

CHOICE-BASED ART EDUCATION: PRODUCING ART MINDED ARTISTS

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ABSTRACT

As the landscape of art education continues to evolve in the modern art classroom, pedagogical approaches are shifting toward more student-centered models. One such approach, Choice-Based Art Education (CBAE), which is grounded in the Teaching for Artistic Behavior (TAB) philosophy, emphasizes student autonomy. Unlike traditional, teacher-directed pedagogy such as traditional Discipline-Based Art Education (DBAE) educational framework, which prioritizes controlled instruction across four core disciplines: art production, art history, art criticism, and aesthetics. While CBAE fosters personalized learning experiences that allow students to make independent decisions about their artistic processes and the outcomes of their artwork independently.

This thesis explores the crossroads of CBAE and classroom management, examining whether the student autonomy inherently in CBAE leads to increased disciplinary problems/issues compared to the more controlled environment of the traditional DBAE educational framework rigorous structure. While CBAE promotes creativity, engagement, and

ownership, its less structured nature can cause issues with classroom management. On the other hand, traditional DBAE educational frameworks clear guidelines may support discipline but potentially restrict student expression and creativity.

Drawing on a combination of literature review, case studies, and original research, this study examined effective strategies for maintaining order, good classroom management, and productivity in choice-based art classrooms. It sought to answer the central question: *Do CBAE classrooms experience more disciplinary issues due to their open-ended structure, or can thoughtful management practices mitigate these challenges while preserving student autonomy?* The research aimed to provide teachers with insights into balancing artistic freedom and structure in the modern art education classroom.

This thesis explored how both the pedagogical model CBAE, rooted in TAB, and the traditional DBAE educational framework shape students and parent insights in early elementary art education. The Student Confidence and Student Agreement Surveys revealed that while both groups reported high confidence and engagement, TAB students demonstrated greater emotional investment in their work, suggesting that student agency fosters more meaningful learning. Parent Surveys also confirmed these findings, with TAB families showing stronger support for process-oriented learning and student autonomy, all through both models were viewed favorably. When viewed together, the data highlights a shift toward student choice in the classroom and for more personal expression in their artwork, highlighting the importance of aligning instructional strategies with developmentally appropriate learning styles for younger students and fostering a supportive, student-centered classroom for a diverse number of students.

CHOICE-BASED ART EDUCATION: PRODUCING ART MINDED ARTISTS

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DEDICATION

This thesis is dedicated to my husband and family, whose unwavering support, patience, and encouragement have carried me through every step of this journey. This achievement is as much yours as it is mine.

First and foremost, I am profoundly thankful to my husband, Benjamin, for his unwavering belief, support and patience in me. Despite pursuing his own degree and student teaching, he generously devoted time to reviewing my drafts, offering thoughtful feedback, and encouraging me through every challenge. His steadfast presence and belief in my potential were a source of strength during the most difficult moments in my life.

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LIST OF SYMBOLS/ABBREVIATIONS

CBAE- Choice-Based Art Education

CFIES- Carolina Forest International Elementary School

DBAE- Discipline-Based Art Education

ELL- English Language Learner

NCCAS- National Core Art Standards

PBL- Project-Based Learning

SHoM- Studio Habits of Mind

TAB- Teaching for Artistic Behavior

UdB- Understanding by Design

CHAPTER 1: INTRODUCTION

The landscape of art education is constantly changing, and concepts are continually evolving. Choice-Based Art Education (CBAE), which is grounded in the Teaching for Artistic Behavior (TAB) philosophy/pedagogy, is a significant concept that is more prevalent in classrooms globally due to its ability to be modified for any classroom setting. CBAE is a student-centered method that emphasizes student autonomy which allows learners to make their own choices about their artistic processes and outcomes. This approach contrasts significantly with traditional, teacher-directed methods such as Discipline-Based Art Education (DBAE), because it fosters a more personalized and engaging learning experience for the students.

The concept of CBAE is based on the belief that when students are given the opportunity to make choices, they become more motivated, engaged, and invested in their own learning. Student autonomy does not only enhance creativity and critical thinking but also enables students to develop a sense of ownership and responsibility for their work. The implementation of CBAE can sometimes lead to a more dynamic and less structured classroom environment, which might present challenges in maintaining discipline and classroom management. On the other hand, DBAE is more structured and focuses on teaching art through four disciplines: art production, art history, art criticism, and aesthetics. Stephen M. Dobbs (1992) emphasizes that DBAE offers structured content, defined objectives, and systemic instruction, elements that support classroom management and clarity. These ideas are discussed throughout the handbook, especially in the sections on curriculum development and implementation. The structured nature of DBAE could provide a more controlled environment, which might reduce disciplinary issues, but it could also limit student creativity and autonomy.

In any art classroom, effective classroom management is critical, but it becomes even more crucial in a choice-based environment where students are working on diverse projects simultaneously using multiple methods for creating in different centers around the room. The effectiveness of classroom management in either approach depends on the teacher's ability to balance providing guidance, maintaining order while allowing students the opportunity to explore, and creating personal works of art in a supportive learning environment. This thesis focuses on the intersection of choice-based art education and classroom management, examining the ways teachers can effectively implement CBAE while maintaining a productive and orderly classroom environment.

As art education progresses, many teachers are shifting from traditional, teacher-directed models to more student-centered approaches that prioritize autonomy, creativity, and authentic artistic practice. CBAE, grounded in the TAB philosophy, encourages students to act as artists by making decisions about media, subject matter, and process. While this approach has been praised for increasing engagement and fostering deeper artistic inquiry, it also raises significant questions regarding classroom management and discipline. Teachers have expressed concern that the open-ended nature of CBAE may lead to increased behavioral challenges compared to the more structured, teacher-controlled environment of DBAE. The dynamic, multi-center nature often feels chaotic without clear routines if they are not firmly established and if teachers are also not managing simultaneous activities, media being used and student transitions. However, this potential for disorder is not unique to CBAE; any classroom, regardless of the pedagogical model, can experience similar challenges when foundational management structures are inadequate. The key distinction lies in the complexity of student-directed environments, which require intentional scaffolding, proactive planning, and adaptive strategies to maintain a

productive and respectful studio environment. This research aimed to explore the question: *Do CBAE classrooms experience more disciplinary issues due to their open-ended structure, or can thoughtful management practices mitigate these challenges while preserving student autonomy?*

CHAPTER 2: LITERATURE REVIEW

DBAE History and Structure

DBAE originated in the 1980's and was developed by the Getty Center for Education in the Arts and aimed to transform art instruction into a structured, academically rigorous discipline on par with core academic subjects such as science and mathematics. Art education was too focused on studio practice with not a lot of intellectual depth pushing DBAE to legitimize art education within general education by aligning it with academic rigor and standards. Reforming art education aimed to balance practice with critical understanding, while establishing methods to evaluate students' processes. Dobbs (1992) maintained that art education should relate to more rigorous interdisciplinary content such as history, literature, science, and mathematics. This would position art as a serious academic discipline by combining practice with intellectual study. This model promoted a structured curriculum based on four disciplines: Art Production, Art History, Art Criticism, and Aesthetics.

Art Production

Art production in DBAE refers to the first of the four disciplines where students learn and apply skills, techniques, art processes, materials, and problem-solving that are required for the students to produce original artwork. Dobbs (1992) simplifies the idea saying that “art production is the discipline of artmaking, the creative processes through which artists produce images in various materials to create desired visual effects” (p. 71). Its intent was to emphasize both technical competence in the arts and making decisions with purpose so students can use

their ideas in artmaking while still understanding formal properties such as the elements of art and principles of design to create cohesive works.

Art History

Art history in DBAE refers to the second of the four disciplines that establish the artwork within their cultural, historical, and social contexts making students aware and understand why works were made, how the meaning has changed over time, and how art reflects and how it shapes human experience. Dobbs (1992) further clarifies this by saying “art history provides the ‘big picture,’ the historical context in which all artistic achievement is considered” (p. 74). Art history uses information such as dates, artist biography and the materials the artist used to support interpretations. It helps students recognize styles and genres associated within movements or cultures.

Art Criticism

Art criticism in DBAE refers to the third of the four disciplines that teaches students to look closely at artworks, ask questions, learn to analyze formally, and interpret the meaning of the art. This discipline uses a structured inquiry process so that students develop habits that are evidence-based reasoning about the visual works of art. Dobbs (1992) further clarifies this by saying that “art criticism involves careful observation of works of art, comparing and contrasting works to one another, and consideration of the social and other contexts in which works are produced” (p. 71). This also helps students develop visual vocabulary and descriptive language skills with the use of formal elements of art and principles of design as tools for discussion.

Aesthetics

Aesthetics in DBAE refers to the fourth of the four disciplines where students engage with philosophical and value-based questions about art. For example, why works of art were made, what makes something art, or how it is judged. This is made to develop the students' capacity to reflect on the purpose, value, and functions of art allowing students to justify their evaluations within specific criteria. Dobbs (1992) further clarifies this when he says this allows students to "understand the unique nature and qualities of art and how people make judgements about it and justify those judgments" (p. 8). The use of aesthetics typically moves a student from making a personal reaction to making an informed reflection by exploring the criteria for judgement and discussing issues related to art such as the function and meaning by citing their reasons.

TAB History and Principles

TAB originated in the 1970's in Massachusetts by elementary art teachers Katherine Douglas and John Crowe. They wanted to develop an alternative teaching instruction style that was more learner-directed, and thus choice-based art education was born. Throughout the last fifty years of implementation several other teachers collaborated to the success of the TAB philosophy flourishing, including Pauline Joseph and Diane Jaquith. In 2001, they established the professional development program called the Teaching for Artistic Behavior Partnership with Massachusetts College of Art and Design. The core principles of TAB are grounded in a three-part framework: 1. What do Artists Do? 2. The Child is the Artist, and 3. The Classroom is the Child's Studio.

What do Artists Do?

Instruction centers on real-world artistic behaviors include planning, problem-solving, reflecting, and revising artwork. Teachers introduce mini lessons on skills, concepts, or artistic habits. Students are taught to engage in creative problem-solving, research, and reflection. The Studio Habits of Mind (ShoM) developed by Harvard's Project Zero often compliment TAB, emphasizing behaviors from developing craft, engaging and persisting, and stretching and exploring. This helps facilitate critiques that focus on process, intention, and growth. In the TAB classroom, Studio Habits provide structure without limiting creativity. The SHoM's help students articulate their process and understand that being an artist involves more than just making art, it's about thinking, exploring, and growing.

The Child is the Artist

Students are viewed as capable creators with unique voices. This principle recognizes students as authentic creators, not passive recipients of instruction. Students choose their subject matter, materials, and methods. Teachers foster artistic identity by encouraging personal voice, risk-taking, and reflection. This celebrates diverse outcomes where there's not a right answer. TAB classrooms often include artist statements, peer critiques, and portfolio development to support growth.

The Classroom is the Child's Studio

The physical and social learning space is organized to support independent exploration, experimentation, and self-direction. Centers are organized by media (i.e., drawing, painting,

sculpture, digital, textiles, printmaking, collage, and architecture). Materials are accessible to the students for each project and are often labeled with visual instructions or technique cards.

Creating signage whether visual or written helps guide students to each center. By rotating media options, the teacher can introduce new techniques while maintaining student choice. Teachers encourage collaborative studio norms to include clean up routines to maintain studio, respectful sharing and dialogue amongst students, and peer support when needed.

The TAB classroom honor students' cultural identities, lived experiences, and personal narratives allowing them to have a voice in the art making process and provides equity in the classroom. Students are encouraged to explore themes from their own heritage, communities, and interests. Instead of following a teacher-prescribed theme, students choose subjects that resonate with them. Teachers offer diverse media and entry points so students with different abilities, languages, and backgrounds can participate fully in the art classroom.

TAB fosters independence, resilience, and creativity, allowing the child to utilize empowerment. Students learn to make decisions, solve problems, and reflect on process. The classroom is a safe place for risk-taking. Students learn to give and receive feedback, building social-emotional skills and artistic vocabulary.

Studio Habits of Mind (ShoM)

The Studio Habits of Mind (ShoM) framework includes eight core principles that describe how artists think and work. These habits guide students in developing artistic behaviors, creative problem solving, and reflective practice. The first habit of mind is *Develop Craft*: Learn tools, materials, techniques, and care for the studio. The second habit of mind is *Engage and*

Persist: Embrace challenges and stay focused through difficulty. The third habit of mind is *Envision*: Imagine possibilities and mentally plan the next steps. The fourth habit of mind is *Express*: Create work that conveys ideas, feelings, and/or meaning. The fifth habit of mind is *Observe*: Look closely and notice details others might miss. The sixth habit of mind is *Reflect*: Think and talk about the process, choices, and outcomes. The seventh habit of mind is *Stretch and Explore*: Take risks, experiment, and learn from mistakes. The eighth habit of mind is *Understand Art Worlds*: Learn about art history, contemporary practices, and community

TAB and ShoM Work Together

TAB and ShoM work seamlessly together because they are both center students as artists, emphasize authentic artmaking, and support the development of creative thinking and independence. While TAB provides the framework for choice and student agency, ShoM provides the cognitive and behavioral tools artists use to grow. ShoM provides the language and structure to artistic thinking, assisting students in articulating their choices in the TAB classroom. TAB classrooms utilize real studio setup with media centers and open-ended prompts. ShoM provides the cognitive framework by identifying the mental habits artists utilize in such an environment. Together it helps students become more thoughtful, independent artists.

When TAB is used with the ShoM the benefits of choice-based rise significantly. Students are more invested in their projects because they can explore their interests and explore new ideas. It provides a basis for more critical thinking to be explored and reflection on their processes while building confidence and self-growth. The approach can be tailored to accommodate a diverse group of students providing a more inclusive and flexible art classroom

environment. By emphasizing student autonomy and creativity, the choice-based curriculum with ShoM provides a comprehensive art education that equips students with artistic skills, preparing them for future success outside the classroom.

The Studio Thinking framework and TAB philosophy both promote creative and critical thinking through the studio habits such as envision, reflect, stretch and explore. These habits are reiterated in Mathison (2020) and Bedrick (2012), who link their deeper engagement for students and more focus on problem solving. Together, these texts support the notion that studio practices are more than classroom practice, but are frameworks for thinking, making, and expressing in the classroom.

The Spectrum of Choice

To fully grasp the concept of choice in art education, it is essential to understand how the levels of student autonomy are structured and differentiated. The levels of choice are typically broken into three levels: Limited Choice, Moderate Choice, and Abundant Choice. The Art of Ed had a clear graphic representation of the spectrum of choice with explanations of each model. (Appendix A)

In Limited Choice teacher controls most aspects to include materials, techniques, and subject matter. Students may choose small elements such things such as color or tools, but the outcome is largely predetermined. Examples of limited choice would be Packaged Curriculums (purchase or scripted lesson plans), DBAE, and Creative Curriculum.

In Moderate Choice teachers guide the process but allow for personal interpretation or project direction. Students make decisions within a structured framework. Examples of moderate

choice would be Montessori, Project-Based Learning (PBL) and Design Thinking, and Genius Hour (20% Time.)

In Abundant Choice teachers act as facilitators, supporting exploration and reflection. Students co-construct learning experiences and choose both content and process. Examples of abundant choice would be Reggio Emilia, Waldorf, National Core Art Standards (NCCAS) with Understanding by Design (UbD), and TAB.

Why the Shift to Choice?

Across the country, many art educators are moving away from the traditional art classroom DBAE framework model and embracing more student-centered approaches rooted in choice. This shift may be sparked by new insights gained through graduate coursework, professional development workshops, or national conferences, where teachers encounter research and classroom strategies that emphasize student agency, creativity, and authentic artistic practice. Whether adopting a big idea framework, implementing modified versions of choice, or fully embracing the TAB philosophy, teachers cite a range of compelling reasons to make the transition and shift to choice. These include a desire to foster deeper engagement, promoting diverse learning styles, encouraging independent thinking, and demonstrating students the reality of how artists work in the real world.

Choice-based art education inherently supports equity, differentiation, and culturally responsive teaching by honoring the individual student. Linderman (2018) and Hess (2018) both explore the choice-based models support diverse learners by using their individual interests, backgrounds, and learning styles that advocate for equity and differentiation in the art classroom. Douglas and Jaquith (2009) contend that a choice-based curriculum such as TAB may offer

advantages in challenging classroom environments compared to more rigid, disciplined-based approaches. They note that “imperfect teaching and learning situations are served well by choice-based art education because of its flexibility (p # 20). suggesting that studio centers can make it easier to manage classrooms with behavioral or logistical difficulties The following section will explore these motivations in great depth, highlighting the pedagogical, developmental, and practical factors that drive teachers to move toward CBAE.

Several sources advocate for the transition from traditional classroom models like DBAE to CBAE. Hess (2018) and McMichael (2019) document the shift from DBAE to choice-based approaches and highlights the philosophical and practical changes that lead to student choice, voice and identity, intrinsic motivation and creative problem-solving. Mathison (2020), McMichael (2019), Lindeman (2018), and Hess (2018) explicitly contrast TAB with DBAE, advocating for a more flexible, student-centered approach to teaching in the art classroom. Hess (2018) and Linderman (2018) document the challenges and benefits of shifting from DBAE to CBAE, including teacher resistance, curriculum redesign, and assessment changes.

Real Artists

One of the key reasons art teachers are transitioning from traditional models like DBAE to a choice-based approach is the realization that traditional models often position the teacher as the primary artist, directing materials, subject matter, and the outcomes of the artwork. In this environment, students become passive participants, replicating projects rather than engaging in authentic creative decision-making about their own artwork. The TAB framework is attempting to reverse this dynamic by empowering the student to act as the artist by allowing them to select

media, explore their own personal themes, and develop individual processes. In the CBAE model the teacher switches roles and acts as a facilitator who guides inquiry, supports independence and decision making rather than teachers directing every step in the artmaking process. The sources researched concluded that rather than dictating each step teachers create environments where students can explore. This theme is strongly highlighted in the work of Jaquith and Hathaway (2012), Douglas and Jaquith (2018), and Hogan et al. (2018), all of whom emphasize the importance of creating environments where students can explore, take risks, and develop artistic habits. Mesenbring (2021) and Marrone (2021) explore how choice impacts teacher practice and helps with student engagement, especially for new educators navigating the new and often complex classroom dynamics. This shift not only fosters deeper engagement and student autonomy but aligns with contemporary classrooms, where creativity, inquiry, and student voice are central to meaningful learning.

Jillian Hogan, Lois Hetland, Diane B. Jaquith, and Ellen Winner's (2018) book titled *Studio Thinking from the Start: The K-8 Art Educator's Handbook*, discusses the teacher's role in guiding inquiry, fostering independence, and supporting diverse learners through open-ended exploration. Hogan et al. (2018) state, "Rather than directing every step teachers guide students in developing their own questions, exploring materials, and making decisions about their work-supporting independence and honoring diverse ways of thinking and making" (Hogan et al., 2018, p. 6). The quote emphasizes the shift from teacher-as-director to teacher-as-guide, which is one of the core principles in both Studio Thinking and in the TAB approaches. The ShoM approach can be used across all disciplines of education by promoting critical thinking, creativity, and problem-solving.

Student Autonomy

Student autonomy refers to a student's ability to take control of their education by making meaningful choices, managing their time and resources, and engaging in self-directed learning. It involves providing students with control over what, how, when, and with whom they learn, within a supportive and structured environment. It's not about removing the structure, but repositioning responsibility allowing the student to take charge of their education in a more appropriate manner. Autonomy thrives when students are given a voice and the choice to make decisions and express their preferences in what they learn. Student autonomy can reduce classroom disruptions by allowing students to cultivate a greater understanding of community with the classroom environment. Anne Bedrick's (2012) book, titled *Choice Without Chaos*, highlights including student autonomy, the SHoM, classroom management, teachers shifting their role in the classroom, differentiation supported. With respect to student autonomy, she emphasizes that giving students choice fosters creativity and self-expression. Bedrick (2012) states, "Rather than follow a teacher's 'recipe' for artwork that is supposed to look a certain way, students test their own hypotheses. 'What happens if I press hard? How many different colors can I make using blue'" (Bedrick, 2012, p. 7)? It captures the very essence of what TAB is, which is empowering students to explore, experiment, and make decisions about their artwork like real artists do every day.

Good Classroom Management

The term refers to the strategies and practices teachers use to create a productive, respectful, and organized learning environment for students. It is about guiding behaviors, structuring routines, and fostering commitment, it is not just about enforcing rules. The core

components of good classroom management are: Clear Expectations, Structured Environment, Positive Relationships, Behavioral Guidance, and Engagement and Pacing. When setting clear expectations, teachers establish and communicate behavioral norms, behavioral expectations, academic standards, and routines for students to know what is expected of them in the classroom. Setting up a structured environment in the classroom can include the physical layout, how transitions work, and daily procedures which are designed to minimize distractions and maximize learning. Forming positive relationships with students is an effective classroom management skill that is created with warmth, compassion, and understanding. When these items are included, students feel secure, respected, and motivated to work in the classroom. With behavioral guidance, teachers must model appropriate behavior, use proactive strategies to prevent disruptions, and respond consistently when issues arise. Teachers also need to ensure that the engagement and pacing of the lessons are designed to be interactive and are appropriately-paced to keep students focused and involved.

Good Classroom Management in CBAE Classroom

In the choice-based classroom environment, classroom management shifts from control to facilitation through the following areas of focus: Studio Routines, Media Centers, Autonomy with Accountability, Choice Structure, Reflection Tools, and Differentiation and Accessibility. Studio routines are the foundation of student independence, accountability, and creative flow. Students understand how to begin work, access materials, transition between tasks and clean up without constant reminders. Students do not need to request permission for every decision; they understand the flow of the classroom and know the expectations. Media centers have clear management routines that are put in place for setup, materials use, media center use and clean

up. Centers are clearly labeled and organized to allow students to choose which medium to use based on their interest and desire. With autonomy, the student must be accountable and manage their own space, tools, and time, just like any artist does. This process reinforces responsibility and self-direction within the student. Within the choice structure, mini-lessons and skill demonstrations are available to students, allowing them to build skills relevant to their chosen media. Visual prompts and sketchbook starters put into place to help students overcome creative blocks. Reflection tools, such as Studio Habits journals, can help students with self-regulation and with staying focused. These tools allow students to pause, think, and articulate their creative process to allow their choices to be intentional. Students will also monitor their own progress, set goals, and make decisions without having constant instructions from the teacher. Teachers must provide differentiation and accessibility for students with special needs, which often includes translated and visual instructions support for English Language Learners (ELLs) and diverse learners in navigating studio expectations. Students who require adapted spaces for sensory needs, physical access, adapted tools, and preferred working styles will have the inclusive environment required for their success in the classroom.

Good Classroom Management in DBAE Classroom

Within a traditional art classroom using a discipline-based education framework, classroom management is teacher controlled, primarily through the areas of a structured and predictable environment that focuses on skill-building (art production), critical thinking (art criticism), aesthetics and knowledge (art history). Clear routines and procedures address several important components of the classroom that students must follow. Structured instructional delivery is required to follow a predictable format consisting of an introduction, demonstration,

guided practice, independent work, and reflection for almost all student learning segments. Teachers must have management procedures in place to pace and transition between these modes during the students' learning segments. Behavioral expectations should be posted in the classroom by the teacher and enforced through positive reinforcement and clear consequences. Students also have academic accountability which includes rubrics, checklists, deadlines for projects, critiques, and written reflections. The physical space of the classroom is also arranged in a way that supports classroom work and discussions with flexible seating and accessible materials. Systems for distributing, using, and cleaning up supplies are also teacher established, as well as student transitions between activities which are initiated with cues or timers. Regular reflections and critique sessions are structured with guiding questions and respectful norms to allow for students to engage in self-assessment and peer feedback to deepen understanding and refining work.

Common Themes in the CBAE/DBAE for Good Classroom Management

The common themes of good classroom management across general practices within CBAE and a traditional classroom using a DBAE educational framework are having clear expectations, having a structured environment, ensuring there is behavioral guidance, having engaging lessons that are paced appropriately, differentiation and accessibility, and ensuring that there is a reflection and critique at the end of each project while honoring their distinct pedagogical approaches. Ultimately, both art educational models provide a balanced structure and freedom to create a well-managed environment that supports creativity and growth.

Poor Classroom Management

This term commonly refers to the teacher's ineffective strategies or behaviors that lead to chaotic, disengagement, or unproductive learning environment. It can often lead to frequent disruptions, low student motivation, and poor academic performance in the classroom. The core components of poor classroom management are: No Expectations, Overly Punitive Discipline, Lack of Engagement, Ignoring Student Needs, and Reactivity Rather than Proactivity.

Expectations and rules that do not follow routines are often unclear or applied unevenly, leading to confusion and unfairness. Overly punitive discipline without addressing root causes can often damage trust with the students and escalate bad misbehavior. Lessons that are too rigid, irrelevant, or poorly paced often result in boredom and off-task behavior due to lack of engagement. Ignoring student needs and failing to adapt classroom teaching style for diverse learners, their emotional states, or cultural backgrounds can alienate students. When teachers wait for problems to arise instead of creating preventive structures such as clear routines or positive reinforcement, the teacher is in a reactive mode in the classroom. Teachers should strive to always be in an active mindset while managing their classrooms.

Poor Classroom Management in CBAE

In a choice-based educational environment, misaligned management practices can undermine the core values of the TAB classroom such as: Unclear Studio Routines, No Accountability, Over-Control, and Overwhelmed Students. When students do not know how to access materials, transition between tasks, or clean up, it is due to the students receiving unclear studio routines from the teacher. Students need clear expectations and systems to navigate the

studio properly. Students who have no accountability will not use the reflection tools or peer critique available to them, so they will likely disengage or misuse time and materials. This lack of accountability can cause the artistic intent or community awareness to not develop properly within the student. Teachers who over-control their classroom and supplies may restrict choices or micromanage projects which contradict the TAB philosophy while stifling creativity. Teachers who micromanage can limit the students' exploration, risk-taking, and authentic engagement with materials and ideas in the classroom. Overwhelmed Students will likely struggle with too much freedom and may experience a “mental shutdown”, which causes the student to avoid work or repeatedly choose the easiest options.

Poor Classroom Management in DBAE

Within a traditional art classroom using a discipline-based educational framework, poor classroom management is usually associated with disorganization, unclear expectations, and mismanagement of classroom time and materials. Some of the common issues that perpetrate poor classroom management are: Poor Routines and Procedures, Unstructured Instructional Delivery, Weak Accountability, Disorganized Physical Space, Low Engagement and Motivation, and Minimal Reflection and Critique. Students who enter the classroom without clear guidance for starting class time, transitions between activities, and clean-up instructions have been given poor routines and procedures by the teacher. Unstructured instructional delivery of the learning segment causes objectives to be vague while making it difficult for students to understand the purpose of the lesson. Teachers who do not scaffold or differentiate the learning segment can lead to the frustration and disengagement of students in the classroom. Behavioral expectations that are not enforced will often lead the student to engage in off-task behavior during class time

or discussions due to the platform created by the teacher's weak accountability in the classroom. Disorganized physical spaces can make art production more chaotic by having supplies scattered or inaccessible in the classroom. Low engagement and low motivation of a teacher can affect the students' classroom performance and make them feel that there is no significance to the classwork. Students can miss out on the opportunities for personal growth when teachers skip critiques and reflections entirely or are superficial with no substance, which in turn, students will not learn how to analyze or interpret artworks using disciplinary vocabulary.

Common Themes in the CBAE/DBAE for Poor Classroom Management

Themes that are common of bad classroom management across the general practice of CBAE and traditional classrooms using a DBAE educational framework are: inconsistent expectations, overly punitive discipline, lack of engagement, ignoring student needs, reactive management, a disorganized environment, and having minimal reflection and critique time for artwork. Ultimately, both art educational models can potentially not provide a balanced structure or the freedom to create a well-managed environment that would support creativity and growth.

CHAPTER 3: METHODOLOGY

The research for this study occurred over a period of four months and took place at Carolina Forest International Elementary School (CFIES) in Jacksonville, North Carolina, a school serving a predominantly military-connected, Title 1, student population. The researcher secured human subjects approval from the University (Appendix B). Due to the nature of military life, the school experiences frequent student transitions, with many children entering and exiting the district throughout the academic year. The student population is multi-racial, reflecting the diverse ethnic groups in Onslow County due to the high number of military families. The student body is composed of approximately 41% White students, 24% Hispanic students, 20% Black students, 9% two or more races, and 2% Other.

The school's art program is led by the researcher, a certified art teacher who serves approximately 750 students. For the first two years at the school, I implemented a traditional classroom DBAE educational framework model. In the third year, I transitioned the classroom to a CBAE model, specifically grounded in the TAB pedagogy. The research study began at this critical juncture, capturing the shift toward student directed learning and studio centered practice. The summer prior to implementing the TAB approach, I completed certification in TAB at Massachusetts College of Art and Design in Boston. This professional development laid the foundation for the pedagogical shift that became the focus of this study.

I chose first-grade students for this study because center rotations are a foundational part of the instructional model at that grade level throughout the school. This existing structure aligned well with the studio-based, student directed approach of the TAB pedagogy, providing a natural framework for implementing CBAE. There were approximately 115 students enrolled across the six first-grade classes at CFIES. Of the six first-grade classes, one was transitioned to

a CBAE model rooted in the TAB philosophy, while the remaining five continued with the traditional classroom DBAE educational framework approach. Only one traditional DBAE educational framework class was included in the test population for direct comparison with the CBAE group. Of the total first-grade student population, 19 students participated in the CBAE model, and 20 students remained in the traditional DBAE educational framework model. The traditional DBAE educational framework test population class was selected because its enrollment most closely matched that of the CBAE group, and the two general classroom teachers shared a similar classroom management style, providing a more consistent basis for comparison. This division allowed for a comparative study not only of instructional methods, but also of student behavior. Observational data was collected to examine how each model influenced student engagement, independence, and self-regulation within the art classroom environment.

Student analysis and documentation were collected through verbal exchanges between the teacher and students, rather than written responses. This approach was necessary due to the developmental stage of first-grade learners, many of whom had not yet acquired sufficient reading and writing skills. The teacher transcribed students' answers and behavioral observations to ensure accurate and age-appropriate data collection. The student surveys were administered over a three-week rotation period to accommodate the number of participants, scheduling limitations (50-minute classes), and the constraints of the enrichment class rotation (every 6 days the students were in art.) This staggered approach ensured that all students had an opportunity to participate while maintaining consistency with the school's existing timetable and instructional flow. The first survey (Appendix C) was titled Student Confidence Survey. The second survey (Appendix D) was titled Student Agreement Survey.

The final component of this research involved a Parent/Guardian Permission form (Appendix E) and a Parent/Guardian Survey (Appendix F), which was distributed through the three first-grade teachers who sent the surveys home with their students. A two-week window was provided for survey returns. By the end of this period 39 surveys were received from the parents/guardians. The survey aimed to explore parent/guardian perceptions of art education and to identify potential external factors or systemic concerns regarding the implementation of Choice-Based approach in the school setting.

The following sections present the findings from classroom observations, student surveys, and parent/guardian surveys. These data sources are analyzed to identify patterns, interpret outcomes, and explore the implications of the pedagogical shift from the traditional DBAE educational framework to CBAE/TAB. The analysis aims to illuminate how instructional models influence student behavior, engagement, and external perceptions of art education within a transitional school context.

CHAPTER 4: RESULTS

The findings of this research are organized into three primary categories: classroom observations, student surveys, and parent/guardian surveys. The first category examines behavioral and engagement differences between students in the CBAE classroom, grounded in the TAB philosophy and those in the traditional DBAE educational framework classroom. Observational data includes student autonomy, task persistence, and emotional investment during artmaking. The second category includes results from the student surveys, which were administered verbally due to the developmental stage of first-grader learners and their limited reading and writing skills. These surveys capture students' preferences, feelings about art, and perceptions of choice and control in their creative process. The third category presents findings from the parent/survey, distributed through first-grade classroom teachers and returned over a two-week period. This survey aimed to assess the family attitudes toward art education and identify potential concerns or support for the Choice-Based approach. Together, these data sources provide a multifaceted view of how pedagogical models influence student experience and community perception with a transitional school setting.

Observations

During my time in both classrooms, I observed how students engaged with the two distinct models: choice-based classroom, which follows a TAB approach, and the traditional discipline-based classroom, which employs a more traditional structured methodology. Each setting revealed unique patterns and shared characteristics in terms of student engagement, organizational systems, and classroom management strategies. In the sections that follow, I will

examine each environment individually and provide a detailed account of my observations within both models.

Choice-Based (TAB) Class

The choice-based (TAB) classroom is organized in a manner consistent with TAB studios described by Douglas and Jaquith (2009). While attending the TAB class at the Massachusetts School of Art and Design, I had the privilege of sharing my studio floor plan with Kathy Douglas, who was present during the week. After receiving her feedback, I revised the layout to reflect her suggestions, incorporating her expertise into the design. This experience was both affirming and transformative, allowing me to align my classroom environment more closely with the core principles of TAB. The classroom features distinct studio areas that are color coded to support navigation and easy clean up, especially for younger students. The use of color coding not only helps students identify materials and tools quickly but also fosters independence and responsibility during cleanup routines. This organization strategy aligns with TAB principles by making the studio environment accessible, student-friendly, and developmentally appropriate. The following studios were present in my classroom: drawing studio (pink), painting studio (black), collage studio (red), architecture studio (purple), sculpture studio (green), textiles studio (orange), printmaking studio (blue), and art history/library studio (yellow.) The color-coded system not only enhanced organization but also supported visual literacy.

Supplies within each studio are color-coded to match the designated studio color, making organization and cleanup intuitive, especially for younger students. For example, tools such as rulers are all pink and are placed in the corresponding pink-colored bins that identify the drawing studio. Other tools such as paintbrushes have black-colored ends and are placed in their

corresponding black colored bins of the painting studio, and so on. This system enforces spatial awareness, supports independent responsibility, and helps students quickly identify where items belong, contributing to a well-managed and student-friendly environment.

I have included a graphic representation of the studio floor plan to provide the classroom layout (Appendix G). The studio centers are strategically placed to promote student autonomy and efficient traffic flow. Additional features include designated supply shelves, wet and dry storage racks, a kiln room, and a usable patio area, all contributing to an accessible studio environment aligned with TAB principles.

Displayed throughout the classroom are visuals cues to help foster student independence, support diverse learners and reinforce studio habits. These visual aids that were thoughtfully and intentionally placed were some of the following: labeled studio signs, step-by-step process charts, labeled images of materials, and artistic behavior posters that help students navigate the space with confidence. The main purpose of these cues was to reduce reliance on verbal instructions, making routines more accessible to ELL's and students with functioning challenges. A large, poster-sized display listing the available studio centers in the classroom was an essential anchor chart for the students to see. It clearly indicated which centers were open each day, serving as a visual guide to help students. It features a green check mark to indicate which centers were open and a red circle with a diagonal line to show which ones were closed. By anchoring expectations and routines in consistent, visible formats, they help transform the classroom into a self-directed learning environment where students can take ownership of their creative process.

During the observations in the choice-based class, students entered the room and promptly sat on the carpet in their designated circles. This routine is consistently used to begin

class; it is used to deliver daily instructions and facilitate a brief five-to-ten-minute mini lesson that is known as a “skill builder” (Appendix H) in TAB. This practice aligns with the strategies outlined in the TAB-based-resources and from learned processes from the professional development I attended. The skill builder also serves a critical instructional purpose where it is intentionally designed to address and reinforce state standard objectives. By embedding target skills and concepts into these brief, focused lessons, the teacher ensures that students receive direct instruction aligned with curriculum requirements while maintaining the flexibility and student agency central to the TAB model. These instructional moments, while valuable, can be challenging for younger students to maintain focus due to their developmental stage. As a result, gentle redirections were sometimes necessary to help students stay engaged and attentive during carpet time. Some of the strategic skills I used to redirect were proximity, visual cues and positive reinforcement that helped to support focus and ensure the students were prepared to transition into independent studio work.

Following carpet time, I had students transition by collecting their individual art from their class portfolio and selecting a studio station of their choice. This process marked the beginning of their independent work period, allowing them to engage with materials and techniques that aligned with their personal interests and creative goals. This routine reinforced student agency and responsibility, while maintaining a structured flow from whole-group instruction to self-directed exploration.

I implemented the buffet-style approach commonly found in TAB classrooms which allowed students to freely choose any studio without restrictions on the number of students per area. Much like a buffet in a restaurant, I observed students “serving themselves” by selecting their materials, tools and processes that best support their artistic goals. This approach supports

social-emotional growth, as I observed students collaborating organically, sharing discoveries, and negotiating spaces and resources. During the time of this study, I witnessed that students developed a sense of ownership over the learning environment, and their artistic processes, while cultivating habits of mind such as persistence, inquiry, and self-reflection.

During my time observing students engaged in various projects, I often found students were deeply engaged when working independently on their own creative processes. It allowed the students the ability to immerse themselves in their creative process, while demonstrating autonomy and sustained focus. This demonstrated that a higher level of engagement was evident when they were able to choose the subject matter that held personal meaning. I also observed that the students invested more deeply in their work and took greater ownership of their creative decisions.

Some students struggled to generate an idea to start their artmaking. This led to some students aimlessly wandering and unwilling to participate due to frustration. To support these students, I implemented several strategies to spark creativity and scaffold entry into the studio process. These included thematic prompts located in the idea generation box, facilitating one on one conversations to help students, or by directing them to the creative oops box. The Idea Generation Box contains a collection of thematic prompts designed to help spark inspiration and develop concepts for artmaking. The Creative Oops Box, inspired by the book *Beautiful Oops!* by Barney Saltzberg (2010), invites students to repurpose artwork that was previously set aside or discarded by their peers. This approach encourages students to see mistakes as opportunities, fostering a growth mindset and creative problem-solving. By transforming their “oops” moments into new artistic possibilities, I saw students learn to embrace imperfection, collaboration, and reimagine materials.

Beyond these challenges with independent functioning, it was also observed that students needed to be reminded about appropriate use of tools and materials. When choice-based (TAB) was introduced initially students had issues with transitions, particularly at cleanup time, however as the routines were memorized and practiced, the frequency of behavioral redirections and issues decreased. Behavioral disruptions were noted such as not working without constant reminders, wandering, avoidance, fear of failure, and overwhelmed by too many choices. While these behavioral challenges did not affect the majority of students, they were nonetheless present and noteworthy. However, my consistent routines and strong classroom management strategies effectively mitigated these issues. Clear expectations, visual cues, and structured transitions helped redirect off-task behaviors that supported students to function independently in the classroom. I actively circulated throughout the classroom, checking in with students, and helping students through some ideas and/or material needs. I spoke with students about experimentation or discoveries they made, and this often had many students eager to show off their artwork.

Overall, I witnessed the choice-based (TAB) classroom become a dynamic environment that fostered and nurtured student autonomy and independence, by allowing students to make meaningful decisions about their materials, subject matter, and process. The studio space empowered them to take ownership of their creative journey, explore ideas with confidence and curiosity, while mitigating behavioral issues.

Discipline-Based (DBAE) Class

My teaching and research area is being used for both a traditional discipline-based classroom setup and a choice-based classroom setup with the studio centers materials and the

discipline-based materials arranged in consistent locations. However, the traditional discipline-based classroom students do not have access to the studio centers, instead the daily lessons required materials are pre-selected and placed in the art supply caddies located in the center of each student group tables. This process was created to streamline the access to required materials and maintain instructional focus.

Lesson plans are structured differently in the discipline-based classroom from those in the choice-based (TAB) classroom. Students who received a discipline-based lesson were directed to the carpet and seated in their assigned spots, where they receive a 10–15-minute lecture-type presentation. This instructional block is used to explicitly address all four foundational components of a traditional DBAE educational framework lesson which includes: the art production portion, art history portion about the artist and style they will be studying, how we will use art criticism at the end of the artmaking process and aesthetics within the lesson plan. Lessons are structured and delivered using a six-point lesson plan format (Appendix I) which includes the essential standards, focus and review, statement of objective for learner, teacher input, guided practice, independent practice, closure and cleanup. As a result, the required teaching time is highly structured and further extended than a CBAE lesson which offers less artmaking time for the student.

This explanation outlines each component step-by-step to ensure clarity and consistency in implementation. This format aligns with the structures of the traditional DBAE educational framework, supporting its emphasis on clear objectives, direct instruction, and integration of core art disciplines. I will break down the lesson plan format for those who may not be familiar with its structure. The essential standards section will identify the key learning standards and/or objectives the lesson will address and will be used to guide the content and ensure alignment

with curriculum goals. Focus and review activate prior knowledge and set the stage for new learning. This might include reviewing previous concepts, asking reflective questions, or showing a visual hook. Statement of objective clearly communicates to students what they will learn or be able to do by the end of the lesson. This helps focus attention and build relevance. Teacher input directs the instruction portion of the lesson where the teacher explains, models or demonstrates new content, skills, or concepts. Guided practice allows students to practice new skills and make connections with the newly learned concepts with teacher support. This might include sketching, experimenting with materials, or responding to prompts with scaffolding. During the independent practice portion, the students work autonomously, applying skills and concepts in their own creative work; this is often the artmaking time in class. In the final section of the lesson plan, closure and cleanup wrap up the lesson with reflections, sharing, or critiques of the students work. Students will also clean up classroom areas and materials that were used.

Due to the highly structured nature of lessons in the discipline-based classroom, it allows the teacher to maintain greater control over the classroom environment. The teacher's role was primarily that of a direct instructor and classroom manager. When the teacher took the role of direct instructor, the students tended to rely more heavily on clarification and guidance throughout the lesson. This dynamic often results in reduced student autonomy, as learners defer to the teacher rather than making independent choices or decisions during the creative process. Students in this model learn through the "I do, we do" instructional approach where the teacher demonstrates a process ("I do"), then guides the class through it collectively ("we do"). This often results in more uniform, step-by-step projects, sometimes called or referred to as "cookie-cutter" outcomes, where individual creativity and variation are limited in favor of replicating a modeled example.

In observing students within the discipline-based classroom, I noticed a mixed response to the art activities with some students appearing enthusiastic, while others were hesitant or disengaged. Many completed their projects quickly, often with minimal thought or personal investment. As a result, they became restless and began seeking alternative tasks such as asking for coloring pages or paper to free draw. When I prompted them to refine their work or invest more effort, several students expressed frustration or resistance, indicating that their projects were “close enough” to the teacher’s exemplar or looked “fine to them” and did not warrant further revision. More students appeared off-task when assigned projects that lacked personal relevance or investment, and without a meaningful connection to the work, students were more likely to disengage or seek alternative activities. It is worth noting that when students were given the opportunity to free draw after completing their assigned art project, I observed the students demonstrating noticeably higher levels of engagement in the artmaking process. Their focus, creativity, and investment increased when the activity allowed for personal choice and self-expression.

Overall, the discipline-based classroom is a setting rooted in structured art instruction, where students participated in teacher-directed activities and adhered to clearly established routines. The learning environment emphasized consistency, content delivery, and alignment with predetermined objectives, fostering a predictable and orderly classroom environment. This consistent oversight appeared to correlate with fewer behavioral incidents, however, despite the structured nature of the discipline-based classroom, I observed a higher level of behavioral issues than expected.

Student Surveys

Due to developmental considerations related to their reading and writing abilities students were verbally asked to provide assent to participate in the study; the full script used for assent is provided in (Appendix J.) The two student surveys that were completed were the Student Confidence Survey and Student Agreement Survey. These surveys were aimed to examine how reported levels of engagement, ownership of artwork, and demonstrations of artistic behaviors differed between Choice-Based (TAB) and traditional Discipline-Based learning environments. A total of nineteen students completed both given surveys in the Choice-Based (TAB) Classroom, while twenty students also completed both surveys in the traditional Discipline-Based Classroom. The following section outlines and compares the key results of these two surveyed groups.

Student Confidence Surveys

The survey began with a Likert style five-point rating scale designed to assess the students' self-perceived confidence in generating ideas for their artwork, understanding the various ways art can be made, and knowing the behavior expectations in art class. The five-point rating scale consisted of the following predetermined responses that could be selected by the students: *Extremely Confident*, *Very Confident*, *Somewhat Confident*, *Slightly Confident*, and *Not Confident at All*. Students then responded to a series of short-answer questions intended to determine whether their self-assessed confidence aligned with their actual knowledge. The questions asked to the students were to describe how artists develop ideas, identify different materials used in art making, and articulate expected behaviors in the classroom. The purpose of

this survey was to explore students' understanding of artistic behaviors and to examine whether students in a Choice-Based (TAB) environment demonstrated greater awareness of these behaviors compared to those in a traditional Discipline-Based setting.

As I began analyzing the confidence survey data, one of the first patterns I observed was a mismatch between students' self-reported confidence and their demonstrated knowledge. While some students' confidence ratings aligned with their ability to identify short-answer items, this was not consistently the case. This discrepancy may be attributed to the developmental stage of the students, as younger learners may struggle to accurately self-assess their abilities. Their confidence ratings may reflect emotional responses or perceived expectations rather than actual knowledge or skill. This shows why it's important to compare what students say about their confidence with what they can do, especially when working with young children.

To present the survey findings, I will begin by reporting on students' confidence ratings in both the Choice-Based (TAB) and traditional Discipline-Based classrooms. First, I will visually highlight the percentage of students who selected "*extremely confident*" or "*very confident*" to a series of questions. Next, I will illustrate how many students in each classroom were able to correctly identify the short-answer items. Finally, I will compare students' confidence ratings with their actual responses to the short answer questions to provide a comprehensive view of how perceived confidence aligns with demonstrated understanding. These confidence survey questions were administered verbally and recorded by the teacher, as most of the first-grade students had not yet developed the reading, writing, and comprehension skills necessary to complete the written surveys independently.

Table 1 illustrates the percentage of students in both the Choice-Based (TAB) and Discipline-Based classes who reported feeling "*extremely confident*" or "*very confident*" in

response to the following three questions: How confident do you feel coming up with ideas for your artwork? How confident do you feel knowing different ways art is made? and, How confident do you feel knowing behavior expectations in the art class?

In response to the question, “How confident do you feel coming up with ideas for your artwork?”, 84% of students in the Choice-Based (TAB) classroom reported high confidence, compared to 75% in the traditional Discipline-Based classroom. For the question, “*How confident do you feel in knowing different ways to make art?*”, 74% of students in the Choice-Based (TAB) classroom selected “*extremely confident*” or “*very confident*”, while 75% did the same in the traditional Discipline-Based classroom. Lastly, when asked “*How confident do you feel knowing behavior expectations in art class?*”, 95% of students in the Choice-Based (TAB) classroom reported high confidence, compared to 100% in the traditional Discipline-Based classroom.

Table 1

Comparative Student Confidence Survey Results

	<u>Coming up with my own ideas for my artwork.</u>	<u>Percentage</u>	<u>Knowing different ways to make art.</u>	<u>Percentage</u>	<u>Knowing behavior expectations in art class.</u>	<u>Percentage</u>
TAB	16 Students	84%	14 Students	74%	18 Students	95%
DBAE	15 Students	75%	15 Students	75%	20 Students	100%

**Note. Number of students by class: TAB Classroom = 19; Discipline-Based Classroom = 20.*

Table 2 illustrates the number of idea-generated strategies students identified in response to the question, “*What are some ways artists come up with ideas? List all that you can think of.*” For this response, 10% of students in the Choice-Based (TAB) classroom identified zero strategies, compared to 25% in the traditional Discipline-Based classroom. Meanwhile, 53% of

students in the Choice-Based (TAB) classroom could identified only one strategy, significantly higher than 40% in the traditional Discipline-Based classroom. When identifying only two strategies that artists generate ideas, 16% of students in the Choice-Based (TAB) classroom could, compared to 25% in the traditional Discipline-Based classroom. Additionally, when identifying three or more ways that artists generate ideas, 21% of students in the Choice-Based (TAB) classroom could name multiple strategies, compared to 10% in the traditional Discipline-Based classroom.

Table 2

Comparative Student Confidence Survey Results for the Question, “What are some of the ways artists come up with ideas? List all that you can think of.”

	Could identify zero strategies.	Percentage	Could identify one strategy.	Percentage	Could identify two strategies.	Percentage	Could identify multiple strategies.	Percentage
TAB	2 Students	10%	10 Students	53%	3 Students	16%	4 Students	21%
DBAE	5 Students	25%	8 Students	40%	5 Students	25%	2 Students	10%

**Note. Number of students by class: TAB classroom = 19; Discipline-Based classroom = 20*

Table 3 illustrates students’ ability to identify materials used by artists in Choice-Based (TAB) versus traditional Discipline-Based classrooms. In the Choice-Based (TAB) classroom, only 5% of students identified zero materials, while only 15% also identified zero materials in the traditional Discipline-Based classroom. In the Choice-Based (TAB) classroom, only 16% of students were able to identify one to four materials, while 25% were able to in the traditional Discipline-Based classroom. In the Choice-Based (TAB) classroom, 68% of students were able to identify five to six materials, while 50% were able to in the traditional Discipline-Based classroom. Finally, in the Choice-Based (TAB) classroom, 11% of students were able to identify seven or more materials, while only 10% were able to in the traditional Discipline-Based classroom.

Table 3

Comparative Student Confidence Survey Results for the Question, “What are some materials artists use to create art?”

	<u>Could identify zero materials.</u>	<u>Percentage</u>	<u>Could identify one to four materials.</u>	<u>Percentage</u>	<u>Could identify five to six materials.</u>	<u>Percentage</u>	<u>Could identify seven or more materials.</u>	<u>Percentage</u>
TAB	1 Student	5%	3 Students	16%	13 Students	68%	2 Students	11%
DBAE	3 Students	15%	5 Students	25%	10 Students	50%	2 Students	10%

**Note. Number of students by class: TAB Classroom = 19; Discipline-Based Classroom = 20*

Table 4 illustrates the percentage of students in the Choice-Based (TAB) classroom and the traditional Discipline-Based Classroom who could recall varying numbers of rules they follow in the art classroom. In the Choice-Based (TAB) classroom, 10% of students recalled zero classroom rules, with 10% in the traditional Discipline-Based classroom also recalling zero classroom rules. In the Choice-Based (TAB) classroom, only 16% of students were able to recall one to two classroom rules, while 30% were able to in the traditional Discipline-Based classroom. In the Choice-Based (TAB) classroom, 79% of students were able to recall three to four rules in the classroom, while 55% were able to in the traditional Discipline-Based classroom. Finally, in the Choice-Based (TAB) classroom, only 0% of students were able to recall five or more rules, while 5% were able to in the traditional Discipline-Based classroom.

There were issues not shown in Figure 4 that contributed to disparities in data. The Choice-Based (TAB) classrooms rules vary from the Discipline-Based classrooms rules. In the Choice-Based (TAB) classroom there are only three rules: Take Care of Others (classmates and their work), Take Care of Ourselves, and Take Care of the Studio (tools and space.) In the traditional Discipline-Based classroom there are seven rules: Stay in your Seats, Use Tools and Materials Properly, Be Respectful to Everyone, Raise your Hand, Stay on Task, Follow

Directions, and Patiently Wait for Help. TAB rules are more broad and are values based; they encourage student autonomy. Traditional Discipline-Based rules are more specific and behavior-focused that require compliance and memorization.

Table 4

Comparative Student Confidence Survey Results for the Question, “What are three rules you have to follow when in art class?”

	<u>Could recall zero rules.</u>	<u>Percentage</u>	<u>Could recall one to two rules.</u>	<u>Percentage</u>	<u>Could recall three to four rules.</u>	<u>Percentage</u>	<u>Could recall five or more rules.</u>	<u>Percentage</u>
TAB	2 Students	10%	3 Students	16%	14 Students	74%	0 Student	0%
DBAE	2 Students	10%	6 Students	30%	11 Students	55%	1 Students	5%

**Note. Number of students by class: TAB Classroom = 19; Discipline-Based Classroom = 20*

Student Agreement Survey

To explore how different teaching philosophies impact student engagement and ownership, an agreement survey was used. These agreement survey questions were administered verbally and recorded by the teacher, as most of the first-grade students had not yet developed the reading, writing, and comprehension skills necessary to complete the written surveys independently. The first two questions illustrated in Table 5 were used to gauge how the students felt about themselves as an artist: “*What type of artist are you?*” and “*I feel like I am a(n) _____ artist.*” The next six questions were used to alleviate stress that I noticed when going through the questions in survey one and it allowed the students to get comfortable with the survey.

In the Choice-Based (TAB) Classroom, most students, 68%, responded with the answer, “*I am an excellent artist and I know how to make multiple types of art,*” while in the traditional

Discipline-Based Classroom only 50% with that same response. In the Choice-Based (TAB) Classroom, only 16%, responded that, I like art and know how to make a few things, compared to the 25% in the traditional Discipline-Based Classroom. In the Choice-Based (TAB) Classroom, only 16% responded, “*I like art, but I forgot what I learned,*” compared to the 20% in the traditional Discipline-Based Classroom. Finally, in the Choice-Based (TAB) Classroom, 0% of students responded “*I do not know anything about art but want to learn,*” compared to the 5% in the traditional Discipline-Based Classroom. In the Choice-Based (TAB) classroom the highest recorded survey response suggested that they were more likely to view themselves as confident and capable artists compared to the traditional Discipline-Based Classroom.

Table 5

Comparative Agreement Survey Results to the Question “What type of artist are you?”

	I am an excellent artist...	Percentage	I like art, but forget ...	Percentage	I like art and I know how ...	Percentage	I do not know anything ...	Percentage
TAB	13 Students	68%	3 Students	16%	3 Students	16%	0 Student	0%
DBAE	10 Students	50%	5 Students	25%	4 Students	20%	1 Student	5%

**Note. Number of students by class: TAB Classroom = 19; Discipline-Based Classroom = 20*

In Table 6, the students were asked the following question, “*I feel like I am a(n) _____ artist,*” and a six level Likert style rating scale consisted of the following predetermined responses was provide to the students: *Amazing, Pretty Good, Good, Okay, Not so Good,* and *Terrible*. In the Choice-Based (TAB) Classroom, 48% of students identified themselves as amazing artists, while in the traditional Discipline-Based Classroom only 35% considered themselves amazing artists. In the Choice-Based (TAB) Classroom, 21% expressed that they are pretty good artists, compared to the 20% in the traditional Discipline-Based Classroom. In the Choice-Based (TAB) Classroom, only 5% expressed that they are good artists, compared to the

30% in the traditional Discipline-Based Classroom. In the Choice-Based (TAB) Classroom, 25% of students expressed that they were okay artists, compared to the 15% in the traditional Discipline-Based Classroom. Finally, zero percent of students in both classrooms responded with the choice of terrible therefore it was not included in the Table 6 results.

Table 6

Comparative Agreement Survey Results to the Statement “I feel like I am a(n) _____ artist.”

	Amazing	Percentage	Pretty Good	Percentage	Good	Percentage	Okay	Percentage
TAB	9 Students	48%	4 Students	21%	1 Students	5%	5 Students	25%
DBAE	7 Students	35%	4 Students	20%	6 Students	30%	3 Students	15%

**Note. Number of students by class: TAB Classroom = 19; Discipline-Based Classroom = 20*

I asked follow-up survey questions to assist with the clarity of the collected measurable survey data between the Choice-Based and traditional Discipline-Based study groups. The questions I asked were to rate their level of agreement with the following statements: “*When I am at home, I feel....*,” “*When I am at school, I feel....*,” “*My teacher makes me feel....*,” “*When in art I feel....*,” “*I am excited about coming to the art class,*” “*I am able to express myself on the projects I make in art class,*” “*I feel proud when I see my art projects displayed in the classroom or in the hallway,*” and “*My family is excited about the artwork I bring home.*” The students had a Likert style six scale rating scale using emoji faces that represented the following emotions: “*Very Happy,*” “*Happy.*” “*Okay,*” “*Unhappy,*” “*Very Unhappy,*” and “*Tired.*”

In Table 7, the students were asked the following question, “*When I am at home, I feel....*” The students had a Likert style six scale rating scale using emoji faces that represented the following emotions: “*Very Happy,*” “*Happy.*” “*Okay,*” “*Unhappy,*” “*Very Unhappy,*” and “*Tired.*” In the Choice-Based (TAB) Classroom, only 68% of students identified themselves as very happy at home, while in the traditional Discipline-Based Classroom 70% considered

themselves very happy at home. In the Choice-Based (TAB) Classroom, 16% expressed that they are happy at home, compared to the 20% in the traditional Discipline-Based Classroom. In the Choice-Based (TAB) Classroom, 5% expressed that they felt okay at home, compared to the 0% in the traditional Discipline-Based Classroom. In the Choice-Based (TAB) Classroom, 11% of students expressed that they were tired at home compared to the 10% in the traditional Discipline-Based Classroom. Finally, zero percent of students in both classrooms responded with the choice of unhappy or very unhappy, therefore it was not included in the Table 7 results.

Table 7

Comparative Agreement Survey Results to the Statement “When I am at home, I feel....”

	Very Happy	Percentage	Happy	Percentage	Okay	Percentage	Tired	Percentage
TAB	13 Students	68%	3 Students	16%	1 Students	5%	2 Students	11%
DBAE	14 Students	70%	4 Students	20%	0 Student	0%	2 Students	10%

**Note. Number of students by class: TAB Classroom = 19; Discipline-Based Classroom = 20*

In Table 8, the students were asked the following question, “When I am at school, I feel....” The students had a Likert style six scale rating scale using emoji faces that represented the following emotions: “Very Happy,” “Happy,” “Okay,” “Unhappy,” “Very Unhappy,” and “Tired.” In the Choice-Based (TAB) Classroom, 63% of students identified themselves as very happy at school, while in the traditional Discipline-Based Classroom 55% considered themselves very happy at school. In the Choice-Based (TAB) Classroom, 11% expressed that they are happy at school, compared to the 15% in the traditional Discipline-Based Classroom. In the Choice-Based (TAB) Classroom, 16% expressed that they felt okay at school, compared to the 20% in the traditional Discipline-Based Classroom. In the Choice-Based (TAB) Classroom, only 5% of students expressed that they were tired at school compared to the 10% in the traditional

Discipline-Based Classroom. Finally, zero percent of students in both classrooms responded with the choice of unhappy or very unhappy, therefore it was not included in the Table 8 results.

Table 8

Comparative Agreement Survey Results to the Statement “When I am at school, I feel....”

	Very Happy	Percentage	Happy	Percentage	Okay	Percentage	Tired	Percentage
TAB	12 Students	63%	2 Students	11%	3 Students	16%	1 Student	5%
DBAE	11 Students	55%	3 Students	15%	4 Students	20%	2 Students	10%

**Note. Number of students by class: TAB Classroom = 19; Discipline-Based Classroom = 20*

In Table 9, the students were asked the following question, “*My teacher makes me feel....*” The students had a Likert style six scale rating scale using emoji faces that represented the following emotions: “*Very Happy,*” “*Happy,*” “*Okay,*” “*Unhappy,*” “*Very Unhappy,*” and “*Tired.*” In the Choice-Based (TAB) Classroom, only 74% of students identified that their teacher made them feel very happy, while in the traditional Discipline-Based Classroom 70% identified that their teacher made them feel very happy. In the Choice-Based (TAB) Classroom, only 11% expressed that their teacher made them feel happy, compared to the 25% in the traditional Discipline-Based Classroom. In the Choice-Based (TAB) Classroom, 16% expressed that their teacher made them feel okay compared to the only 5% in the traditional Discipline-Based Classroom. Finally, zero percent of students in both classrooms responded with the choice of unhappy, very unhappy, or tired, therefore it was not included in the Table 9 results.

Table 9

Comparative Agreement Survey Results to the Statement “My teacher makes me feel....”

	Very Happy	Percentage	Happy	Percentage	Okay	Percentage
TAB	14 Students	74%	2 Students	11%	3 Students	16%
DBAE	14 Students	70%	5 Students	25%	1 Student	5%

**Note. Number of students by class: TAB Classroom = 19; Discipline-Based Classroom = 20*

In Table 10, the students were asked the following question, “*When in art I feel....*” The students had a Likert style six scale rating scale using emoji faces that represented the following emotions: “*Very Happy,*” “*Happy,*” “*Okay,*” “*Unhappy,*” “*Very Unhappy,*” and “*Tired.*” In the Choice-Based (TAB) Classroom, 79% of students identified that they feel very happy in art, while in the traditional Discipline-Based Classroom only 75% identified that that they feel very happy in art. In the Choice-Based (TAB) Classroom, 21% expressed that that they feel happy in art, compared to the 20% in the traditional Discipline-Based Classroom. In the Choice-Based (TAB) Classroom, only 0% expressed that they feel okay in art compared to the 5% in the traditional Discipline-Based Classroom. Finally, zero percent of students in both classrooms responded with the choice of unhappy, very unhappy, or tired, therefore it was not included in the Table 10 results.

Table 10

Comparative Agreement Survey Results to the Statement “When in art I feel....”

	Very Happy	Percentage	Happy	Percentage	Okay	Percentage
TAB	15 Students	79%	4 Students	21%	0 Students	0%
DBAE	15 Students	75%	4 Students	20%	1 Student	5%

**Note. Number of students by class: TAB Classroom = 19; Discipline-Based Classroom = 20*

In Table 11, the students were asked the following question, “*I am excited about coming to art class.*” The students had a Likert style six scale rating scale using emoji faces that

represented the following emotions: “*Very Happy*,” “*Happy*,” “*Okay*,” “*Unhappy*,” “*Very Unhappy*,” and “*Tired*.” In the Choice-Based (TAB) Classroom, only 89% of students identified that they feel very happy about coming to art class, while in the traditional Discipline-Based Classroom 90% of students responded. In the Choice-Based (TAB) Classroom, 0% expressed that they felt happy about coming to art class, compared to the 10% in the traditional Discipline-Based Classroom. In the Choice-Based (TAB) Classroom, 11% expressed that they feel okay about coming to art class compared to the 0% in the traditional Discipline-Based Classroom. Finally, zero percent of students in both classrooms responded with the choice of unhappy, very unhappy, or tired, therefore it was not included in the Table 11 results.

Table 11

Comparative Agreement Survey Results to the Statement “I am excited about coming to art class.”

	Very Happy	Percentage	Happy	Percentage	Okay	Percentage
TAB	17 Students	89%	0 Students	0%	2 Students	11%
DBAE	18 Students	90%	2 Students	10%	0 Students	0%

**Note. Number of students by class: TAB Classroom = 19; Discipline-Based Classroom = 20*

In Table 12, the students were asked the following question, “*I am able to express myself on the projects I make in art class.*” The students had a Likert style six scale rating scale using emoji faces that represented the following emotions: “*Very Happy*,” “*Happy*,” “*Okay*,” “*Unhappy*,” “*Very Unhappy*,” and “*Tired*.” In the Choice-Based (TAB) Classroom, 84% of students identified that they feel very happy about expressing themselves on projects, while in the traditional Discipline-Based Classroom only 60% of students responded. In the Choice-Based (TAB) Classroom, 16% expressed that they felt happy about expressing themselves on projects, compared to the 25% in the traditional Discipline-Based Classroom. In the Choice-Based (TAB) Classroom, 0% expressed that they feel okay about expressing themselves on projects compared

to the 5% in the traditional Discipline-Based Classroom. Finally, zero percent of students in both classrooms responded with the choice of unhappy, very unhappy, or tired, therefore it was not included in the Table 12 results.

Table 12

Comparative Agreement Survey Results to the Statement “I am able to express myself on the projects I make in art class.”

	Very Happy	Percentage	Happy	Percentage	Okay	Percentage
TAB	16 Students	84%	3 Students	16%	0 Students	0%
DBAE	12 Students	60%	5 Students	25%	1 Students	5%

**Note. Number of students by class: TAB Classroom = 19; Discipline-Based Classroom = 20*

In Table 13, the students were asked the following question, “*I feel proud when I see my art projects displayed un the classroom or in the hallway*” The students had a Likert style six scale rating scale using emoji faces that represented the following emotions: “*Very Happy,*” “*Happy.*” “*Okay,*” “*Unhappy,*” “*Very Unhappy,*” and “*Tired.*” In the Choice-Based (TAB) Classroom, 95% of students identified that they feel very happy about feeling pride at seeing their artwork on display, while in the traditional Discipline-Based Classroom only 85% of students responded. In the Choice-Based (TAB) Classroom, 5% expressed that they felt happy about feeling pride at seeing their artwork on display, compared to the 15% in the traditional Discipline-Based Classroom. Finally, zero percent of students in both classrooms responded with the choice of okay, unhappy, very unhappy, or tired, therefore it was not included in the Table 13 results.

Table 13

Comparative Agreement Survey Results to the Statement “I feel proud when I see my art projects displayed un the classroom or in the hallway”

	Very Happy	Percentage	Happy	Percentage
TAB	18 Students	95%	1 Student	5%
DBAE	17 Students	85%	3 Students	15%

**Note. Number of students by class: TAB Classroom = 19; Discipline-Based Classroom = 20*

In Table 14, the students were asked the following question, “*My family is excited about the artwork I bring home.*” The students had a Likert style six scale rating scale using emoji faces that represented the following emotions: “*Very Happy,*” “*Happy.*” “*Okay,*” “*Unhappy,*” “*Very Unhappy,*” and “*Tired.*” In the Choice-Based (TAB) Classroom and the traditional Discipline-Based Classroom, 100% of students identified that their families feel very happy about seeing their artwork at home, Finally, zero percent of students in both classroom models responded with the choice of happy, okay, unhappy, very unhappy, or tired, therefore it was not included in the Table 14 results.

Table 14

Comparative Agreement Survey Results to the Statement “My family is excited about the artwork I bring home.”

	Very Happy	Percentage
TAB	19 Students	100%
DBAE	20 Students	100%

**Note. Number of students by class: TAB Classroom = 19; Discipline-Based Classroom = 20*

Parent Survey

In addition to learning about student perspectives, I developed a parent survey to explore whether parents of children participating in the two differently taught classrooms held different perceptions of their child’s art education experience. The surveys were given to the general classroom teachers to send home to the parents. After a two-week collection period, 19 surveys

came back from the Choice-Based classroom, and 20 surveys came back from the Discipline-Based classroom. The parent survey had three sections: an importance rating scale with three questions assessing how strongly parents valued specific aspects of art education; an agreement scale with three questions measuring parental alignment with statements about the art program; and an optional open-ended question inviting additional feedback about the school's art program. The following section presents a detailed analysis of the results from each part of the survey.

Importance Section of Survey

The importance section of the parent survey asked families to rate how important they found three key aspects of their child's art education. The following statements provided to the parents were: *"1. My child brings home polished, finished works of art.,"* *"2. My child brings home art that shows her/his artistic process, sometimes at the expense of being polished, finished works of art.,"* and *"3. My child is the artist in her/his classroom and has the choice to work with the materials and subjects she/he finds best."* This portion of the survey was designed to explore whether parents placed greater value on outcomes typically associated with discipline-based instruction or on the creative process and student autonomy emphasized in the choice-based approaches. The parents responded to a Likert style five level rating scale: *"Extremely Important,"* *Very Important,"* *Somewhat Important,"* *Slightly Important,"* and *"Not at All Important."*

As seen in Table 15, survey results comparing the importance of the questions asked between the two classrooms revealed a distinct pattern. In the Choice-Based (TAB) Classroom, 21%, of parents revealed that it was *"extremely important"* that their students brought home polished works of art, compared to the 30% in the traditional Discipline-Based Classroom who responded. In the Choice-Based (TAB) Classroom, 26%, of parents revealed that it was *"very*

important” that their students brought home polished works of art, compared to the 20% in the traditional Discipline-Based Classroom. In the Choice-Based (TAB) Classroom, 37%, of parents revealed that it was “*somewhat important*” that their students brought home polished works of art, compared to the 30% in the traditional Discipline-Based Classroom. Finally, in the Choice-Based (TAB) Classroom, 16%, of parents revealed that it was “*not important at all*” that their students brought home polished works of art, compared to the 20% in the traditional Discipline-Based Classroom. No parents selected “*slightly important*.” The parents’ responses were not surprising, given the school’s longstanding use of a traditional DBAE educational framework model. Historically, families have come to expect polished, finished artworks brought home by their children, making the strong support for artistic process and student choice less anticipated.

Table 15

Parent Importance Survey Results

	Extremely Important	Percentage	Very Important	Percentage	Somewhat Important	Percentage	Not Important at All	Percentage
TAB	4 Students	21%	5 Students	26%	7 Students	37%	3 Students	16%
DBAE	6 Students	30%	4 Students	20%	6 Students	30%	4 Students	20%

**Note. Number of students by class: TAB Classroom = 19; Discipline-Based Classroom = 20*

As shown in Table 16, survey question number two had surprisingly little variation in responses the parents provided to the following statement, *My child brings home art that shows her/his artistic process, sometimes at the expense of being polished, finished works of art.*” This consistency suggests a shared value among families for the visibility of creative exploration and process, regardless of the instructional model their child experiences. In the Choice-Based (TAB) Classroom, 26%, of parents revealed that it was “*extremely important*” that their students showed her/his artistic process, compared to the 30% in the traditional Discipline-Based

Classroom. In the Choice-Based (TAB) Classroom, 21%, of parents revealed that it was “*very important*” that their students showed her/his artistic process, compared to the 20% in the traditional Discipline-Based Classroom. In the Choice-Based (TAB) Classroom, 37%, of parents revealed that it was “*somewhat important*” that their students showed her/his artistic process, compared to the 30% in the traditional Discipline-Based Classroom. Finally, In the Choice-Based (TAB) Classroom, 16%, of parents revealed that it was “*not important at all*” that their students showed her/his artistic process, compared to the 20% in the traditional Discipline-Based Classroom.

Table 16

Parent Importance Survey Results to Statement “My child brings home art that shows her/his artistic process, sometimes at the expense of being polished, finished works of art.”

	<u>Extremely Important</u>	<u>Percentage</u>	<u>Very Important</u>	<u>Percentage</u>	<u>Somewhat Important</u>	<u>Percentage</u>	<u>Not Important at All</u>	<u>Percentage</u>
TAB	5 Students	26%	4 Students	21%	7 Students	37%	3 Students	16%
DBAE	6 Students	30%	4 Students	20%	6 Students	30%	4 Students	20%

**Note. Number of students by class: TAB Classroom = 19; Discipline-Based Classroom = 20*

As seen in Table 17, the third survey question responses from both classrooms revealed notable differences in how they responded to the question “*My child is the artist in her/his classroom and has the choice to work with the materials and subjects she/he finds best.*” In the Choice-Based (TAB) Classroom, 47% of parents revealed that it was “*extremely important*” that their students have a choice to work with different materials and different subjects, compared to the 30% in the traditional Discipline-Based Classroom. In the Choice-Based (TAB) Classroom, 26% of parents revealed that it was “*very important*” that their students have a choice to work

with different materials and different subjects, compared to the 25% in the traditional Discipline-Based Classroom. In the Choice-Based (TAB) Classroom, 21%, of parents revealed that it was “*somewhat important*” that their students have a choice to work with different materials and different subjects, compared to the 25% in the traditional Discipline-Based Classroom. Finally, In the Choice-Based (TAB) Classroom, 5%, of parents revealed that it was “*slightly important*” that their students have a choice to work with different materials and different subjects, compared to the 20% in the traditional Discipline-Based Classroom. The option “*not important at all*” was not selected by anyone in either parent study groups.

Table 17

Parent Importance Survey Results to Statement “My child is the artist in her/his classroom and has the choice to work with the materials and subjects she/he finds best.”

	Extremely Important	Percentage	Very Important	Percentage	Somewhat Important	Percentage	Slightly Important	Percentage
TAB	9 Students	47%	5 Students	26%	4 Students	21%	1 Student	5%
DBAE	6 Students	30%	5 Students	25%	5 Students	25%	4 Students	20%

**Note. Number of students by class: TAB Classroom = 19; Discipline-Based Classroom = 20*

Agreement Section of Survey

The parent agreement survey asked parents to indicate their level of agreement with the following three statements: “*My child receives a well-rounded visual arts education,*” “*I am happy about the art instruction my child receives,*” and “*My child is excited about art.*” The used a Likert style five level rating scale with these choices: “*Strongly Agree,*” “*Agree,*” “*Neither Agree or Disagree,*” “*Disagree,*” and “*Strongly Disagree.*” This section of the survey was designed to explore how parents felt about their students’ current quality of art instruction.

Across the two classroom groups, parents were presented with the first statement question concerning this survey section and were asked to rate the following statement, “*My child receives a well-rounded visual arts education.*” As seen in Table 10, in the Choice-Based (TAB) Classroom, 53% of parents revealed that they “*strongly agree*” their child receives a well-rounded visual arts education, compared to the 55% in the traditional Discipline-Based Classroom. In the Choice-Based (TAB) Classroom, 31% of parents revealed that they “*agree*” their child receives a well-rounded visual arts education, compared to the 25% in the traditional Discipline-Based Classroom. Finally, in the Choice-Based (TAB) Classroom, 16% of parents revealed that they “*neither agree nor disagree*” that their child receives a well-rounded visual arts education, compared to the 20% in the traditional Discipline-Based Classroom. The options of “*disagree*” and “*strongly disagree*” were not selected by either parent study groups for this survey section.

Table 18

Parent Importance Survey Results for Statement “My child receives a well-rounded visual arts education.”

	<u>Strongly Agree</u>	<u>Percentage</u>	<u>Agree</u>	<u>Percentage</u>	<u>Neither Agree nor Disagree</u>	<u>Percentage</u>
TAB	10 Students	53%	6 Students	31%	3 Students	16%
DBAE	11 Students	55%	5 Students	25%	4 Students	20%

**Note. Number of students by class: TAB Classroom = 19; Discipline-Based Classroom = 20*

Across the two classroom groups, parents were presented with the second statement question concerning this survey section and were asked to rate the following statement, “*I am happy about the art instruction my child receives.*” As seen in Table 11, in the Choice-Based (TAB) Classroom, 63% of parents revealed that they “*strongly agree*” that they are happy about the art instruction their child receives, compared to the 65% in the traditional Discipline-Based

Classroom. In the Choice-Based (TAB) Classroom, 32% of parents revealed that they “*agree*” that they are happy about the art instruction their child receives, compared to the 25% in the traditional Discipline-Based Classroom. Finally, in the Choice-Based (TAB) Classroom, 5% of parents revealed that they “*neither agree nor disagree*” that they are happy about the art instruction their child receives, compared to the 10% in the traditional Discipline-Based Classroom. The options of “*disagree*” and “*strongly disagree*” were not selected by either parent study groups for this survey section.

Table 19

Parent Importance Survey Results for Statement “I am happy about the art instruction my child receives.”

	<u>Strongly Agree</u>	<u>Percentage</u>	<u>Agree</u>	<u>Percentage</u>	<u>Neither Agree nor Disagree</u>	<u>Percentage</u>
TAB	12 Students	63%	6 Students	32%	1 Students	5%
DBAE	13 Students	65%	5 Students	25%	2 Students	10%

**Note. Number of students by class: TAB Classroom = 19; Discipline-Based Classroom = 20*

Across the two classroom groups, parents were presented with the third statement question concerning this survey section and were asked to rate the following statement, “*My child is excited about art.*” As seen in Table 12, in the Choice-Based (TAB) Classroom, 79% of parents revealed that they “*strongly agree*” that their child is excited about art, compared to the 80% in the traditional Discipline-Based Classroom. In the Choice-Based (TAB) Classroom, 21% of parents revealed that they “*agree*” that their child is excited about art, compared to the 20% in the traditional Discipline-Based Classroom. The options of “*neither agree nor disagree*,” “*disagree*” and “*strongly disagree*” were not selected by either parent study groups for this survey section.

Table 20

Parent Importance Survey Results for Statement “My child is excited about art.”

	<u>Strongly Agree</u>	<u>Percentage</u>	<u>Agree</u>	<u>Percentage</u>
TAB	15 Students	79%	4 Students	21%
DBAE	16 Students	80%	4 Students	20%

**Note. Number of students by class: TAB Classroom = 19; Discipline-Based Classroom = 20*

Short Answer Responses

Across the two classroom groups, parents were presented with an optional open-ended question inviting additional feedback about the school’s art program. There was one response from a parent in the Choice-Based survey group expressing confusion about what a choice-based (TAB) approach entails, along with concern about whether this instructional change would interfere with their child’s core academic classes or result in being pulled from core instruction time. Additionally, one parent from the traditional Discipline-Based survey group questioned the necessity of this survey form, noting that their child was continuing to receive art instruction consistent with what they experienced in kindergarten.

CHAPTER 5: ANALYSIS

The following sections will analyze these findings in relation to existing literature, offering interpretations and potential explanations for any unexpected or unique results. Additionally, this analysis will explore the broader implications teachers and administrators considering a transition to CBAE approach to art education, particularly through the lens of TAB.

Observation Analysis

The following two sections will analyze classroom observations from both the choice-based (TAB) and traditional discipline-based art instructional models. This comparative analysis aims to highlight key patterns in student engagement and behavior across both approaches providing insight into how each model supports learning and development in the elementary art classroom.

Choice-Based (TAB) Analysis

The observed choice-based (TAB) classroom exemplified a well-structured, student-centered environment aligned with the foundational principles outlined by Douglas and Jaquith (2009). The physical layout, refined through direct feedback from Kathy Douglas, demonstrated a thoughtful application of TAB studio design, with color-coded studio centers that scaffolded independence, spatial awareness, and visual literacy. Witnessing this system in place, this helped the students by not only supported efficient cleanup and navigation throughout the classroom but empowered students to take ownership of the classroom.

My consistent use of carpet time and visual cues supported developmentally appropriate visuals, that helped particularly with younger students, adaptive students and ELL students by

reducing reliance on verbal instruction. Instructionally, the use of daily “skill builders” provided a bridge between standards-based objectives and student-directed exploration of the materials provided in the centers. These brief, but focused sessions ensured that curriculum was aligned with state standards while trying to preserve the core values of TAB, student agency.

The buffet-style model further cultivates student autonomy, allowing students to self-select materials and processes that align with their interests. This structure fostered deep engagement, as students were more likely to invest in work that held personal meaning. Observations revealed high levels of sustained focus and creative risk-taking, especially when students were focused on self-directed projects.

However, the open-ended nature of TAB also revealed challenges for some students, particularly those who struggled with idea generation or decision-making due to the student’s developmental stage made it difficult to generate ideas or make independent decisions during the artmaking process. My implementation of scaffolds such as the Idea Generation Box and Creative Oops Box effectively addressed these barriers, promoting resilience and a growth mindset. These supports exemplify how my TAB classrooms was both flexible and responsive to diverse learning needs in my classroom.

Behaviorally, initial difficulties with transitions and tool use were noted, especially during the early stages of implementation. However, with consistent routines, visual support, and proactive classroom management these issues diminished over time. My active circulation within the classroom and individualized support was a critical role in maintaining a productive and respectful classroom environment for the students.

Overall, the choice-based (TAB) classroom fostered a vibrant, inclusive, and developmentally responsive environment. It balanced structure with freedom, enabling students to explore, reflect, and grow as independent artists. The integration of visual systems, targeted instruction, and scaffolds illustrates how TAB can be both rigorous and accessible when thoughtfully implemented.

Discipline-Based Analysis

The discipline-based classroom reflected a traditional, highly structured approach to art education grounded in the principles of DBAE. While the physical layout mirrors that of the choice-based (TAB) classroom, with studio centers and materials arranged in consistent locations, access to these centers was restricted. Instead, I placed materials that were pre-selected and distributed in table caddies, reinforcing my needed control of the classroom environment and streamlining the instructional process.

Instruction in this setting was delivered through a formalized six-point lesson plan that included essential standards, focus and review, statement of objectives, teacher input, guided practice, independent practice, and closure with cleanup. This format ensured alignment with curriculum goals and provided a predictable framework for the students. My teacher-led carpet time, which lasted 10-15 minutes, was used to address all four components of DBAE. This extended instructional block delayed the student from transitioning into artmaking sooner and positioned me as the central authority in the classroom.

This model limited my students' autonomy and made my students rely more heavily on my directions. The students replicated modeled examples because they relied on my step-by-step instruction that led to "cookie cutter" outcomes. This traditional discipline-based educational

framework inhibited creative risk-taking and personal expression, as my students were not allowed to make independent decisions about materials, subject matter, and/or the process of artmaking.

In terms of student behavior, the structured nature of the traditional discipline-based classroom first appeared to have fewer disruptions. There were behavioral issues such as disengagement, avoidance, and restlessness that emerged when students rushed and completed their projects quickly. Also, my students felt disconnected from the assigned task because there was no student autonomy. This caused my students to commonly request coloring pages or free draw materials, and when granted my students demonstrated noticeably higher levels of engagement and focus. This suggests that personal relevance and choice play a significant role in sustaining student motivation, even within the structured framework of DBAE.

Overall, traditional discipline-based framework offers a content-rich and orderly environment that emphasizes direct instruction and curriculum alignment. The models supported foundational art knowledge and art skill development, however, the lack of student choice and personal investment lead to reduced engagement and creative exploration. One of this framework's shortcomings is that it does not promote or develop critical thinking or problem-solving skills within the student, which are necessary for our 21st century learners.

Student Survey Analysis

Confidence Section

The Confidence section of the Student Survey was designed to explore first-grade students' self-perceived confidence in three keys areas: generating ideas for artwork,

understanding different ways art can be made, and knowing behavior expectations in the art classroom. Administered verbally and recorded by the teacher to accommodate early literacy development and lack of comprehension, the survey combined a five-point rating scale with short-answer questions to compare students' confidence with their actual knowledge.

Analysis revealed a notable discrepancy between students' self-reported confidence and their demonstrated understanding of the survey questions, particularly among younger students who may struggle with accurate self-assessment. While students in both choice-based (TAB) and traditional discipline-based (DBAE) classrooms reported high confidence levels, TAB students more frequently identified multiple strategies for idea generation and a broader range of art materials. This suggested that the autonomy and exposure inherent in the TAB environments may foster deeper conceptual awareness. In contrast, traditional DBAE students showed slightly higher confidence in behavior expectations, likely due to the models' emphasis on explicit rules. However, when asked to recall classroom rules, TAB students more consistently named three to four rules, despite having fewer and more value-based expectations. This contrast highlights how TAB's simplified, student-centered rules may be easier for young students to internalize, while traditional DBAE's detailed, compliance-driven rules may be harder to retain. This may suggest that students' behavior in the classroom can be better established using less, but more concise rules.

Overall, the findings suggest that pedagogical approach influences not only engagement and behavior but also students' understanding of artistic processes and expectations. Comparing perceived confidence with actual responses provides valuable insight into how instructional models shape student development in early art education. Ultimately, the survey highlights the

importance of aligning instructional strategies with developmental readiness and the value of comparing perceived confidence with actual understanding to inform teaching practices.

Agreement Section

The Agreement section of the Student Survey was designed to explore differing teaching philosophies, choice-based (TAB) versus traditional discipline-based (DBAE), impact students' sense of identity, engagement, and ownership in the art classroom. Administered verbally to accommodate younger students, the survey began with two key questions aimed at understanding how students perceive themselves as confident and capable artists. Specifically, 68% of choice-based (TAB) students identified as "*excellent artists*," compared to 50% in the traditional discipline-based classroom. Additionally, none of the choice-based (TAB) students reported feeling that they "*did not know anything about art*," where 5% of traditional discipline-based students did. These findings suggest that the choice-based (TAB) model, which emphasizes student choice and personal relevance, may foster stronger artistic self-concept among younger students.

Further response to the statement "*I feel like I a(n) _____ artist*" reinforced that trend. Nearly half, 48% of choice-based (TAB) students described themselves as "*amazing artists*," compared to 35% in the traditional discipline-based group. While the traditional discipline-based students were more likely to rate themselves as "*good*" or "*okay*," choice-based (TAB) students leaned toward higher self-assessments, indicating greater confidence and emotional connection to their work. This difference may stem from the choice-based (TAB) classroom's emphasis on

student agency, which allows students to make more meaningful choices and see themselves reflected in their artwork.

The final portion of the survey focused on students' emotional responses to their art experiences, "*how they feel at home,*" "*at school,*" "*in art class,*" and "*about their teacher and family's reactions to their artwork.*" The overall suggestion highlights those students in the choice-based (TAB) classroom reported higher levels of excitement, pride, and self-expression. These emotional investments contribute to a more positive behavioral climate, as students feel ownership over their work and responsibility for their studio environment. In contrast, the traditional discipline-based model, while structured and instructional, may limit opportunities for personal expression, leading to lower engagement.

Overall, the results of the Student Agreement Survey highlighted the impact of pedagogical philosophy on student identity and engagement. The choice-based (TAB) model appears to cultivate a stronger sense of artistic self-worth and emotional connection, which in turn supports constructive behavior and deeper investment in their learning. These findings underscore the importance of fostering autonomy and personal relevance in early art education to promote both academic and social-emotional growth.

Parent Survey Analysis

Importance Section

The Importance section of the Parent Survey was designed to uncover family values surrounding their child's art education, specifically comparing preferences for polished outcomes versus process-oriented and choice-driven experiences. Parents were asked to rate importance of

three statements reflecting core aspects of both choice-based (TAB) and traditional discipline-based instruction: the production of polished, finished artwork, the visibility of artistic process even at the expense of it being polished, and the child's autonomy in selecting materials and subjects for their artwork.

Survey results revealed subtle patterns across both classroom models. When asked about the importance of polished, finished artwork, parents in the traditional discipline-based classroom rate this slightly higher, with 30% selecting "*extremely important*," compared to 21% in the choice-based (TAB) classroom. However, a larger percentage of choice-based (TAB) parents, 37% rated this as "*somewhat important*," and 16% said it was "*not important at all*," suggesting a broader tolerance for less refined outcomes in favor of other values. This was somewhat unexpected given the school's longstanding use of DBAE, where families have grown accustomed to polished take-home products.

Responses to the second statement, valuing artwork that reflects artistic process, were remarkably consistent across both groups. This suggests a shared appreciation among families for the development and exploratory aspects of artmaking, regardless of the instructional model. Parents in both classrooms showed similar distributions across "*extremely important*," "*very important*," and "*somewhat important*" ratings, indicating the process-based learning is widely valued.

The most prominent differences emerged in response to the third statement pertaining to valuing autonomy in material and subject choice. In the choice-based (TAB) classroom, nearly half of the parent, 47% rated this as "*extremely important*," compared to only 30% in the traditional discipline-based classroom. Additionally, only 5% of choice-based (TAB) parents rated it as "*slightly important*," while 20% of the traditional discipline-based parents rated it.

These results suggest that families in the choice-based (TAB) classroom place significantly more emphasis on student agency and ownership in the creative process.

When the data is seen together, it reveals a growing openness among families to student-centered approaches, even in a school that historically aligned with traditional DBAE educational framework. While polished, completed student artwork remains valuable, there is strong and consistent support for creative exploration and autonomy. This may reflect a shift in community expectations or a broader cultural trend toward valuing process, voice, and choice in education. For teachers, these findings underscore the importance of balancing instructional rigor with opportunities for personal expression and communicating the value of both product and process to families.

Agreement Section

The Agreement section in the Parent Survey was designed to assess how families perceive the quality and impact of their child's visual arts education across the two instructional models of choice-based (TAB) and traditional discipline-based. Parents were asked to rate their level of agreement with three statements: "*whether their child receives a well-rounded visual arts education,*" "*whether they are happy with the art instruction their child receives,*" and "*whether their child is excited about art.*" The results across both classroom models were strikingly similar, suggesting that parents view both approaches positively.

In response to the statement "*my child receives a well-rounded visual arts education,*" 53% of choice-based (TAB) and 55% of traditional discipline-based parents "*strongly agreed,*" with additional agreement levels of 31% and 25%, respectively for "*agreed.*" A slightly higher

percentage of traditional discipline-based parents, 20% selected “*neither agree nor disagree*,” compared to 16% the choice-based (TAB) group. This may indicate that while both models are perceived as effective, choice-based (TAB) parents express a slightly more distributed confidence, possibly reflecting the individualized nature of choice-based approach.

When asked “*I am happy about the art instruction my child receives*,” 63% of choice-based (TAB) and 65% of traditional discipline-based parents “*strongly agreed*”, with similar levels of agreement and neutrality across both groups. These results suggest that both instructional models are meeting parental expectations for quality art education. However, the slightly larger neutrality in the traditional discipline-based group may reflect a more standardized experience that the parents are historically used to in this school, whereas choice-based (TAB) emphasis on student choice may lead to more varied perceptions of student engagement and growth.

The strongest consensus emerged around the statement “*my child is excited about art*,” with 79% of choice-based (TAB) parents and 80% of traditional discipline-based parents strongly agreeing. This near-universal response highlights that regardless of instructional model, students are perceived as emotionally engaged and enthusiastic about their art experiences at this studied grade level. It also suggests that factors such as teacher quality, classroom culture, and school-wide support for the arts may play a more significant role in fostering student excitement than the specific pedagogical approach.

Overall, the Agreement section of the Parent Survey results indicated that both choice-based (TAB) and traditional discipline-based models are viewed favorably by parents, with high levels of satisfaction and perceived student engagement. While choice-based (TAB) may foster more individualized experiences and slightly more varied perceptions, both models appear to

support strong emotional connections to art, reinforcing the importance of thoughtful instruction and supportive learning environments in early art education.

Short Answer Section

One parent expressed uncertainty about choice-based (TAB) approach, raising concerns about whether this instructional shift might interfere with their child's core academic learning. This feedback highlights the importance of clearly communicating that choice-based (TAB) art education is a student-centered model designed to foster creativity, independence, and problem-solving, skills that complement academic development. It was implemented during their already designated art period without any impact to their core educational time. Another parent from the discipline-based group questioned the necessity of the survey, noting that the child's art experience remained consistent with the years prior. This response suggests a need to clarify the purpose of the survey as part of a classroom study aimed at understanding how different instructional models affect student engagement and learning, while reassuring families that all students would continue to receive high-quality art education that is aligned with state standards.

CHAPTER 6: DISCUSSION AND CONCLUSION

Teachers and administrators exploring the transition to CBAE, particularly through the lens of TAB, must consider the broader implications, and here are some challenges and solutions to support successful implementation into the elementary art classroom. Here are some of the identified challenges a teacher can face: lack of structure can lead to off-task behavior, students overwhelmed by too many choices, classroom noise and movement increase, uneven engagement or misuse of materials, difficult transitions between activities, parent concerns about lack of “real instruction,” and assessing open-ended work fairly.

A lack of structure in the classroom can often lead to off-task behavior, which is why establishing clear routines such as carpet time, designated studio zones and consistent cleanup signals are essential. When students are overwhelmed by too many choices, scaffolding decision-making with idea boxes, menus, and visual prompts can help guide the students toward more productive engagement. As classroom noise and movement increase due to the open nature of TAB, tools like visual noise meter, role charts, and reflective check-ins provide students with ways to monitor and adjust their behaviors. Uneven engagement or misuse of materials can be addressed by explicitly teaching studio habits such as care, persistence, and reflection. This ensures students understand both expectations and the values of the habits. To ease difficult transitions between activities, color-coded stations and visual timers can create smoother flows and reduce confusion with students. Parental concerns about a perceived lack of “real instruction” can be lessened by communicating the learning goals through newsletters, teacher pages on the official school website, and process displays that highlight the depth of the students learning. Finally, assessing open-ended work fairly requires co-created rubrics, self-assessments

by the students, and process portfolios that maintain transparency and consistency in the evaluation process.

As art education continues to evolve, TAB and ShoM offer a powerful framework for cultivating student autonomy, creativity, and authentic artistic practice. By positioning students as artists and providing structured choice within a dynamic studio environment, TAB empowers learners to make meaningful choices, explore, engage in reflective process-driven artmaking. When paired with ShoM, this approach deepens engagement and equips students with habits of mind essential to artistic growth. The Studio Thinking framework and TAB philosophy both promote creative and critical thinking through the studio habits such as envision, reflect, stretch and explore. These habits are reiterated in Mathison (2020) and Bedrick (2012), who link their deeper engagement for students and more focus on problem solving. Together, these texts support the idea that studio habits are more than classroom routine, but are frameworks for thinking, making, and meaning within the classroom.

Several sources advocate for the transition from traditional models like DBAE to CBAE, for a more flexible, student-centered approach to teaching in the art classroom. My research demonstrates that when students are offered greater autonomy and flexibility, their behaviors and creative processes improve significantly. In this model, the teacher acts as a facilitator who guides inquiry, supports independence and decision making rather than teaches every step in the artmaking process, I saw a significant change with my students. This transition from DBAE to CBAE showed notable benefits in students such as increased engagement, stronger student autonomy, a greater sense of ownership, and the development creative and critical thinking skills were enhanced. Together, these outcomes contributed to improved student behaviors in the classroom.

I experienced significant challenges in curriculum redesign and assessment due to the dramatic pedagogical shift from the county's long-standing traditional model to choice-based approach. I had to construct a curriculum map that integrated the state teaching standards while addressing the concerns of my administration. In addition, conventional art assessments proved inadequate for TAB and required rewriting to effectively measure students' mastery of state learning standards. Despite these challenges, the study revealed that students in the choice-based classroom developed a deeper connection to and understanding of the standards compared to those in the traditional discipline-based classroom.

Exploring the role of choice in the art classroom reveals its impact on both the teacher practice and student engagement, especially for new teachers navigating the new and often complex classroom dynamics of TAB. Across the literature, student agency and student autonomy consistently emerged as central factors in fostering meaningful learning. My own observations aligned with these findings; students were positioned as artists, they made authentic decisions regarding tools and materials, subject matter, and artistic processes. This empowered the students to deepen their creative investment but also transformed the classroom into a space that encouraged engagement, student ownership, and independence.

CBAE doesn't have to lead to chaotic classroom environments. When organized by intentional classroom structure and routines, the choice-based classroom can have the stability needed to keep chaos at bay. Classroom management challenges are not exclusive to any one pedagogical model. Whether in DBAE or CBAE, ineffective practices such as inconsistent expectations, reactive discipline, and lack of student engagement, can undermine learning. While CBAE pedagogical foundations, particularly within the TAB environment, are sometimes criticized for lacking classroom management and fostering chaos, a closer examination of what

constitutes effective classroom management reveals a broader truth: any learning environment, regardless of its philosophy, will struggle and possibly fail without clear structures, routines, and expectations. Success depends not on the model itself, but on how well it is implemented and supported through intentional management practices. Suggesting that TAB itself is the problem oversimplifies the issue. Classroom challenges often stem from how a pedagogical model is implemented, not the philosophy behind it. When routines, expectations, and reflection tools are clearly established like any other art classroom, TAB environments thrive and can be highly structured, student centered, and productive.

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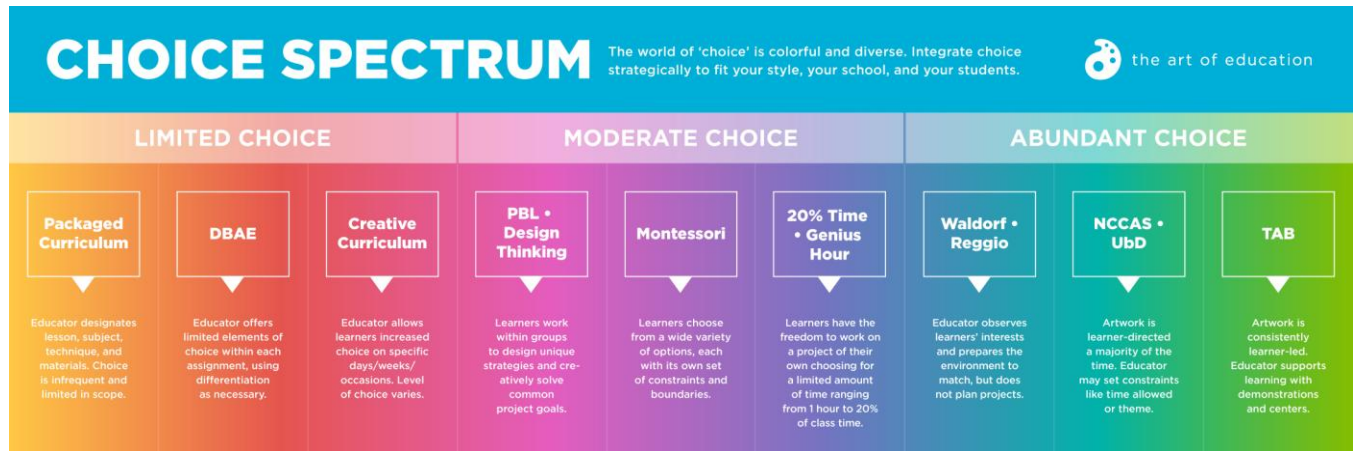
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APPENDICES

- A. Choice Spectrum
- B. IRB Approval Form
- C. Student Confidence Survey
- D. Student Agreement Survey
- E. Parent/Guardian Permission
- F. Parent/Guardian Survey
- G. CBAE Classroom Layout
- H. 5–10 Minute Skill Builder Layout (TAB)
- I. Six-Point Lesson Plan (DBAE)
- J. Verbal Consent

APPENDIX A: CHOICE SPECTRUM



APPENDIX B: IRB APPROVAL FORM



EAST CAROLINA UNIVERSITY

University & Medical Center Institutional Review Board

Willis Building · Mail Stop 682

600 Moye Boulevard · Greenville, NC 27834

Office 252-744-2914 · Fax 252-744-

2284 · redc@ecu.edu · redc.ecu.edu/umcirb/

Notification of Initial Approval: Expedited

From: Social/Behavioral IRB

To: [Jessica Luna](#)

CC: [Robert Quinn](#)

Date: 11/29/2023

Re: [UMCIRB 23-002096](#)

Choice-Based Art Education: Producing Art Minded Artists

I am pleased to inform you that your Expedited Application was approved. Approval of the study and any consent form(s) occurred on 11/29/2023. The research study is eligible for review under expedited category # 7. The Chairperson (or designee) deemed this study no more than minimal risk.

As the Principal Investigator you are explicitly responsible for the conduct of all aspects of this study and must adhere to all reporting requirements for the study. Your responsibilities include but are not limited to:

1. Ensuring changes to the approved research (including the UMCIRB approved consent document) are initiated only after UMCIRB review and approval except when necessary to eliminate an apparent immediate hazard to the participant. All changes (e.g. a change in procedure, number of participants, personnel, study locations, new recruitment materials, study instruments, etc.) must be prospectively reviewed and approved by the UMCIRB before they are implemented;
2. Where informed consent has not been waived by the UMCIRB, ensuring that only valid versions of the UMCIRB approved, date-stamped informed consent document(s) are used for obtaining informed consent (consent documents with the IRB approval date stamp are found under the Documents tab in the ePIRATE study workspace);
3. Promptly reporting to the UMCIRB all unanticipated problems involving risks to participants and others;
4. Submission of a final report application to the UMCIRB prior to the expected end date provided in the IRB application in order to document human research activity has ended and to provide a timepoint in which to base document retention; and

5. Submission of an amendment to extend the expected end date if the study is not expected to be completed by that date. The amendment should be submitted 30 days prior to the UMCIRB approved expected end date or as soon as the Investigator is aware that the study will not be completed by that date.

The approval includes the following items:

Name	Description
Email Example	Recruitment Documents/Scripts
First Grade Level Verbal Consent	Consent Forms
Parent Survey	Surveys and Questionnaires
Parent Survey	Recruitment Documents/Scripts
Parental Consent	Consent Forms
Research Protocol	Study Protocol or Grant Application
Student Questionnaire #1	Surveys and Questionnaires
Student Survey #1	Surveys and Questionnaires

For research studies where a waiver or alteration of HIPAA Authorization has been approved, the IRB states that each of the waiver criteria in 45 CFR 164.512(i)(1)(i)(A) and (2)(i) through (v) have been met. Additionally, the elements of PHI to be collected as described in items 1 and 2 of the Application for Waiver of Authorization have been determined to be the minimal necessary for the specified research.

The Chairperson (or designee) does not have a potential for conflict of interest on this study.

APPENDIX C: STUDENT CONFIDENCE SURVEY

Student Survey #1

Teachers Name: _____

Grade: _____

Directions: Please complete the following survey by circling how confident you feel about the items on the left. Your responses will be kept secret.

How confident do you feel? Circle one.

Coming up with my own ideas for my artwork.	Extremely Confident	Very Confident	Somewhat Confident	Slightly Confident	Not Confident at All
Knowing different ways to make art.	Extremely Confident	Very Confident	Somewhat Confident	Slightly Confident	Not Confident at All
Knowing behavior expectations in art class.	Extremely Confident	Very Confident	Somewhat Confident	Slightly Confident	Not Confident at All

Please answer the following questions as best as you can. If you don't know the answer to something, it's okay to write "I don't know." Your responses will be kept secret.

1. What are some of the ways artists come up with ideas?
2. What are some materials artists use to create art? List all that you can think of.
3. What are rules you have to follow when in art class?

APPENDIX D: STUDENT AGREEMENT SURVEY

Student Survey #2

Teacher's Name: _____

Date: _____

Circle what type of artist you are:



I am an excellent artist and I know how to make multiple types of art.



I like art and I know how to make a few things.



I like art, but I forget what I learned.



I do not know anything about art, but I want to learn.



I do not think I am an artist at all.

I feel like I am a(n) _____ artist.

- a. Amazing
- b. Pretty Good
- c. Good
- d. Okay
- e. Not so Good
- f. Terrible

What do you like to do for FUN?

I am REALLY good at _____.

I am not so good at _____.

My favorite thing to do in art is _____.

My favorite thing to do at home is _____.

My favorite subject in school is _____.

When I grow up, I want to be _____.

When I am at home, I feel....

--	--	--	--	--	--

When I am at school, I feel....

					
---	---	---	---	---	---

My teacher makes me feel...

					
---	---	---	---	---	---

When in art I feel...

					
---	---	---	---	---	---

I am excited about coming to the art class.

				
---	---	---	---	---

I am able to express myself on the projects I make in art class.

				
---	---	---	---	---

I feel proud when I see my art projects displayed in the classroom or in the hallway.

				
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My family is excited about the artwork I bring home.

				
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APPENDIX E: PARENT/GUARDIAN PERMISSION



Parental Permission to Allow Your Child to Take Part in Research

Information to consider before allowing your child to take part in research that has no more than minimal risk.

Title of Research Study: Choice-Based Art Education: Producing Art Minded Artists

Principal Investigator: Jessica Luna

Address: [REDACTED]

Telephone #: [REDACTED]

Dear Parent of guardian,

I am working on my Master's in Arts Education at East Carolina University (ECU). Part of the master's program is to do research in art education. ECU study issues related to society, health problems, environmental problems, behavior problems and the human condition. To do this, we need the help of volunteers who are willing to take part in research. My research will focus on critical thinking skills and social influences in the art room.

Why is my child being invited to take part in this research?

The purpose of this study is to analyze discipline-based art education (DBAE) and choice-based art education (CBAE.) The Discipline-Based Art Education program is a teacher-led curriculum that produces multiple copies of very similar artwork from every student with little deviation from the teacher-led process. This paper will provide art teachers with the knowledge and tools to create an art classroom that fosters creative thinkers and allows student artists to implement their own ideas into their art pieces. This study explores the following questions in art education: Do CBAE classrooms have more disciplinary issues or lack of classroom management due to the process of art making versus a more rigorously controlled? Discipline-Based Art Education (DBAE) program that teaches art as a subject with lesson content drawn from four basic art disciplines: art production, art history, art criticism, and aesthetics, while in the Choice-Based Art Education (CBAE) program, students engage in projects that are more creative and free thinking. The decision for your child to take part in this research will also depend upon whether your child wants to participate. Your child will answer survey questions about art instruction and their view of themselves as artists. If you and your child agree to volunteer for this research, your child will be one of about 54 people to do so. As the parent, you will also be asked to complete a short survey in relation to your child's art education. I will ask to take pictures or short videos of your child's artwork – these photos and/or videos will not have your child included, nor any identifying information attached to the picture or video. This will be used to provide examples for future students to show differences in discipline-based art education (DBAE) and choice-based art education (CBAE).

Are there reasons my child should not take part in this research?

If you do not want your child to participate in this study, you may do so without penalties to your child.

What other choices do I have if my child does not take part in this research?

Your child can choose not to participate. There is no penalty to your child and will be given an alternate assignment.

Where is the research going to take place and how long will it last?

The research will be conducted at [REDACTED], in my classroom. The total amount of time your child will be asked to volunteer for this study is 50 minutes once a week during this school year.

What will my child be asked to do?

Your child will be asked to do the following: Complete an online survey on social media use and influence. There are fifteen questions. You may review a paper copy of the questions. Many families choose to wait before their student gets a phone or have a social media presence if this applies to your family your child may still participate in the classroom portion of the study. In the classroom your child will be guide how to become a critical thinker by looking at all relevant contexts related to the artist or people/culture being studied. This will happen with mini lessons in the classroom. Your students school day will not be changed.

What might my child experience if they take part in the research?

We don't know of any risks (the chance of harm) associated with this research. Any risks that may occur with this research are no more than what you would experience in everyday life. We don't know if your child will benefit from taking part in this study. There may not be any personal benefit to your child, but the information gained by doing this research may help others in the future.

Will my child be paid for taking part in this research?

We will not be able to pay you or your child for the time you volunteer while being in this study.

Will it cost me anything for my child to take part in this research?

It will not cost you any money to be part of the research.

Who will know that my child took part in this research and learn personal information about them?

I am the only person who will know your child is taking part in this research. There will be no personal information gathered during the research.

This research is overseen by the University and Medical Center Institutional Review Board (UMCIRB) at ECU. Therefore, some of the UMCIRB members or the UMCIRB staff may need to review your research data.

How will you keep the information you collect about my child secure? How long will you keep it?

Any information or data collected during the research will be kept in a locked cabinet in my room. The data generated by the survey will be password protected and kept on a standalone electronic storage drive. All information and data will be archived for three years before it is destroyed.

What if my child decides he/she doesn't want to continue in this research?

Your child can stop at any time after it has already started. There will be no consequences if he/she stops, and he/she will not be criticized. Your child will not lose any benefits that he/she would normally receive.

Who should I contact if I have questions?

The people conducting this study will be able to answer any questions concerning this research, now or in the future. You may contact the Principal Investigator at 704-238-8883 ext.401 Monday through Friday from 8am to 3pm.

If you have questions about your rights as someone taking part in research, you may call the ECU University and Medical Center Institutional Review Board (UMCIRB) at phone number 252-744-2914 (days). If you would like to report a complaint or concern about this research study, you may call the Director for Human Research Protections, at 252-744-2914.

Is there anything else I should know?

If the information could be used for future research studies, the information will be in combined form. All

I have decided my child can take part in this research. What should I do now?

The person obtaining informed consent will ask you to read the following and if you agree, you should sign this form:

- I have read (or had read to me) all of the above information.
- I have had an opportunity to ask questions about things in this research I did not understand and have received satisfactory answers.
 - I know that my child can stop taking part in this study at any time.
 - By signing this informed consent form, my child is not giving up any of his/her rights.
 - I have been given a copy of this consent document, and it is mine to keep.

Parent/Guardian's Name (PRINT)

Signature

Date

Person Obtaining Informed Consent: I have conducted the initial informed consent process. I have orally reviewed the contents of the consent document with the person who has signed above and answered all the person's questions about the research.

Person Obtaining Consent (PRINT)

Signature

Date

APPENDIX F: PARENT/GUARDIAN SURVEY

Parent/Guardian Survey

*If you have more than one student at the elementary school, for the purpose of this study, please complete this survey only for your 1st grade child in either [REDACTED] class

My child is in:

_____ [REDACTED]

_____ [REDACTED]

Please answer the following items thinking about your child's art instruction for this year and last year ONLY. If your child has not been enrolled in the same school from 2021-2023, please only think about this year when responding to the following items.

Please indicate how important the following items are to you in relation to your child's art education:

1. My child brings home polished, finished works of art.

Extremely Important	Very Important	Somewhat Important	Slightly Important	Not At All Important
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2. My child brings home art that shows her/his artistic process, sometimes at the expense of being polished, finished works of art.

Extremely Important	Very Important	Somewhat Important	Slightly Important	Not At All Important
---------------------	----------------	--------------------	--------------------	----------------------

3. My child is the artist in her/his classroom and has the choice to work with the materials and subjects she/he finds best.

Extremely Important	Very Important	Somewhat Important	Slightly Important	Not At All Important
---------------------	----------------	--------------------	--------------------	----------------------

Please indicate how much you agree with the following statements:

4. My child receives a well-rounded visual arts education.

Strongly Agree	Agree Strongly Disagree	Neither Agree nor Disagree	Disagree	Strongly Disagree
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5. I am happy about the art instruction my child receives.

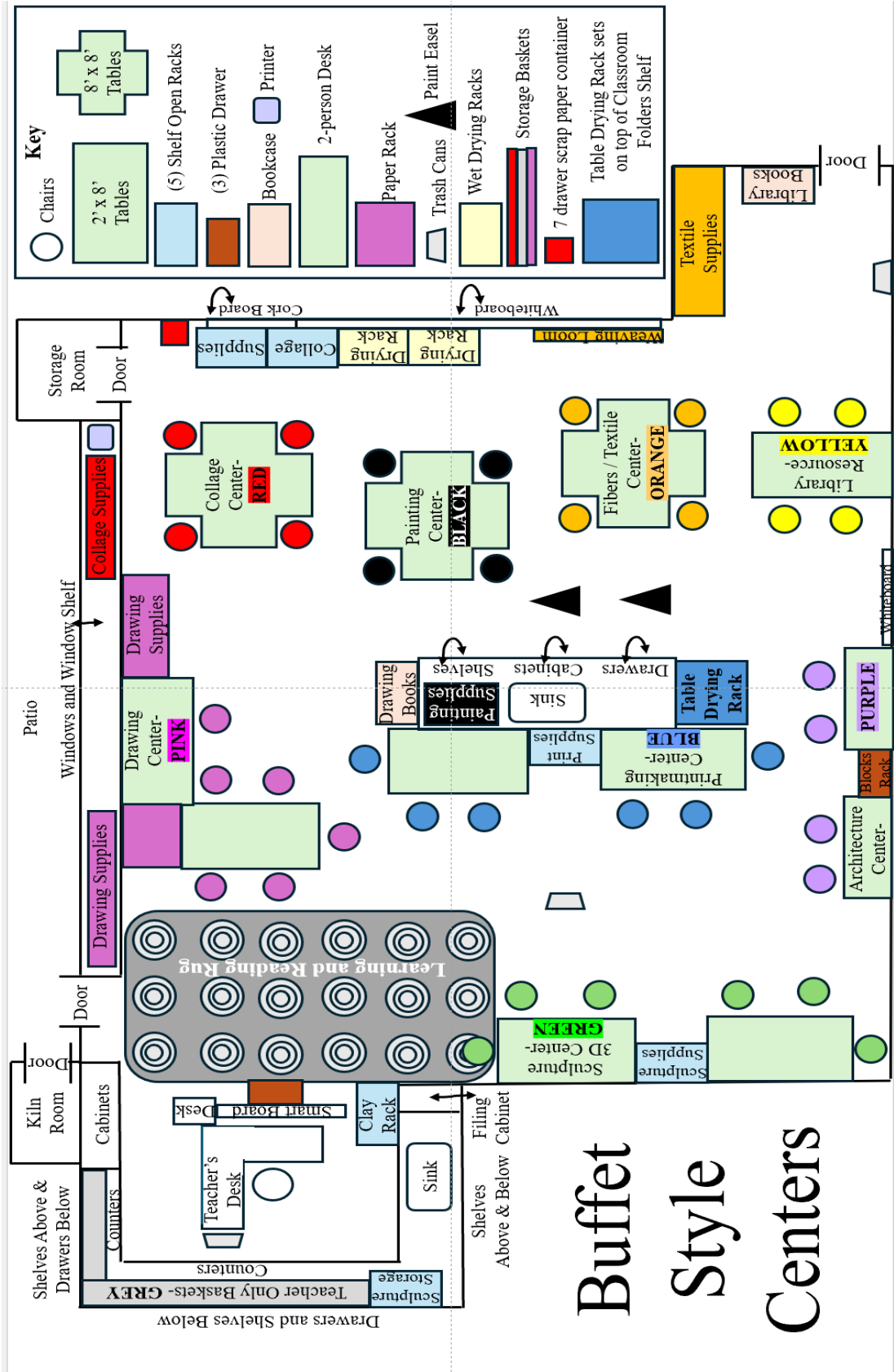
Strongly Agree	Agree Strongly Disagree	Neither Agree nor Disagree	Disagree	Strongly Disagree
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6. My child is excited about art.

Strongly Agree	Agree Strongly Disagree	Neither Agree nor Disagree	Disagree	Strongly Disagree
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Do you have any additional comments you would like to share related to the art program at your child's school?

APPENDIX G: CBAE CLASSROOM LAYOUT



APPENDIX H: 5–10 MINUTE SKILL-BUILDER LAYOUT (TAB STYLE)

1. Title & Focus

- **Skill Builder Title:** (e.g., “*Blending Oil Pastels for Smooth Transitions*”)
- **Artistic Behavior Domain:** (e.g., *Develop Craft*)

2. Quick Objectives

- Students will learn a **specific skill** (e.g., blending, shading, layering) or state learning objective (1.V.1.1- Identify tools, media, and processes)
- Students will connect the skill to **personal choice-making** in their art.

3. Materials

- List only the essentials (e.g., oil pastels, scrap paper, blending tool).
- Keep setup minimal—station or carpet demo.

4. Mini-Demo (2–3 minutes)

- **Hook:** “Artists use blending to create depth and mood.”
- **Demonstration:** Teacher models the skill step-by-step.
- **Think-Aloud:** Narrate artistic choices (“Notice how pressure changes the effect”).

5. Guided Try (2–3 minutes)

- Students practice the skill quickly on scrap paper.
- Teacher circulates, offering tips.
- Provide **visual prompts** for students who need extra support.

6. Independent Application (3–4 minutes)

- Students immediately apply the skill in their own project.
- Encourage reflection: “Where could this technique strengthen your work?”

7. Quick Reflection (1–2 minutes)

- **Exit Slip / Share:** One sentence or sketch showing how they used the skill.

8. Documentation

- Teacher notes observations.
- Students add skill to their **process log** or sketchbook.

APPENDIX I: SIX-POINT LESSON PLAN (DBAE STYLE)

Art Education Six-Point Lesson Plan Template

Lesson #: _____

Author: _____

Grade Level: _____

Lesson Title:
Essential Standards:

Activity	Description of Activities and Setting	Time
1. Focus and Review		— minutes
2. Statement of Objective for Learner		_ minute
3. Teacher Input		— minutes (with guided practice)
4. Guided Practice		— minutes (with teacher input)
5. Independent Practice		— minutes

6. Closure and Clean Up:		– minutes
Assessment Methods of all objectives/skills: (Include any modifications)		
Directed Questions for Discussion:		
Modifications to Support Varied Learning Needs:		
Materials/Technology/References:.		
Reflection on lesson:		

APPENDIX J: VERBAL CONSENT

Verbal Consent to First Graders

I have sent home a letter to your parents and/or guardians asking if you can be taught in a new way in art. This new way of working on art projects is very similar to how you learn in the media center with Mrs. Reinke and in your classrooms with your teachers. In the media center, Mrs. Reinke has centers that you are allowed to try and make STEM projects with. You get to pick which center you work at that week, and you get to make your own projects. This new way of teaching will be very similar to that except instead of having blocks and STEM projects you will have centers such as a drawing center, a painting center, a textiles center, and sculptures center. We will still be taught about artists like normal and we will create art, but you get to decide how you want to do the art projects using any of the centers available for that day. If you do not want to try art centers that's okay too. I will still have examples like before and you will do the art projects like we normally do in class.