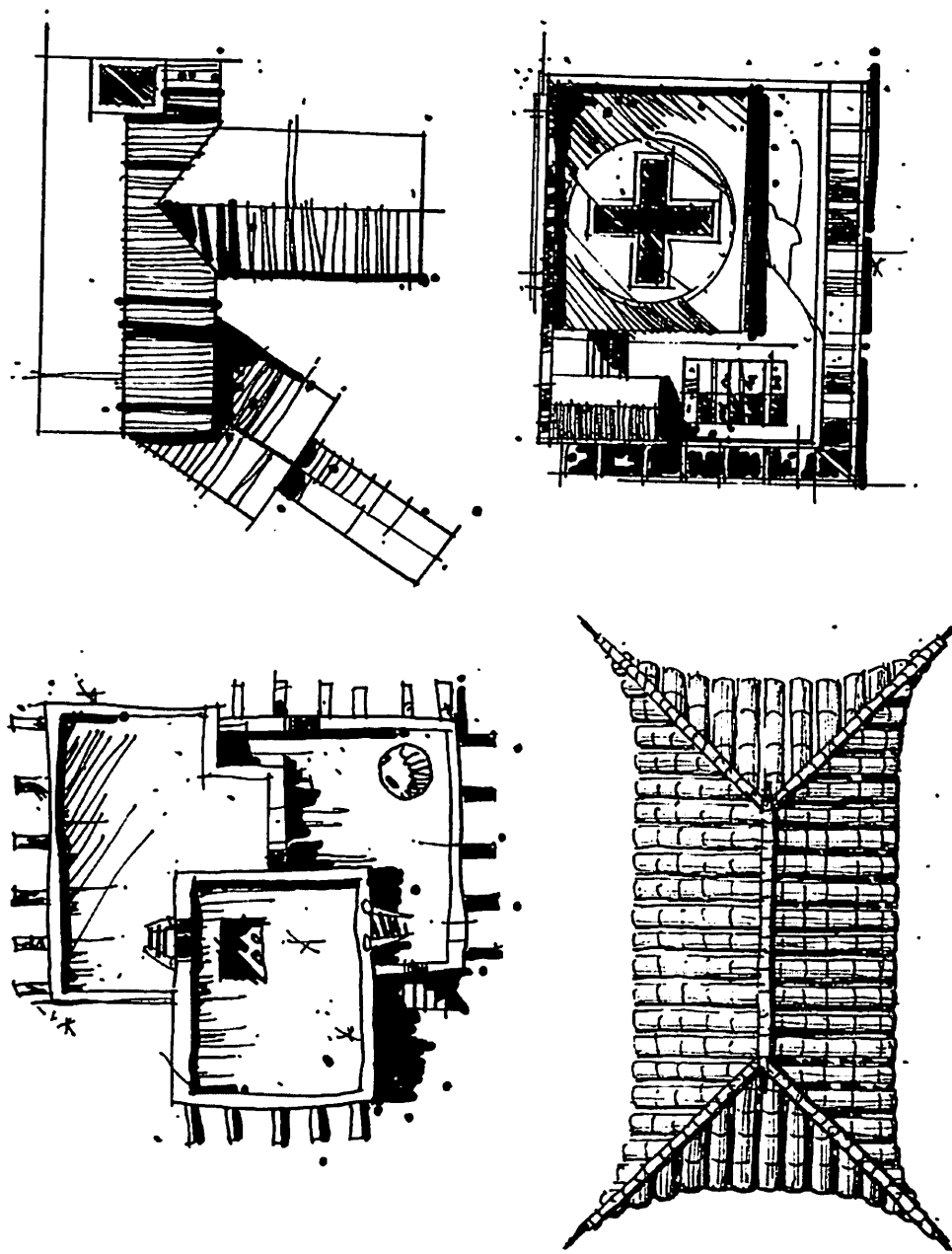
Establish a light direction and add some texture lines parallel to the contour of each roof surface.



Add more texture lines on the shaded sides. Place the darkest tones on those surfaces facing most directly away from the light.



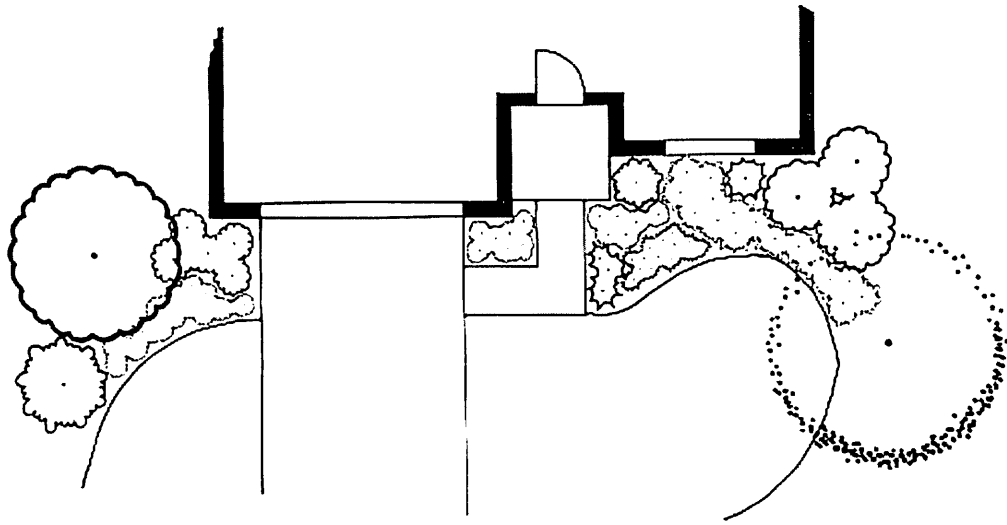
Freehand buildings



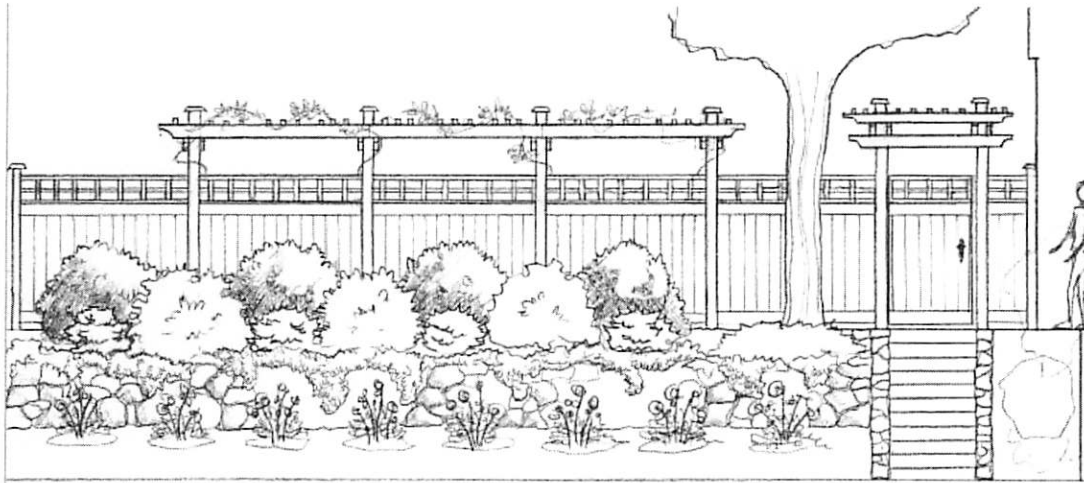
Appendix F

Plan, Section, Elevation, Perspective, and Axonometric View Worksheets

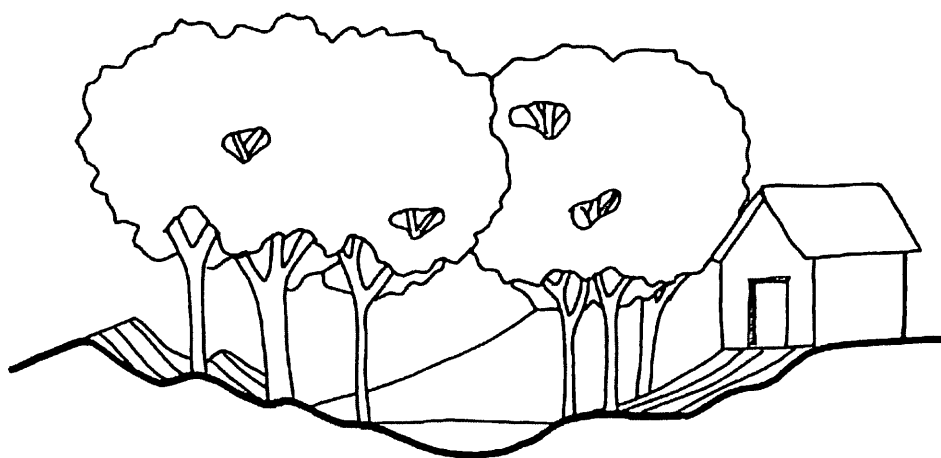
Plan View



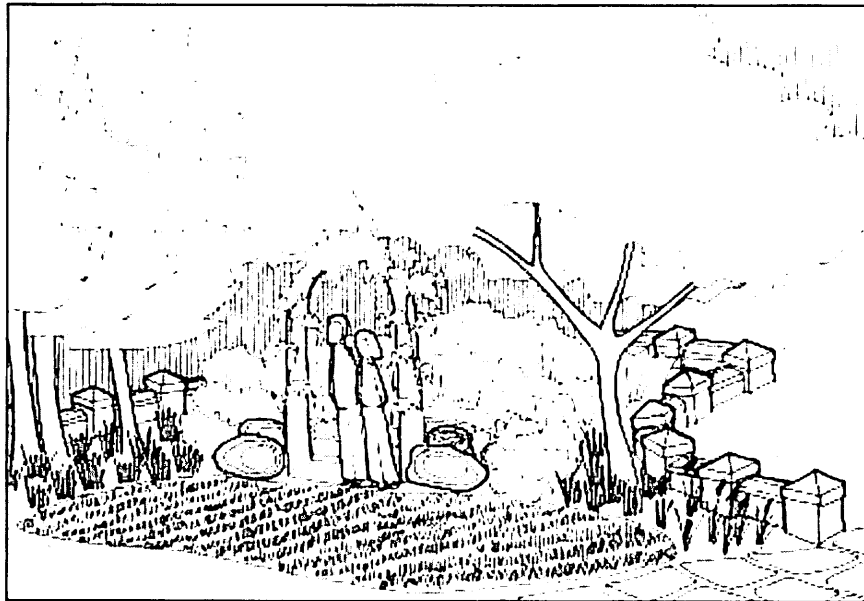
Section View



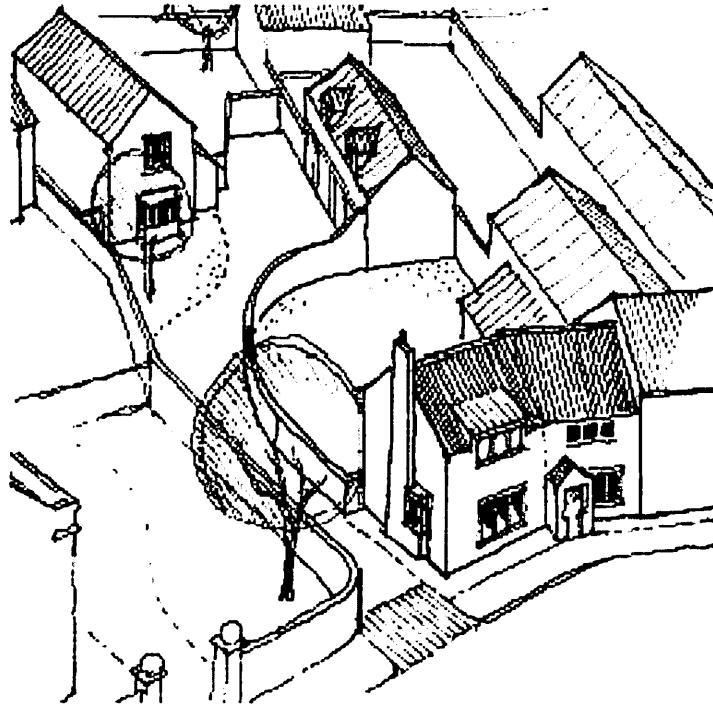
Elevation View



Perspective View



Axonometric View



One-point Perspective

Start by doing exercise 8.1. This is a very quick way to establish a measure of your initial perception of perspective before studying this section.

Basic terms

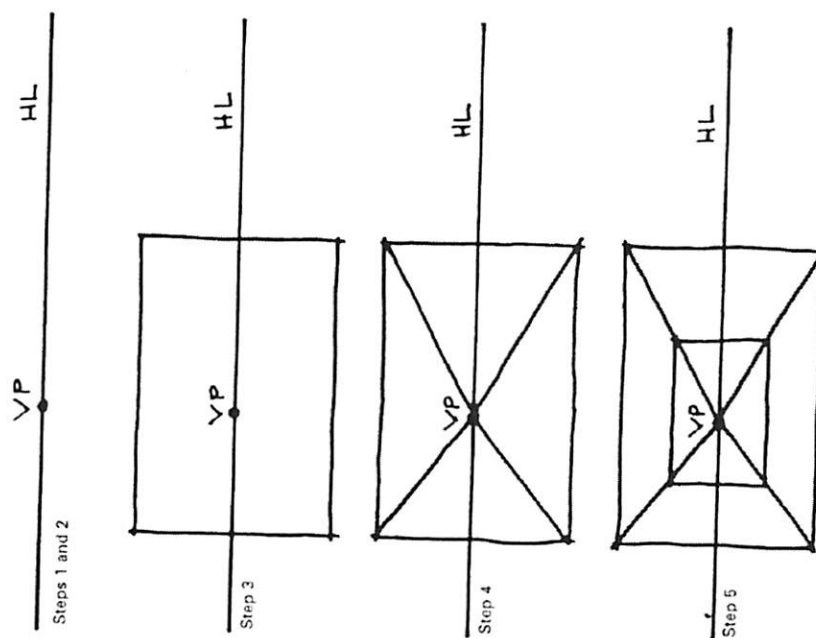
Let's begin with a description of the commonly used terms.

1. On a sheet of tracing paper draw a long horizontal line freehand or with a parallel rule. Label this the **horizon line** or **eye line**.
2. Place a large dot somewhere on it labeled **VP**, for **vanishing point**.

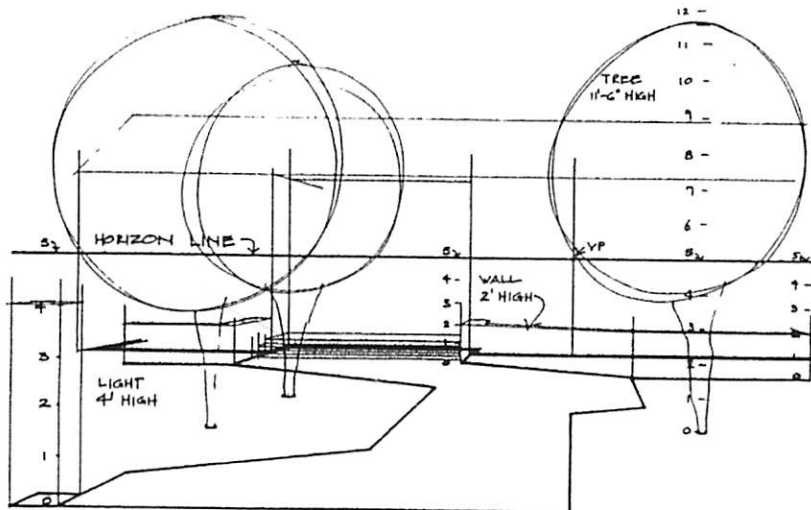
3. Now draw a large rectangle surrounding the vanishing point, keeping all lines horizontal and vertical as shown.

4. Connect the four corners of the rectangle to the vanishing point. These **vanishing lines**, or converging lines, will form the edges of the space.

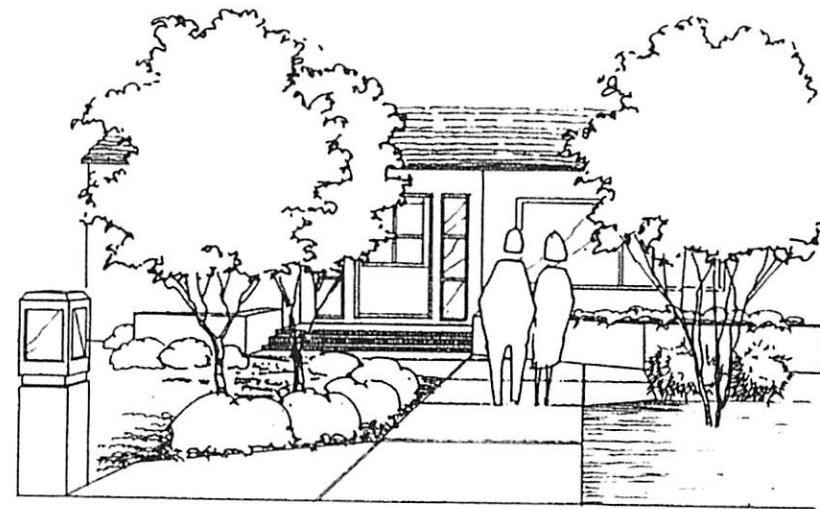
5. Place a smaller rectangle with vertical and horizontal sides inside the larger one so that the corners intersect with the vanishing lines. This shows the basic lines of a one-point perspective.



4. Once the foreshortened lines are on the perspective grid, draw vertical lines from the corners of objects to be raised or lowered. Mark their height by using the **proportion method** or the vertical measuring line (see Appendix). Finish the outlines of built objects by following the principles of one-point perspective.



5. Outline some figures and other entourage, then redraw on an overlay, omitting all hidden and construction lines.

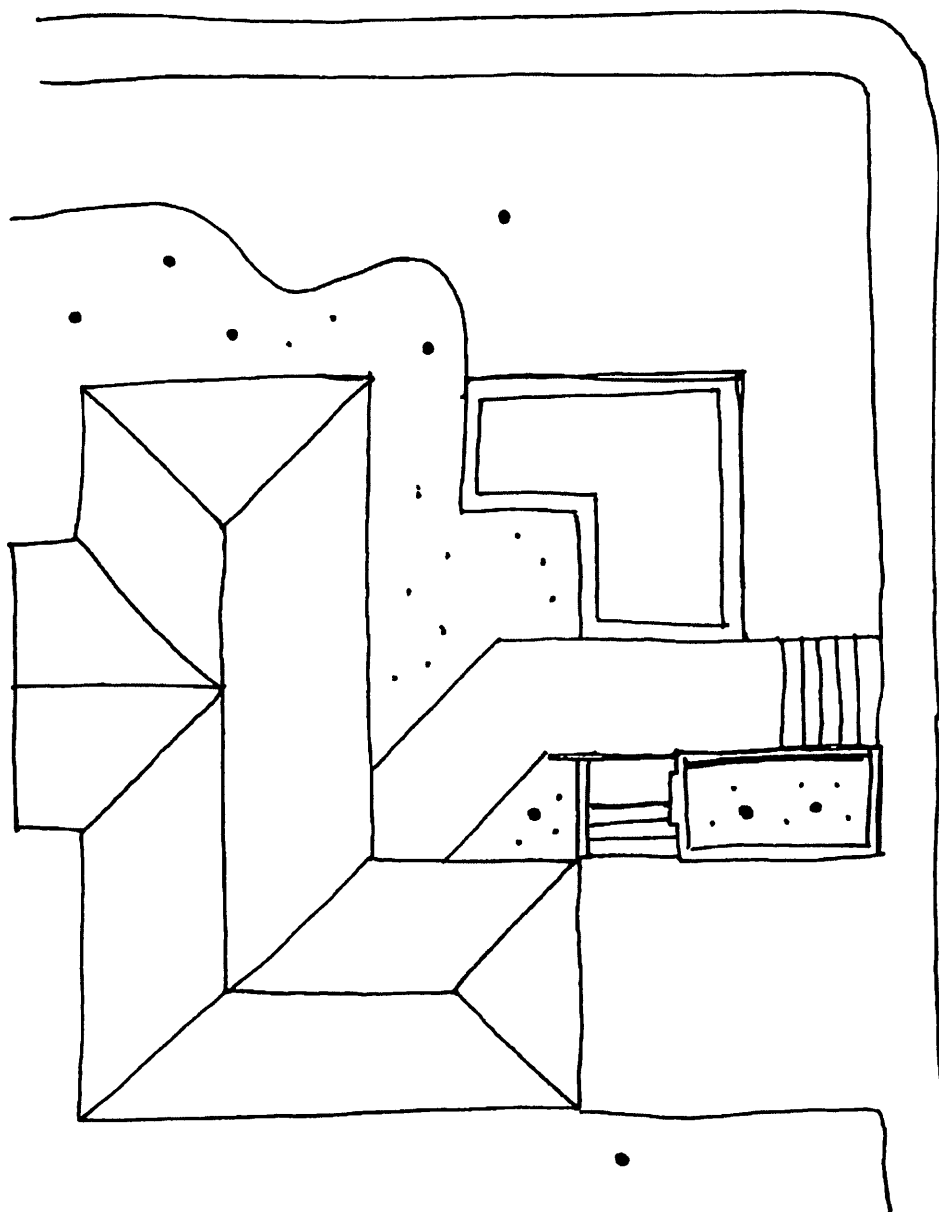


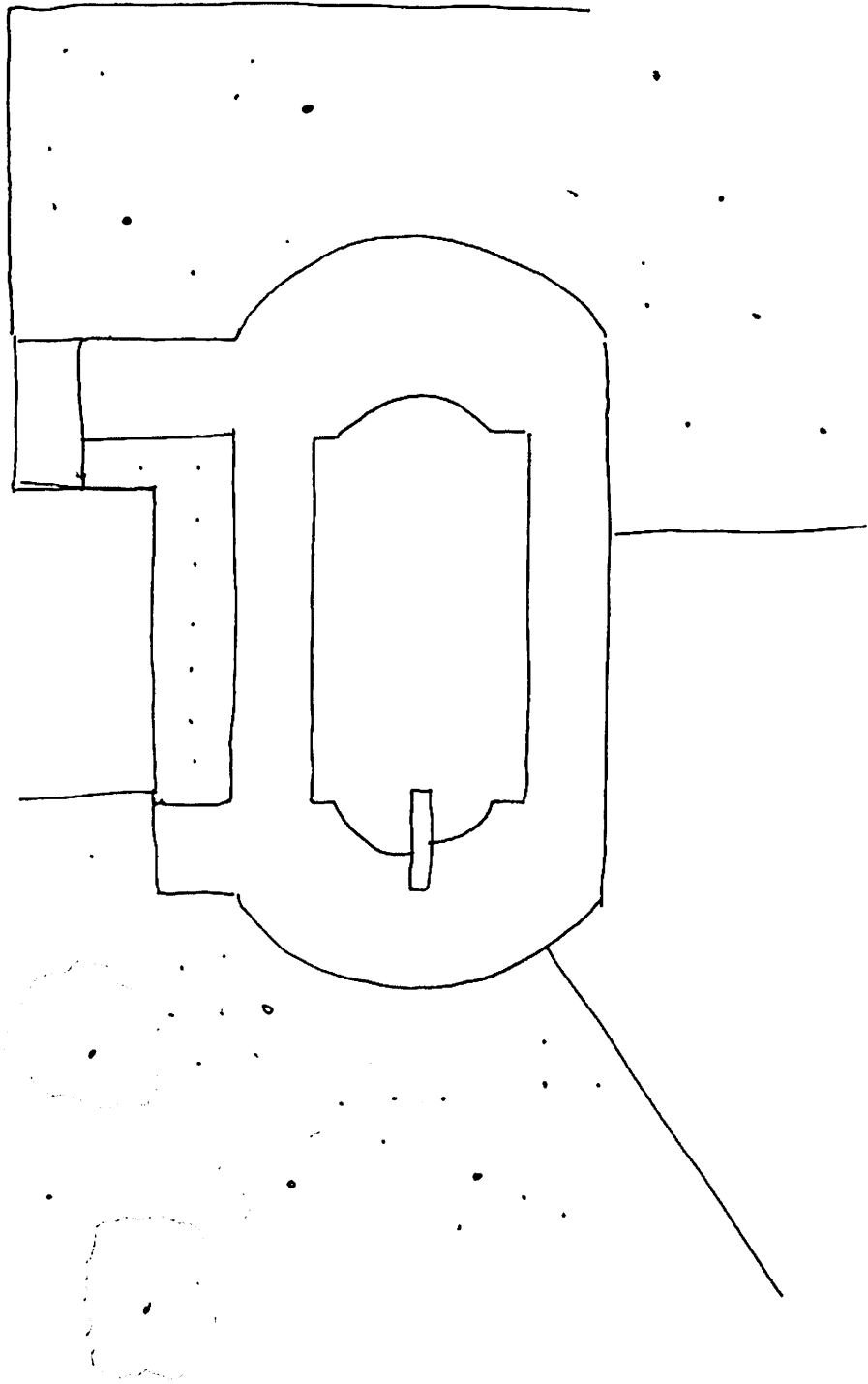
Do exercise 8.3 and compare it to 8.1

For more practice at one point try exercises 8.4 and 8.5

Appendix G

Plan View Worksheets





Appendix H

Designing For a Client Worksheets

Designing for Bugs Bunny

You have been commissioned to design a chair for the well known celebrity, Bugs Bunny. He has very specific design requirements and needs for this chair. Listed below are all his needs make sure you keep your client happy by meeting all his needs!

- Bugs bunny loves the outdoors and he would love a nice comfy chair where he could sit and watch the woodland animals play.
- Bugs Bunny's favorite colors are orange and green, the color of his favorite food, carrots. While he is enjoying the great outdoors it is very important that he can store and eat his carrots in his chair.
- Even though Bugs is a friendly rabbit he has made some enemies. His arch nemesis, Elmer Fudd, is constantly on the lookout for the wascally wabbit. Because of this, Bugs needs a quick getaway to a hiding place to keep him safe.
- Since Mr. Fudd is relentless, and Bugs likes to pick on him too, he needs quick access to some traps and tricks to throw Elmer Fudd off. Make sure his chair can keep him safe!

Good Luck Designing!

Designing for Jacob

You have been commissioned to design a chair for the well known Twilight celebrity, Jacob. He has very specific design requirements and needs for this chair. Listed below are all his needs make sure you keep your client happy by meeting all of them!

- Jacob is a werewolf with slightly odd proportions. He is either a large human, or a HUGE wolf. Make sure his chair can somehow comfortably fit him in whatever state he is in.
- Clothing is difficult for Jacob since he is constantly changing sizes. A storage space to keep his clothes, and to keep backups in case his rip, would be a big help.
- He needs to keep his hair short so he doesn't turn into a big fur ball when he is a wolf. A way to cut his hair would be good.
- When he is in his wolf state he doesn't like that he can hear other werewolves thoughts and they can hear his. A chair that could block that would really help him relax.
- Jacob is very strong with a short temper; make sure he can't break his chair at any cost!
- He needs to keep in touch with Bella, make sure he can contact her at any time.

Good Luck Designing!

Designing for President Barack Obama

You have been commissioned to design a chair for our new President, Barack Obama. He has very specific design requirements and needs for this chair. Listed below are all his needs make sure you keep your client happy by meeting all of them!

- President Obama is our brand new President and he needs to look the part! Make sure his chair would fit into the décor of the oval office, or any other official places he may be.
- As President he will be very busy, he needs constant access to computers, phone, etc. He also needs to keep up with the First Lady and his lovely daughters, make sure they can keep contact and there is room for his daughters when they see each other!
- He may need to leave at only a moment's notice, make sure he can leave in a hurry if he needs to visit other country heads, parts of the U.S., or to fly off for a quick vacation!
- As President he will be signing official and important documents, make sure he has a space he can do this, and a nice pen to write with!
- As President he may have enemies, make sure he is kept safe at all times!
- Being President is a very stressful job, make sure his chair is comfy and relaxing.

Good Luck Designing!

Designing for SpongeBob SquarePants

You have been commissioned to design a chair for the well known celebrity, SpongeBob SquarePants. He has very specific design requirements and needs for this chair. Listed below are all his needs make sure you keep your client happy by meeting all of them!

- SpongeBob needs a good comfy chair that can fit in with his under the sea/pineapple theme. Make sure it can fit in with his décor!
- SpongeBob wants a multi functional chair where he can relax and sleep! Make sure he has a good alarm clock to keep him on schedule.
- He is very serious about his job as #1 fry cook at the Krusty Krab, make sure he has access to a grill to serve up delicious Krabby patties!
- SpongeBob has a lot of hobbies, make sure he can blow lots of bubbles and catch jellyfish right from his chair.
- He is very close with his pet snail, Gary. Make sure there is a place for Gary to stay to keep him company.
- Make sure SpongeBob's best pals, Patrick, Mr. Krabs, Squidward, and Sandy can all visit and hang out!
- He likes to have karate matches with Sandy whenever he gets the chance. He needs a place to practice!

Good Luck Designing!

Appendix I

Brainstorm Questions Worksheet

Final Project Brain Storm Questions

Where do you feel the safest?

Where do you feel the happiest?

Where do you feel most relaxed?

What do you do to relax?

Where do you go to get away and escape from everything?

Do you prefer to be alone, with people, or a mix of both?

What are your interests?

Describe a memory or a place where you felt happy, relaxed, safe, and secure:

Appendix J

Feldman Method of Critique Form

Name: _____

Artist you are critiquing: _____

Feldman Final Critique

First Impression	
Describe	
Analyze	
Interpret	
Evaluate	

Appendix K

Final Questionnaire

Art Career Assessment of Knowledge Form Date: _____

1. Has your opinion of art changed after the landscape architecture projects? Why or why not?

2. Do you think you will use any of the skills you have learned in art outside of the class? If so, what?

3. List any art career that you can think of.

4. What was your favorite project? Why?

5. What was your least favorite project? Why?

If anything, what do you think you learned through these projects?

6. Do you feel you have learned anything about your classmates through these projects? If so, what?

7. Is there an art career you would be interested in learning more about? If so, what?
