

# choice based art education

Choice Based Art Education: Fostering Creativity and Individuality in Learning

**choice based art education** has emerged as a transformative approach in the realm of art instruction, encouraging students to explore their creativity through freedom and personal expression. Unlike traditional art programs that often follow a rigid curriculum, choice based art education empowers learners by allowing them to select the materials, techniques, and projects they wish to pursue. This method not only nurtures artistic skills but also promotes critical thinking, problem-solving, and self-confidence, making it a vital part of holistic education.

## Understanding Choice Based Art Education

Choice based art education is an instructional strategy that prioritizes student autonomy in the creative process. Instead of adhering to a predetermined set of assignments, students are presented with a variety of options and encouraged to make decisions about their artistic journey. This approach is grounded in the philosophy that art education should be student-centered, fostering exploration and personal growth.

## How It Differs from Traditional Art Instruction

Traditional art education often focuses on technique mastery and replicating specific styles or projects defined by the instructor. While skill development is essential, this model can sometimes limit students' creative freedom and enthusiasm. In contrast, choice based art education encourages learners to experiment with various mediums, themes, and concepts, supporting a more individualized and engaging experience.

## The Role of the Teacher in Choice Based Art Education

In this educational model, teachers act more as facilitators and guides rather than directors. They provide resources, demonstrations, and constructive feedback while allowing students to steer their own creative processes. This shift enhances student motivation and accountability, as learners feel their interests and voices are valued.

# **Benefits of Choice Based Art Education**

Implementing choice based art education offers numerous advantages, both artistic and developmental, that contribute to a richer learning environment.

## **Enhancement of Creativity and Innovation**

When students have the liberty to choose their projects and methods, they naturally engage more deeply with their work. This freedom encourages original thinking, experimentation, and risk-taking—key components of creativity and innovation. Students learn to view challenges as opportunities rather than obstacles.

## **Development of Critical Thinking and Problem-Solving Skills**

Making choices in art requires thoughtful consideration of objectives, materials, and techniques. Students analyze their ideas, evaluate options, and make decisions that affect the outcome of their work. This process cultivates critical thinking and problem-solving abilities that extend beyond the art classroom.

## **Increased Engagement and Motivation**

Choice based art education tends to boost student enthusiasm. When learners pursue projects that resonate with their interests or cultural backgrounds, they are more invested and motivated to see their ideas come to life. This intrinsic motivation often leads to higher-quality work and sustained involvement in the arts.

## **Support for Diverse Learning Styles and Needs**

Every student learns differently, and choice based art education accommodates these differences by offering multiple pathways for expression. Whether a student prefers painting, sculpture, digital media, or mixed techniques, the model provides space for personalized learning styles and abilities.

## **Implementing Choice Based Art Education in**

# **Schools**

Adopting this approach may seem challenging at first, but with thoughtful planning and resources, educators can successfully integrate choice based art education into their curricula.

## **Creating a Flexible Curriculum**

Instead of rigid lesson plans, teachers develop frameworks that outline objectives but leave room for student selection and creativity. For example, a unit on “self-portraiture” might allow students to choose any medium or style to express themselves, rather than assigning a specific technique.

## **Providing a Variety of Materials and Tools**

Access to diverse art supplies and technology is critical for choice based art education. Schools can establish well-stocked art studios or resource centers where students can explore different mediums such as watercolor, clay, collage materials, digital tablets, or printmaking tools.

## **Encouraging Reflection and Self-Assessment**

An essential component of this educational model is guiding students to reflect on their creative choices and processes. Teachers can incorporate journaling, group critiques, or portfolios that help learners articulate their intentions, challenges, and growth.

## **Balancing Guidance with Freedom**

While choice is fundamental, educators still provide structure and support to ensure students meet learning goals. Offering mini-lessons on techniques, safety, or art history can enhance students’ skills and contextual understanding without stifling their creativity.

## **Technology’s Role in Choice Based Art Education**

The integration of digital tools has expanded the possibilities for choice based art education, providing new avenues for artistic expression and learning.

## **Digital Art and Multimedia Options**

Students can experiment with graphic design, animation, video editing, and virtual reality art, broadening their creative horizons. Digital platforms also allow for easy sharing and collaboration, enriching the educational experience.

## **Online Resources and Tutorials**

Access to online tutorials, virtual museum tours, and interactive workshops supports self-directed learning. Students can explore techniques or artists that interest them, deepening their knowledge and inspiration.

## **Portfolio Development and Presentation**

Technology enables students to compile digital portfolios that showcase their progression and achievements. These portfolios can be shared with peers, teachers, or potential colleges, providing valuable feedback and recognition.

## **Challenges and Considerations in Choice Based Art Education**

While the benefits are compelling, educators should be aware of potential challenges to effectively implement this approach.

## **Managing Classroom Dynamics**

With students working on diverse projects simultaneously, classroom management and organization become crucial. Teachers need strategies to maintain a productive and respectful environment where everyone has access to resources.

## **Ensuring Equity and Access**

Not all schools have equal funding for art supplies or technology, which can limit the range of choices available. Advocating for adequate resources and community partnerships can help bridge these gaps.

## **Assessing Student Work Fairly**

Evaluating projects that vary widely can be complex. Developing clear rubrics that focus on effort, creativity, process, and skill development rather than only final products helps maintain fairness and transparency.

## **Inspiring Lifelong Artistic Engagement**

Choice based art education does more than teach art techniques—it cultivates a mindset that values creativity, exploration, and personal expression. Students who experience this freedom often carry their appreciation for the arts into adulthood, pursuing hobbies, careers, or advocacy that enrich their lives and communities.

By embracing this student-centered approach, educators open doors to endless possibilities, where every learner's unique voice is heard and celebrated through the universal language of art.

## **Frequently Asked Questions**

### **What is choice based art education?**

Choice based art education is a teaching approach that allows students to make decisions about their art projects, materials, and techniques, fostering creativity and personal expression.

### **How does choice based art education benefit students?**

It benefits students by encouraging autonomy, enhancing creativity, promoting critical thinking, and accommodating diverse learning styles and interests.

### **What role does the teacher play in choice based art education?**

Teachers act as facilitators and guides, providing resources and support while allowing students to take ownership of their learning process.

### **How is student assessment conducted in choice based art education?**

Assessment is often formative and based on individual progress, creativity, effort, and reflection rather than standardized criteria or product outcomes.

## **Can choice based art education be integrated into traditional curricula?**

Yes, it can be integrated by incorporating flexible project options, encouraging student input, and balancing structured lessons with open-ended activities.

## **What challenges might educators face when implementing choice based art education?**

Challenges include managing diverse student needs, ensuring curriculum standards are met, resource limitations, and adapting assessment methods.

## **How does choice based art education impact student motivation?**

It typically increases motivation by giving students control over their work, making learning more relevant and engaging to their interests.

## **What materials are commonly used in choice based art education?**

A wide variety of materials are used, including traditional supplies like paint and clay, as well as unconventional items, digital tools, and mixed media, allowing students to explore different mediums.

## **Additional Resources**

Choice Based Art Education: Fostering Creativity Through Student Autonomy

**choice based art education** has emerged as a transformative approach within the broader landscape of arts pedagogy, redefining how students engage with artistic disciplines in educational settings. Unlike traditional, curriculum-driven instruction that often emphasizes uniformity and predetermined outcomes, choice based art education places student preference and creative freedom at the heart of the learning process. This model not only nurtures individual expression but also aligns with contemporary educational philosophies that advocate for personalized learning experiences.

In an age where creativity and innovation are increasingly valued across diverse sectors, the significance of an education system that empowers learners to explore and experiment cannot be overstated. As school districts and educators worldwide grapple with balancing standardized testing and holistic development, choice based art education offers a compelling alternative that prioritizes artistic exploration and critical thinking. This article delves into the nuances of choice based art education, examining its foundational principles, pedagogical benefits, challenges, and implications

for modern art classrooms.

## Understanding the Fundamentals of Choice Based Art Education

Choice based art education, often referred to as student-centered art instruction, pivots around the idea that learners should have autonomy over their artistic projects and the mediums they employ. This contrasts with traditional art programs where teachers assign specific themes, techniques, or artworks for students to replicate. By fostering an environment where students can select their materials, subjects, and methods, choice based art education encourages intrinsic motivation and deepens engagement.

At its core, this approach draws on constructivist learning theories, underscoring the belief that knowledge is actively constructed by the learner through experience and reflection. The educator's role transitions from a director to a facilitator, providing resources, guidance, and support rather than prescriptive directives. This shift allows students to take ownership of their learning journey, developing critical decision-making skills alongside artistic techniques.

## Historical Context and Evolution

The roots of choice based art education can be traced back to progressive education movements in the early 20th century, particularly influenced by John Dewey's philosophy that education should be experiential and democratic. Dewey advocated for learning environments where students engage actively with content, reflecting their interests and experiences.

In the late 20th century, educators like Lella Gandini and Wayne Bowman further popularized the choice based approach through initiatives such as the Studio Approach, which emphasizes open-ended art experiences in a studio-like setting. These frameworks challenged rigid, skills-based curricula and aimed to cultivate creativity as a lifelong skill rather than a mere academic subject.

## Key Features and Pedagogical Benefits

Choice based art education differs significantly from conventional models in several key aspects:

- **Student Autonomy:** Learners decide on their projects, choosing themes and materials that resonate with their personal interests.

- **Process-Oriented Learning:** Emphasis is placed on the creative process itself rather than solely on the final product, encouraging experimentation and resilience.
- **Diverse Mediums and Techniques:** Students are exposed to multiple art forms—painting, sculpture, digital media, printmaking—allowing for cross-disciplinary exploration.
- **Reflective Practice:** Critical thinking and self-assessment are integral, with students reflecting on their artistic decisions and growth over time.

The advantages of this model are manifold. Research indicates that choice based art education can enhance student motivation, increase engagement, and foster higher levels of creativity. By giving students control over their work, educators help cultivate a sense of ownership and pride that can transfer to other academic areas. Moreover, this approach supports differentiated learning, catering to diverse skill levels and learning styles within a single classroom.

In comparison, traditional art curricula that prioritize technique replication and uniform outcomes may limit creative risk-taking and suppress individual voice. While skill acquisition remains important, choice based art education balances technical proficiency with conceptual development, preparing students not just as artists but as innovative thinkers.

## Challenges and Considerations in Implementation

Despite its benefits, choice based art education presents challenges that educators and institutions must navigate. One notable concern is the potential for uneven skill development if students avoid foundational techniques in favor of preferred methods. Without structured guidance, some learners might struggle to progress beyond their comfort zones.

Additionally, assessment in choice based environments can be complex. Standardized grading rubrics may not capture the nuances of individual creative processes or the diversity of student projects. Educators often rely on qualitative evaluations, portfolios, and self-reflections, which require time and expertise to implement effectively.

Resource allocation is another factor. Providing a broad range of materials and flexible studio space demands financial investment and logistical planning. Schools with limited budgets may find it challenging to sustain a fully choice based program.

# **Integrating Technology in Choice Based Art Education**

The advent of digital tools and platforms has expanded the possibilities for choice based art education. Digital media, graphic design software, and online collaborative spaces enable students to explore new artistic frontiers beyond traditional materials. This integration aligns with 21st-century skills, preparing learners to navigate and create within technologically driven environments.

Educators leveraging technology can offer students an even broader spectrum of choices, from virtual reality art installations to digital painting and animation. Furthermore, digital portfolios facilitate documentation and reflection, enhancing the feedback loop between teacher and student.

However, equitable access to technology remains a critical consideration. Ensuring all students have the necessary devices and internet connectivity is essential to prevent disparities in learning opportunities.

## **Case Studies and Real-World Applications**

Several schools and districts worldwide have adopted choice based art education frameworks with promising outcomes. For example, the Studio School model in the United States emphasizes open studio time, where students independently select projects and work at their own pace under teacher mentorship. Evaluations have shown improvements in student confidence, creative output, and problem-solving skills.

Internationally, programs that incorporate choice based art education often report increased cultural responsiveness, as students bring their unique backgrounds and perspectives into their work. This inclusivity enriches the classroom environment and fosters mutual respect and understanding.

## **Future Directions and Implications for Art Education**

As educational paradigms continue to shift towards personalization and student-centered learning, choice based art education is poised to gain broader acceptance. Its alignment with contemporary priorities—creativity, critical thinking, collaboration—makes it a vital component of holistic education.

To maximize its impact, ongoing professional development for educators is crucial. Teachers must be equipped with strategies to balance freedom and structure, assess diverse outcomes, and integrate technology effectively.

Policy frameworks should also evolve to recognize and support alternative assessment methods and resource needs.

The conversation around choice based art education invites a reexamination of what it means to educate artists in the modern world. By embracing learner autonomy and valuing process over product, this approach not only cultivates artistic skill but also nurtures adaptable, innovative individuals prepared for the complexities of the future.

## **Choice Based Art Education**

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**choice based art education: Engaging Learners Through Artmaking** Katherine M. Douglas, Diane B. Jaquith, 2018-03-23 The authors who introduced the concepts of Teaching for Artistic Behavior (TAB) and choice-based art education have completely revised and updated their original, groundbreaking bestseller that was designed to facilitate independent learning and support student choices in subject matter and media. The Second Edition of Engaging Learners Through Artmaking will support those who are new to choice-based authentic art education, as well as experienced teachers looking to go deeper with this curriculum. This dynamic, user-friendly resource includes sample lesson plans and demonstrations, assessment criteria, curricular mapping, room planning, photos of classroom set-ups, media exploration, and many other concrete and open-ended strategies for implementing TAB in kindergarten-grade 8. "This book invites art teachers to share their reservations, their interests, and their experiences with opening up their classrooms to accommodate student choices." —From the Foreword by Christine Marmé Thompson, Penn State University "This book suggests the essence of art teaching, which is to inquire: What do we need to provide young artists that will allow them to take full advantage of their artistic behavior?" —Foreword from the first edition by George Szekely, University of Kentucky "This is a powerful tool for keeping student agency at the center of artistic learning. Emerging and veteran teachers alike will treasure this book." —Laura K. Reeder, Massachusetts College of Art and Design

**choice based art education: The Learner-Directed Classroom** Diane B. Jaquith, Nan E. Hathaway, 2012-08-24 Educators at all levels want their students to develop habits of self-directed learning and critical problem-solving skills that encourage ownership and growth. In The Learner-Directed Classroom, practicing art educators (PreK-16) offer both a comprehensive framework for understanding student-directed learning and concrete pedagogical strategies to implement student-direct learning activities in school. In addition, research-based assessment strategies provide educators with evidence of student mastery and achievement. Teachers who structure self-directed learning activities can facilitate effective differentiation as students engage in the curriculum at their level. This book provides evidence-based, practical examples of how to transform the classroom into a creative and highly focused learning environment. Contributors: Catherine Adelman, Marvin Bartel, Katherine Douglas, Ellyn Gaspardi, Clyde Gaw, Lois Hetland, Pauline Joseph, Tannis Longmore, Linda Papanicolaou, Cameron Sesto, George Szekely, Ilona Szekely, Dale Zalmstra

**choice based art education: Restructuring to a Substantial Choice-based Art**

**Curriculum** Lauren E. Mohoric, 2020 This action research study examines restructuring my elementary visual art curriculum to allow for a higher level of student choice through a studio classroom. My curriculum transition to choice-based art education is influenced by the Teaching for Artistic Behavior philosophy and pedagogy. Using a case study as part of my action research, I study teachers who have already restructured their curriculums, classrooms, and teaching philosophies. Through dialogue and interviews with three visual art teachers I aim to better understand the components of Teaching for Artistic Behavior and how to implement it in practice. The literature review provides a historical context and contemporary thoughts on choice-based education, art education, and choice-based art education. The study's findings through data analysis aim to find balance within a choice-based approach and acknowledge the barriers, challenges, and positives of transitioning the art curriculum.

**choice based art education: Art Education for a Sustainable Planet** Joy G. Bertling, 2023 Explore how art education can contribute to a more just and sustainable planet. Making the case that ecopedagogy and eco-art can transform and enrich art education, Bertling introduces these two burgeoning movements and then outlines how they can be infused into K-12 art education. Seven innovative curricular strands are presented to help art teachers embrace natural cycles and processes, envision alternative states and ways of being, restore ecosystems, and empower communities. These strands weave together specific contemporary eco-artworks, cultural and environmental philosophies, and art education methods. Reflective questions, innovative curriculum frameworks, and other resources are provided to support teachers in enacting these inspiring curricular ideas for better social and ecological futures. Curricular themes include attentiveness, relationality, co-creation, consumption, progress, cultural desire, identity stories, restoration, and coalitions. This accessible, full-color text is the first of its kind to provide practical guidance and concrete strategies for educators interested in enacting ecological art instruction. Book Features: A foundational resource for using art education to foster environmental health and ecological integrity. Guidance for developing art curriculum to meet different ecopedagogical goals. Many color images of contemporary eco-artworks. Curriculum framework tables and reflective questions at the end of each chapter. A comprehensive glossary and list of contemporary eco-artists and their websites.

**choice based art education: Making Space for Student Choice** Margaret Muller Kempson, 2016 The aim of my research was to answer the question: How can student-driven (choice-based/Teaching for Artistic Behavior) models best be adapted for informal learning environments? Choice-based models have existed in the history of art education over the last few decades under a variety of names. These models typically revolve around media centers designed to be navigable by students, with signage and resources at each station that allow for self-directed learning. Choice-based models allow students to develop mastery in preferred media, develop studio habits of professional artists, and take responsibility for their learning, problem-finding/solving, and meaning-making through art. In this project I developed an after-school curriculum through investigating the theories and strategies of leading figures in the field of choice-based art education, action research, personal and student reflections, and photo documentation. This research has culminated in a short guide for implementing choice-based curricula in informal environments (such as after-school, library, or museum programs) designed to be accessible to art teachers in the field and will be submitted for publication to trade journals for the field.

**choice based art education: Assessing the Benefits and Risks of Choice-based Art Education in the Modern-day Classroom** Kayla Lindeman, 2018 This thesis explores the benefits and risks of choice-based art education by examining the literature and conducting field research in two third grade art classrooms - one that employs a Teaching for Artistic Behaviors-based (TAB-based, a popular version of choice-based art education) approach to art education and another that adheres to a more discipline-based model. Findings related to student observations, student surveys, and parent survey will be presented within these two unique settings. These findings will be matched against claimed choice-based benefits of: increases in student engagement; instructional and learning shifts; and student engagement in authentic art practices. The findings will also look to

assess risks associated with choice, such as: lack of self-directed behaviors; systemic adverse attitudes relating to choice; and difficulty in managing resources. This thesis will also provide suggestions given by advocates of choice as to how to mitigate risks and develop a successful choice-based classroom.

**choice based art education: Engaging Learners Through Artmaking** Katherine M. Douglas, Diane B. Jaquith, 2018-03-09 The authors who introduced the concepts of Teaching for Artistic Behavior (TAB) and choice-based art education have completely revised and updated their original, groundbreaking bestseller that was designed to facilitate independent learning and support student choices in subject matter and media. More than ever before, teachers are held accountable for student growth and this new edition offers updated recommendations for assessments at multiple levels, the latest strategies and structures for effective instruction, and new resources and helpful tips that provide multiple perspectives and entry points for readers. The Second Edition of *Engaging Learners Through Artmaking* will support those who are new to choice-based authentic art education, as well as experienced teachers looking to go deeper with this curriculum. This dynamic, user-friendly resource includes sample lesson plans and demonstrations, assessment criteria, curricular mapping, room planning, photos of classroom set-ups, media exploration, and many other concrete and open-ended strategies for implementing TAB in kindergarten-grade 8. Book Features: Introduces artistic behaviors that sustain engagement, such as problem finding, innovation, play, representation, collaboration, and more. Provides instructional modes for differentiation, including whole-group, small-group, individual, and peer coaching. Offers management strategies for choice-based learning environments, structuring time, design of studio centers, and exhibition. Illustrates shifts in control from teacher-directed to learner-directed, examining the concept of quality in children's artwork. Highlights artist statements by children identifying personal relevancy, discovery learning, and reflection.

**choice based art education: The Learner-Directed Classroom** Diane B. Jaquith, Nan E. Hathaway, 2015-04-26 Educators at all levels want their students to develop habits of self-directed learning and critical problem-solving skills that encourage ownership and growth. In *The Learner-Directed Classroom*, practicing art educators (PreK-16) offer both a comprehensive framework for understanding student-directed learning and concrete pedagogical strategies to implement student-directed learning activities in school. In addition, research-based assessment strategies provide educators with evidence of student mastery and achievement. Teachers who structure self-directed learning activities can facilitate effective differentiation as students engage in the curriculum at their level. This book provides evidence-based, practical examples of how to transform the classroom into a creative and highly focused learning environment. Book Features: Guidance for implementing a learner-directed program, including advocacy, management, differentiated instruction, and resources. Attention to the needs of specific groups of students, including preadolescents, gifted and talented learners, boys, and those with learning differences. Insights into reflective practice and strategies for assessment of learning. Contributors: Catherine Adelman, Marvin Bartel, Katherine Douglas, Ellyn Gaspardi, Clyde Gaw, Lois Hetland, Pauline Joseph, Tannis Longmore, Linda Papanicolaou, Cameron Sesto, George Szekely, Ilona Szekely, Dale Zalmstra "In the present standards-based learning environment, this book is a welcome addition because it presents an alternative pedagogy that puts learners' needs and interests at the core. Experienced and novice art teachers at all levels who read this book will be motivated to teach in open-ended environments where their choices can make a difference in their students' lives." —Enid Zimmerman, Professor Emerita of Art Education and High Ability Programs, Indiana University "From the comfortable couch of the foreword to the exhortative poem at the book's conclusion, the reader journeys through remarkable classrooms with insightful educators. Practical AND inspirational, the educational principles and points so deftly illustrated herein apply across the disciplines and age spans. An important read for all teachers. A timeless and necessary pedagogy for all classrooms." —Jacqueline Grennon Brooks, Professor, School of Education, Hofstra University "It is easy to proclaim creativity important and criticize current practices and then offer

no actual solutions. This volume is filled with practical tips and hands-on advice aimed at improving self-directed student learning. Any classroom teacher interested in helping students learn, discover, and create will want to read and reread this book.” —James C. Kaufman, Professor of Psychology, California State University, San Bernardino, and Editor, *International Journal of Creativity and Problem Solving* “Here at last is a meaningful, practical, and hands-on textbook giving guidance to the classroom teacher about beginning or enriching a choice-based program for students, rather than the traditional regimented art curricula meant to please adults. I highly recommend this book to all who are involved in pedagogy, including parents” —Jaune Quick-to-See Smith, Artist Diane B. Jaquith is a K-5 art teacher in Newton, MA and a co-founder of Teaching for Artistic Behavior, Inc., a choice-based art education advocacy organization. She is the co-author of *Engaging Learners Through Artmaking: Choice-Based Art Education in the Classroom*. Nan E. Hathaway is a middle school art teacher in Duxbury, Vermont. She is a gifted education specialist and is on the board of directors for Teaching for Artistic Behavior, Inc.

**choice based art education: Democratic Habits in the Art Classroom** Elizabeth Sutton, 2023 This volume explores the ways in which practicing K-12 art educators can engage with students to develop democratic habits. The contributors present case studies based on action research conducted in their own classrooms as part of their master’s in arts education. The text is divided into three sections that correspond to habits the author-teachers cultivated in their classroom: choice, voice, and caring for community. Each author presents real-world examples for development of not only art skills, but also ways of being and interacting that allow humans to contribute meaningfully to the world. Readers will hear from art educators who strive to teach their students ownership and empowerment through problem-solving, independence, and responsibility. This timely book shows how art education is a bastion of freedom in public education, where students and teachers can think and act collaboratively and critically. Book Features: Offers examples of transformative teaching that give students voice, choice, and opportunities to care for community. Provides theory as well as replicable models teachers can use. Addresses the difficulty of balancing student and teacher needs within the politically embattled field of education. Shares the voices of art educators in Midwest classrooms ranging from elementary to high school, rural to urban communities. Contributors: Elizabeth Bloomberg, Jeffery Rufus Byrd, Ashley Cardamone, Kathryn Christensen, Michelle Cox, Jodi Fenton, Samantha Goss, Maddison Maddock, Wendy Miller, Sandra Nyberg, Lauren Roush, Elizabeth Sutton, and Heather Walker.

**choice based art education: The Art Teacher's Survival Guide for Elementary and Middle Schools** Helen D. Hume, Marilyn Palmer, 2020-10-13 The perennial bestseller—now in a new edition Authoritative and practical, this comprehensive guide offers everything a teacher needs to know for conducting an effective art instruction and appreciation program. The Third Edition of *The Art Teacher's Survival Guide for Elementary and Middle Schools* includes a complete update on public-relations guidelines, and reference material examples. The revised edition also features many new projects, an update on current projects and includes an explanation of the hot topic amongst art educators, Teaching Artistic Behavior (TAB/choice). Choice-based art education is reflected in the authors’ discussion of teaching in mixed-media, ceramics, photography, sculpture, and art history. More than 100 creative art projects, from drawing to digital media Offers teaching tools, tips, and multicultural curriculum resources Includes new material on logical ways to encourage individual and personal solutions to a problem Gives teachers more latitude as to how individuality is suggested in a lesson This is an invaluable compendium for art educators and classroom teachers alike.

**choice based art education: *Teaching and Learning in Art Education*** Debrah C. Sickler-Voigt, 2019-10-08 In this student-centered book, Debrah C. Sickler-Voigt provides proven tips and innovative methods for teaching, managing, and assessing all aspects of art instruction and student learning in today’s diversified educational settings, from pre-K through high school. Up-to-date with the current National Visual Arts Standards, this text offers best practices in art education, and explains current theories and assessment models for art instruction. Using examples of students’

visually stunning artworks to illustrate what children can achieve through quality art instruction and practical lesson planning, *Teaching and Learning in Art Education* explores essential and emerging topics such as: managing the classroom in art education; artistic development from early childhood through adolescence; catering towards learners with a diversity of abilities; integrating technology into the art field; and understanding drawing, painting, paper arts, sculpture, and textiles in context. Alongside a companion website offering Microsoft PowerPoint presentations, assessments, and tutorials to provide ready-to-use-resources for professors and students, this engaging text will assist teachers in challenging and inspiring students to think creatively, problem-solve, and develop relevant skills as lifelong learners in the art education sector.

**choice based art education:** *An Uneasy Guest in the Schoolhouse* Ellen Winner, 2022 This book recounts how art education has been conceptualized, taught, and advocated for in the United States in the face of its persistent marginalization in the education system. Tracing various rationales offered from the 19th century onward, Winner argues for the importance of quality visual art education in our schools.

**choice based art education:** *The Palgrave Handbook of Race and the Arts in Education* Amelia M. Kraehe, Rubén Gaztambide-Fernández, B. Stephen Carpenter II, 2018-07-12 The Palgrave Handbook of Race and the Arts in Education is the first edited volume to examine how race operates in and through the arts in education. Until now, no single source has brought together such an expansive and interdisciplinary collection in exploration of the ways in which music, visual art, theater, dance, and popular culture intertwine with racist ideologies and race-making. Drawing on Critical Race Theory, contributing authors bring an international perspective to questions of racism and anti-racist interventions in the arts in education. The book's introduction provides a guiding framework for understanding the arts as white property in schools, museums, and informal education spaces. Each section is organized thematically around historical, discursive, empirical, and personal dimensions of the arts in education. This handbook is essential reading for students, educators, artists, and researchers across the fields of visual and performing arts education, educational foundations, multicultural education, and curriculum and instruction.

**choice based art education:** *Authentic Secondary Art Assessment* Cathy Smilan, Richard Siegesmund, 2023-09-11 Offering a contemporary overview of how visual art teachers assess learning in their classrooms, this book provides an outline of the role of assessment in reporting not only student achievement but also how student assessment ties to the intrinsic and external assessments of teacher performance. Compiled using stories from the classrooms of 19 visual art high school teachers who share their approaches to benchmarking student success, the text encourages teachers to consider assessment both for guiding their students to achieve artistic goals and for re-envisioning their own curriculum and instruction. The featured assessment snapshots fall along four strands: Visual Narratives and Visual Literacy; Capturing Empathic Understandings and Social Engagement; Measuring Risk-taking and Ingenuity; and Assessing Collaborative and Integrated Learning Outcomes. Across these sections, teacher contributors offer different perspectives for student assessment, capturing a snapshot of the work of skilled practitioners and focusing on various aspects of what can be evidenced and analyzed through formative and summative evaluation. The voices of university level art educators are also included to expand the range of context from curriculum and instruction content that is covered in pre-service art methods courses. All sections also conclude with a summary, questions, and discussion points. Including diverse teacher voices as well as presenting assessment perspectives with an eye to the National Core Art Standards (NCAS), this book is ideal for pre-service and in-service secondary art educators, as well as for use in art education teacher certification courses that focus on secondary methods, and art education graduate classes in assessment.

**choice based art education:** *Navigating the Online Networks of Young Creators* Juan Carlos Castro, Joanna Black, 2025-03-26 This volume examines how young creators learn, create, and share their visual art online. Drawing from a robust set of case studies gathered locally, nationally, and internationally over three years with young adults 16-24, this work comes together as a crucial

resource for understanding the evolving landscape of online art creation and dissemination by young people. The influence of social media is central to this exploration of the continuous cycle of producing, circulating, and consuming of digital images, here designated as digital visual learning networks (DVLN). As technology remains an inherent part of daily activities, contributions provide insights into how young creators harness tools to learn, innovate, and share.

**choice based art education: Enacting Praxis** Kelly P. Vaughan, Isabel Nuñez, 2023 In this collection of writing and reflection, readers are invited to reclaim the connection between curriculum studies and the work of educators in schools and society. As the curriculum field has grown more complex and theoretical, our schools have become more corporatized, standardized, and dehumanized. This volume focuses on curriculum theory's power to assist practitioners in creating positive change. Chapters highlight the work of seven influential curriculum studies scholars: Maxine Greene, Gloria Ladson-Billings, Janet Miller, William Pinar, William Schubert, William Watkins, and Carter G. Woodson. After introducing and contextualizing the work of each featured theorist, the text includes chapters by scholar-practitioners working as K-12 teachers, teacher educators, and community educators who have been influenced by the theorist's ideas. These essays illustrate how curriculum studies scholarship influences practice in a variety of places; explore the ways that curriculum studies theorizing can be an intervention against technical pedagogical or curricular approaches; and focus on the importance of "conversations" between theory and practice. Book Features: Presents a historical overview of curriculum studies by recounting a brief history of the field from the 1800s through the present. Provides a beginner-friendly introduction to seven highly influential theorists in the field of curriculum studies. Pairs the ideas of key curriculum scholars with practitioners who illustrate how curriculum studies theories influence their practice. Concludes with a chapter that highlights key themes and calls for increased focus on curriculum work in schools. Includes an appendix of curriculum studies resources, including key journals, conferences, organizations, and suggestions for future reading. Contributors include Anthony Brown, Nichole Guillory, M. Francyne Huckaby, Lasana Kazembe, and Seungho Moon.

**choice based art education: The Value of Drawing Instruction in the Visual Arts and Across Curricula** Seymour Simmons III, 2021-03-29 By applying philosophical and historical perspectives to drawing instruction, this volume demonstrates how diverse teaching methods contribute to cognitive and holistic development applicable within and beyond the visual arts. Offering a new perspective on the art and science of drawing, this text reveals the often-unrecognized benefits that drawing can have on the human mind, and thus argues for the importance of drawing instruction despite, and even due to contemporary digitalization. Given the predominance of visual information and digital media, visual thinking in and through drawing may be an essential skill for the future. As such, the book counters recent declines in drawing instruction to propose five Paradigms for teaching drawing - as design, as seeing, as experience and experiment, as expression, and as a visual language - with exemplary curricula for pre-K12 art and general education, pre-professional programs across the visual arts, and continuing education. With the aid of instructional examples, this volume dispels the misconception of drawing as a talent reserved for the artistically gifted and posits it as a teachable skill that can be learned by all. This text will be of primary interest to researchers, scholars, and doctoral students with interests in drawing theory and practice, cognition in the arts, positive psychology, creativity theory, as well as the philosophy and history of arts education. Aligning with contemporary trends such as Design Thinking, STEAM, and Graphicacy, the text will also have appeal to visual arts educators at all levels, and other educators involved in arts integration.

**choice based art education: Play and Creativity in Art Teaching** George Szekely, 2015-03-02 In *Play and Creativity in Art Teaching*, esteemed art educator George Szekely draws on his two classic volumes, *Encouraging Creativity in Art Lessons* and *From Play to Art*, to create a new book for new times. The central premise is that art teachers are not only a source of knowledge about art but also a catalyst for creating conditions that encourage students to use their own ideas for making art. By observing children at play and using props and situations familiar to them, teachers can build on children's energy and self-initiated discoveries to inspire school art that comes from the child's

imagination. The foundation of this teaching approach is the belief that the essential goal of art teaching is to inspire children to behave like artists, that art comes from within themselves and not from the art teacher. *Play and Creativity in Art Teaching* offers plans for the study of children's play and for discovering creative art teaching as a way to bring play into the art room. While it does not offer a teaching formula or a single set of techniques to be followed, it demystifies art and shows how teachers can help children find art in familiar and ordinary places, accessible to everyone. This book also speaks to parents and the important roles they can play in supporting school art programs and nourishing the creativity of their children.

**choice based art education: Studio Thinking from the Start** Jillian Hogan, Lois Hetland, Diane B. Jaquith, Ellen Winner, 2018 Students of all ages can learn to think like artists! *Studio Thinking: The Real Benefits of Visual Arts Education* changed the conversation about quality arts education. Now this new publication shows how the eight Studio Habits of Mind and four Studio Structures can be used successfully with younger students in a range of school environments. The book includes classroom examples, visual artist exemplars, templates for talking about works of art, mini-posters, and more. "If we want our students to think, if we want them to learn, we must engage them in habits of the mind that cultivate their innate abilities." —From the Foreword by David P. Nelson, president, MassArt "Studio Thinking from the Start is a needed addition to teacher resources for improving the quality of elementary art education." —Olivia Gude, School of the Art Institute of Chicago "Starting young with studio thinking is a fabulous idea supported by this fine resource. After all, studio thinking thrives on art but applies to everything."

**choice based art education: Cultivating Critical Conversations in Art Education** Connie Stewart, Eli Burke, Lisa Hochtritt, Toya Northington, 2023 These stories from art educators highlight how art and visual culture can bridge learning with lived experience. Written by and for art educators from all backgrounds and contexts, this volume offers guidance for expanding students' opportunities to critically examine current events, histories, and cultural assumptions in ways that are relevant and inclusive of all identities. Readers will learn how to use contemporary art and dialogue as tools to acknowledge and value the unique perspectives of each person. Authors from diverse settings offer topics, insights, resources, and research for centering voices and critical conversations in K-12, higher education, museums, and nontraditional classrooms. The book addresses such questions as: How can a teacher reflect on their own assumptions and biases before crafting lessons and discussion prompts? In what ways can contemporary art encourage dialogue in art learning spaces? What happens when current national issues intersect with the personal lives of students? How can teachers democratize the classroom so all students are represented? How can teachers demonstrate ways to critically examine information? **Book Features:** Offers insights from art educators in public, independent, museum, and community settings. Addresses the role of art teachers in responding to the current highly politicized educational climate. Critically examines concepts of practice, power, and vulnerability in teaching. Discusses issues of race, LGBTQ+ rights, family structures, current events, democratic values, and social change as they concern students. Provides examples of dialogue in various art learning spaces and contexts. Contributors include JaeHan Bae, Kathy J. Brown, Lauren Cross, William Estrada, Pamela Harris Lawton, Amy Pfeiler-Wunder, Natasha S. Reid, Kryssi Staikidis, and Injeong Yoon-Ramirez.

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