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Curriculum Development Using Artistic Inquiry In An Arts Magnet Foundation Class.

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Curriculum Development using Artistic Inquiry in an Arts Magnet Foundation Class

by

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Chapter One

Introduction

I have loved the act of creation all my life. I remember very little of math, social studies or literature but I vividly remember school projects that were artistic. For instance, the texture and colors as I melted crayons onto a paper are etched into my brain. I remember making salt maps, being in plays, singing and square dancing in the halls during recess because our school didn’t have a gym. In junior high I learned to sew, making skirts and blouses. I have since used that knowledge to design costumes, my children’s clothes and even wedding dresses. In high school I created an audio taped version of an imaginary travel journal to Machu Picchu in Peru for a social studies assignment on South America. It was one of my favorite things to do and I clearly remember the information gathered from it to this day. The arts allowed information into my memory through sensory experiences and as a result I have a strong memory of the information gained from the works. This process of curiosity and its resulting art creation and learning was an informal version of artistic inquiry. It is the basis my own life-long learning experience and the hidden motivation behind every class I teach. It has caused me to wonder, how can the skills of artistic inquiry be taught in an Arts Magnet Foundation Class?

Fast forward to the 21st century, my elementary and secondary school days are forty years behind me now and I still love creating things. That is part of how I ended up in an Arts Magnet program at a local high school. I heard from a friend of the opening for a part time dance teacher. They were struggling to find a licensed teacher and I lived a
close distance to the school, making it a great opportunity for me. I was hired as a community expert, fell in love with teaching, and decided to get my licensure. Most of the students who signed up for my class were general education students, but some were part of the Arts Magnet Program, developed over 10 years ago to provide an alternative choice for one of the integration school districts. As in many new programs, this one has grown by small increments and has been surrounded by questions concerning the arts infused methods in the core classes and the ability of the program to encourage integration and maintain rigor in its curriculum.

**History**

In 2014 the director of the program took a position with a grant team. This person had been with the program since its inception. The job was posted but no one responded. There were still questions about the program and the integration district was itself going through transitions and changes. After being contacted by the principal, a colleague and I agreed to direct the program. Our first initiative was to host a parent meeting and here I was overwhelmed with the first of many parents concerned about the validity of arts-infused classwork. Even with the assurance that the classes were NCAA approved and evidence that students were accepted to credible colleges, parents still expressed their concern that adding art to a class would actually hurt, not help their student in the long run. Their concern was based on experience. The Arts Magnet program had a lack of coherency. Teachers reported that students who struggled in virtually every other class were put into the program in the hopes of avoiding other alternative high school settings. Anecdotal reports of those early days said the program initially received a high number of emotional behavioral students from other districts. As a result of this the art and music
instructors were frustrated, not knowing how to handle this influx of students with challenging behaviors. I actually sat in several conferences where counselors suggested putting students in the Arts Magnet program because the classes were smaller and using the arts was considered “easier” for them than a test. In addition, at open house meetings parents expressed hesitancy to put their children into the program because of the image that was developing. They wanted the art, but not at the risk of losing everything else.

A look at the history of magnet programs and their success, or lack of it, in the thirty plus years they have been in existence provides an interesting backdrop to this project. Magnet schools were developed in response to the desegregation issues of the 60’s and 70’s (Seigel, Hawley & Frankenberg, 2012). A U.S. Department of Education report (2004) noted that the movement developed magnet schools focused on a particularly enticing curriculum which would draw students into schools creating integration, and offering innovative teaching techniques. Metz (2003) indicates there are three ways magnet schools are distinctively different from traditional schools; they do something educationally different from other schools, they enroll students by choice, and they use racial quotas to desegregate their population (p. ix-x). The Institute on Metropolitan Opportunity at the University of Minnesota (2013) describes two types of magnet schools, a whole school in which the entire student body would focus on a specific theme and a school within a school still using the theme approach. Performing arts, visual arts, environmental studies, and other themes became the central focus of the curriculum offered at these schools. Research Services of Miami Dade County School Systems (2012) writes in a summary of reports that the success of these schools of choice was as varied as the success of the teaching experiments they reflect. While there were
many diverse themes for the school, racial diversity in the student population did not develop as was hoped. The lack of successful racial integration however, did not stop the momentum for creating schools of choice. Magnet schools had developed other points of achievement which gave administrators hope. Aberger, Brown, Mantil, and Perkins (2009) noted that where socio economic integration was the focus, integration was successful and had a great deal of success, including higher scores as well as a higher graduation rate. (p.9)

According to the co-operative website the district for our art magnet program was formed in 2001. It currently includes seven school districts which touch on the border of two racially isolated districts. In 2004 our high school was invited to create a magnet school to draw students out from these isolated districts. In 2006 we opened the Arts Magnet option using a school within a school model and chose an arts theme; arts in general rather than specific. The administration also made a choice to use an arts infused model for their core classes. The arts infused classes included biology, chemistry, economics, english and social studies. Only one teacher remains from the original group trained in art infused classroom work. The training was done through Project Zero1 from Harvard and based on Gardner’s work regarding the eight intelligences. The current teachers in the program received no training but were handed the curriculum with little instruction on what to do with it leading to a high degree of frustration. Seashore, Anderson, and Reidel (2003) presented mental models or mind maps as the most important tool for teacher success in arts infused programs. Indecision and unclear or

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1 Project Zero is a Harvard based research program which seeks to understanding learning in and through the arts. The original team of arts magnet attended their workshops and designed the program through them.
unspoken expectations by members of the teaching staff create the most problems for integrating the arts into the content classroom. In the case of this arts magnet program there was no clear mental model.

**The Curriculum Problem**

The Arts Magnet Program motto is: “Academic excellence through artistic inquiry.” In the original proposal for the program the goal was to “attract and nurture creative students with diverse backgrounds” (Proposal, 2004). This was to be done by using an arts infused (integrated) approach (Proposal, 2004), infusing the arts into and across our core class work. The original design of the program required the teachers to have common prep time and semester work would be built around a grade assigned theme that would be used in all the courses. This is not currently in use. Teachers reported they were assigned non-art magnet classes in order to keep full time status. This created a huge division in the original design of the program. Another aspect of the program was that it was intended to create cultural diversity and help integrate students from racially isolated districts. As is the case with almost all magnet schools, this did not come about (Seagal, et al., 2014).

According to our first and original proposal (accessed from paper file 9-2015) arts infused is classroom engagement “done with arts-based skill, which are grounded in classroom research...”. The President’s Committee on the Arts and the Humanities (2007) defines the term this way: “... teaching “through” and “with” the arts, creating relationships between different arts disciplines and other classroom skills and subjects”.

Current understanding of the research regarding arts infused work (AI) is, at best, questionable. In other words, one study will support it and another will not. In the
2018-19 Registration Guide the AI classes are asked to have an on-going and consistent assessment opportunity based on projects which use artistic skills from a variety of areas (BHS Registration guide, 2018, p. 51) All students in the program are asked to take a Foundation class which is supposed to prepare the students to achieve this goal and encourage them to think of answering questions with their emerging art skills. The seniors take a class called Capstone, in which they are to create a piece of art that is significant in either scope or depth. Students are asked to participate in five out of eight arts infused classes. With teacher and administrator turnover, the original design has faltered and some students report teachers are not implementing a true AI class. The students I have talked with throughout all the grade levels speak of AI using a variety of definitions, and the capstone projects I have seen show a lack of commitment and skill in the given art form.

The Question

Stepping into the leadership of this program I am very conscious of this disparity between students and teachers in attempting to create and participate in this program. The lack of training is one of several problems that affects the curriculum that we choose to use. Another problem is student retention from the freshman year through the senior year. At the base of it all is the question, how can the skills of artistic inquiry be taught in an AI class? To answer this question, I would like to develop the first three units of an AI Foundation class that would be based on teaching the skills of artistic inquiry. By creating a common curriculum design that answers this question, I believe we can provide a mental model for teachers as well as practical skills for our students. I have chosen the curriculum for our AI Foundation class due to the ability of those units to be
set as a model for the core class teachers in developing their classroom content with arts integration. Finally, it is hoped this would encourage students who enter the program to become successful problem solvers who can enter their adult world prepared to use artful thinking to take on the challenges of their generation.

In order to understand arts integration and artistic inquiry when applied to a specific arts magnet structure one must first take a look at the current research in art integration in the core classroom.
Chapter 2

Basic Theories

In order to create a curriculum which would teach artistic inquiry as a skill to be used in the classroom, the word constructivism comes to mind. An on-line summary of constructivism (David, 2015) refers to it as a theory of knowledge which says that all learning is constructed by the individual based on experience and is student driven. This is not to be mistaken as a pedagogical theory the article continues. The student constructs knowledge, but that does not release the teacher from structuring the content in a way that will encourage or facilitate this process. According to David, this viewpoint is in direct contrast to the more traditional direct teaching approach, one is student directed and the other teacher directed. These two viewpoints offer a critical counterpoint. Should inquiry-based work be driven by student curiosity, with minimal teacher involvement? Or, should teachers guide and direct the student throughout the inquiry process? Stipek’s (2011) response to this debate was cited by Huwa (2011), and states “I want to know what kind of instruction works for what kind of kid” (par. 22). There is need of both direct instruction and student driven constructive instruction. However, there are some variations in the current constructivist view that are critical for efficient learning. For example, a constructivist view would encourage a student’s construction of knowledge. This exclusion of memory as a tool in learning is not supported by neurological research. The rote transfer of some skills into long-term memory allows for more capacity and flow of information through the brain in more integrated ways (Jenson, 1998). Jenson states that memory is an easy thing to access and that placing skills that are repeated often into the long-term memory through the use of rote exercises can be beneficial. Kapur and Toh
2013) suggest that the best way to proceed would be to combine a student directed approach with a direct instruction approach.

**Artistic Inquiry**

An understanding of artistic inquiry would be necessary for teaching artistic inquiry as a skill to be used in a classroom. The current program is focused on the ability of students to use their artistic skills and thinking processes as a research inquiry tool that crosses a variety of content areas (Registration Guide, 2018). The program motto defines that process as *Artistic Inquiry*. The word inquiry according to the Webster’s dictionary

Merriam-Webster.com. Merriam-Webster, n.d. Web. 24 July 2018. is an examination in facts; a request for information, a systematic investigation often a matter of public interest. Artistic inquiry would at times include all three forms of inquiry. According to Kovalik (n.d.) in the online article Highly Effective Teaching (HET) inquiry is described as a place,” where words become realities, the things talked about become experience, discussions become actions, where reading about historical figures becomes experiencing their problems and dilemmas with the intent of attaining a deeper understanding or attaining mastery” (p.5). Kovalic goes on to say that good inquiry engages as many senses as possible by adding action and evoking emotion, incorporating educational standards and benchmarks, and addressing all the multiple intelligences. Murdoch (2010) lists phases of inquiry as: tuning in, finding out, sorting out, drawing further conclusions, reflection, and taking action. Dewey (1939) speaking of scientific inquiry says, “Inquiry is the controlled or directed transformation of an indeterminate situation into one that is so determinate in its constituent distinctions and relations as to convert the elements of the original situation into a unified whole” (p.108). The Exploratorium (2018) is a
museum where art and inquiry are uniquely combined. Their website defines inquiry as “open-ended process of investigation, speculation, imagination and experimentation” (home page). Students are encouraged to investigate the museum through a variety of options, and solutions to their own questions.

Artistic inquiry and scientific inquiry both begin with the process of observation, then a series of questions (inquiry) that evolve from an initial observation (Alkaslassy, E. & O’Day, 2002, p.8). These questions are the basis for research. Here the two methods begin to take divergent paths. In science the methodology might involve defining the problem, creating a method to fix the problem, reviewing and revising “the models and theories,” and evaluating, using evidence or models (Ahuna, Tinnesz, & VanZile-Tamsen, 2010, p. 57). Eisner (1985) (as cited in Ewing & Hughes (2008) states, “Both the arts and sciences entail methods of inquiry resulting in knowledge creation” (p.515). Ewing and Hughes (2008) citing Barone & Eisner, 1997; Cutcher, 2004; and Ewing & Hughes, 2008, also state: “Arts-informed inquiry acknowledges that what we need to know and how we present such knowledge cannot always be solely dictated by or expressed in the language of the academy or in numbers” (p.515).

Within the world of artistic research or inquiry, “The art is not an end in itself – it forms an integral part of the research design or a tool in the inquiry process to collect and/or analyze and/or represent data” (Ewing & Hughes, 2008, p. 515).

In others words, a person creating a painting is not necessarily engaging in artistic inquiry. Artistic inquiry would require a more intentional purpose and focus than just using skills to create art. Rust (2007) states that artistic inquiry requires that the artist should begin with declaring the subject and their motivation for research, they should
then demonstrate a certain amount of research showing foreknowledge of the work and related works (Rust, 2007, p.75). They should use methods and methodology that is recognized by other artists and non-artists. Finally, the artist should be responsive and aware of the consequences of their work. Rust (2007) also suggests they may not know how the audience will respond, but when they do respond the artist should note it and own it by accepting responsibility for the response. The processes of inquiry allow students to make connections between the world of their art-making and the core content areas, especially the areas of English (reading and writing) and social studies. The processes require the student to read, make meaning of their research and write reflections (Marshall & Donahue, 2014). Marshall and Donahue (2014) continue to validate cross-curricular art:

Comparing and contrasting disciplines opens up questions about what we know and how we know it. When questions about the ways of knowing are included in a curriculum integrating art and other disciplines, students learn not only about the knowledge in various disciplinary realms but also how artists, scientists, writers, and others create or construct knowledge in the disciplines. They also come to understand that the knowledge we have today in all disciplines was constructed over time by many researchers and scholars who built upon other’s work. (p.10)

Watson (2014) suggests curriculum links cannot be maintained without a deliberate cross connection to the core content on the part of the teacher. Busy work, Watson maintains, is not necessary (p.6). Art allows the individual student to enter into both a creative and a critical thinking process (Sullivan, 2010). Ideas are less constrained
by discipline rigidities. It allows students to work with the unknown and maintain connections to the known. Art is also seen as a way of creating interdependence between various content and cultures.

Mcniff (2007) offers a different perspective and feels the use of art itself makes the process messy and the results are difficult to predict (McNiff, 2007). Mcniff (2007) has been using artistic inquiry since the 1980’s and suggests that artistic research can be jeopardized if the inquiry is too personal, losing purpose and focus (p.33). This can be counteracted by creating a clear, easily described, systematic method, one that can be reproduced.

**Arts Infused (Integrated)**

Artistic inquiry can be used in any classroom setting, unfortunately it is the use of often misunderstood. April (2010) points out the problem as an issue of direct arts teaching vs. art integration. Arts integration needs “clear definitions and an extended instructional plan over time” (p.7). April also suggests that schools should use an integrative approach so that arts are not relegated to concerts and competitions. Schools should give students time to focus on the process of art by having documentation of their work, using steps and stages, and connecting that work to core content areas (April, 2010). Robinson, an English teacher in a local arts magnet program, summarized several ways to use the arts in a content class, “These ways can be used as an entry point, at the beginning, or at key moments in the lesson” (Robinson.B, personal communication, 2014). Assessments are another way to use the arts, asking students to create projects that demonstrate knowledge rather than testing. Robinson continued in explaining that a
teacher will know that the inquiry was successful when the student knows something they did not know before (Robinson, 2014).

Teaching artistic inquiry as a skill to be used in a classroom can be addressed through over thirty years of research. Artistic inquiry is referred to as arts integration, and in earlier work it is referred to as co-curricular. Magnet schools have been reported as having a mixed result in terms of evidence of achievement, however, according to the Institute on Metropolitan Opportunity (IMO, 2013), magnet schools have fared better at achievement than Charter schools have. The general flow of the reports indicates that the achievement is minimal at best (IMO, 2013). Two positive outcomes appear as a result of magnet schools, one is a higher graduation rate, the second is a high sense of motivation and satisfaction that comes with an option of choice; choice of school, choice of focus, choice of art form (IMO, 2013). A study by Suffren & Wallace, (2010) of ten magnet schools in Ohio came up with a list of characteristics of successful magnets. This included some teacher traits that made the arts integrated work successful, including characteristics such as strong leadership, no excuses for student failure, and being driven by data specific goals (Suffren & Wallace, 2010, p. 9). An additional factor plays in success: longitudinal performance of teaching staff, a strong commitment to the goals, a collaborative agreement and pursuit by the staff, support and understanding from the Administration and finally parent support and involvement. With respect to collaboration it was noted: “The arts faculty takes a week away from teaching each quarter to meet with teachers from every grade level, and together they prepare future lesson plans” (Suffren & Wallace, 2010, p. 41).
Gregory (1886) presents seven laws of a teacher. One law is that a teacher should never teach without gaining attention. One hundred years later Jenson, (1998), calls it the “brass ring in the world of teaching.” (p. 41). Jensen (1998) further notes three components that create significant increase in a student’s ability to “pay attention,” including choice, relevancy, and engagement (p. 48). Choice plays a pivotal role in that students who have choice are more motivated and have less discipline issues. (Jensen, 1998, p.41) This choice covers a variety of options including timing elements, curricular, partners or resource, but not total choice. The second component Jenson offers is that work should be relevant. Fymier and Shulman (1995) found that relevance is important to motivation for students (p. 48). This correlates to another law found in Gregory (1886), a student should be able to reproduce their knowledge in a language known to them. Allowing a student to demonstrate their knowledge by using an art skill that is familiar can give them a sense of accomplishment and success. The third component is engagement. In this context engagement is different from attention. Attention is where a student places thoughts or sight while engagement goes further and asks for a response to the focus, or an interaction with the focus. (Merriam Webster online dictionary). Clausen (1984) has noted that arts are connected to all the senses and therefore critical in self-discipline and motivation. In other words, if a student is using all the senses, then they are engaged in the work at hand. Attention then is the combination of these three elements, engagement, relevance and choice (Jenson, 1998). Attention does not have to be all or nothing. Jensen notes that attention as little as 20 percent can show significant results. Things such as location, ritual and novelty all provide options to help gain attention. (Jenson, 1998, p. 51).
Collaboration

Art integrated classes are typically project based and require and encourage collaboration somewhere in its process. Vygotsky in his support of constructivism refers to the social constructs of knowledge. (Woolfolk, 2011) Learning does not happen in an isolated state. In a 2009 meta study of over 3000 students Williams (2009) found that students beginning in the 50th percentile could improve to the 62nd percentile simply based on use of collaboration as opposed to traditional classroom work. In addition to the rise in percentile, many of the studies included information about the effects of collaboration on confidence and emotional factors. In this case collaborative working students showed a high interested in the content matter and a better association with their team members. They also showed a greater sense of confidence and lower anxiety levels. The final conclusion of the study was that all students stand to gain from collaboration both in academic achievement and social and personal skills (Williams, 2009). Many current prophets of the business world believe that the skill of collaboration is going to become increasingly critical in the workforce. Pink (2012) notes in an article regarding an empathetic approach to work, also defined the need to work collaboratively encouraging peer advisory groups, both locally and worldwide.

One form of collaboration is group work, which can be defined as “students working together in a group small enough so that everyone can participate on a clearly assigned learning task” (Cohen & Lotan, 2014, p. 305). In other words, they construct their own knowledge in small social groupings. In order for these groups to be productive Cohen and Lotan suggest the learning tasks must have two components; conceptual thinking and resources to complete the assignment (Cohen & Lotan, 2014).
Grouping students also helps with social skills as reported by Smith and Johnson (2005). They found that student disagreement in a group setting actually enhances achievement scores and allows them to accept alternative views without giving up theirs. They further suggest that successful groups are prepared ahead of time with information regarding why the groups are important and how they will run. This can be done with a variety of simulation exercises where there is little to no risk in developing the assignment. (Cohen & Lotan, 2014). The tasks given students should reflect the three guides of Jensen (1998) in getting and maintaining attention, that the work should be student choice, have student relevance and student engagement. Group tasks lacking these three elements will not likely succeed in accomplishing collaboration. Student choice doesn’t have to include choosing which group to be in. Cohen and Lotan also note that student chosen groups typically had more trouble with dominance issues. They therefore advocate student choice should be limited to topics and procedures, and not membership.

**Teacher Training**

Developing curriculum components for the Foundation class will hopefully augment other AI classes and will need highly qualified teachers (IMO, 2013). Successful magnet schools have teachers with qualities such as strong leadership, data driven performance, team players and they tend to be committed for the long haul (Suffren and Wallace, 2010). We should also recognize positive student teacher relationships as Smith reports two environmental factors in producing positive change in post-secondary work as being interactions among students and interaction between students and faculty (Astin, 1993, as cited in Smith, 1995). Smith, Shephard, Johnson, D.W. and Johnson R.T. (2005)
state that “engaging students in learning is principally the responsibility of the teacher, who becomes less an imposter of knowledge and more a designer and facilitator of learning experiences and opportunities” (p. 88). This follows through the basic theory presented previously, that the best classroom approach combines constructivism and direct instruction. It is important that teachers are trained and prepared to work with artistic inquiry in an arts integrated classroom.

Inquiry requires more than character. One set of skills included scaffolding, modeling, coaching, sequencing, reducing complexity and highlighting important features. (Smith et al., 2005, p. 287) Inquiry would require the teacher to have a solid understanding of a variety of art forms (Ewing & Hughes, 2008). Teachers can choose to collaborate with other art teachers within the school or district, or they could collaborate with artists from outside the educational institution (April, 2010). One model of teacher training lined up a teacher with an artist for the duration of three years. The first year the teacher watched the artist teach, the second the teacher taught alongside of the artist and the third year the artist watched as the teacher taught the art work (Doyle, Huie Hofstetter, Kendig, & Strick, 2014). This model, used in California, provides the teacher the opportunity to experience being a teacher, collaborator and student (Doyle et al., 2014, p.6.)

Torrence and Safter (as cited in Heidi, 2008) list four creative thinking skills for the artistic inquiry classroom (p. 40). Included are fluency meaning generating many ideas, flexibility referring to moving easily from one idea to another, originality meaning that students generate more than one original idea, and elaboration referring to the extension of thoughts or pushing the envelope. Heide (2008) says that these four are
hierarchical levels, each building on the next and when combined with the use of tools such as metaphor and symbols can cause higher level thinking skills (p. 42).

Another skill necessary for a teacher focused on inquiry would be to live in a constant state of inquiry themselves. Gouzouasis, P., Irwin, R., Miles, E., & Gordon, A., (2013) state that, “Living inquiry is a commitment to an embodied engagement with the world that often includes creative forms and representation” (p. 8). They go on to state that in the culmination of their research, “The importance of enabling teacher candidates opportunities to work with teacher researchers--to create alongside others who are questioning, to engage with self- reflection in a deeply compelling manner, to live artfully--reaches beyond current, traditional conceptions of teacher education to a place of a community of learners engaged in artistic, creative inquiry” (p. 20).

Kovalik (2010) shared a mind map of the elements a teacher should remember in the classroom. They include: the absence of threat, meaningful content (relevance), enriched environment, movement, choices, adequate time, collaboration, immediate feedback, and mastery with application. Kovalik (2010) referred to this as a “Highly Effective Teaching” model and are considered as bodybrain compatible.

**Assessments and Rubrics**

Creating a curriculum which uses artistic inquiry for a Foundation class will include assessments and rubrics. Boughton (2013) tells us that “Assessing the creative outcomes of student learning has always been a dilemma for educators and will continue to be so for as long as we continue to value imagination as one of the most important underlying virtues of engagement in the arts” (p.1). Regardless of the difficulties of assessments, the state board of education has created standards for music, theatre, dance,
visual arts, and media arts and students can be observed as having met those standards. This project will include a variety of standards that are similar across the art forms (Table 1). Many of the standards contain similar wording but they provide a guideline for benchmark work at each grade level. The assessments using the arts came about, coinciding with the arrival of the arts magnet schools, in the late 1960’s and early 1970’s as an alternative research possibility in thesis work. That form included what is referred to as qualitative research and includes such areas as “narrative, story, photos and dialogues” to be allowed in place of quantitative form which seemed inadequate to cover certain areas (Simons & McCormick, 2007). The central task of assessment is to “document and discern the value of the program under scrutiny,” (Simons & McCormick, 2007, p. 298). While this report is referring to post-secondary work it is applicable to the secondary art integrated classroom. There are several areas of work that are best practice classroom techniques that should be added into the program. These additions will help to clarify the concepts of artistic inquiry and provide a mental model of arts integration for our teachers. Ewing and Hughes (2008) summarized the need to be clear,

Research is about systematic inquiry and needs to be demonstrated by an emphasis on formal or systematic revisiting, re-questioning, rewriting, re-imaging and rethinking (Weber & Mitchell, 2002) and by making all the steps of the research process transparent to the reader and observer (LaBoskey, 2004, p. 853).

(p.219)

A cursory search of the web indicates that a vast majority of rubrics or assessments listed as artistic inquiry are for post-secondary colleges and universities. Many are not mindful of the elements or phases of inquiry as noted by Murdoch (2010).
The question of whether to grade the art itself and how much weight it should have is of particular concern. On their website The Saskatchewan School Library Association (2018) lists four considerations in developing an assessment for inquiry-based work. They include:

1. Clarifying the outcomes and any related task(s) along with the criteria which will be used for assessment. If educators are unfamiliar with the students with whom they are working, at this point in the process there may be a need for diagnostic assessment to determine which students or group of students may need additional support in order to achieve the outcomes.

2. Ensuring students clearly understand the task(s) and the criteria by sharing that information with them at the beginning of the process. If possible, it is preferable for students to develop the criteria along with the educator.

3. Identifying and sharing the levels of quality expected. Educators should provide examples of the different levels of quality, whenever possible.

4. At the end of the inquiry process, there is generally some kind of product or performance that provides an opportunity for students to share their learning. This summative task will be assessed using the criteria identified at the beginning of the process. The summative tasks can be varied and differentiated; however, the criteria will remain constant and directly aligned with the outcomes and indicators. (Assessment tab SSLA, 2018)
These considerations can make a solid initial format for developing a rubric. Developing the rubric will be essential in tightening up the many ways in which artistic inquiry can dissolve into another art project (Eisner, 2007). This area will require more extensive research and development due to the current lack of artifacts on the subject. This lack of artifacts leaves open many possibilities for research as the author seeks to answer the question: How can the skills of artistic inquiry be taught in an Arts Magnet Foundation Class?
Chapter 3

Project Description

This project used a qualitative research approach in conjunction with classroom experience to answer the question, how can the skills of artistic inquiry be taught in an Arts Magnet Foundation Class? McNiff (1998) states:

It is time to acknowledge that human experience cannot be completely understood through the scientific method and to apply the discipline, rigor and intelligence, that we commonly associate with science to the process of aesthetic inquiry. (p. 15)

The project developed for this inquiry provided curriculum to teach students a developed process of artistic inquiry which includes question formation, research with an annotated bibliography, proposal writing, creation with intent, presentation of a project, and reflection skills. Each unit was designed to teach and provide skill practice for all six elements. Each unit also contains an art project which allows the student opportunity to practice these skills and make connections between their art and content subjects. The following content will be covered in this chapter: a brief overview of the current program and problems with the curriculum, a description of the inquiry process and its “application in the classroom, an outline of the full semester of work and lessons for the first three units.

Introduction

The Arts Magnet program was designed to draw students from otherwise racially isolated districts to a rural suburban setting. The original goal still exists, but it has not been successful as only 25 of 150 students are from out of district and most are not from
racially segregated areas as was noted in the most recent Review and Reflect (R&R) from our coordinating district (Google doc files, 2016). Regardless of the reasons this trend is not unusual, playing itself out in almost every integration driven magnet school (IMO, 2013). In spite of this lack of racial integration, it can be noted that a socio-economic integration is happening and students who otherwise may have struggled are actually showing some degree of success (Tables 2 a-c). The classroom experience also suggests that there are a large number of students in the program who identify in some way with the LGBTQ community. There appears to be a lack of continuity in the program which started out with a solid group of 50 or more freshman and over the course of four years dwindled to less than 20 (Registration numbers as of Jan., 2015). It is the author’s theory that some of this problem lies in the Foundation class where set goals or developed curriculum are not compatible with best practices and research and do not follow into the Arts Infused (AI) classrooms. The class purpose as noted in the registration book (Registration, 2015) was to focus on the creative process and production. The class is designed to engage you in an intensive collaborative process that will create a multi-disciplined arts event. You will work with professionals from various artistic disciplines to create original works of visual and performing art. You will explore what it means to be an artist, study the foundations of art, develop your critiquing skills, and create a variety of artistic works. The class will build on your individual artistic interests.” (Registration guide, 2015-16, arts magnet section). It is immediately apparent that the class does not connect to the arts infused content classes. It does not mention the role of artistic inquiry in the classroom work. At first glance it looks like a performing arts class or an introduction to the arts class. Counselors and art teachers have noted in that students
have applied to count it as Art 1, the foundation art class (personal communication during teacher workshops, 2015). The second problem is that it is focused on what is described in the registration book as a collaborative process which ends in an arts event. The collaborative process as experienced by students and observed by the author, was pre-designed and pre-established by the program director and an outside artist. Students had no say in the production and in fact were forced to do certain components or fail the class. This would be contrary to research which advocates for student choice and open-ended work (Hanover Research, 2014). It was teacher created and teacher directed, which is contradictory for a program which claimed to be constructivist in nature. Students coming from this class were not prepared to handle arts integrated classes based on artistic inquiry.

This project used qualitative research and classroom experience to answer the question, how can the skills of artistic inquiry be taught in an Arts Magnet Foundation Class? Using research and data collected from the 2016 R & R assessment from the coordinating district (google file 2016), and classroom experience, the author developed a curriculum addressing the skills necessary to be successful in arts infused classes which utilized artistic inquiry as shown in figure 1b (Wilcox, Kruse, & Clough, 2015; Rust, 2007; Murdoch, 2010). These three constructs of inquiry phases were combined, adapted and modified to include: question formulation, annotated research, proposal making, creating with intent, presenting and reflecting (Figure 1a). Unit studies were designed to help students with their skills using a backward design approach (Wiggins & McTighe, 2011). The curriculum focused specifically on the Arts Infused Foundation class, which is required by all students in the program and usually taken the freshman year. The skills
based in the AI Foundation class can be set as a mental model for the core class teachers in developing their classroom content with arts integration. This curriculum provides stable ground work and mental models (Seashore et al., 2003) that all the teachers can look to for an understanding of their own daily class work. It is designed to encourage students who enter the program to become successful problem solvers who will enter their adult world prepared to use artful thinking to take on the challenges of their generation.

### The Classroom Setting

This curriculum was written for an arts magnet program at the high school level where there is a ten-year history of Arts Integrated (AI) classroom work. The current program includes nine AI core content classes which students can take as part of the program. In addition to the nine AI core classes students are also required to take an AI Foundation class and a Senior Capstone class. The teachers involved are assigned by the principle who came into the program after it had been going. The current teaching staff is made up of seven teachers in the areas of english, social studies and science. At some point in the history of the program it was decided to remove math from the AI course listing and in the fall of 2016 the freshman AI science class was removed by recommendation of the teaching staff. The class was based on physics and the students in ninth grade did not have sufficient background in math to be successful. The class was added back to the program in fall 2017, basing the class on our regular science class which is a physical science. One current teacher was part of the original program development. Another teacher was on staff at a different arts school before this assignment and was trained there. Of the seven on staff there are five who have not
received any training outside of in-school service time. The curriculum map of the high school does not have any information under the AI courses listed, although the rest of the classes from various departments are all complete. During fall 2017, two new teachers were hired and given AI class work. They both were excited to join, but frustrated with a lack of understanding given by the administration and the lack of curriculum left behind in a coherent way (personal communication through workshops, November 2017). They found many pieces to work with, but nothing was laid out for them. This was a strong impetus for the author to be sure that the foundation class had a curriculum in place and would be complete and usable.

Arts Magnet is a school of choice initiated by a seven-member integration district for the purpose of providing options for two racially isolated districts. There is a lottery through the coordinating district, though the class has never reached capacity. Although students are asked to submit evidence of some skill in any art form all students are allowed admission per agreement with the coordinating district. The program does not draw its primary population from outside the district, most of it is self-enrolled through the local district. Approximately ten percent come from the integration district as the program was first designed. Another one to two percent are cross enrolled from districts not related to the integration district. The project’s 2017 demographics lists 37.2 percent of the school as free or reduced lunch and nine percent racially other than white (MDE, 2017). The reading scores on this website also indicate a slight increase in test scores over the last 2 years. In the 2015-2016 R and R assessment, AI students were scoring significantly higher than the rest of the high school in reading scores 62% proficient compared to 52% schoolwide and significantly lower in math scores, 36%
compared to 52% schoolwide as shown in Table 2 a-c (2015-16 school records). The curriculum was designed with these demographics in mind. The curriculum will be implemented for use in the fall of 2018 and is aimed at teaching student’s specific skill sets for success in the AI content classes as well as providing a common understanding of artistic inquiry for the teachers in the program. No students or other teachers were involved in this project. The school administration is aware of and supportive of the final changes.

The Basic Theory

This project is meant to create a curriculum design that will help students learn to do artistic inquiry. It used a mixed research-based project with input from current and past teachers in the program. Simons and McCormack (2007) note that the art itself is not sufficient for it to be research, but it must be accompanied by written analysis, critique and review. This project will draw primarily on data and observations from the researcher and teachers involved in the program.

A second theoretical base is that of the pedagogical base for the curriculum. The author adhered to an understanding of the best practices in the classroom that combines constructivism and direct instruction. The author agrees with the concept that a quality classroom will have at times both types of instruction (April, 2010). Another way of describing the combination is a gradual release of responsibility where the teacher begins with direct instruction and gradually releases the work into the hands of the students (Kendic, Hofstetter, Kendig & Strick, 2014). Student project work, which is at the heart of an arts infused classroom, will work best if the student is given some freedom to
choose as well as clear instruction and opportunity to practice the skills necessary to develop the research (Hanover Research, 2014).

Collaboration by teacher, artist and student is another critical understanding of the design of this curriculum. It is the author’s belief that collaboration across content and art form is necessary for the student to be successful. While this curriculum does not directly address collaboration among teachers, it is hoped that the curriculum will increase collaboration among teachers as well as students in the future (Suffren & Wallace, 2010).

**Developing the First Three Units**

The curriculum for the AI Foundation class was developed through the use of the Backward Design Theory, incorporating qualitative data and classroom experience. First, a description of the student knowledge at the end of the class was developed through research and the construction of a simple mind map. The author based much of the curriculum design from Murdoch (as cited by Kruse, 2010) who lists phases of inquiry as preparation for learning (tuning in), guided inquiry (finding out, sorting out, initial conclusions), independent inquiry (going further) and culminating tasks (drawing further conclusions), reflection and taking action. This construct (Murdoch, 2010) was laid out in table format (figure 1b) with the work of Rust (2007) who presents five components of arts inquiry, and five components of science inquiry (Wilcox, Kruse & Clough 2015). In the author’s final construction of the artistic inquiry process the various areas were titled: question formation, research, proposal making, creation, presentation and reflection. These phases align with the pedagogical theories of direct instruction and constructivism. For each of the skills the author assigned one art project which aligned with projects similar to those used in AI content classroom. Each of these lessons builds upon the
previous lesson and as student’s progress through the quarter a new element of the
inquiry process is added with a new project. It has been attempted to ensure that the skills
taught are sequential and can be used to build on the next lesson and eventually comply
with the learning targets for the lesson and unit (Wiggins & McTighe, 2011).

The lesson plan structure is based on a combination of Understanding by Design
and school required segments. The unit title, and associated art form are listed on the
right side for easy identification. A quote is included at the beginning of each unit which
can be used as a discussion tool for warm-up sessions or what is sometimes called a soft
start. This is typically the time at the beginning of class when students are entering and
going settled into the classroom. The specific art project that will be done for the lesson
is in this section, as well as the number of lessons included in the unit. The unit page
includes an overview of the unit and an explanation of its connection to artistic inquiry.
The state standards for the arts that are covered in that unit are included on the first page
and a set of essential questions for help in guiding the teacher through the unit. The
lesson plan begins with learning targets. These are stated in student first person, “I will be
able to,” and are designated by understanding, doing skill and knowing. The school
administrators have requested all classrooms to post learning targets in each class for
students to see during the class time. The teacher is expected comply. Essential questions
are not listed in the lesson section, nor are the standards repeated. With regards to the
essential questions, the author refers to research from Right Question Institute
(Rothstein & Santana, 2011). They postulate that the student, not the teacher should be
the one to ask the questions. Rothstein & Santana (2011) write,
There is but one change being asked of you in this book: you will be leading a process in which your students will be thinking and working by asking their own questions, rather than by responding to questions you ask. (p. 32)

More information on the right question technique will be addressed later.

Each lesson starts with a hook which allows the student to connect the upcoming lesson to something that will catch their attention (Jenson, 1998). Once students make a connection from the hook to the learning targets the class begins the teaching section. It is listed in the plan as skills and procedures. In this section there is step by step instruction for teaching the lesson. Following the skills is a section for noting any differentiation that may be needed. It is left blank for the teacher to write in specific accommodations necessary for students in the current class both in terms of IEP’s, 504’s or remedial work and advanced work. At the end is a section where assessments are noted. They include formal and informal assessments based on the general rubric included in the syllabus.

**Units and Lessons**

The first quarter begins with three lessons that are designed to introduce students to classroom procedures and create community. It is the author’s experience that the first three days of any quarter contain a large amount of shuffling in and out of classes. As a result students could miss potentially important information in a unit lesson. There is a deliberate three lesson introduction to this class. During these class times students are made familiar with the syllabus and asked to create some of the classroom norms. There is community building during this time through the use of theatre games that encourage students to learn student names and teacher contact information. Students are also
introduced to the program and what it will entail for them during the next four years. Unit one provides the opportunity for students to discover the need for a plan. This unit uses theatre as the art base and students are asked to mark their scripts, create a floor plan, and note basic blocking. The author chose this as the first unit because of the opportunity provided to create teamwork and community. There are six lessons designed for this unit. Each lesson includes work in various scripts, culminating in a scene from a select group of scripts which are all public domain. The lessons are also intended to introduce students to basic skills that could be used in a content class. A student using a skit or scene for a class project would have basic skills to develop it appropriately. The lesson plans based on Cohen’s (2008) character sheet using the acronym GOTE; G = goals, O = others, T = tactics, and E = expectations. The unit uses a series of creative commons contentless scenes. These are scenes with one or two characters where the dialogue is sparse and no descriptors or punctuation are included. The point of the scenes is that each team can create a unique location, purpose and drive. An entire class could use the scene and each team would be uniquely different based on their choices. This type of work begins the year with the understanding that the students who are given choice will be more motivated and engaged (Kendrick et al., 2014). The first lesson begins with marking the script, then proceeds to developing the character, creating a floor plan and finally noting blocking within the script. The final lesson allows students to choose from a set of pre-printed scenes from a variety of public domain works including scenes by such authors as Oscar Wilde and George Bernard Shaw. Students are allowed to bring in small props and costume pieces if desired. The focus of this unit is planning and the final assessment is a rubric based on the paperwork which includes a script with markings for line delivery, a
floor plan, and notes for blocking marked in the script. The performance is recorded using classroom ipads. These are very basic theatre skills taught in many acting classes, but the focus is not the theatre, it is the planning.

Unit Two is designed to teach the skill question formulation (Rothstein & Santana, 2011). The art project for this unit is designing a mask. Students will be creating questions around the use of masks and specifically Native Americans use of masks. In this unit students are introduced to the formulation of quality questions through the Right Question Institute (Rothstein & Santana, 2011). This process is based on a flip idea where students create the essential questions for the unit or topic at hand. The author found this as a specific way of giving students choice in what to research and what to create. The process is a creative commons resources and worksheets and power-points are available to use in teaching. For this specific unit students are given the opportunity to watch a video regarding a North American Indian describing his development of and use of masks. Students then use the RQI process to create a variety of questions regarding masks, their history and their use. Using the questions developed students spend time researching their questions. This information is shared with the class at large. Using this information students create a mask design of their own using a template. Along with their design, which is another form of a plan, they will share how it will be used and create a list of materials needed to create the mask. This is all shared with the class. Students will respond to each mask design with questions which will help the student justify their choices. The design is turned in with the intended use and the material list. Student will transfer the design to a created mask at a later time. This allows the teacher to order supplies and encourage revisions if necessary.
Unit three teaches research skills. For this the author created a unit which was adapted from American Institute of Graphic Artists MN (AGIA) (2018) curriculum which was a free download document from AGIA (2018) sponsored through a grant. This unit has students creating a simple name card using design concepts. The eight lessons were adapted and included in a student pack. The first two lessons review design principles including line, texture, color, and shapes and introduce students to thumbnailing, a design version of brainstorming. Students are given time to create 16 thumbnails for each of these concepts, choosing one to make in a large format. Lesson three - eight is the actual project where students are asked to use the principles as well as work with the skills of research. There were three different ways of researching a project. The first asked for an image search to get ideas, the second was a class survey and the third was research regarding the student’s name. Each of these three resources is cited in an annotated bibliography format based on MLA styling, which is commonly used for humanities and the arts. From this information students are asked to create a mood board, which includes a found object, a printed piece, and a hand drawn piece. These boards were created outside the classroom. It was to include texture and colors that represented the students and their family or ethnicity. Using the information from the mood boards students were asked to create 16 thumbnails of how a name card might look for them. Students were then asked to choose two of them and create a name card using the information. The criteria included a size of 8.5 inches x 5.5 inches and it included their given name as the most dominant feature, their surname smaller, an icon of their favorite art form from their research and it had to include color from our lesson on color and texture. Students then submit their rough drafts to the class for a vote and the card with
the highest vote is made into a final copy. The final name card is kept to be a part of the final presentations at the end of the semester. The project for this unit is designed to help students utilize the research for something other than a paper.

This Foundation curriculum project will end with the third unit however, the author has developed the Units 4-12 in outline form. Units 4-6 finish the inquiry components, including writing a proposal, creation of the project along with an artist statement, and finally presentation and reflection. The second quarter is focused on utilizing the complete process a number of times through field trips and larger projects. Included is a final project that is a Gallery Walk presented to parents and friends in an evening Gala performance. At this Gala student works are shown which include their name cards, their masks, their final projects and any additional work which they feel represents them as an artist and is for them quality work. The semester ends with a focus on reflection of the projects and the semester as a whole. Unit 12 is the final piece of this process based on creating an e-portfolio of their semester work which includes an artist statement, a selfie from the photography unit, and a minimum of five works of art including their semester final project.

The curriculum was designed to develop the necessary components to teach artistic inquiry for a foundation class. In each of these units the skills of artistic inquiry are taught and practiced in order for students to become competent. Students will learn about and practice skills which will increase their ability to be successful in the arts infused core content classroom.
Conclusion

This curriculum project was based on a combined constructivist and direct teaching approach. It did not directly involve students and implementation is planned for the fall of 2018. The curriculum was designed based on data and communication with current teaching staff. It was developed through an Understanding by Design approach, first defining the end knowledge that students were expected to gain. It was based on the comparison of three different mental constructs (Kruse, 2010; Rust, 2007; Kruse, 2015) (figure 1a and 1b). It was developed with an understanding that artistic inquiry is not about art alone, but requires the research, critique and reflection to accompany it. This project began with a description of the knowledge base and skills that students will attain at the end of the course.

The success of this curriculum will be assessed through teacher and student surveys that are required at the end of each quarter. The criteria for measuring the success of the program will include scores and engagement by students as reported by the teachers of the program. Student reporting through classroom surveys will also help to inform future program participates as to the value of the artistic inquiry process.
Chapter 4

Introduction

This project was designed using qualitative research and classroom experience to develop the necessary components to teach the skills of artistic inquiry in a Foundation class for an Arts Magnet program. The project developed the mental construct of artistic inquiry and the first three units of a twelve-unit curriculum to be used in the class. This paper presented research and described the processes of developing a specific format for artistic inquiry. This process was developed using the constructs of three different models of inquiry (Figure 1b). The final format (figure 1A) was used to develop the first three units in an Arts Magnet Foundation Class.

In this chapter, four sections are presented which the author feels were the significant outcomes of the development of the curriculum. Section one will review the mental model for the program which was finally set as a six-phase construct including question formulation, annotated bibliographic research, proposal formulation, creation with intent, presentation of the work and reflection. The second section will review the process of question formulation and its cross correlation with the AVID work in our school. The third section presents the need for ideation or idea formation and its importance in the inquiry process. The fourth and final section will address the completion of the curriculum and future considerations as developed throughout the project. The most important component developed throughout this project was the mental construct of artistic inquiry; what that would entail for us as a program and how that would be used in the classroom.
Artistic Inquiry and Mind Map Development

One of the largest problems encountered when taking the role of coordinating the arts magnet program was the lack of coherency and cooperation with the larger school community. The lack of understanding regarding the program and what it was about were evident in everyday conversations. Teachers assigned to teach the classes were unable to explain the program. There were two exceptions, both English teachers who had been with the program since the beginning and were able to give insight into where to look for answers about the program and how it was designed.

Problem of Coherency

As I went through paper records, grant requests, and original lesson designs it became apparent that what was designed was not what was being implemented. It was also apparent that it never would be. Only one teacher was supportive of the structure and the department of that teacher was not supportive of the classroom work. As the director I found I was unable to accept the original design considering the problems being left in its wake.

This discovery created a need to look through every piece of written work to find something that would make the program coherent and give it a positive identity. The motto “Academic Achievement through Artistic Inquiry” was found in some of the original materials. The teaching staff was unable to connect the motto to what was being taught in the classroom.
Solution

My research on the phrase artistic inquiry is reported in chapter two. Using research from Rust (2007) and Kruse (2010) and Wilcox, Clough and Kruse (2015) I was able to provide information and tools that could be used to fit into the secondary classroom model. A mind map (Bestland, 2016) (Figure 1a) was created to help the teachers in the program develop a mental model for the work that we would do. At first the concept of arts inquiry was not well received, but after several months of re-wording and connecting it to the eight habits of the mind, the teaching staff began to see the connections (Seashore & Reidel, 2003). Three years ago, the program was assessed by its overseeing district through a process called Review and Reflect (R & R). The mind map was an essential tool for explaining the goals of the program and the direction of the work in that assessment process. Since the mind map concept was first published publicly in 2016, it has helped to clarify the program to outsiders and given the students a sense of identity and understanding. The content teachers have a copy of it posted their rooms as a reminder of our goals.

Using this motto as a guiding goal has seen a significant increase in the number of students participating in graduation. The first year teaching the Capstone (senior class) there were seven students graduating out of the 35 who started four years before. In the spring of 2018 twenty-eight graduated out of the thirty-nine who began four years ago. (Class Registrations, 2018). That is a significant increase.

The mind map (Bestland, 2016) has been the basis for clarifying not only the Foundation class, but also the Capstone class and work for the seniors. The Capstone is the senior version of our Foundation class and the students are asked to complete a
significant artistic inquiry of their choice; significant referring to either scope or size. The rigor for this senior project has gradually increased since the acceptance of artistic inquiry and now includes a ten-item annotated bibliography, and an e-portfolio to take with them to a college interview. The projects in this class have increased in variations and teachers report it has also increased in quality (personal communications with Holz, Johnson & Bertsch, March 2018).

Student choice and autonomy plays a large role in the concepts behind this mind map. The students create the question, do the research, create a proposal, create their choice of art, present it publicly and reflect on their work. While the focus of the inquiry in the classroom is given by the teacher, the success of the inquiry is based solely on the student’s interests and pursuits. This would align with the work of Jenson (1998) and Kapur (2013) who suggest that student choice is best when combined with some form of direct instruction. Student choice and its importance has been validated by research (Hanover Research, 2014), but it was first brought to my attention through an online class from Brigham Young University. A required reading from the class Nelson (2006) suggests four questions to guide lesson development; Is it fun, is it engaging, is it theirs and is it value based? The third question *is it theirs* challenged me the most as Nelson (2007) says,

This question relates to our understanding of where the burden of learning lies. Does the lesson place the ownership of learning on the students, or does the teacher carry it? Do the students actually get to earn an increased understanding or skill in the subject area because they are required to do the work of learning?

To make a lesson belong to the students, one must actively involve them in the
learning process. This means it must be hands-on and/or brains-on. Students cannot be passive participants in the learning process. (p. 102)

This suggestion was a challenge to previous work in the class. It is a difficult one to incorporate because giving student choice may cause a loss of classroom control. I have experienced that sense of loss when students opt to try projects which may be too difficult to accomplish or questionable in its acceptance for our community. There are ways to deal with that issue, including an audience analysis, but that is beyond the scope of this project and I would encourage further research into the area of artistic license and the secondary classroom.

The search for ways to use choice in the classroom led to the Right Question Institute and their book *Make One Change* (Rothstein & Santana, 2011). The ongoing project of their website challenged me to think of ways to create an environment where my students would be free to ask questions and free to learn whatever they chose to learn with regards to the set learning target, keeping in mind the need to follow state standards in content subjects. The process appears to be working, but will need additional research as to whether it is significant for the student. Students are remaining in the program and report that the Foundation class was memorable and a favorite among their classes (Student Surveys, 2016-2018).

The mind map (Bestland, 2016) of artistic inquiry is probably the most significant development of the project both for the teachers and students in the program. It allows students, teachers and administrators to clearly communicate about the purpose and the structure of the program. Teachers were hesitant when first presented with the concepts and ideas, but seeing the results in their classrooms on a daily basis has caused a positive
shift to where they are embracing the model. With that model in place each component needed to be dissected and filled out through the Foundation curriculum. The first and most important component was the question formulation process and how that might be taught.

**Question Formulation and AVID**

For two years I have had the privilege of working with a PLC community that included several English teachers for the arts magnet program. During the first year as we were developing possible inquiries into our classrooms it was decided to investigate ways to help our students regarding the research component. We created a small variety of lesson plans and forms that students could use to develop the expected process of annotated bibliography. When we completed the year, we realized that annotation was a skill they were quickly accomplishing, but what was lacking was a quality question to start the inquiry process.

Research for question formation lead to the discovery of the Right Question Institute website. The PLC purchased the book *Make one Change* (Rothstein & Santana, 2011) for further inquiry. It was decided as a team to try the concept in the classroom during a one-unit project. The reports back to the PLC were all the same. All members had experienced a positive result in the process of developing the questions. Students felt comfortable with the simplicity and organization of the workflow and were able to create questions that provided a launching point for research that was challenging and productive. The PLC was asked to teach the process for a teacher development session and it met with positive results with teachers in a follow-up session sharing how they had used the process or used portions of it in their classrooms.
After using this process in my classroom for several years now in a variety of content areas including theatre, dance, and animation it continues to produce good question. Students are supportive of the process and the questions developed encourage a higher degree of engagement as noted in personal conversations. The process includes; set procedures; a teacher or student designated focus; brainstorming questions; categorizing the questions into either open, needing a longer answer or explanation, or closed, needing only one or two words to answer; prioritizing the questions; and finally choosing a top one or two question(s) which students will then use (Rothstein & Santana, 2011). The website provides power-point files, and paper worksheets for use with the program. It is all creative commons work.

This process is not the only question formulation technique. In 2017 our school adopted a school wide AVID, *Advancement through Individual Determination*, focus. As a result, the PLC was asked to include a way to connect the RQI process to the AVID question work. AVID focuses their question work on Costa’s levels of questions (AVID training, 2017). It was found that students could use both processes by changing the processing of categorizing the question as open or closed to lining them up with Costa’s levels one, two or three. This slight change did affect the questions, according to teachers who used it, by giving a sense that one form of question was more profitable than others. RQI would ask students to see that both are valuable for specific purposes and times.

Some of the arts magnet students are also AVID students and have reported difficulty navigating the two programs. Teachers report the same disconnect. However, when comparing the two programs it can be seen that artistic inquiry fits completely in the inquiry component of WICOR, (Writing, Inquiry, Collaboration, Organization and...
Reading), a group of strategies central to AVID. Both forms of question formulation encourage the inquiry process by supporting the brainstorming of questions. Brainstorming is a process of ideation and putting together this curriculum has brought to the surface the critical need for students to learn to ideate ideas through many thinking strategies.

**Ideation, Research Development and State Standards**

One of the desired personal outcomes of this project was seeking a common vocabulary across art forms. This was developed by reviewing the standards to use in the class. Because this class is not aligned with any one art area it was decided to look for a common language across all the arts.

The Minnesota State Standards for the arts share a number of benchmarks across the art forms. Table 1 shows a listing of state standards that are nearly identical across all the arts including visual arts, music, dance, theatre, and media. Once these standards were separated certain vocabulary words became apparent. An example would be a word such as revision, which includes the concept of revising a piece of work based on input from a teacher or peers. Another standard is the process of presenting the work to others. After discovering this connection in the standards further inquiry was pursued for other words used across several mediums. Words like unity, harmony, balance, and variation rose to the surface in each of the arts areas.

In seeking out these possible shared vocabulary words and their inherent meanings, an unexpected source was found; a free download curriculum offered through AGIA (2018) as the result of grant money given to create a class appropriate for high school in graphic arts. Through this curriculum several key points arose which seemed to
be important to the inquiry process as it was being developed. The first was their use of thumbnails and the ideation process.

**AGIA and Ideation**

In the first lesson of the AGIA curriculum the instructions indicate that a critical problem with beginning design students is that they become attached to their first idea (Graphic Design, 2018, p. 4). The structure built in to counteract this is that all lessons ask for 16 thumbnail sketches; thumbnail referring to small, quick sketches. From these sixteen thumbnails the design lessons require at least two rough drafts of the final product before settling on the final design. The design curriculum notes the importance of research, including questions, lists, mind maps, thumbnail sketches, and studies and comparisons (AGIA 9-12 curriculum, n.d. p.69). Another focus of the curriculum is the emphasis on problem solving. Each lesson presents a real design problem that students must research before applying possible ideas.

The design process was closely aligned with our artistic inquiry model and is used in Unit Three of the arts magnet curriculum where students are working on name cards. The design process is described as: defining the problem, learning, generating ideas, developing the design and implementation. Compare this with artistic inquiry which starts with a question *the problem*, does research *learn*, proposes an idea *generating ideas and developing the design*, and creation *implementation*. We would add reflection at the end. As a result of this curriculum and in conjunction with our artistic inquiry approach, I began to encourage my students to create a minimum of sixteen ideas before beginning any work. As I explored this process in class this past year students quickly recognized, with good humor, the number sixteen.
The final lesson pak for this unit is designed to help students understand a possible flow for their work. It was built to encourage open thinking and consideration of an outside view when creating art. The lesson helps the student to cross from just creating art for art's sake and enter into the world of art for a greater purpose or meaning. It establishes the process of artistic inquiry; to question, research, propose, create, present and reflect. This curriculum project ends with unit three but it should be noted that these units are part of a comprehensive plan to answer the question: how can the skills of artistic inquiry be taught in an Arts Magnet Foundation Class? The skills will require more than three units. This class is a semester long class and it is my hope to continue working on it and complete it in the early fall.

Current and Future Developments

The skills of artistic inquiry can be taught in an Arts Magnet Foundation Class. The first three units have developed the need for planning, the skills of question formulation, and the skill of research. In continuing the work unit four is focused on the process of creating a proposal. The art form is focused on a literary piece *The Hound of Heaven*, by Francis Thompson (1893). This piece was chosen because a professional piece of artistic inquiry already exists in the form of a twenty-minute video based on the work. Students will question and research the author, watch the video and design a project which will be presented as a proposal rather than a work of art. The proposal requires the students to describe their potential work, include a timeline for its completion, a materials list, a reason they are qualified to do the project and finally it should connect to the content in some way. The proposal is a significant writing project
which will require some revision, the student will not complete the art project for this unit.

Unit five is designed to focus on the process of creation with intent by using an artist statement as an indication of intent and purpose for the audience. This unit will reinforce question formulation and research and additionally, the process of creating a project with the need to bring it to completion. The artist statement is created when the work is done and describes to the audience the process of creation and methods used. It includes a prediction regarding how the audience might perceive the work. Artist statements are a critical tool for artists whose works are intended to evoke a response in the audience. They are intended to help the audience understand and view with understanding the work created. The art form for this unit is animation and students will use storyboards as a means of developing their work. They will again be asked to develop a question and research regarding animation and explore the work of cut paper animation based on a poem or song of their choice. Projects will be 30 seconds in length. And use the skills of slow in/slow out and shooting on the ones and twos. Both are traditional stop motion animation skills. The students will use ipads with an app designed to work specifically in stop motion animation. They will work in teams and create an artist statement to accompany their work when presented.

Unit six completes the first quarter and is centered on presentation and reflection skills as students work with a spoken word artist invited into the class. The artist works with the students to develop writing skills and metaphor development which students use in creating their own works, which are shared with the class. Students will use this unit to develop their skills in self-reflection using the spoken word piece as well as reviewing
other works from the quarter in a reflective statement about themselves and their art at this point in time. The second quarter units are designed to use the full cycle of inquiry in projects that represent possible content classroom works.

**Limitations**

In developing this project, I am fully aware that its usefulness is completely dependent on teacher acceptance and use in the classroom. The concept of artistic inquiry and its components has been communicated to the administration of the school and the district teaching and learning department. There is support for the curriculum as long as the program is viable in the district. One must ask then, is this construct only useful for one program in one school? I would say no, it is a process that could be used by any teacher whose students may need to occasionally reach further in order to learn successfully. In looking back at what has been constructed so far, I could see the need for further research. With the curriculum in place it would be possible to conduct a four-year research following student grades and test scores in AI classes compared to regular classes. The results would add significantly to an already rich discussion of arts and the place of the arts in a content classroom.

The curriculum was built around specific art resources available to my school therefore, teachers would need to replace these with their own choices and resources. This creates a limitation for the universal use of the units as designed. However, with a little transition work any art could be placed in the unit. The unit is based on one of the six established skills for artistic inquiry and those skills are the focus of the unit, not the art as was noted previously by Ewing and Hughes (2008). The units are designed to
answer the question how can the skills of artistic inquiry be taught in an Arts Magnet Foundation Class?

**Conclusion**

This project sought to answer the questions how can the skills of artistic inquiry be taught in an Arts Magnet Foundation Class? This process included qualitative research into arts magnet schools, artistic inquiry, collaboration and teacher development, including discussions, public papers and presentations. My primary focus in starting this project was the insatiable curiosity of my own learning journey. I have wondered throughout this project how to awaken curiosity in the students who enter my classes. I am a firm believer in allowing the student to choose and develop their own learning path and that this will help develop and mature their own curiosity. The research has validated that belief. I am convinced that the mind map has the potential to create a solid program with rigor and validity. Teaching a student how to accomplish each segment and giving them time to practice has the potential to give the students and teacher success throughout their high school classes and beyond.

The project focused on creating the first three units of the AI Foundation class and included sixteen lesson plans developed to teach the skills of question formulation, annotated bibliographies and research and proposal formations for the projects. Implementation is intended for the fall of 2018. The following units four-six will be completed before October, 2018 and the second quarter units are planned to be completed by November, 2018. An overview of future lessons to be developed are included in Chapter four. Portions of lessons were acquired from other curriculums which are public
domain properties and available for free to classroom teachers. Two of those were Right Question Institute and AIGA Design Curriculum.


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Appendix

Figure 1a

Academic Achievement through Artistic Inquiry (Bestland, 2016)
## Comparison of working models of inquiry used to design Artistic Inquiry approach for Arts Magnet Arts Infused course work.

<table>
<thead>
<tr>
<th><strong>Scientific Inquiry</strong></th>
<th><strong>Artistic Inquiry</strong></th>
<th><strong>Inquiry</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><em>as explained in</em></td>
<td><em>as explained in</em></td>
<td><em>as explained in</em></td>
</tr>
<tr>
<td><em>Teaching Science</em></td>
<td><em>Unstated Contributions-How</em></td>
<td><em>Thinking Tools for the Inquiry</em></td>
</tr>
<tr>
<td><em>Through Inquiry.</em></td>
<td><em>Artistic Inquiry Can Inform</em></td>
<td><em>Classroom.</em></td>
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<tr>
<td><em>Science Teacher January</em></td>
<td><em>Interdisciplinary Learning.</em></td>
<td><em>(2010)</em></td>
</tr>
<tr>
<td><em>J.Wilcox, M.P. Clough &amp;</em></td>
<td><em>Vol. 1 No.3 (2007) (p.75)</em></td>
<td><em>Darryn Kruse,</em></td>
</tr>
<tr>
<td><em>J.W.Kruse</em></td>
<td><em>Christ Rust</em></td>
<td><em>as ascertained from Inquiry Cycle by</em></td>
</tr>
<tr>
<td></td>
<td></td>
<td><em>Kath Murdock (2010)</em></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Testable question</strong></th>
<th><strong>Valid research</strong></th>
<th><strong>Tuning In:</strong> includes Engaging students in the issue/topic and beginning to identify questions or problems to investigate</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Create and carry out</strong></td>
<td><strong>Good methods and</strong></td>
<td><strong>Finding out:</strong> includes locating and gathering information from a range of sources and developing research and information literacy skills</td>
</tr>
<tr>
<td><strong>investigation</strong></td>
<td><strong>methodology</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>Sorting out:</strong> includes organizing information gathered in a range of ways and developing understanding of processing tools and strategies</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Analyze and</strong></td>
<td><strong>Demonstrate understanding</strong></td>
<td><strong>Drawing conclusions:</strong> includes articulating new understandings and developing skills in synthesizing and generalizing And demonstrating students’ progress towards the unit objectives</td>
</tr>
<tr>
<td><strong>Interpret data.</strong></td>
<td><strong>of context and what is before</strong></td>
<td><strong>Going further:</strong> includes alternative experiences or avenues of inquiry to gain new or deeper insights •</td>
</tr>
<tr>
<td></td>
<td><strong>this. (project).</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Draw warranted</strong></td>
<td><strong>Sell it in ways that</strong></td>
<td><strong>Reflecting and taking action:</strong> doing something with or about what has been learnt and considering the bigger picture.</td>
</tr>
<tr>
<td><strong>conclusion.</strong></td>
<td><strong>we recognize and understand.</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Construct</strong></td>
<td><strong>Note the consequences.</strong></td>
<td></td>
</tr>
<tr>
<td><strong>explanations.</strong></td>
<td><strong>Inspect what happened and own it.</strong></td>
<td></td>
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<td></td>
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</tr>
</tbody>
</table>

- **Testable question**: Valid research
- **Create and carry out investigation**: Good methods and methodology
- **Analyze and Interpret data.**: Demonstrate understanding of context and what is before this. (project).
- **Draw warranted conclusion.**: Sell it in ways that we recognize and understand.
- **Construct explanations.**: Note the consequences. Inspect what happened and own it.

### References
- Kath Murdock (2010).
Table 1
Common standards shared across art forms:

<p>| 2. Artistic Process: Create or Make | 1. Create or make in a variety of contexts in the arts area using the artistic foundations | Dance | 9.2.1.1.2 | 2. Revise creative work based on artistic intent and using multiple sources of critique and feedback. |
| 3. Artistic Process: Perform or Present | 1. Perform or present in a variety of contexts in the arts area using the artistic foundations. | Dance | 9.3.1.1.3 | 3. Justify artistic intent, including how audience and occasion influence performance choices. |
| 1. Artistic Foundations | 1. Demonstrate knowledge of the foundations of the arts area. | Media Arts | 9.1.1.2.2 | 2. Evaluate how the principles of media arts such as repetition, unity and contrast are used in the creation of, presentation of, or response to media artworks. |
| 2. Artistic Process: Create or Make | 1. Create or make in a variety of contexts in the arts area using the artistic foundations | Media Arts | 9.2.1.2.2 | 2. Revise creative work based on artistic intent and using multiple sources of critique and feedback. |
| 2. Artistic Process: Create or Make | 1. Create or make in a variety of contexts in the arts area using the artistic foundations | Media Arts | 9.2.1.2.3 | 3. Justify an artistic statement, including how audience and occasion influence creative choices. |
| 3. Artistic Process: Perform or Present | 1. Perform or present in a variety of contexts in the arts area using the artistic foundations. | Media Arts | 9.3.1.2.1 | 1. Present, exhibit, publish or demonstrate collections of media artworks for different audiences and occasions. |
| 3. Artistic Process: Perform or Present | 1. Perform or present in a variety of contexts in the arts area using the artistic foundations. | Media Arts | 9.3.1.2.2 | 2. Revise a presentation based on artistic intent and using multiple sources of critique and feedback. |
| 3. Artistic Process: Perform or Present | 1. Perform or present in a variety of contexts in the arts area using the artistic foundations. | Media Arts | 9.3.1.2.3 | 3. Justify artistic intent, including how audience and occasion influence presentation choices. |
| 1. Artistic Foundations | 2. Demonstrate knowledge and use of the technical skills of the art form, integrating technology when applicable. | Music | 9.1.2.3.3 | 3. Use electronic musical tools to record, mix, play back, accompany, arrange or compose music. |</p>
<table>
<thead>
<tr>
<th>2. Artistic Process: Create or Make</th>
<th>1. Create or make in a variety of contexts in the arts area using the artistic foundations</th>
<th>Music</th>
<th>9.2.1.3.3</th>
<th>3. Justify an artistic statement, including how audience and occasion influence creative choices.</th>
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<tbody>
<tr>
<td>3. Artistic Process: Perform or Present</td>
<td>1. Perform or present in a variety of contexts in the arts area using the artistic foundations.</td>
<td>Music</td>
<td>9.3.1.3.3</td>
<td>3. Justify artistic intent, including how audience and occasion influence performance choices.</td>
</tr>
<tr>
<td>1. Artistic Foundations</td>
<td>2. Demonstrate knowledge and use of the technical skills of the art form, integrating technology when applicable.</td>
<td>Theater</td>
<td>9.1.2.4.1</td>
<td>1. Act by developing, communicating and sustaining character; or design by conceptualizing and realizing artistic interpretations; or direct by interpreting dramatic text and organizing and rehearsing for informal or formal productions.</td>
</tr>
<tr>
<td>1. Artistic Foundations</td>
<td>3. Demonstrate understanding of the personal, social, cultural and historical contexts that influence the arts areas.</td>
<td>Theater</td>
<td>9.1.3.4.1</td>
<td>1. Analyze how a work of theater influences and is influenced by the personal, social, cultural and historical contexts, including the contributions of Minnesota American Indian tribes and communities.</td>
</tr>
<tr>
<td>2. Artistic Process: Create or Make</td>
<td>1. Create or make in a variety of contexts in the arts area using the artistic foundations</td>
<td>Theater</td>
<td>9.2.1.4.2</td>
<td>2. Revise a creation based on artistic intent and using multiple sources of critique and feedback.</td>
</tr>
<tr>
<td>2. Artistic Process: Create or Make</td>
<td>1. Create or make in a variety of contexts in the arts area using the artistic foundations</td>
<td>Theater</td>
<td>9.2.1.4.3</td>
<td>3. Justify an artistic statement, including how audience and occasion influence creative choices.</td>
</tr>
<tr>
<td>3. Artistic Process: Perform or Present</td>
<td>1. Perform or present in a variety of contexts in the arts area using the artistic foundations.</td>
<td>Theater</td>
<td>9.3.1.4.1</td>
<td>1. Direct, act in, or execute the design of a single, complex work or multiple works in theater</td>
</tr>
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<td>3. Artistic Process: Perform or Present</td>
<td>1. Perform or present in a variety of contexts in the arts area using the artistic foundations.</td>
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<td>9.3.1.4.2</td>
<td>2. Revise performance or presentation based on artistic intent and using multiple sources of critique and feedback.</td>
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<td>Theater</td>
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<td>3. Justify artistic intent, including how audience and occasion influence performance choices.</td>
</tr>
<tr>
<td>1. Artistic Foundations</td>
<td>1. Demonstrate knowledge of the foundations of the arts</td>
<td>Visual Arts</td>
<td>9.1.1.5.2</td>
<td>2. Evaluate how the principles of visual art such as repetition, pattern,</td>
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<td>1. Artistic Foundations</td>
<td>3. Demonstrate understanding of the personal, social, cultural and historical contexts that influence the arts areas.</td>
<td>Visual Arts</td>
<td>9.1.3.5.1</td>
<td>1. Analyze how visual artworks influence and are influenced by personal, social, cultural or historical contexts, including the contributions of Minnesota American Indian tribes and communities.</td>
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<tr>
<td>-------------------------</td>
<td>-------------------------------------------------------------------------------------------------</td>
<td>------------</td>
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</tr>
<tr>
<td>2. Artistic Process: Create or Make</td>
<td>1. Create or make in a variety of contexts in the arts area using the artistic foundations</td>
<td>Visual Arts</td>
<td>9.2.1.5.1</td>
<td>1. Create a single, complex artwork or multiple artworks to express ideas.</td>
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<td>2. Artistic Process: Create or Make</td>
<td>1. Create or make in a variety of contexts in the arts area using the artistic foundations</td>
<td>Visual Arts</td>
<td>9.2.1.5.2</td>
<td>2. Revise artworks based on artistic intent and using multiple sources of critique and feedback.</td>
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<td>2. Artistic Process: Create or Make</td>
<td>1. Create or make in a variety of contexts in the arts area using the artistic foundations</td>
<td>Visual Arts</td>
<td>9.2.1.5.3</td>
<td>3. Justify an artistic statement, including how audience and occasion influence creative choices.</td>
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<td>3. Artistic Process: Perform or Present</td>
<td>1. Perform or present in a variety of contexts in the arts area using the artistic foundations.</td>
<td>Visual Arts</td>
<td>9.3.1.5.1</td>
<td>1. Present, exhibit, publish or demonstrate collections of artworks for different audiences and occasions.</td>
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<tr>
<td>3. Artistic Process: Perform or Present</td>
<td>1. Perform or present in a variety of contexts in the arts area using the artistic foundations.</td>
<td>Visual Arts</td>
<td>9.3.1.5.2</td>
<td>2. Revise presentation based on artistic intent and using multiple sources of critique and feedback.</td>
</tr>
<tr>
<td>3. Artistic Process: Perform or Present</td>
<td>1. Perform or present in a variety of contexts in the arts area using the artistic foundations.</td>
<td>Visual Arts</td>
<td>9.3.1.5.3</td>
<td>3. Justify artistic intent, including how audience and occasion influence presentation choices.</td>
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</tbody>
</table>
Table 2 a-c

MCA scores Arts Magnet and general students.

**MCA-III Results 2015**
Arts Magnet Program/All School

### MCA-III Science

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<thead>
<tr>
<th>Student</th>
<th>Average Scale Score</th>
<th>Average MNPR</th>
<th>Count</th>
<th>Percent</th>
<th>Count</th>
<th>Percent</th>
<th>Count</th>
<th>Percent</th>
<th>Count</th>
<th>Percent</th>
<th>Count</th>
<th>Percent</th>
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<td>2.9%</td>
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<tr>
<td>Asian</td>
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<td><strong>15.3%</strong></td>
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<td><strong>43.2%</strong></td>
<td><strong>82</strong></td>
<td><strong>14.2%</strong></td>
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### MCA-III Reading

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<tr>
<th>Student</th>
<th>Average Scale Score</th>
<th>Average MNPR</th>
<th>Count</th>
<th>Percent</th>
<th>Count</th>
<th>Percent</th>
<th>Count</th>
<th>Percent</th>
<th>Count</th>
<th>Percent</th>
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<td>AMS</td>
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<td>53.1</td>
<td>5</td>
<td>11.6%</td>
<td>11</td>
<td>25.6%</td>
<td>19</td>
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<td>18.6%</td>
<td>27</td>
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<tr>
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Table 2b
## MCA-III Results 2015

### Arts Magnet Program/All School

#### MCA-III Mathematics

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Table 2c