

## Abstract

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This Action Research study focused on the use of storytelling as a means of critically analyzing a work of art. The participants in this study were elementary students in the Fifth Grade. The participants wrote a story and verbally told a story in response to looking at a work of art. The researcher then compared the written and oral forms of communication to determine which yielded better results in terms of producing an effective art criticism. These responses will be compared to Feldman's Model, a popular approach of art criticism. The primary goal of the study was to see whether storytelling would prove to be an effective format for an art criticism. The secondary goal of this study was to analyze the difference between written and verbal forms of communication.

ART CRITICISM THROUGH STORYTELLING

By

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## Dedication

To my dearest husband David, who provided me with love and support throughout this entire process.

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# Chapter 1: Introduction

## Background

During the 1980s, the introduction of the National Visual Arts Standards (NVAS) brought upon major changes in the commonality of standards and expectations of Art Education in the school systems. The National Art Education Association prepared the NVAS as a way to define the minimum elements of art education that American students should be taught to be able to do by the time they have completed secondary school (see Appendix 1). In addition to the NVAS, there are also statewide standards that have been developed by each state, to which art teachers must also adhere in their art education curricula. For example, in Maryland there are four educational outcomes that were developed in order to create a more comprehensive arts education program. Specifically, this program is known as the Maryland Essential Learner Outcomes for the Fine Arts (see Appendix 2). Discipline Based Art Education influenced both the National Visual Arts Standards, and the Maryland Standards for the Visual Arts, which is a concept that was created in the 1980s by The Getty Education Institute for the Arts.

The Getty Education Institute for the Arts played a strong role in the 1980s to help make positive strides towards better quality and more comprehensive art education programs. However, the institute found that most programs still remained heavily focused on art studio production and neglected other components of a well-rounded arts education. One of the goals of The Getty Education Institute was to balance the art making with the study of art (Bates, 2000). Discipline Based Art Education (DBAE) was developed by the institute in order to accommodate this demand for a better rounded arts

education program and included four disciplines of art - *Art Criticism, Art History, Art Studio, and Aesthetics*. It is this DBAE that was referred to heavily when developing the National Visual Arts Standards as well as many state sponsored art education standards. If the DBAE and NVAS were the ‘nuts and bolts’ of art education reform, then the Goals 2000 - Educate America Act was the tool that was used to put everything into place. The Goals 2000 - Educate America Act was set up with the purpose of improving learning and teaching by providing a national framework for education reform (Educate America Act, 2000). Subsequently, this act allowed art to become a recognized core subject, ensuring that every student graduating from a public school in the nation learned about art using the National Standards that were established based on DBAE.

Discipline Based Art Education (DBAE) is viewed as a great way to structure any quality art education program. In order to be a successful art educator, one needs to incorporate the four disciplines of DBAE – Art Criticism, Art History, Art studio, and Aesthetics. Art Criticism is the student’s ability to critically analyze a work of art. It focuses on perceiving and understanding visual qualities of art through the use of critical dialogue. Art Criticism is a great area of interest for art educators because it challenges the way students think and interpret the world that they see and experience (Bates, 2000). Art History involves studying a particular artist, a cultural artifact, a period in art, or a specific art discipline. Art Studio refers to the production of artworks. It is the time the students have to actually produce a work of art. Aesthetics is the philosophy of art, concepts of beauty and art. Students should be taught to make connections with what they see and are doing within their environment.

This study focuses on one of the DBAE components, art criticism. According to Stephen M. Dobbs (1998), art criticism increases one’s ability to understand and

appreciate art and its role in society. Art criticism is essentially a one-on-one communication between the viewer and the work of art. Viewing a work of art raises questions about what is there, what it means, and what it is worth. However, the practice of critically viewing art cannot be thoroughly accomplished without first having the knowledge of the other disciplines and knowing how they contribute to one's overall understanding of the work. In other words, a truly effective art criticism will rely on an understanding of art history, art production, and aesthetics. All of these parts are necessary to be able to describe, interpret, and judge a work of art. In elementary schools, the beginning processes of art criticism are mainly verbal. This preliminary practice helps facilitate the ability of students to subsequently write about art as well. By drawing attention to the qualities or aspects of a work of art that are essential, it articulates what makes the art compelling (Dobbs, 1998).

In a way, art criticism ties together all the other disciplines of DBAE. There are many new and exciting ways for students to get more involved in the critical thinking process. Perhaps the most common method is the use of Feldman's model, which categorically asks students to organize their criticism through Description, Analysis, Interpretation, and Judgment. When asked to *describe*, the students are expected to report about what they see, especially to identify the art elements, the subject, design elements, and physical details. To *analyze* is to question how the work is organized, and how the elements all relate to each other. To *interpret* is to ask what the artist is trying to communicate. Finally, to *judge* is to ask if the work of art is successful (Mathews, 2005). This model has been widely used because it provides a useful and effective structure for organizing and communicating ideas. In other words, Feldman's model provides a

sequential order to an art critique that can increase one's ability to understand and appreciate art. However, in this researcher's own experience of implementing Feldman's model into an elementary art education curriculum, it often is difficult for an elementary aged student to understand the language used. As a result, many elementary students can feel overwhelmed by the criticism process. This will cause their responses to become more inhibited. This research is designed to discover a more natural way to get elementary students to describe, analyze, interpret, and judge; without feeling that it was an unachievable task.

This research will use Storytelling as a means of critically looking at a work of art. Storytelling will enable the student to naturally describe, analyze, interpret and judge a work of art with out being prompted to do so. By definition, storytelling is the art of portraying real or fictitious events in words, images, and sounds (Storytelling, 2006). In many circumstances, a story will represent an individual's or a group's interpretations of a series of events. A story can be told visually, orally, or through written expressions. Storytelling is one of the oldest art forms, and is a classical way to communicate morals, histories, and feelings (Sidwell, 2000). By using storytelling as the means of communicating art criticism, the students that participate in this research will be able to make an individualized connection to a work of art and feel a sense of accomplishment when the task is finished.

### Purpose

The goal of this study is to enable elementary aged students to critically analyze works of art by successfully using the core principles of Feldman's model in a more manageable and natural way. This experiment will utilize the process of storytelling.

Each student will be presented with a work of art and then asked to tell a story, both verbally and through written formats, without actually asking them to describe, analyze, interpret, or judge. The hypothesis is that through this natural storytelling process the students will successfully critique an artwork by indirectly using Feldman's model, but without feeling overwhelmed. The objective of this study is to see how successful “storytelling” is as a medium for looking critically at a work of art. Further, this study will assess whether elementary students are able to do the steps of Feldman’s model without directly being prompted.

A secondary goal of this study is to identify the differences and connections between their written and verbal stories, since students may not always feel as secure writing their ideas as they do verbalizing their ideas, and vice versa. Throughout the United States the most commonly used and accepted method of assessing the progress of students’ learning is done through examination of the written format. However, by observing both written and verbal forms of communication, one can examine a more holistic interpretation of student understanding and learning. This study’s ultimate goal is to have students really connect with a work of art, and also to give them some valuable critiquing skills for their future - the skills of critically looking at images, whether they are works of art, advertisements, or simply images in one’s surroundings are invaluable.

### Scope and Methodology

#### **Research Questions**

This thesis will discuss some essential questions raised throughout this study. First of all, a focus of this study is whether the students are able to critically analyze works of art through the use of storytelling. The purpose is to give them a user-friendlier

way to critically look at art. However, this study will also be open to the idea that they might be equally or even more inhibited with the storytelling format (depending on the students' abilities, personalities, and comfort levels). It should be interesting to find out whether (and which) students find it easier to verbally tell a story, or to write one in private; and which of the two stories (the verbal or written) will be more honest and interpretive. Finally, this study will aim to find any positive correlations between the quality of the critique and the order in which it was done (i.e., written first, verbalized second, or vice versa). There is also a possibility that the two stories will be so much the same that this study can conclude that there is no correlated effect between the quality of the critique and the order in which the story was given.

### **Scope**

This study will cover different elements of art education. The use of Discipline Based Art Education in the elementary school curriculum has forced art educators to develop better-rounded lesson plans by incorporating Art Criticism, Art History, Art Studio, and Aesthetics. This study will discuss several different types of art criticism and not be limited to just Feldman's model. Further, this study will focus on the use of storytelling as a "free-form" means of enabling elementary students to critically look at works of art. Finally, this study will analyze and interpret the differences between verbal and written forms of communication.

### **Methodology**

This study falls under the category of qualitative research. Qualitative research focuses on studying the way that individuals and groups construct meaning from their experiences, which can then correlate with a view and understanding of the world in

which they live (Qualitative Research, 2006). Furthermore, this study is defined as Action Research, which is a form of applied research; the instructor is actually the researcher. The purpose of action research is to help change practices in teaching and learning (National Adult Literacy Database [NALD], 2006). In other words, action research is a way for someone who is actually involved in the school system to study what is going on in the schools, and therefore learns how the system can be improved.

The sample for this study is a group of students from Highland Elementary School during the school year 2005-06. This research will rely on self-selection, which defines any situation in which individuals select themselves, or volunteer themselves, into a group (Self-selection, 2006). The entire Fifth Grade class was invited to participate. It was made clear to each invited student that this study was not mandatory and that participants needed to volunteer. From the total number of fifty-one (51) volunteers, a sum of ten students was selected at random. There were many volunteers, which did allow for a good random sampling from that group with a wide variety of students with a diverse set of skills. This study took place outside of their regularly scheduled art class time. Students were asked to come in during recess in order to participate. Students who did not wish to participate were not adversely affected by the activities or findings from this study.

This sample was broken into two groups. Each group will participate in two activities in a one on one session with the researcher. The parameters of the study and these activities will be explained to each student participating in a thirty-minute introductory session during his or her recess. The two groups of five student volunteers will meet separately and will be presented a work of art for the first time and asked to

verbalize, or write a story about it (depending on which group they are in – one group will verbalize in this portion of the study, the other group will write during this portion). There will be a series of prompted questions, which will be in some variation of the following general suggestions: “discuss what is going on in this picture,” “make sure that you write down exactly what it is that you see in the picture”, “do you like the picture?” and, “keep looking and thinking about what more you can find in the picture” (Housen, A. and Yenawine, P., 2001). Their responses will be recorded. The two groups of five students will reconvene again separately, and will be presented with the same picture that they saw before. However, this time they will be asked to either verbalize or write – whichever they did not do previously – a story about the picture. Again, they will be prompted with the same general questions as before in some variety. The main difference between the two groups will be the order in which they complete the verbal and written responses. The first group of five students will do the writing part first and the verbal part second. The second group will do the verbal part first and the writing part second. Also, each group will observe a different work of art.

### **Assumptions**

When planning for this research study, this researcher began with a series of assumptions. First, this study was developed to find a more conducive way for elementary students to critically look at a work of art. In this researcher’s own experience teaching art education at an elementary school, the use of Feldman’s model proved to be difficult for students to complete with a sense of accomplishment because the format uses high level art terminology and asks for very specific results. When students were asked to respond to Feldman’s model, they gave responses that they

thought were correct, instead of really looking at what they were seeing. Moreover, the first assumption of this research is that through storytelling elementary students are capable of making a personal connection to a work of art, and naturally addressing the four elements of Feldman's model without being prompted. The second assumption is that given the opportunity to tell a story verbally as opposed to writing it down, will give better results in their reflections. In this researcher's experience, the verbal interactions between students always leads to more interesting interpretations than when asked to write. Thus, giving these elementary students an opportunity to perform both tasks, the assumption is that they will perform better in the verbal part. The third assumption is that whichever task they perform first (verbal or written) will act as a practice, and the results for the second task will yield higher scores than the first.

### Organization of Study

This research paper will first discuss the practice of art education in the elementary school systems, and especially the use of Discipline Based Art Education (DBAE). Through the use of DBAE an art curriculum was designed and used as an experiment with the inclusion of art criticism, art history, art studio and aesthetics. This research experiment will focus on the implementation of art criticism in an elementary school art curriculum, as well as on some of the different methods used to accomplish the goal of implementing art criticism in the classroom. For example, one of these methods is Feldman's model, which as discussed previously, serves as a useful reference in this study. This study suggests that Feldman's model is an appropriate base for evaluating the students' writing because it is a comprehensive approach to art criticism. In this researcher's experiences teaching elementary art education, the technical jargon and

advanced terminology used in Feldman's model has proven to be difficult for elementary aged students to understand, and has caused confusion and frustration, which can discourage the elementary students' progress in the art criticism lesson. Therefore, there is need for some caution when using Feldman's model in an elementary school curriculum. The positive aspect of Feldman's model is that it effectively provides structure for art critique by offering a sequential approach to analyzing art. The structural aspect of Feldman's model is a focal point in this research study because it serves well to structure the process of art criticism, and therefore should be preserved and utilized in a more accessible way for elementary students. The act of storytelling serves as a highly effective and conducive means of communicating art criticism by elementary students.

In addition, through the use of this research experiment with elementary students, this study will discuss, evaluate, and compare the use of written and oral language – and the use of storytelling – as a means of completing an art criticism. The art curriculum that will be utilized in this experiment will ask the elementary students to create stories (both verbally, and in writing) after looking at art, instead of asking students to explicitly follow the Feldman's model. After the completion of the students' critiques (both written and verbal), the work will be assessed and analyzed in comparison to Feldman's model. Essentially, this study sets out to prove that elementary students are naturally able to critique a piece of art in their surroundings by using the basic concepts of a formal and complex methodology (such as Feldman's model), but without even being asked to explicitly do so. Furthermore, this study sets out to discover if there are any noticeable trends or advantages in writing versus speaking when an elementary student makes an evaluation or critique of art.

### Chapter Summary

Art criticism is one of four elements of a standard art curriculum in a Discipline Based Arts Education program. It is important that art criticism is addressed and implemented properly into every art curriculum because it provides elementary students with a method to practice analyzing artworks plus their surroundings and environment. This study will search for an alternative way for elementary teachers to incorporate art criticism without causing students to feel overwhelmed or discouraged. The ultimate goal is to have elementary students address the four core elements of art criticism that are included in Feldman's model – describe, analyze, interpret, and judge – without feeling inhibited or frustrated by the technical jargon and concepts. Hence, this study explores use of storytelling as a more natural method for students to critique art and to evaluate something in their environment. By using this “free-form” method of storytelling expression, this study will seek to discover whether elementary students will adequately cover the four elements of Feldman's model, and whether the elementary students' work is more effectively completed through verbal or written stories.

## **Chapter 2: Literature Review**

### *Introduction*

The literature used in this study has been chosen in order to be able to discuss the evolution of the current art education program in the United States. The current art curriculum was designed to include art criticism, art history, art studio and aesthetics. The main focus of this study will be on the implementation of art criticism in an elementary school art curriculum. This research will cover some of the different methods that can be used in order to accomplish the goal of effectively implementing art criticism in the classroom. For example, one of these methods is Feldman's model, which as discussed previously, serves as a useful reference in this study. Feldman's model is a focal point in this research study because it serves well to provide a structure for the process of art criticism, and therefore the model should be preserved and utilized in an accessible way for elementary students. The act of storytelling will be the accessible means of art criticism that will help these elementary students connect with a work of art and find meaning. Furthermore, this study will discuss, evaluate, and compare the use of written and oral languages.

### *Art Curriculum*

Art Education has taken many different forms throughout the years. In the past the focus was solely placed on art production. Art was seen as a break from the rigor of the other subjects. Whatever the children needed to learn they could learn through the experience of creating art (Mathews, 2005). When focusing solely on art production, aspects of art history and art criticism are seldom used. Teachers would use major works

of art as teaching tools so that students would copy. Reproducing a work of art was a way of practicing artistic skills, but little was learned about the artist, culture, or meaning behind the work. This meant that students had to do extracurricular research if they wanted to know about the artist and the work that they were duplicating. Incorporating art history and art criticism into the Art Education experience required more work on the part of the teachers and students. For example, when requiring students to complete a writing assignment about art, teachers must first allocate time to design the assignment, then allow time for the students to perform the assignment, and ultimately they must grade all of those writing assignments (Mathews, 2005).

According to Mathews (2005), it is unfortunate that there was a time prior to the 1980s when art teachers focused too much on art production, because either they were not fully prepared or simply unwilling to implement the literary arts into the art curriculum. As a result, art criticism and art history were neglected in the standard art curriculum. It was also a common assumption that there was no need to focus on the writing aspects of art because it took away from the artists' creativity (Mathews, 2005). The Getty Education Institute for the Arts played a strong role in the 1980s to help make positive strides towards better quality and more comprehensive art education programs. However, the institute found that most programs still remained heavily focused on art studio production and neglected other components of well-rounded arts education. One of the goals of The Getty Education Institute was to balance the art making with the study of art (Bates, 2000).

In the 1980s the Getty Education Institute for the Arts implemented Discipline Based Art Education (DBAE), which is a comprehensive art program that includes Art

Criticism, Art History, Art Studio, and Aesthetics (Bates, 2000). Furthermore, the institute established DBAE in order to accommodate the demand for a better-rounded arts education program. According to Dobbs (1998), the subject of art education needs to be more conceptual, more comprehensive, and better assessed. In order to help further accomplish this goal of art education, The National Art Education Association developed The National Visual Arts Standards, and also helped to establish many state sponsored art education standards.

During the 1980s, the introduction of the National Visual Arts Standards (NVAS) brought a cohesion of standards and expectations for art education in the school systems. The National Art Education Association prepared the NVAS as a way to define the minimum elements of art education that American students should be taught to be able to do by the time they have completed secondary school (see Appendix 1). In addition to the NVAS, there are also statewide standards that have been developed by each state, to which art teachers must also adhere in their art education curriculums. For example, in Maryland there are four educational outcomes that were developed in order to create a more comprehensive arts education program. Specifically, this program is known as the Maryland Essential Learner Outcomes for the Fine Arts (see Appendix 2). Both the National Visual Arts Standards, and the Maryland Standards for the Visual Arts were influenced by, and specifically correlate with, the concept created by the Getty Education Institute for the Arts: Discipline Based Art Education.

If the DBAE and NVAS were the ‘nuts and bolts’ of art education reform, then the Goals 2000-Educate America Act was the tool that was used to put everything into place. The Goals-2000 Educate America Act was set up with the purpose of improving learning and teaching by providing a national framework for education reform (Educate

America Act, 2000). Each discipline, Science, Social Studies, Language Arts, Math and the Arts, produced its standards and assessment measures for the program. Subsequently, this act enabled the study of art to become recognized as a core subject in public schools, ensuring that every student graduating from a public school in the nation learned about art using the National Standards that were established based on DBAE.

### *Discipline Based Art Education*

The Getty Education Institute for the Arts wanted to develop units of instruction for the study of art that crossed disciplines. In the 1980s The Getty developed the Discipline Based Art Education (DBAE), which soon was incorporated into the art curriculum (Mathews, 2005). Through the process of DBAE, the students learn about the four disciplines of art. The first discipline of art is Art Criticism, where students make informed judgments about the arts. The second is Art History, where students encounter the historical and cultural background significance of works of art. The third is Art Production, where students participate in the creation and performance of art. The fourth is, Aesthetics, where students discover the nature and philosophy of the arts (Alabama Institute for Education in the Arts [AIEA], 2005). According to Pam Mathews (2005) from the University of Toledo, “DBAE encouraged teaching art with a focus on greater depth of knowledge and use of higher order thinking skills” (Art Production Versus Art Writing section, ¶5). By teaching art using the methods of DBAE, the curriculum is expanded beyond the traditional idea of art as an extra endeavor, and allows art to be applied to other subject areas like history, writing, reading, and math (Wilson, 1997).

Discipline Based Art Education is a framework and guide that helps to ensure that all students are involved in the study of the arts. DBAE also serves as a fundamental

approach to integrating the arts into the remaining curriculum (Dobbs, 1998). It gives the art curriculum a tangible set of standards and expectations.

When this style of art education was introduced it was not very popular. There was a lot of resistance from art teachers who believed that art should only be about art production (Wilson, 1997). This opinion has started to change, but it was a slow process. Only through research and implementation, have we found that DBAE is an essential way of formulating an art curriculum. DBAE helps to justify the arts as important and beneficial subject matter. Furthermore, DBAE keeps students engaged in the rigorous study of art, allows for long range planning, provides a written curriculum framework, covers the four disciplines of art, assesses student learning, can be integrated within the general curriculum, and is designed for all students (Dobbs, 1998). The arts have always included all the elements of a traditional education; reading, writing, and arithmetic. By using DBAE as a guide, art teachers can use language and lessons from other disciplines without losing the integrity of the art curriculum. For instance, *art history* will require reading as a means for the students to learn about artists, art movements, styles, and cultural arts. *Art criticism* and *Aesthetics* will include writing as a means to communicate meanings and judgments about works of art. Finally, *art production* can incorporate math elements into the overall design of a work of art (AIEA, 2005). DBAE gives the format for instruction and the vocabulary necessary to allow other disciplines to understand and validate the study of art.

Discipline Based Art Education is very beneficial for the arts and for other subjects that become linked to the art curriculum in the process. By using a DBAE lesson plan one can enrich any lesson from any subject by integrating the arts. This

permits students at all levels, in any course of study, to be introduced to, understand and participate in, an art form within the structure of a typical school day (Alabama Institute for Education in the Arts, 2005). For example, an arts integrated lesson can easily be used in a history class that studies the 1960's pop generation through the study of Andy Warhol paintings. Therefore, showing Warhol's artwork, and even listening to popular music of that given time period (e.g. the Beatles, Rolling Stones, etc.) can heighten the students' experience of learning about history. According to Terry Barrett (1994), all art is reflective of the world from which it emerges. Furthermore, art is very reflective of its surroundings. By incorporating works of art in the classroom, students can see an image that goes along with what they are learning. Also, listening to music of a certain time period makes the history come to life and allows the students to have a broader learning experience.

According to AIEA (2005), the following is a series of criteria or outcomes that are used in, or derived from, a DBAE lesson: (1) "Students using a comprehensive DBAE approach construct knowledge for themselves instead of for teachers"; (2) "Students approach works of art from more than a performance or production perspective"; (3) "Students' performance and production quality is enhanced by broadened study"; (4) "Specialists' roles are enhanced to become more collaborative"; (5) "Classroom teachers are viewed as important collaborators"; (6) "Educators become more creative in their planning"; (7) "Comprehensive art education goals and objectives are applied in other subjects across the entire curriculum"; (8) "In DBAE schools, the arts become an integral part for the total curriculum"; (9) "Student art and vocabularies are enhanced"; (10)

“Schools employing a comprehensive art education approach are exciting places to learn”  
(Conclusions drawn section, AIEA, 2005).

### Art Criticism

Discipline Based Art Education has allowed us to have a higher quality art education program. By including art criticism, art history, and aesthetics with art production, we allow our students to come away with a more holistic experience. A school’s art curriculum should enable students to comprehend a work of art and provide them with the basis for making informed judgments about art, and not just show them how to draw (Duke, 1997). This study focuses on the DBAE principle of art criticism.

According to the North Texas Institute for Educator on the Visual Arts (NTIEVA), art criticism is defined as “responding to, interpreting meaning, and making critical judgments about specific works of art” (NTIEVA, 2004, Defining art criticism section, ¶1). Furthermore, the NTIEVA recognizes that at first glance the word “criticism” causes one to automatically think negatively. In our society, to criticize something is to dislike something. Accordingly, the word “criticism” is defined as, (1) “the act of criticizing, usually unfavorably”; and (2) (which is more appropriate for art criticism) “the art of evaluating or analyzing works of art” (Webster’s Ninth New Collegiate Dictionary, as cited in NTIEVA, 2004, Defining art criticism section, ¶2). This second definition is clearly intended for the Art Criticism approach, and “criticism” in this format can be very positive. Betsy Larson (2005), an art educator, states that, “Learning how to criticize artwork properly will allow you to better understand works of art and why they have become important” (¶ 1). A goal of any art educator is to help students achieve a better understanding of a work of art. Art criticism is about

discovering and conveying to others any possible meanings of a work of art. The evidence of our interpretations can include simple observations of the work itself, as well as information about the artist, and even about the context or time period in which the art was made (Delacruz, 1997).

There are many methods available to perform an art critique. One of the most popular and most highly regarded used at the elementary level is Edmund Feldman's four-step model: (1) Description, (2) Analysis, (3) Interpretation, and (4) Judgment (Mathews, 2005). This is just one method of conducting an art critique. Any method in which a learner has an opportunity to demonstrate thought, evaluate something, or question and apply knowledge, will help to promote a rise in self-confidence and a sense of competency (Delacruz, 1997). This promotion of self-confidence and competency is a driving objective that an educator desires in any learning experience.

### **Methods**

The NTIEVA website (2005) discusses the many different opinions that art educators have about how art criticism should be conducted. Accordingly, Feldman's model is based on description, analysis, interpretation, and judgment. By using this method, one can get a very well rounded critique that looks at all aspects in a work of art. When asked to "describe", the students are expected to report about what they see, especially to identify the art elements (e.g. line, color, shapes, form, space, and texture) the subject, and physical details (e.g. size, medium, and surface). To "analyze" is to question how the work is organized, the design of the artwork based on the description of the work of art. Specifically, how do the elements all relate to each other and effectively use design elements (e.g. balance, emphasis, variation, proportion and repetition). To

“interpret” is to ask what the artist is trying to communicate, its message. Finally, to “judge” is to ask if the work of art is successful (Mathews, 2005).

On a side note, Terry Barrett (2000) uses a similar approach by suggesting four activities for art criticism: (1) describing, (2) interpreting, (3) judging, and (4) theorizing about art. Barrett suggests that, although all four activities overlap, *interpretation* is of primary importance to art criticism, and is likely to be the most complex activity (2000). An interpretation is very difficult and complex because it requires critical thinking and the ability to ‘put all of the pieces together’.

According to The University of Arizona Arts Department (2004) and Laura H. Chapman (1978) there are four different types of art criticism, (1) the inductive approach, (2) the deductive approach, (3) the empathic approach, and (4) the interactive approach (The University of Arizona Arts Department [UAAD], 2004; and Chapman, 1978). The inductive approach involves gathering visual information and other relative information. Once the information is gathered then the viewer can begin to make connections between elements and information. The deductive approach involves choosing definite criteria for judging a work of art (for example, aesthetic theories of instrumentalism, mimicry, formalism, and expressionism) (UAAD, 2004; and Chapman, 1978). The work is then evaluated in terms of its ability to fulfill the judgments based on the art elements and principles of design. This involves the same elements of Feldman’s model of criticism, but the format is working backwards. The empathic approach focuses on the feelings we derive from the works of art (UAAD, 2004; and Chapman, 1978). By empathizing with a work of art, one is able to connect feelings and experiences with it. We use the art elements to help us define what it is that is making us feel a certain way when looking at

a work of art (UAAD, 2004; and Chapmen, 1978). Finally, the interactive approach is a critique that is done in a group. Here, a group of students work together to come up with one critique. However, in the process they will have to explore different options and reach a consensus amicably (UAAD, 2004; and Chapmen, 1978).

According to Michelle Watts (2004) of the Charles Stuart University, the style of art criticism is reliant on the purpose. She outlines four ways that art criticism could be used: (1) Journalistic, (2) Pedagogical, (3) Scholarly, and (4) Popular. In her own words, “Journalistic reviews...help readers of “art events” to create the atmosphere of striving and rivalry that artists, collectors and general audiences require” (Styles of art criticism section, ¶ 1). Further, “Pedagogical criticism is practiced in museums, schools, colleges, and universities wherever art is taught. The teacher, curator or critic has the power to influence the students or audience” (Styles of art criticism section, ¶ 1). The next mode of art criticism, Scholarly criticism, “appears mainly in journals, usually the product of long study and specialization. Academic critics can influence the reputations of artists” (Styles of art criticism section, ¶ 1). Finally, “Popular criticism is practiced by lay people and is not always informed by research, study or experience” (Styles of art criticism section, ¶ 1).

In any form of criticism that is used in a school setting it is important to remember certain skills that a teacher may use in order to help facilitate the development of the critical thinking process. The first skill that should be used by teachers is to respond to all answers from students with an encouraging tone. Even if the student’s given answers do not completely address the question, the teacher’s positive response should help to promote further inquiry. A second skill is to use questions that target specific thinking

skills. An analysis question will cause students to come to their own conclusions based on what they already know. A third skill that is useful for a teacher is to encourage students to ask their own questions, and promote an intrinsic motivation for students to find the answers to their questions (Beyer, 1987). Asking the right questions, will allow students to feel a sense of accomplishment. Allowing students to feel comfortable enough to ask their own questions is an important achievement.

### **Questioning**

Art Criticism is a great opportunity to practice higher order thinking skills. Feldman's model of Describe, Analyze, Interpret, and Judge, aligns directly with the types of questions used in Bloom's Taxonomy (Mathews, 2005). According to the University of Victoria (2005), in Benjamin S. Bloom's *Taxonomy of Education Objectives* (1984), he illustrates six categories of cognitive ability, or types of questions that teachers can use in the educational setting. The first type of question focuses on *Knowledge*, and requires students to make observations and recall information (University of Victoria, 2005). This type of question directly relates to the Descriptive phase of Feldman's model. For example: "What colors are used in this work of art?"

The next three categories in Bloom's Taxonomy directly relate to the Analysis phase of Art Criticism. The first category is *Comprehension*, which asks students to confirm that they understand information with a question such as, "What is a pattern?" The next category relates to *Application*, which goes one step further and asks students to demonstrate that they know how to use that information in an effective manner, such as by asking a question like, "How do the patterns used effect the artwork?" Finally, the third category is *Analysis*, which asks students to identify patterns of information as well

as the overall organization of the data, such as by asking a question like, “In addition to the patterns, what other principle of design effect the work of art?” Again, all three of these categories in Bloom’s Taxonomy are the types of questions that one would ask while completing the Analysis phase of an Art Criticism.

Continuing with Bloom’s Taxonomy, the next style of questions is *Synthesis*, which uses old ideas in order to create new concepts. This category of synthesis relates directly to the notion of Interpretation in Feldman’s model. Here the students are asked to conceptualize what the artist is trying to communicate based on the information that they have already gathered from the two previous steps in Feldman’s model. Finally, the last category in Bloom’s Taxonomy is *Evaluation*, which asks students to compare and discriminate between ideas and assess the value of different theories. This evaluation category is similar to the final stage of Feldman’s model-Judgment (University of Victoria, 2005).

In order for the learning process to be maximized, it is important for students to experience all of the types of questions in Bloom’s Taxonomy of cognitive ability, as well as experience as many activities as possible in which to apply their cognitive capabilities. In order to develop a repertoire of critical thinking skills that is essential for critiquing artwork, one must focus on the process of questioning (Wilson, 1998). Through this type of internal questioning, students are able to open up to discovering new aspects of the world that they otherwise may not have ever noticed. It is the responsibility of every teacher to help students recognize the differences between effective and ineffective questions (Hardin & Sederstrom, 1999). By using the guidelines of Art Criticism, the Feldman Model, and Bloom’s Taxonomy, students should be able to

ask the types of questions that could have more than one response, and furthermore questions that provoke additional questions. It should be a goal of every teacher to create opportunities for the students to think ‘outside of the box’ and to do a bit of self-discovery in the process.

### **Goals**

A primary goal of Art Criticism is to help enrich the lives of our students, through the analysis of art or images. Teachers can facilitate this process by providing students with the appropriate tools and information so that they can effectively observe art and ask questions. They should ask them to look at art and interpret what they see. Moreover, students should be asked frequently to observe and be aware of their surroundings. Pam Mathews (2005) states, “By writing about the artwork, the student is able to educate himself and his reader about this art work in a concrete manner that facilitates a greater degree of visual literacy” (Visual literacy section, ¶ 3). By instilling in the students a sense of visual literacy, teachers can help them develop the tools necessary for comprehending the concepts of observation and analysis. For example, visual literacy will enable a student to look at an object and form an individualized conclusion about what it is, without regard to any preconceived labels that may be associated with the object (Eisner, 2002).

In the world where we live, our surroundings are filled with visual imagery. By teaching the process of art criticism, we are providing the students with a valuable capability of looking more carefully at their surroundings. Shirley Yokley (1995) states that, “Students make connections between works of art and their own personal life experiences and events for a richer in-depth look at self and society” (¶ 2). Eisner (2004),

elaborates even further on the importance of visual literacy. Accordingly, Eisner (2004) states that the problems and circumstances that are encountered in life are very much like the problems and circumstances that are encountered in art. By teaching students to use an outlet in which to talk about art, we are really giving them an outlet to talk about life, and themselves.

According to Michelle Watts (2004) of the Charles Stuart University, the main goal of Art Criticism is to promote an understanding and comprehension of art. Watts (2004) states, “We need a way of looking at art objects that will give an insight into the meaning and merits” (The role of art criticism section, ¶ 1). Furthermore, another goal of art criticism is to increase the overall pleasure that one can experience when looking at art. Art criticism promotes discussions about art (Watts, 2004). More than this, Eisner (1999) contends that children can learn how to observe the relationships between objects, persons, and materials by studying the arts.

### Storytelling

Storytelling is the art of portraying real or fictitious events in words, images, and sounds (Storytelling, 2006). A story can represent an individual’s or a group’s interpretation of a series of events. A story can be relayed to an audience visually, verbally, or through written expressions. Storytelling is one of the oldest art forms, and has been a way for individuals (i.e. elders and educators) and groups (i.e., cultures and civilizations) to communicate morals, histories and feelings (Sidwell, 2000). According to Turner Learning Inc, (2000) a story is a gentle way to express personal values, especially for children. When storytelling relies on imagination and creativity, a child can place his or her individual beliefs and ideas at a safe distance from the audience, and

feel the freedom to communicate actions and decisions more so than in any other manner in which such ideas might be considered unacceptable. Thus, children can use the story as a façade and feel protected against embarrassment from telling too much about themselves in such an extroverted manner (Turner Learning Inc., 2000). Storytelling is interpretive, and personal, and a great vehicle for assessing and interpreting events and experiences. Every story is a direct reflection of the essence of the person who created the story (McWilliams, 2002). Furthermore, the telling of and listening to a story connects people to each other, who otherwise might not have any other form of connection.

There are many different formats that stories can take. David Sidwell (2000) describes some of the different types of stories. First are the Personal History Stories – the stories that reflect an experience that an individual has had sometime in his or her life (Sidwell, 2000, Types of Stories for the Telling section). An example of this type of story is one that a person from an immigrating family might hear from a parent or grandparent about how he or she first arrived in the United States. These stories are generally factual, and are intended to inform the listener.

The second type of story that Sidwell (2000) explains is Participatory Stories, which require participation from the audience, and are usually reserved for young children because of their entertaining value. For example, a storyteller might ask an audience of children to provide the sound effects of a “Choo-Choo” train when telling a story about trains.

Next are the Folk Tales and Fairy Tales. These stories are handed down from one generation to the next through word of mouth. They usually contain a moral or lesson that the listener is supposed to learn from and take away from hearing the story (Sidwell, 2000). Folk tales are common in many cultures. For example, many Native American

cultures have tales about Mother Earth and the origin of humans. On a whimsical spirit, European cultures have fairy tales that teach morals (e.g., Cinderella and Hansel & Gretel).

The next group of stories discussed by Sidwell (2000) is Myths and Legends. These stories are similar to folk tales and are tailored more to explain events and endeavors within certain cultures or civilizations. According to Sidwell, a legend is created from the inspiration of a real person who once lived. A popular biblical example of a myth or legend is the story of David and Goliath, which tells about how even small things or people can overcome great obstacles. In this story, David (a small boy) defeats the giant, Goliath, with the sling of a stone. In general, stories of all sorts can be factual, entertaining, informative, persuasive, or motivating. Stories can be completely made up by the author, or they can be a biographical retelling of someone's life.

As an educational resource, stories are invaluable. A story will put information into a meaningful context and therefore aids in the memory process. In other words, communicating information in a story format helps that information to become "attached" in a student's mind. When a student makes an emotional connection to the context presented in a story, this feeling will help promote both memory retention and intrinsic motivations (Turner Learning, 2000). In addition to aiding in memory, storytelling also helps facilitate language skills. According to Turner Learning Inc. (2000), "listening is the basis for all language skills: talking is learned by listening, reading is based on verbal language, writing is based on reading. Without the building block of listening, you are building without a firm foundation. And once students have listened to a story and used that story to create their own, they become anxious to write them down" (Teaching With

Stories – Reading and Writing section, ¶ 1). The act of listening to and retelling a story can help encourage a student to create his or her own stories, and also to write them.

### Oral and Written Expression

The manner in which people communicate their ideas can be categorized as either oral or written language, or a combination of both. In order for art educators to effectively implement art criticism lessons into their curriculum, the instructor should first grasp the characteristics of written and oral expression. The following section will discuss the use of oral and written expression, as well as the differences between these two forms of communication.

#### **Use of Written and Oral Expression in an Art Curriculum**

It is common practice today to test children often as a way to assess learning and pinpoint areas that are in need of improvement. The best means of doing this is through written expression. However, this does not reflect the true thoughts of students who have the knowledge but who are lacking in writing skills. Fortunately, the use of writing exercises in the art classroom is becoming more and more commonplace, and highly encouraged as a way for teachers to assess the students' learning. However, if a student is not proficient in writing, does this mean that the same student is not proficient in art criticism? According to Michelle Watts (2004), "The practice of writing about art has become a crucial element in the art world and plays an integral part of the way an audience gains an appreciation or understanding of an artwork" (Forms of art writing, ¶ 1). This means that artists need to be able to communicate about their own work, and art critics need to be able to communicate their thoughts about others' works of art. All of

this communication is often done using the written word. What should not be overlooked is how powerful the oral communications of children can be. With their writing skills not as good as a traditional art critic, it is important to listen to what they are telling us as an alternative way of measuring their intelligence, as opposed to just reading what they are writing.

### **Differences Between Written and Oral Language**

According to Gaon (2001), there are two key divisions of language that were identified by Mapou (1985). The first type of language is *spoken*, which includes comprehension (i.e. the use of single words to demonstrate understanding) and production (i.e. the use of verbal speech, sound repetition, symbolic words, and dialogue). The second is *written* language, which includes reading (i.e. recognition and comprehension of letters, words, phrases, and sentence structure) and writing (i.e. word spelling, sentence mechanics, tone and dictation, and discourse). These areas are further divided into those that reflect language input and language output. Children first learn oral language when they hear it being spoken. However, written language requires more formal instruction in the areas of spelling and placement of words. According to Gaon (2001), the written language component is a highly complex task that may take several years for a person to truly understand. It then takes even longer for the person to master the concept of sentence structure.

Vygotsky (1962) recognized the differences between oral and written language when he wrote that a writing activity demands a high level of abstraction, deliberate semantics, and conscious efforts, whereas the speech activity requires spontaneity and unconscious activity. Furthermore, written language uses an orthographic system, which

is a set of symbols (glyphs and diacritics) that are used to write a language, as opposed to oral language, which uses a sound system (Gerber, 1993).

Even though there are many differences between oral and written language, according to Gerber (1993), there are certain similarities in the two types of language. Primarily, each involves the use of arbitrary symbols; they both include vocabulary, syntax, grammar and discourse structure; and both are used as forms of communication. According to Gaon (2001), Luria (1973) presents a complex explanation of the differences between oral and written language. In his study, Luria (1973) contends that oral expression probably started with an intention to disseminate basic information, and that this information was recoded into verbal form and constructed into patterned speech expressions. Accordingly, the frontal lobes of the human brain are essential in the creation of active intentions or planning. In other words, one cannot create any spontaneous speech when their constructs of the expression are absent (Gaon, 2001). There must be a transition from having a basic intention to communicate, to progress to the narration of a verbal dialogue. This requires that the ideological plan become recoded into speech. This process is assisted by the human ability of internal speech. Furthermore, this process of transition from plan to narration is achieved most easily by normally developing individuals.

Vygotsky (1962) pointed out that oral speech differed from written speech in both function and structure. As noted previously, written speech, according to Vygotsky (1962), is a separate linguistic task that demands a high level of abstraction and deliberate structure and purpose. When a child learns to write, he or she must separate him or herself from the sensory characteristics of speech and understand that the sounds of

words are replaced by images of words (1962). A student must learn how to distinguish between what a word sounds like to the ear, and what it looks like to the eye. In other words, writing is a skill that is based upon another skill, and changing sounds into alphabetic symbols is more difficult than basic speech (1962).

There is also the aspect of conscious versus unconscious (1962). For example, when a child is speaking, he or she is not necessarily conscious of the sounds that he or she is making; the words come naturally. However, when a child is writing his or her thoughts, he or she becomes very conscious of the way the letters and words (sounds) fit together and form structure of alphabetical symbols (1962). The developmental course for the writing process is not the same as that of oral speech. Many children have very little motivation to learn to write when it is taught (1962). The writing process forces them to be deliberate and it takes away from their spontaneity, which comes very easily to children. Furthermore, it is frustrating for a child to take the time to write, when speech is a more immediate way to communicate.

### Chapter Summary

The literature used in this study has been chosen in order to provide background to the profession of art education – where it has been and what it has become. In discussing any art curriculum in the elementary school system, it is important to focus on Discipline Based Art Education (DBAE) and the subsequent National Standards for the Visual Arts. The current art curriculum was designed to include art criticism, art history, art studio and aesthetics. The main focus of this study will be on the implementation of art criticism in an elementary school art curriculum. This research covered some of the different methods that are used to effectively implementing art criticism in the classroom.

The Feldman's model is a focal point in this research study because it serves well to provide a structure for the process of art criticism, and therefore should be preserved and utilized in an accessible way for elementary students. The act of storytelling will be the accessible means of art criticism that will help these elementary students connect with a work of art and find meaning. Furthermore, this study discusses, evaluates, and compares the use of written and oral languages. In the next chapters you will read how the researcher used this information to design a study that has a goal in determining whether storytelling is indeed an accessible and effective means of art criticism that helps elementary students to connect with a work of art.

## **Chapter 3: Research Methodology**

### *Introduction*

Art criticism is one of four elements of a standard art curriculum in a Visual arts education program. Thus, it is important that art criticism is addressed and implemented properly. This study will search for alternative ways to incorporate art criticism without students feeling overwhelmed, or discouraged. The ultimate goal is for students to address the four elements of Feldman's model of art criticism – describe, analyze, interpret, and judge – without feeling inhibited or frustrated by the concepts. By using this model, one can get a very well rounded critique that takes a look at all aspects of a work of art. When asked to “describe”, the students are asked to report about what they see, especially to identify the art elements, the subject, design elements, and physical details. To “analyze” is to question how the work is organized, and how the elements all relate to each other. To “interpret” is to ask what the artist is trying to communicate. Finally, to “judge” is to ask if the work of art is successful (Mathews, 2005).

In past experiences in the art classroom, this researcher has instructed the Feldman's model format when teaching about art criticism. In doing so, this researcher has come to a conclusion that the language of this model and some of the concepts were a little too advanced for some elementary students. After repeated experiences with a variety of students, this researcher began to observe that the more students were encouraged to talk about art in their own natural way, the more they addressed Feldman's principles without even being specifically asked to do so. Thus, by asking students to tell stories about art, the potential for the students to become overwhelmed by the task of art

criticism was reduced, and the lesson become more enjoyable for both the students and the instructor.

This study focuses on the use of storytelling as a way for students to critique art. I asked each child participating in the study to look at a picture and tell me a story about it. From this free form of expression I am interested to see if the students will adequately cover the four elements of Feldman's model.

### Background Information

The background of this study in terms of the setting and participants is a very important precondition to an understanding of the results. Due to the fact that the majority of Highland Elementary School students speak English as their second language, this active research study was designed in order to find a successful way for these students to communicate using English, both written and verbal.

### **Setting**

The study was conducted at Highland Elementary School, located in Silver Spring in Montgomery County, Maryland. The student population at Highland is 73.6% Hispanic, 14.6% African American, 6.3% White, and 5.5% Asian. Thirty-seven percent of the school's population is ESOL (English as a Secondary Language). Moreover, seventy-three percent are participants in the Free and Reduced Meals (FARMS) program. It is one of the only schools in Montgomery County that does not use buses (MCPS, 2005). All of the students live in the surrounding neighborhood and they either walk to school or are dropped off by car. Since more than one-third of the students use English as a second language, some problems occur when English is the language used in tests

and instruction. Most of these students are learning material in a language that is not their native one. It might take them a little longer to understand concepts because they hear instruction in English, and then have to decode English into their native language. This process is slow and frustrating, and instruction does not always slow down for these students to catch up. The fear here is that when some of them fall behind, they lose confidence in their ability to learn and stay behind. This is why this study's goal is to find an activity that will both promote their learning, and give them a secure sense of accomplishment in an academic practice using art as the motivation.

This research study falls under the category of qualitative research. Qualitative research focuses on studying the way that individuals and groups construct meaning from their experiences, which can then correlate with a view and understanding of the world in which they live (Qualitative Research, 2006). Furthermore, this study is defined as action research, which is a form of applied research. In this case, the researcher is actually the students' normal art classroom instructor. The purpose of action research in many cases is to help change practices in the environment of the research – in this case, in teaching and learning in the elementary art classroom (NALD, 2006). In other words, action research in this study is a way for someone who is actually involved in the school system to study what is going on in the schools, and therefore can learn how the system can be improved upon.

This study was conducted in the art classroom. This room was very familiar to each participant. It is the place where they come once a week for their art classes. They know that it is a place where they are allowed and encouraged to be creative, and they can feel comfortable expressing themselves. This study took place outside of regular art

class time. Therefore, it did not affect the other students in the class who did not wish to participate. Moreover, this research relies on self-selection, which defines any situation in which individuals select themselves, or volunteer themselves, into a group of study subjects (Self-selection, 2006). Students were asked to volunteer (self-selected) and come in during recess to participate in the study.

### **Participants**

A group of students from Highland Elementary School participated in this study. The entire Fifth Grade class (117 students) was invited to participate. Each Fifth Grade student was given an explanation of the study and asked to volunteer. It was made clear that volunteering did not in any way affect their regular art grade, and they would not be penalized if they did not wish to participate. It was also made clear that even if they did volunteer, they were not guaranteed to participate. From those who volunteered a random sample of ten students was selected by putting the names of the volunteers on individual pieces of paper, and having names drawn from a mixed up pile by a student not participating in the study. Most of the students were really enthusiastic about art and many volunteers were expected. This allowed a variety of students with a diverse set of skills and backgrounds. The students were all around the same age – 10 or 11 years.

The random selections consisted of six boys and five girls. Eleven had been chosen just in case any of them changed their minds about participating. After further explanation of the project – and a couple of weeks of nice autumn weather – two boys decided they did not want to miss recess, and one girl was not able to get her permission slip signed. Therefore, two more names were selected - two girls, who were willing to

participate and submitted their signed permission slips, (as did the rest of the group). In the end four boys and six girls participated in the study.

### **Research Design**

I met twice with each student individually for thirty minutes during his or her recess. With the first five students, I showed them a work of art, Diego Rivera's *Mother's Helper* (see Appendix 3) and asked them to verbally tell me a story about it. I prompted them with the following questions: "What is going on in this picture?"; "What do you see that makes you say that?"; and "What more can we find?". I used a tape recorder to capture their responses. The second time I met with them I showed them the same picture. However, this time I asked them to *write* me a story. For this exercise I used similar prompts: "What is going on in this picture?"; "Make sure you write what you see that makes you think that"; and "Keep looking and thinking about what more you can find"(Housen, A. and Yenawine, P., 2001). The second group of five did the same thing with the same questions and a different picture, Pablo Picasso's *The Tragedy* (see Appendix 4). However, they did the writing task first and the verbal task second.

The primary goal of this study is to see if the elementary students cover the four parts of Feldman's model by responding to the prompts that I offered them and being encouraged to use the medium of storytelling. In order to remove bias from the view of the researcher, who is also their teacher, this experiment used three different individuals to assess the elementary students' work. All three of the individuals that are reading the writings by the students are elementary art educators and have been given a rubric (see appendix 5) to help guide their assessments based on the fundamentals of Feldman's model of art criticism (describe, analysis, interpret and judge). Each evaluation will use

a point value system for measuring how well the students addressed that respective element of art criticism. If the evaluator feels that the elementary student did well, they will receive a full 2 points; an average job, will receive 1 point; and poor performance, will receive 0 points (see Appendix 6).

The evaluation portion of this study will further be segmented as follows, using reference to the research prompts: (a) In the *Description* section, the evaluator will be looking to see if the students discussed “What is it?” and “List the subject matter and the elements of art;” (b) In the *Analysis* portion, the evaluator will be looking for “How was it done?” “How do the elements relate,” “How was the work organized?” and “Use of the principles of design;” (c) In the *Interpretation* section, the evaluator will be looking for “What does it mean?” “Identify the feelings, moods, and/or ideas the work of art communicates,” and; (d) In the *Judgment* section, the evaluator will be looking for “Is the work good or bad? Why?” and “Make a personal decision about the work of art.” (see Appendix 5). Once the three individuals are done assessing the students’ work, their scores will be averaged and used in addressing the research questions (see Appendix 6).

The secondary goal in this research was to observe the differences between the elementary students’ written and verbal critiques, and to determine if there are any noticeable advantages to performing one task before the other, or if one task is easier than the other. This experiment will refer to the scores generated from the group of art teachers who assessed the students’ work in order to categorically determine if there are any differences.

## Foundation of Art Critique

### **Artwork**

Two works of art were chosen for use in this study: *Mother's Helper* (1923), by Diego Rivera (see Appendix 3) and *The Tragedy* (1903), by Pablo Picasso (see appendix 4). Both works of art offer a lot of room for interpretation. They are both realistic portrayals of people frozen in a certain time. How they got where they are, why, and/or what they are going to do next is completely up to the viewer. These two pictures are easy to relate to because the main images are humans. When looking at each work, we can put ourselves in their situation and make up our own minds about what we would be feeling if that were us. It is important for these students to connect to each work of art because once a connection is made they will notice things in the picture that are causing them to feel the way they do. Moreover, when looking at these works of art the students can rely on prior experiences to help them come up with the meaning of the work. By doing this they are putting a lot of themselves into the interpretation.

### **Verbal and Written Prompts**

The verbal and written prompts used were very similar with just a few adjustments. The participants in the first group were shown a work of art and asked to verbally tell a story about it. They were prompted with the following questions: What is going on in this picture?, What do you see that makes you say that?, What more can we find?. A tape recorder was used to capture their responses. Next, the participants were shown the same picture and asked to write a story. Similar prompts were used: What is going on in this picture?; Make sure you write what you see that makes you think that;

Keep looking and thinking about what more you can find. The second group of participants was given a different picture, and the same prompts.

### Research Questions

During the past two years, this researcher has been focusing on the critical thinking aspect of art education. A goal of art educators is to facilitate students' ability to critically analyze works of art, and possibly use the elements of Feldman's model (describe, analyze, interpret, and judge) in a manageable and successful way. This study will utilize the process of storytelling. The researcher will show students a work of art and ask them to tell a story. The expectation is that, through the process of natural storytelling, the students will effectively describe, analyze, interpret, and judge an artwork (i.e., use Feldman's model) without feeling overwhelmed. Thus, the objective of this study is to see how successful storytelling is as a medium for looking critically at works of art. The researcher will be looking to see if students are able to accomplish elements of Feldman's model without being specifically prompted to "describe", "analyze", "interpret", and "judge", while also looking for the differences and connections between their written and verbal stories.

#### **Research Question #1**

*Will their stories cover all four elements of Feldman's model without further prompting?* The ultimate objective of this research is to find a more conducive way for elementary students to critically look at works of art. I find Feldman's model very precise and effective, and would like to see all of my students thinking on that level. However, in elementary school, some of their ideas get lost because of the rigorous

format. I want to see how much of Feldman's model they will cover using a free form medium such as storytelling.

**Research Question #2**

*Will it be easier for the students to verbally tell a story, or to write one?* Not every student has the same aptitude for writing. With some students they communicate ideas much more clearly verbally than they can through a written format. Unfortunately, when it comes to assessing student knowledge, we tend to base it solely on written examples produced by the student. Will there be any difference in their messages if the students are given a chance to express their ideas verbally versus in writing?

**Research Question #3**

*Which of the two stories (the verbal or written) will be more insightful and interpretive?* I understand that not every student reacts or responds to situations in the same way. If confronted with an opportunity to speak rather than write, will it affect what they are trying to communicate? Will the pressure of talking to me be more overwhelming, rather than having the secluded experience of writing?

**Research Question #4**

*Will the effect be more positive when a student writes a story first and then tells one, or tells one first and then writes one – or, will the two stories be the same with no difference?* Now that they have had the opportunity to do both, what will the differences be? Will some students express themselves better verbally, or through written word?

### Chapter Summary

This study will search for more positive ways to incorporate art criticism into the elementary art curriculum without causing the students to feel overwhelmed or discouraged. It is apparent that art criticism is an essential component of the four standard elements (next to art history, art studio, and aesthetics) of an art curriculum in a Discipline Based Arts Education program. Thus, it is important that art criticism is addressed and implemented properly into the elementary art curriculum. The ultimate goal is to enable elementary students to address the core elements of Feldman's model of art criticism – describe, analyze, interpret, and judge – without feeling inhibited or frustrated by the concepts.

In past experiences teaching in the elementary art classroom, this researcher has instructed lessons that used the Feldman's model format of art criticism. However, this researcher quickly realized in these experiences that the language of this model and some of the concepts were a little too advanced for the majority of elementary students. After repeated experiences with elementary students, this researcher began to observe that the more the students were encouraged to talk about art in their own natural way, the more they addressed Feldman's principles without even being specifically asked to do so. Therefore, this researcher reduced the potential for the students becoming overwhelmed by the task of art criticism by adapting the lesson to rely on storytelling. This study focuses on the use of storytelling as a way for students to critique art. The researcher asked each child participating in the study to look at a picture and tell a story about it. From this free form method of self-expression the researcher is interested to see if the students will adequately cover the four elements of Feldman's model.

## Chapter 4: Data Analysis

### Introduction

The goal of this study is to enable elementary students to critically analyze works of art by successfully using the core principles of Feldman's model in a more accessible and natural way. This experiment uses the process of storytelling as the means in which to accomplish this goal. Each student will be presented with a work of art and then asked to create a story about the art, both orally and through written formats, without actually asking them to describe, analyze, interpret, or judge (as per Feldman's model). The hypothesis is that through this natural storytelling process the students will successfully accomplish a critique of an artwork, as per the components of Feldman's model, and do this without feeling overwhelmed or frustrated by the terminology of traditional art criticism.

The prime objective, or goal, of this study is to see how successful "storytelling" is as a medium for looking critically at a work of art. A secondary goal of this study is to identify the differences and similarities between the written and verbal stories. This will be an interesting determination since elementary students may not always feel as secure or confident in writing their ideas as they do verbalizing their ideas, and vice versa. By observing both written and verbal forms of communication, one can examine a more holistic interpretation of student understanding and learning.

This study was a form of action research, where the researcher is actually the students' normal art classroom instructor. The researcher worked with fifth grade students from Highland Elementary School in Silver Spring Maryland. The population of

this school is mostly of Hispanic origin, with a large number of children who speak English as a second language. The group was self selected, and worked one on one with the teacher outside of the regular class time.

This study was broken into two groups of five elementary students. Each group participated in two activities. The two groups met separately and were presented a work of art for the first time and asked to either verbalize or write a story about it. Depending on which group they were in, one group verbalized during the first section of the study, and the other group wrote during this first section. There was a series of prompted questions, which were some variation of the following general suggestions: “discuss what is going on in this picture,” “make sure that you write down exactly what it is that you see in the picture”, “do you like the picture?” and, “keep looking and thinking about what more you can find in the picture”. Their responses were recorded. The two groups reconvened again separately, and were presented with the same picture that they saw before. However, this time they were asked to either verbalize or write – whichever they did not do previously in the first meeting of the study – a story about the picture. Again, they were prompted with the same general questions as before. The main differences between the two groups was (1) the order in which they completed the verbal and written responses – one group of five elementary students did the writing part first and the verbal part second, and the other group did the verbal part first and the writing part second – and; (2) each group observed a different work of art.

In an effort to improve the validity of this study and to minimize the potential for evaluator error and bias, this study used three different individuals to assess the students’ work, all three of whom are elementary art teachers. All three evaluators that

participated in this study were given a rubric to help guide their assessments so that they would be based on the fundamentals of Feldman's model of art criticism – describe, analyze, interpret and judge (see Appendix 5). The method of scoring is as follows: If the evaluator feels that the elementary student did well they will receive a full 2 points; An average job will receive 1 point; And poor performance will receive 0 points. Students received a score for each section of Feldman's model (see Appendix 6). Once the three individual evaluators were done assessing the students' work, the scores were averaged for each section. A final calculation was created for an average score for each student's verbal and written section (see Appendix 6). These scores were used in a comparison when addressing the research questions and are visually reproduced in Figure 1 through Figure 8.

When planning for this research study, this researcher began with a series of assumptions. The first assumption of this research is that through storytelling elementary students are capable of making a personal connection to a work of art, and naturally will address the four elements of Feldman's model without being prompted. The second assumption is that given the opportunity to tell a story verbally as opposed to writing it down, this will yield better results in their reflections. Moreover, giving these elementary students an opportunity to perform both tasks, the assumption is that they will perform better in the verbal part. The third assumption is that whichever task they perform first (verbal or written) will act as a practice, and then the results for the second task will naturally yield higher scores than the first critique.

Data Related to Research Question #1

*Research Question #1: Will their stories cover all four elements of Feldman's model without further prompting to do so?*

Feldman's model is a very precise and effective tool for structuring an evaluation of artwork, and elementary students should be capable of thinking critically on the same level as the model suggests. However, it is the opinion of this researcher that when posed with the rigorous format of the Feldman's model, that many elementary students are unable to think critically because they become frustrated and confused with what is expected of them. The ultimate objective of this research is to find a more conducive way for elementary students to critically look at works of art – to observe how much of Feldman's model they will cover by using a free form medium such as storytelling.

Feldman's model is based on description, analysis, interpretation, and judgment. When asked to "describe", the students are expected to report about what they see, especially to identify the art elements (e.g. line, color, shapes, form, space, and texture) of the subject, and physical details (e.g. size, medium, and surface). To "analyze" is to question how the work is organized based on the description of the work of art - specifically, how the elements all relate to each other and effectively use design elements (e.g. balance, emphasis, variation, proportion and repetition). To "interpret" is to ask what the artist is trying to communicate. Finally, to "judge" is to ask if the work of art is successful (Mathews, 2005). When used collectively, these four elements of Feldman's model are a truly effective means of structuring a critique of an artwork.

## Description

In both their verbal and written stories the use of description was average. In most cases the students would give a very broad description of what the picture was, but did not go into any detail about the elements of art. For example, the first group that looked at Diego Rivera's *Mother's Helper* (see Appendix 3) was asked, "What was going on in the picture?" Student #1 responded: "A lady is giving out some flowers to a girl. It makes me feel very nice things." That response covers the action between the two main figures in the picture, but does not go into detail about the line, color, shapes, form, space, and texture, which are the basic elements of art that make up a work of art.

Another Student (#5) responded to the same picture and the same question by writing, "I think that the mother is punishing the girl with the fire because of the way the little girl looks at her mom. I think that because of the way the torch is colored. I think the fire is hot and fiery and the mother looks sad to do it but she has to because her daughter was misbehaving." In this response, Student #5 also addressed the relationship between the two figures in a very different way than what Student #1 saw, but Student #5 used more of the elements of art to back up her original observation. Student #5 felt that the mother is punishing the girl because the color used in the painting is the color of fire – reds, yellows, and oranges. If the painting was done using cool colors, (blue, green, and purple) would student #5 still think that the picture was of someone getting punished? In this case the colors used in the painting had a positive correlation to Student #5's interpretation of the picture and the student successfully addressed the description part of Feldman's model.

However, in this study Student #5 is not the majority. As seen in Figure 1 (below), the majority of students did not describe much more than the subject matter of the work of art. There were a few cases where the students started to address more of the elements of art, but not to the extent that would be expected if using Feldman’s model of art criticism. The students were not asked to list the elements of art that they saw in the work of art. They were asked to tell me what they saw. All of the students answered this question well. However, because they were not prompted further most of the students did not elaborate any further than that.

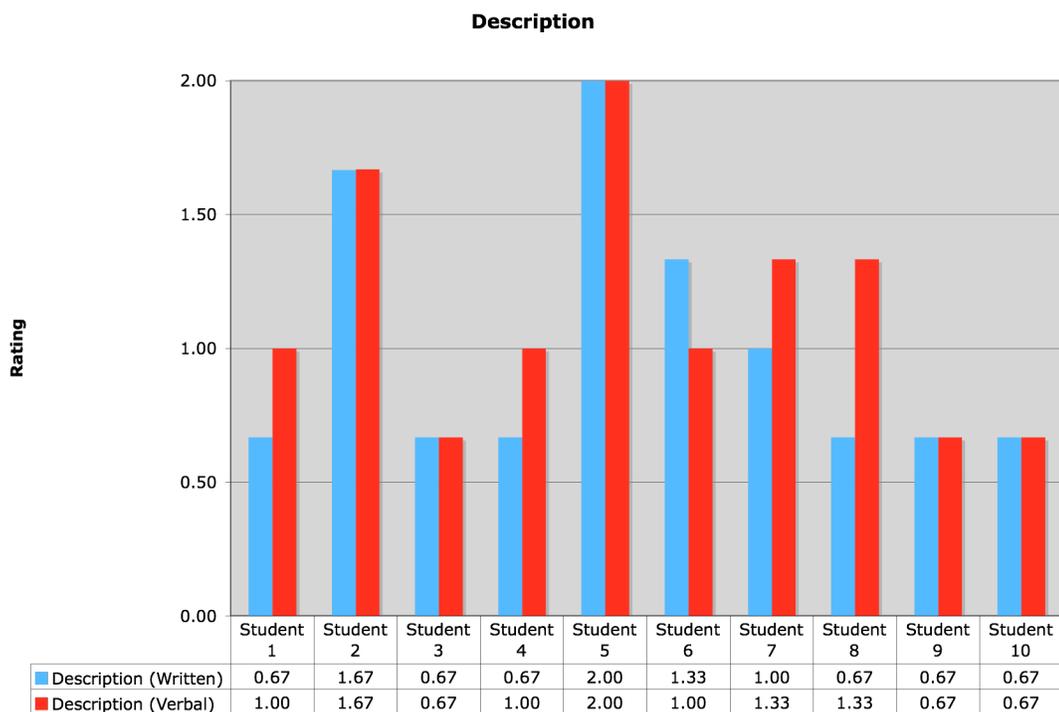


Figure 1: The scores given for the Description section of Feldman’s Model

### Analysis

The second part of Feldman’s model is Analysis. The analysis of a work of art directly relates to the description that was previously given. More importantly, the analysis is how the elements of art are related to one another and how when used in

conjunction with one another they create the principles of design (e.g. balance, emphasis, variation, proportion and repetition). In this study the descriptions given by the students were only half of what is needed to be consider a full description using Feldman's model. It is the elements of art that are lacking and that is what is needed to complete the analysis section.

Although, most students did not touch on analysis, there were a couple of students who did begin to make a connection between what they saw and how it was organized. For example, when looking at Pablo Picasso's *The Tragedy* (see appendix 4), Student #6 wrote, "Homeless people are thinking about the mistakes they have committed in life. I say this because they don't have houses, and bad clothing and their heads are facing the ground. The blue texture means sadness." This student noticed that the people portrayed in this artwork are the only objects in the picture, and therefore are the emphasis. This picture is about those people and the lack of any other subject matter allowed this student to come to the conclusion that they are homeless. Also, the way the student referred to the color blue and the fact that the picture has texture, shows that this student is moving in the direction of using the elements of art and principles of design to explain what is in the work of art. This student is looking not only at the subject matter but also at the elements of art and their connection to the main idea of the work or art.

This type of analysis is very complicated and demands a prior knowledge of all of the elements of art and principles of design. Beyond that knowledge, it requires the ability to make connections between all of these aspects. This is not easy for an elementary school student. There first has to be a complete understanding of the elements of art and the principles of design and how artists use these properties to convey

meaning and feeling in a work of art. In this study the students' responses contained little to no analysis (Figure 2 graphically represents this fact). In comparison to the expectations of Feldman's model, the analysis section is really lacking. Because it is such a hard skill to master, and the fact that they were not specifically asked to list the principles of design and describe how the work was organized, they did not naturally try to analyze the picture, and more often did not push themselves past describing the subject matter.

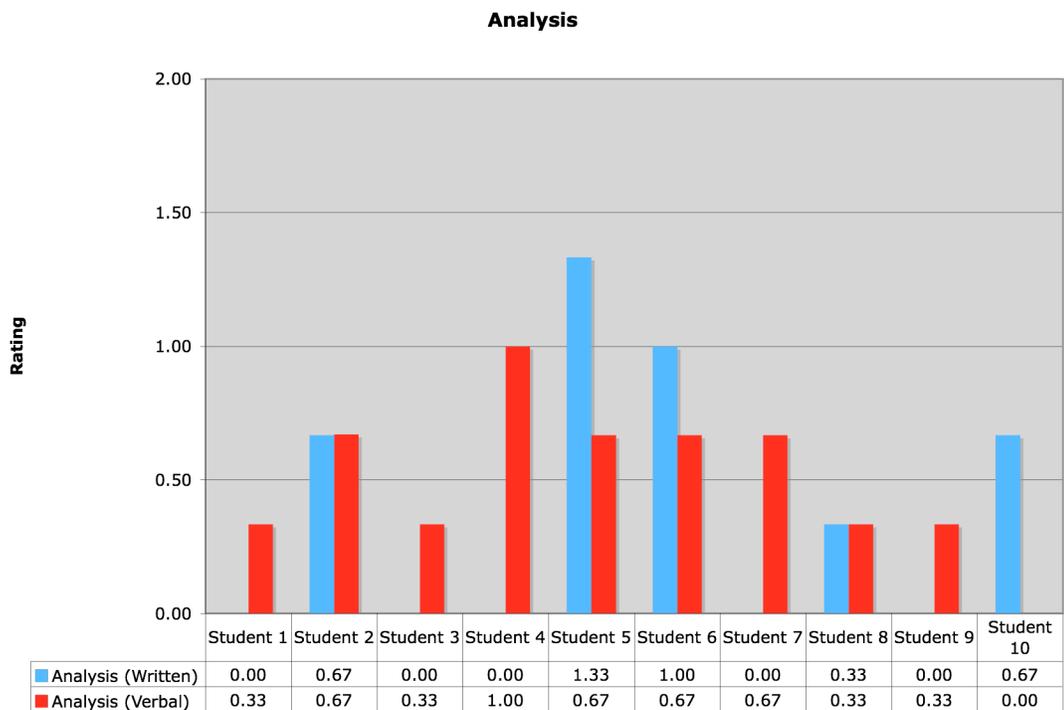


Figure 2: The scores given for the Analysis section of Feldman's Model

### Interpretation

The third part of Feldman's model is Interpretation. This is where the student would discuss what the work of art communicates, whether it is the feelings, moods or ideas of the work of art. When comparing the student's stories to Feldman's model, this

section was by far the most successful. Students touched on how the works of art made them feel or what they thought the idea or meaning behind the work was without being asked specifically to “interpret” the art. Again, this part of Feldman’s model, directly relates to the two previous parts – description and analysis. Feldman’s model builds upon itself, which is one of the reasons that it offers a structure for a well-rounded critique. For example, their description of the work of art is the basis for their analysis of the work of art. If their description was not fully complete then the analysis suffered because of it. The interpretation process will relate directly to how well (or how poorly) one described and analyzed the work of art. Interestingly, though, this study shows that the interpretation scores are much higher despite how they scored on the previous two sections (see Figure 3).

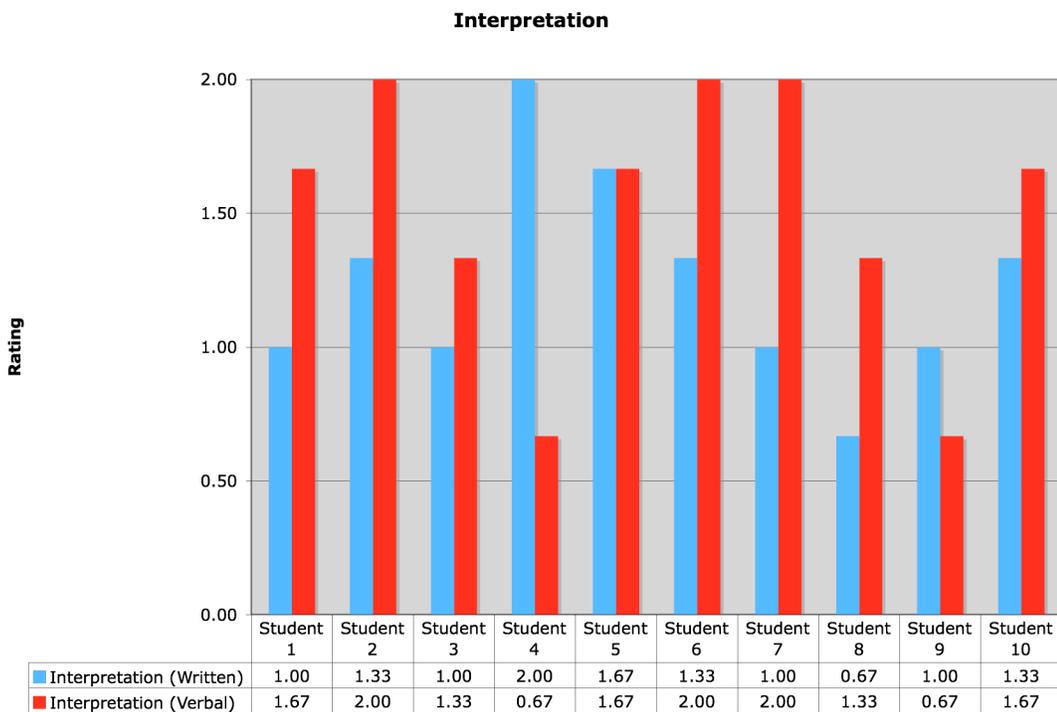


Figure 3: The scores given for the Interpretation section of Feldman’s Model

Ideally, only after successfully describing what is going on in the picture, are the students better able to interpret the meaning of the art. However, in this study, the lack of a refined description or analysis did not hinder their interpretations. The students were able to interpret the works of art without specifically identifying all of the elements of art and principles of design. For example, when discussing Pablo Picasso's *The Tragedy* (see Appendix 4), Student # 7 explained, "It looks like winter and people. These are people who live on the streets, and they are trying to find a place where they can find shelter so they won't be so cold. I see people in blankets, looking sad because it is all blue and cold. I see the boy tapping his father to say something. He says he is cold and wants a house." This student was able to look at the painting and really make an elaborate interpretation about what is going on in the picture. To this student, it is not just a picture of three people standing on the beach, it is a picture of three people who have no homes and are sad and cold. This student relies on the color blue to help her interpret that people are sad and cold. This student then goes beyond what was observed and makes conclusions as to what is happening next if the picture was one of a series of events. The boy is touching his father, and this is interpreted as the boy wanting to tell the father that he is cold and wants a house. This is an interpretation that is unique to this student.

Using storytelling as a means of looking at a work of art allows the students to decide not only what is going on in the picture, but also what might happen in the moments before and/or after the image was captured. Moreover, this method of free form critiquing allows a lot of room for individualized interpretation of artwork. In comparison to what should be expected when completing Feldman's rigid model of art

criticism, the elementary students in this study were very successful at interpretation, even though they may not have succeeded as well in description and analysis.

### **Judgment**

The last part of Feldman's model is judgment. This is when the critic will make a personal decision about the work of art. This section comes last because the student can make a more informed judgment after fully describing, analyzing, and interpreting a work of art. After the student goes through that entire process of the first three steps, they should be very accustomed to the picture, and have made a strong connection with the artwork. Their final judgment will reflect the critiquing that they have already done leading up to this point.

In this study the students were asked whether they liked the work of art or not (however, they were only asked this explicitly in the verbal section of the study). On the written part, they were not asked whether they liked the picture, and as a result none of the students included their judgment naturally. In the verbal section only half of the students explained why they did or did not like the image. The other half answered the

question with a yes or a no, and did not elaborate any further (see Figure 4).

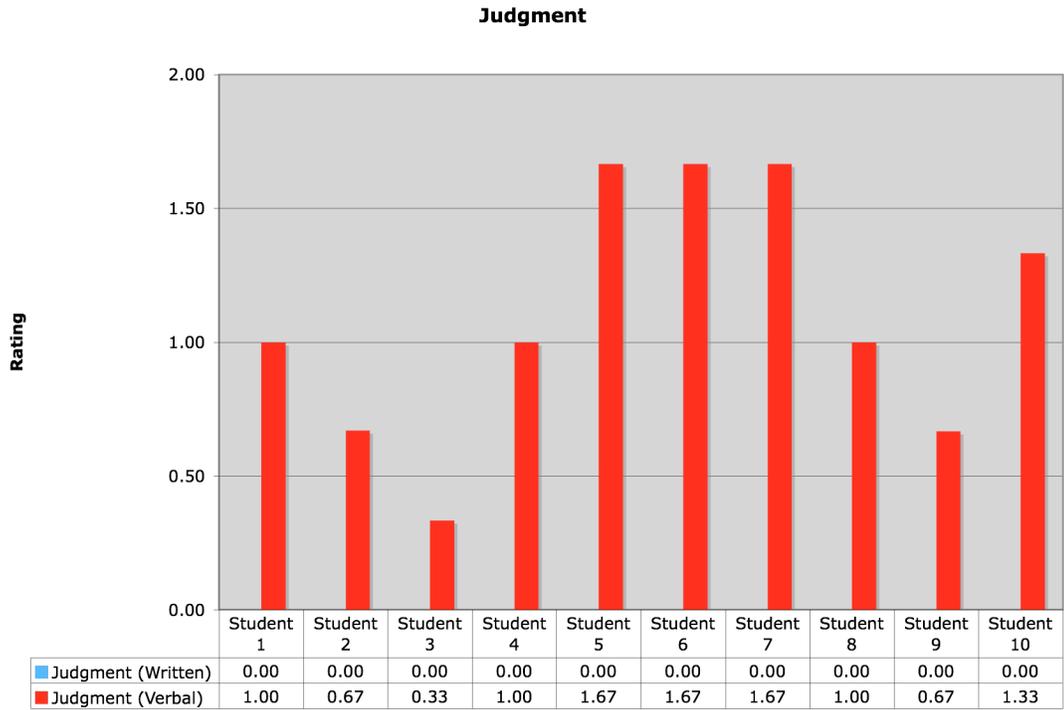


Figure 4: The scores given for the Judgment section of Feldman’s Model

The students who did elaborate more than a yes or a no, made a connection between their judgment and their description. When discussing whether they liked Pablo Picasso’s *The Tragedy* (see Appendix 4), Student #6 said, “Yes, because it reflects the mistakes people make.” This student is making a connection to the people in the artwork being homeless as a result of a mistake that they made. Student #6 is still interpreting the painting as he or she is making a judgment. The fact that this student likes this picture shows that they internalized the meaning of the artwork and made a personal connection. When asked the same question based on the same picture, Student #7 replied, “Somewhere in the middle. Not so much because it is not a happy picture.” This student also connected with the meaning that he or she gathered from interpreting the painting.

In this case the sadness that was conveyed was not a feeling that this student was fond of. This ultimately affected the way Student #7 judged the picture. The way the Student #7 worked through his or her description, analysis, and interpretation lead him or her to the conclusion that the painting was sad. This student may have liked the way the artist realistically captured a feeling, but ultimately the feeling that was portrayed was not a desirable one. In this study the students only addressed the judgment part of Feldman's model when they were prompted. Even then, only half of the students elaborated any further than a yes or no answer. In comparing the students' work to what would be expected using Feldman's model this section was a little below average. In hindsight, more questions prompting the students to make a judgment, compare it to another work of art, and to elaborate on that decision would be more effective.

#### *Data Related to Research Question #2*

*Research Question #2: Will it be easier for the students to verbally tell a story, or to write one?*

Not every student has the same aptitude for writing. Some students are able to communicate ideas much more clearly verbally than they can through a written format. Unfortunately, when it comes to assessing student knowledge, academia professionals tend to base that assessment solely on written examples produced by the student. Will there be any difference in their messages if the students are given a chance to express their ideas verbally versus in writing?

After evaluating the scores for each element of Feldman's model, a total sum was derived for each student for both their verbal and written responses. If the students' stories followed Feldman's model exactly their score would be an eight, since there was a

possible score of two for each of the four elements. In comparing their scores from their written work to the scores from their verbal work, the verbal really outperformed the written for all ten students (as seen in Figure 5).

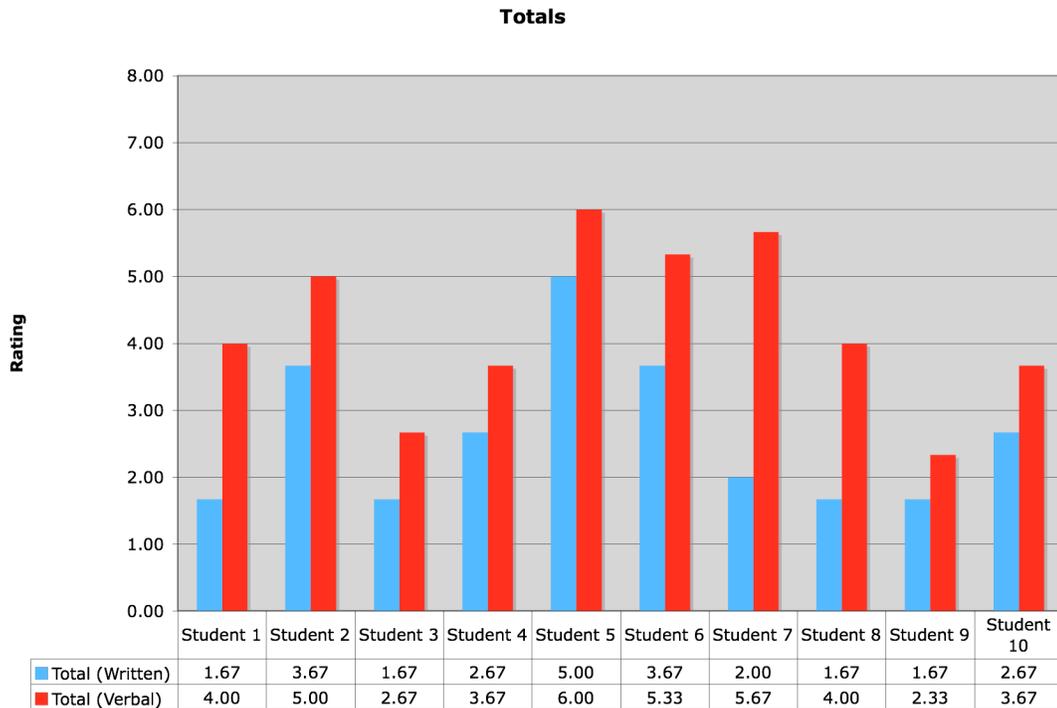


Figure 5: Total scores for the Verbal and Written Responses

Going into this study, this researcher assumed that it is definitely easier for students to effectively verbalize a story than it is to write one. When analyzing the data in Figure 9, it is apparent that the above hypothesis was confirmed. An effective researcher must analyze the students' writing sections to try to find out *why* this was the case. Unfortunately, there is no simple conclusion to this assumption and there are many extenuating variables that can play into why the students had higher scores on their verbal sections than on their written sections.

The first difference that is noticeable right away is the scores in the judgment section of Feldman's model (see Figure 4, pg 51). The scoring appears normal on the

verbal side, but for the written part no students received any points for their written judgment. In looking back at the prompts that were given to the students, they were asked in the verbal section if they liked the works of art, but in the written section, they were not asked the same question. Therefore, it is not accurate to compare the two scores because the verbal are considerably higher due to the fact that they were prompted to give a more elaborate judgment, whereas in the written section they were not. It is still important in this study to find out if there is any other way to assess whether the students were better able to write or to verbalize a story. The decision was made to present and analyze a modified set of verbal scores (see Figure 6).

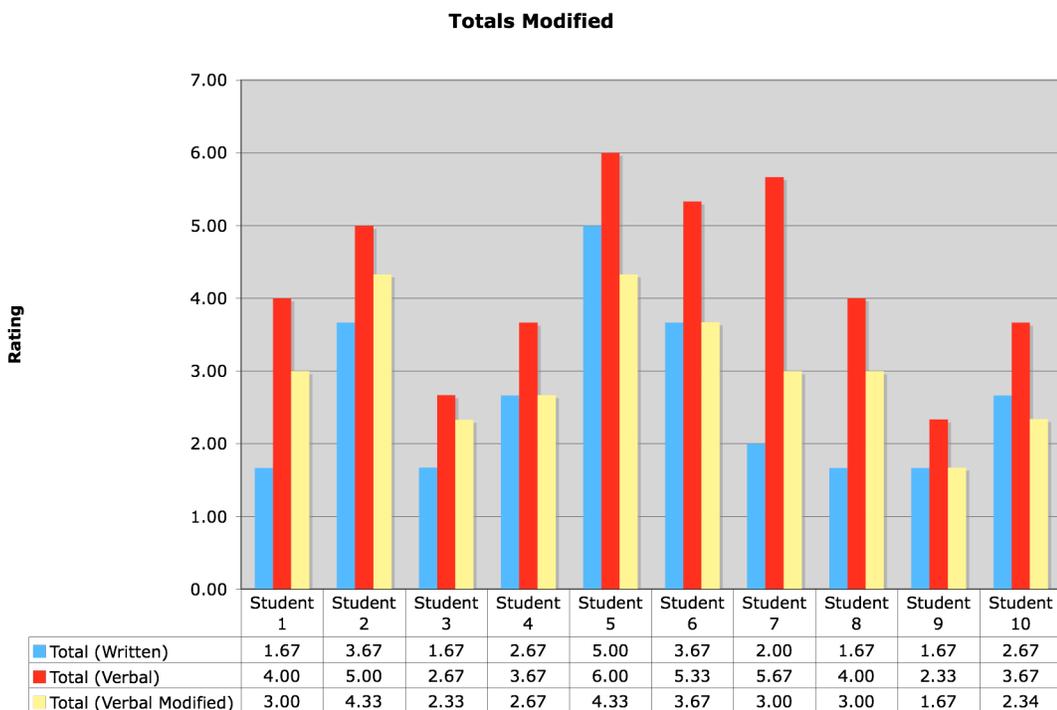


Figure 6: Total score for the written, verbal, and modified verbal

This second set of modified verbal scores is the sum of the first three sections minus the judgment scores. By comparing the written scores and the modified verbal scores, one can have a more accurate comparison as to which task was more productive.

When the judgment scores are removed from the calculation, the verbal scores decrease considerably. Using these modified scores we now see that five students performed better in the verbal section, three students scored the same in both sections, and two students performed better in the written section. The conclusion that verbal is more effective than written was not supported when using the modified scores, although, these modified scores still support the hypothesis that elementary students are better able to verbalize a critique of art than they are to write one.

The second factor as to why the students performed better in the verbal section than in the written section is due to the interaction between the researcher and the students. In this study the researcher is also the regular art teacher for the student subjects. It becomes a natural instinct for an experienced teacher to see where his or her student's train of thought is headed, and then to give the student encouragement or prompts in order to help them get to where they ought to be. In the verbal section of this study, after the students offered the beginnings of an answer, sometimes the researcher would instinctively add supporting questions, which incidentally helped the students to achieve better performance in their critique. This was not done on purpose, but was the result of a teacher's reaction to a teachable moment. However, the written section provided no opportunity to promote further inquiry during the students' responses. It is an unfair advantage that the verbal interaction between student and teacher helped them make further observations during the verbal section. Perhaps as a result of these two extenuating factors, a verbal response did give a more effective product in this study. However, it will also be a significant reflection of the teacher/student relationship as it affected the students' true responses.

### Data Related to Research Question #3

*Research Question #3: Which of the two stories (the verbal or written) will be more insightful and interpretive?*

It is understood that students respond differently when circumstances vary. If confronted with an opportunity to speak rather than write, will it affect what someone is trying to communicate? Will the pressure of talking be more overwhelming, rather than having the secluded experience of writing? The easy answer is that it all depends on the preferred communication style of the individual and what he or she is most comfortable doing in a given situation.

Students performed their best when they were interpreting the artwork. Each one of the elementary students internalized the work of art and empathized with the emotions that were being portrayed. In most cases, the interpretation scores were higher when the students would verbally tell the story, but this is not the case for all of them. Two children scored better on the written part, and one child, got the same score for both the verbal and written. The next three sections will give an example of (1) a student who did better in the verbal portion, (2) a student who did better in the written section, and (3) a student who scored the same in both. These sections will aim to demonstrate how, when given the opportunity to speak instead of write, some students experienced a sense of freedom, others experienced a sense of restraint, and still others were apparently not affected one way or the other.

#### **Verbal**

Student #2 was one of the students whose verbal score for interpretation heavily outperformed the written score. This student interpreted Diego Rivera's *Mother's Helper*

(see Appendix 3). While he or she looked at this work of art, Student #2 was provided three prompts. The following is a transcript of the researcher's prompts and the written responses made by the student:

*Researcher:* "What is going on in this picture?"

*Student #2:* "A woman is giving a girl a pack of flowers. Maybe because she's sad and they are in a garden."

*Researcher:* "Make sure you write what you see that makes you think that."

*Student #2:* "Because the background looks like a garden with all the colors and I think the woman is giving her the flowers because she is sad. I can tell that by the look on her face."

*Researcher:* "Keep looking and thinking about what more you can find."

*Student #2:* "Or maybe... The little girl's mom sent her to buy flowers from the flower women and they cost \$100,000 so she's mad."

Even though these responses are good because he/she has explained what the subject matter is, described a feeling, and described specific images in the painting that would support that conclusion, the verbal responses are much more elaborate, creative, and full of an individualized critique. The following are excerpts from Student #2's verbal response:

*Student #2:* "Here's my story about, umm, about this picture. What I think is that um, that the girl's mom is that she, she told her that she was going to clean her house for her special or something. So then she told her to go get some flowers, and then she said ok and then she went, umm, to buy her flowers. The flowers were like, uhh, fifty thousand dollars, and she, and then she was mad, and she's like And she's like, a rip off artist, and then she kicks the woman's shin and steals the flowers and runs away. Then she gets the umm, flowers, and then her mom said I forgot to give you a credit card, and she's like ohh sorry ohh don't worry the lady gave me at a special price, no problem and then like okay if you say so and then she put the flowers in a vase and that's the end."

*Researcher:* "The end of the story?"

*Student #2:* "Yeah"

*Researcher:* "Now what do you see in the picture that makes you think that Story?"

*Student #2:* "Because, I think the look on her, those kind of like flowers and the look on her face looks like she's mad, angry or sad or something so then she, so then that's why looks, umm, I say that I think it's, I think it's that

woman is a gardener because she's in the garden she's selling flowers because of all the colors in the background that looks like a garden."

*Researcher:* "Very good. And is there anything else you see?"

*Student #2:* "No."

*Researcher:* "No?"

*Student #2:* "Except, well actually, that the woman looks like she's going to cry because the girl kicked her really hard."

In the response above, we can see how Student #2 felt right at home talking about the work of art, rather than perhaps feeling confined during the written portion. During the verbal section, this student really elaborated on the story, adding a whole new sequence of events. To this student, the picture is no longer just of a woman giving some flowers to a girl; it becomes a picture of a girl who is trying to complete a task given by her mother without the proper means to complete it. Instead of making her mother angry, the little girl steals the flowers and then lies to her mother so she would not get into trouble. This speaks volumes about this student's personality and possibly about his or her own experiences with the student's own mother (or authority figure). It might be a situation that is easily relatable to this student, such as where the student feels that he or she must do whatever possible to avoid making an authority figure in their lives angry. Both interpretations were good. However, the verbal response provided an ideal outlet for this student to openly and freely communicate what they felt about the work of art.

### **Written**

Student #4 was one of the students whose written scores were higher than their verbal scores. This student also interpreted Diego Rivera's *Mother's Helper* (see Appendix 3). The following is a transcription of this student's verbal response:

*Researcher:* "Tell me what's going on in this picture?"

*Student #4:* "The woman is giving the little girl flowers."

*Researcher:* "That it?"

*Student #4:* "Yeah, that's all."  
*Researcher:* "How can you tell that's what's going on?"  
*Student #4:* "She is reaching towards the little girl with flowers in her hand."  
*Researcher:* "Okay, is there anything else you see in this picture?"  
*Student #4:* "It looks like the woman is making a little promise with the girl."  
*Researcher:* "A promise?"  
*Student #4:* "A promise."  
*Researcher:* "What do you see?"  
*Student #4:* "Because... they have, like, the "I'll do it" faces."  
*Researcher:* "\*Laugh\* The "I'll do it" faces."  
*Student #4:* "Yeah, they, they serious faces when you make a promise."  
*Researcher:* "Okay. Do you like this picture?"  
*Student #4:* "Yes."  
*Researcher:* "Yes. Why?"  
*Student #4:* "It's very pretty."

In the response above, the student is very hesitant to give the researcher very much information about what is going on in the picture. The researcher even deviates from the standard questions to try to pull more information out of the student. Even that does not work, perhaps because the student is very unwilling or unable to give any more than what he or she has already stated. Now, compare the verbal response to the following written response from Student #4:

*Researcher:* "What is going on in this picture?"  
*Student #4:* "The older woman is giving the little girl flowers."  
*Researcher:* "Make sure you write what you see that makes you think that."  
*Student #4:* "The older woman is holding the flowers towards the little girl."  
*Researcher:* "Keep looking and thinking about what more you can find."  
*Student #4:* "I think they are making a promise to each other and they will keep that promise."  
*Researcher:* "Tell me a story."  
*Student #4:* "Once upon a time, there lived a little girl who was living with her mother. There was a terrible earthquake and many past away. The little girl's mother was very, very ill, but she tried her best to work hard to earn money. Her daughter insisted that she would do the work so her mother can rest. One day they took a walk together, and picked flowers. The little girl asked her mother to promise her that she will rest and stop working. Then her Mother told her that she would always love her and stay safe. They both kept that promise and lived happily ever after!"

In the written response, Student #4 added much more detail to the story than he or she did in the verbal portion. In order for this student's interpretation of the painting to fully make sense, the student added hypothetical events that might have happened before the event that is depicted in the painting. According to the written response from Student #4, the mother and daughter in the painting were making a promise to each other, and that promise did not mean that much unless the viewer knows exactly what the two characters had to go through to get to that point. In this case an earthquake negatively impacted their lives, causing the mother to work harder and the daughter to take on adult responsibilities. They make a promise to support each other. This also reflects this student's personality, something may have happened in their life that would allow them to make a connection with the work of art in that way. Unlike Student #2, Student #4 felt more comfortable writing a story as opposed to telling one. Student #4 needed to be alone to completely feel comfortable formulating his or her thoughts. Perhaps the interpersonal interaction between the research and the student inhibited her response during the verbal section.

#### **Equal – Written and Verbal**

Student #5 received the same interpretive score for both the written and verbal sections. This student demonstrated that regardless of which means of communication is used to measure his or her learning process, the results would be the same. After observing Diego Rivera's *Mother's Helper* (see Appendix 3), student #5 responded with the following verbal answer:

*Student #5:* "I think that the picture is, that the mom is punishing the daughter because of something she did. And I think that the background is on fire because it still has flames."

*Researcher:* “Very good. Well, what do you see in the in the picture that makes you think that?”

*Student #5:* “Because the daughter looks mad. And the mother looks, doesn’t look happy to do it but she has to because she’s been bad.”

*Researcher:* “What is she using to punish her?”

*Student #5:* “Fire.”

*Researcher:* “Fire? Okay. Umm, is there anything else you see in this picture?”

*Student #5:* “No.”

*Researcher:* “Do you like the picture?”

*Student #5:* “Yeah.”

*Researcher:* “How come?”

*Student #5:* “Because it looks like it is really happening. The colors are really like...looks real and has like... real, realistic, like, the shadings and colors”

*Researcher:* “Very nice.”

In this response we can see that the student believes that the girl is being punished for something that she did wrong. Student #5 uses the colors that were used in the artwork to reach the conclusion that the object in the women’s hands is fire and not flowers. The sad looks on the subject matters’ faces leads this student to believe that both of the persons portrayed in the painting are sad about what is happening – the girl is not happy to be punished and the women is not happy to be punishing the girl. Student #5’s written response is as follows:

*Researcher:* “What is going on in this picture?”

*Student #5:* “I think that the mother is punishing the girl with the fire because of the way the little girl looks at her mom.”

*Researcher:* “Make sure you write what you see that makes you think that.”

*Student #5:* “I think that because the way that torch is colored I think the fire is hot and fiery and that the mother looks sad to do it but she has to because her daughter was misbehaving.”

*Researcher:* “Keep looking and thinking about what more you can find.”

*Student #5:* “In the background I see a fire burning and that might be a sign that maybe there was an earthquake.”

In this written response we get the same exact story as in the verbal response, the daughter is being punished, and neither the mother nor the daughter is happy about what

is going on. This student still uses elements from the painting to reinforce the interpreted story (i.e., “the way the torch is colored...” and “In the background I see...”). This story is also very reflective of the student’s personality. Student #5 might be able to relate with the girl in the picture as having done something wrong and having to deal with the consequences. There is a sense of compassion in this student’s story due to the fact that the mother is not happy with punishing her daughter. It is something that both the mother and daughter accept and forgive each other for doing.

All three of these examples were executed using the same work of art. All three of these stories are completely different. This demonstrates the range of interpretations that can be derived from the same image. Whether the students are writing or verbalizing a story, the important point is that they are looking and thinking about the image in front of them in different way, using different internal mechanisms to construct and interpret meaning behind the artwork. By giving them the opportunity to try both forms of communication in a free form style of storytelling, this allows for infinite possibilities for elementary students to successfully critique artwork.

#### Data Related to Research Question #4

*Research Question #4: Will the effect be more positive when a student writes a story first and then tells one, or tells one first and then writes one – or, will the two stories be the same with no difference?*

In this study, with these ten students, the verbal scores ranked higher than the written scores. Although, this conclusion is subjective because of the reasons already explained – the interpersonal interactions between student and researcher/teacher, and the presence of explicit judgment prompts in the verbal section, but not in the written section.

The assumption was that students would perform better on the task that they did second, regardless of whether it was written or verbal. Since the students would be looking at the same picture, and asked the same questions, their response should build off of what was previously described. The first response would act more like a practice round, preparing the student for the final product to come second. However, this was not the overwhelming case in this study. Figure 7 and Figure 8 show that the verbal section slightly out scores the written section in most cases.

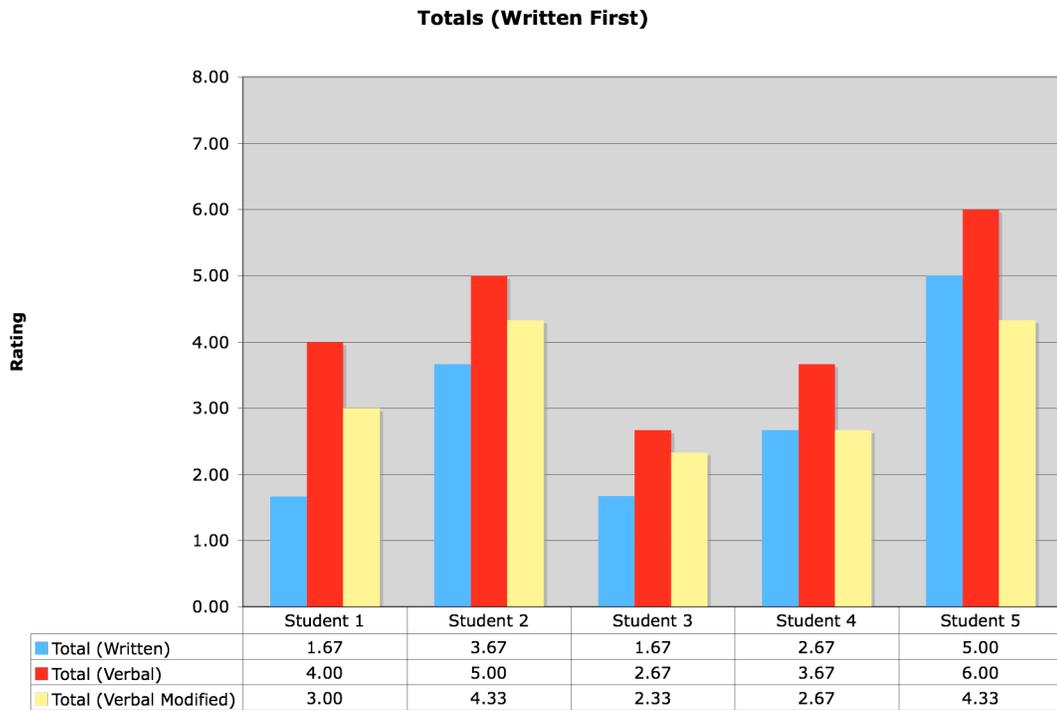


Figure 7: Total scores with the written section having been completed first

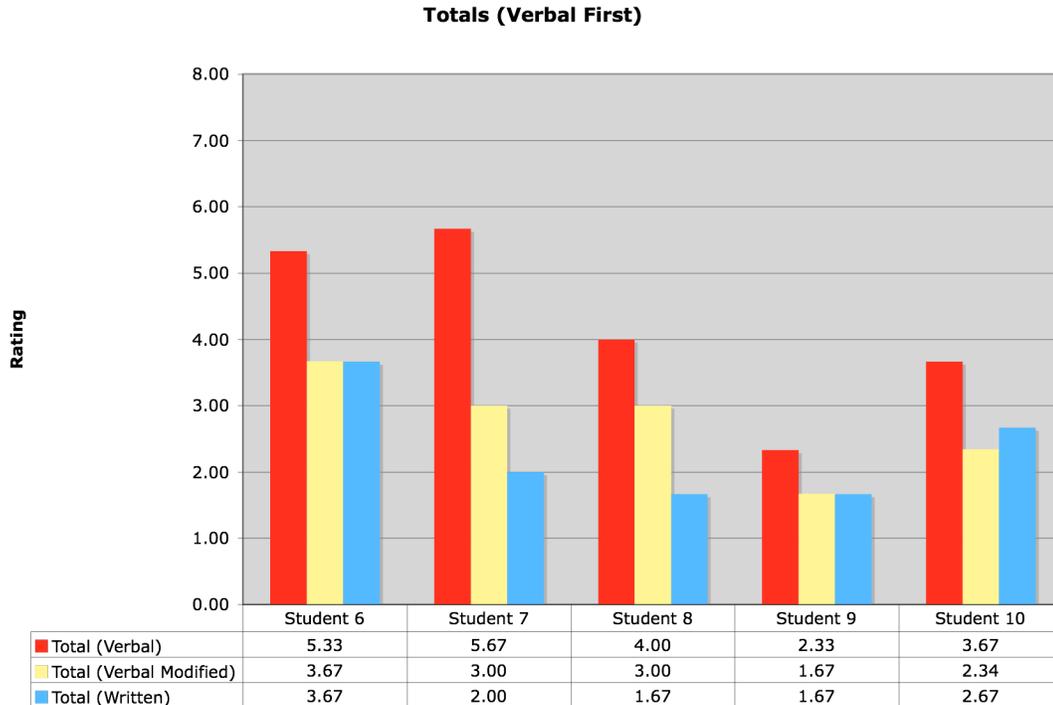


Figure 8: Total scores with the verbal section having been completed first

This is the case regardless of whether the verbal response came first or second. The fact that the written scores are not higher in the group that went second proves that the order in which the students performed the task ultimately has no impact on the outcome of what the students were trying to communicate. The scores are so close in most cases, that it leads the researcher to believe that regardless of what means of communication is offered to a student, at this grade level the message is generally going to be the same.

### Chapter Summary

This study has given elementary students an opportunity to observe a work of art and discuss it in a critiquing manner that is both comfortable and rewarding to them. This study uses analyzed data obtained from oral and written analysis of artwork using storytelling approach. Through storytelling, the students were able to interpret meaning

and feeling from a work of art. Each student had a different view of what they saw. Most of them used the work of art as a middle point in their story, and explained what might have happened before the picture took place and what might happen if the painting continued to show a sequence of future events. Through this process the students also began to describe what they saw using art terminology in order to give credibility to their stories. In comparing this form of art criticism to Feldman's model, we find that the descriptions and interpretations are being addressed but the analysis area is not being fully explored. The students know what they see and they know what they feel. However, they do not recognize the artist's ability to blend elements of art and principles of design as a way to convey those feelings and emotions. The second element of Feldman's model that was not fully covered was judgment. Students would only offer an opinion if they were directly and explicitly prompted to do so. If there was no prompt, they did not naturally include it in their responses.

In evaluating which form of communication was the most effective, we find that there is no clear answer. The verbal sections appear to be scored higher. This is due to the verbal exercise containing a judgment prompt from the researcher, whereas the written section did not. Also, the relationship between the researcher/teacher and the students affected the researcher's instincts to offer the students extra words of encouragement in order to help promote their thought processes. This was not possible in the written section, which was a more rigidly defined format that provided a more private setting for the students to formulate and process their thoughts. Ultimately, the difference in scores was not large enough to determine with certainty which means of communication benefited the students the most. Regardless of which technique was

used, the students' two stories offered similar messages. In some cases, it was clearly more beneficial to have a written as opposed to a verbal story. In other cases it was more beneficial for a student to tell a story rather than write one. The basic conclusion that this study provides is a recommendation for art teachers to offer students many different possibilities and opportunities for communication. The important message is to continue children's opportunities to observe and connect with a work of art, regardless of which form of communication they use.

## Chapter 5: Conclusion

### Introduction

This study has focused on the practice of art criticism in the elementary school curriculum. This final chapter will contain a recap of the initial assumptions of the study, followed by a discussion of the conclusions that were made upon the completion of the study. Finally, this chapter will discuss the limitations of the study and recommendations for further research.

### Initial Assumptions of Study Outcomes

When planning for this research study, this researcher began with a series of assumptions. In fact, this study was developed based on these preliminary assumptions. Since this study is a form of action research, the researcher's ultimate goal was to find a better way to further improve the students' learning in the art classroom. This study was developed to find a more conducive way for elementary students to critically look at a work of art. There are many different forms of art criticism. According to (Mathews, 2005), one of these forms is Feldman's four-step model of: Description, Analysis, Interpretation and Judgment (as described in Chapter II of this study). This model presents a very sequential order when it comes to critically looking at a work of art. However, in this researcher's own experiences teaching art education at an elementary school, the use of Feldman's model has proven to be difficult for many students to complete with a sense of accomplishment. In this study, this researcher examines the benefits of using storytelling as a means of critically interpreting a work of art. This leads us to the first assumption of this research, which is that through storytelling

elementary students are capable of making a personal connection to a work of art, and naturally will address the four elements of Feldman's model without being explicitly prompted to do so.

This researcher has also experienced various levels of interaction between elementary students and the educator. In most situations, the interaction is verbal, with student and teacher freely conversing with one another. Another interaction is through written responses, where the teacher asks students to write what they want and need to communicate. In this researcher's experience, the verbal interactions between students always leads to more interesting interpretations than when the students are asked to write. Therefore, the second assumption of this research is that when an elementary student is given the opportunity to tell a story verbally as opposed to writing it down, the verbal story interaction will have better results in obtaining personal reflections than the written story. By giving elementary students an opportunity to perform both tasks, the assumption is that they will perform better in the verbal part.

The third assumption is that whichever task they perform first (verbal or written) will act as a practice critique, and thus the results for the second task will naturally yield higher scores than the first critique. This assumption is based on the premise that since the prompts for the two tasks are basically the same, the students will have already answered the questions once when they are working on their second critique. Therefore, the students' initial story from the first critique attempt can be further elaborated upon and given an opportunity to repeat the process just in another communication format.

## Conclusions

This study was designed to answer four research questions. First, will the students' verbal and written stories cover all four elements of Feldman's model without further prompting? Second, will it be easier for the students to verbally tell a story, or to write one? Third, which of the two stories, the verbal or written, will be more insightful and interpretive? Finally, will the effect of the interpretive art critique be more pronounced when a student writes a story first and then tells one, or tells a story first and then writes one – or, will the two stories have no difference in interpretation or depth of critique?

There are some other ancillary questions that are worth exploring as well. For example, after the students had the opportunity to do both verbal and written storytelling, what will the differences be in the two formats? Will some students express themselves better verbally, or through the written word? This final chapter will serve as supplemental discussion of the conclusions that were drawn upon at the completion of the study for each of the four research questions, listed here again.

### **Research Question #1**

*Will their stories cover all four elements of Feldman's model without further prompting?*

Once the students completed their part of the research study, their work was assessed by three elementary art educators (as discussed in Chapter III of this study). The sums of the scores were then used in comparing the students' stories against the four elements of Feldman's model. It was assumed that using storytelling as a means of art criticism would allow students to feel more comfortable about talking about a work of

art, and therefore the students would cover the four elements of Feldman's model naturally. At the conclusion of this study, the researcher found that the students only covered two of the four elements to a standard that would have been expected if actually completing Feldman's model itself. In the area of Description and Interpretation, the students excelled and indeed met the standard of what would be expected if they were given Feldman's model to complete. Through their stories, most of the students described what the subject matter of the paintings meant to them. Some of the students even used art terms to help them describe what they were looking at. Also, most of their interpretations were well thought out, personal, showed a deep connection to the work of art, and most importantly spoke about the essence of each child portrayed.

Unfortunately, the other areas of Analysis and Judgment were not as well developed.

This researcher found that although their stories described certain elements of art, there was not further explanation as to how the artist used these elements and principles of design to further emphasize an idea, theme, or meaning in the work of art. This means that the students are not making the connection between what they are interpreting the work of art to mean, and what role the artist played in creating the work of art to emulate those interpretations. Finally, the students would only offer a personal judgment of the work of art if they were asked to do so. In the Verbal section of this study, every student was asked whether they like the picture or not. Although every child answered this question, very few elaborated as to why or why not, which is an important aspect of the judgment section. The researcher would have had more quantitative data as to how the students really felt about the artwork if the students were asked to rate their opinions on a scale of one to ten. In the written section, the students were not asked this question

specifically. As a result every student happened to omit such an opinion from his or her written response. Based on this study, one can conclude that it was not a natural reaction for elementary students to include their own judgment views without being specifically asked to do so. In conclusion, storytelling only successfully covered two of the four principles of Feldman's model; without further prompts from the researcher, the analysis and judgment areas would not be fully explored. However, through using the storytelling format, each student was given a chance to make personal connections to the work of art. It is clear from their responses that they pulled from prior knowledge and experiences to relate to the images. They also extended their stories beyond the time frame of the pictures – they expressed what would have happened before and after the event depicted in the artworks. These types of connections are very important in art criticism and therefore storytelling proved to be a very successful medium to completing an art criticism.

#### **Research Question #2**

*Will it be easier for the students to verbally tell a story, or to write one?*

This study was designed around the assumption that results would be better if the students were allowed to verbally tell a story as opposed to writing a story. The initial findings seemed to support this assumption. Upon further review this researcher discovered that this was not necessarily the case. The scores generated showed that the students performed far better on the verbal portion than they did on the written. The first discrepancy with these finding can be found in the Description section (as discussed in Chapter III). In the verbal responses, the students were prompted to give an opinion as to whether they liked or disliked the work of art. This was not present in the written

section. As a result the verbal scores were higher due to the inclusion of a judgment response. The researcher modified the scores by discounting the judgment scores in an effort to show a more true correlation between the two means of communication. As a result, the differences between the verbal and the written section were not as vast as previously concluded. In most cases the verbal still scored higher, but there were some cases when the written was higher, and some more cases the two scores were the same.

Another reason for the verbal scores to be higher was due to the natural interaction that happens between a teacher and a student. In some cases in this action research, when administering the verbal section the researcher added verbal prompts to aid the students into completing a full train of thought. This interaction was not possible in the written section, and could be a contributing reason for why the scores are different. In the end there is not enough of a difference to tell for sure which means of communication enables students to give a better performance, or which is easier for them to perform, and it is highly probable that students' preferences for which communication to use, or which one they are better at using, is as unique as their individual personalities.

### **Research Question #3**

*Which of the two stories (the verbal or written) will be more insightful and interpretive?*

The assumption was that if given the opportunity to verbally tell a story, instead of writing one, the students would feel freer to elaborate due to the fact that they were not inhibited by their writing skills. When looking solely on their interpretation skills, the conclusion is that most students scored higher on the verbal section. In some cases the written work was very short and concise, and given the opportunity to tell a story, really

allowed the students to push themselves and be more expressive. This is not a complete forgone conclusion. In some cases students scored the same. This means that their stories were exactly the same regardless of the opportunity to verbally tell a story or to write one. In some cases the scores were higher on the written section. This means that for some students the opportunity to tell a story proved to be more inhibiting, and the time and solitude of writing helped those students to be more reflective.

In the end, both stories were interpretive for every student, and the opportunity to express their story in both means provided an outlet for them to shine, whether it was verbal or written. **The only conclusion that this research can draw from this part of the study is to give every student as many opportunities as possible to express themselves, whether it be verbal, written, or even visual.**

#### **Research Question #4**

*Will the effect be more positive when a student writes a story first and then tells one, or tells one first and then writes one – or, will the two stories be the same with no difference?*

The initial assumption was that whichever means of communication went first would act as a sort of a practice, and then the second critique would be a final product and be logically better than the first attempt. The idea behind this assumption is that having already done the assignment once, regardless whether it was verbal or written, then the second time would have an advantage for more in depth interpretation and reflection. Therefore, whichever task came second would score higher. This was not the case! The order in which they were asked to complete the assignment ultimately had no effect on which style was performed better.

### Limitations of Study

In completing this study, there were a series of limitations that need to be addressed. First, this study is defined as action research. This means that the researcher was also the teacher to the students that participated in the study. Because of this relationship, some of the findings that correlate with the verbal section are tainted; the researcher would naturally transition between the role of a teacher and a researcher while administering the verbal section. It is natural for a teacher to push and prompt their students to try to achieve the fullest learning experience possible. However, it is not the role of a researcher to deviate from a set of scripted questions, which unfortunately occurred in this study.

The second limitation was on how the students self-selected themselves to participate in the study. The researcher asked for volunteers to participate in the study, which means that the participants willingly selected themselves to be part of the research. These are students who obviously wanted to participate, perhaps because they have an increased interest in studying art compared to other students in the same grade. The study might have yielded different results if the research had taken an absolute random sample from all students, not just the ones who wanted to participate. The size of the student sample and the way the study was administered was also limiting to the study. In other words, a larger sample size would have yielded more comprehensive data for the critiquing process, and therefore more conclusive results for the study. However, because part of the study requires a one-on-one interaction between student and researcher, a larger sample size would be more difficult to assess.

Finally, the prompts and the work of art need to be the same for both sections the students are to complete. In this case the verbal section had an extra judgment question that skewed the results, due to the fact that the written section did not have this section as well. In order to make a more accurate comparison, both the verbal and the written sections need to have the same questions, and also the works of art that the students are analyzing need to be the same. The researcher used two different works of art for the two groups. Because of this it was really difficult to assess which task was easier if performed before the other – similar to comparing apples to oranges.

### *Recommendations for the Study*

If this study is ever to be replicated there are some recommendations that directly relate to the limitations that were just discussed. First, the fact that this is an action research does not in itself impede the success of the study. It is important for teachers to continue to find ways to make learning more beneficial for students. Moreover, since teachers are the ones who have the most direct contact with students, they would know better than others what is lacking in their field of education. However, in this study the relationship between the teacher and the students did affect the outcome of the study.

This researcher recommends the use of a secondary person other than the primary researcher to administer the verbal section of the study, with the understanding that this person would adhere to the prompts that are provided and not deviate from them. If this other person has no connection with the students, the desire to interfere to help will not be there. Second, it would be in the best interest of the study to take a random sample from the entire group of students that are being studied. When asking for volunteers, the students are self-selecting themselves, and so this could skew the results of the study

because the participants are all very interested in art. A truly random sample study might lead to more true results that show how effective storytelling is for critiquing art. Ideally, a computerized random number generator could be used in order to assign a number to every student in the Fifth Grade and then let the generator automatically select the sample so that there is a chance for a more diverse set of participants. Finally, the prompts for both the verbal and the written section need to be exactly the same. Also the works of art need to be the same in order to have a better comparison of the critiques given by the two groups of students. These recommendations would hope fully eliminate researcher error, and yield more accurate data to be compared.

#### *Recommendations for Further Research*

The essence of action research is that it can be repeated many times, focusing on the same problem or on other issues (NALD, 2006). Recommendations for further research include doing the study with the entire Fifth grade level, and not just a small sample group of students in the Fifth grade. The more participants that there are in a study, the more statistically significant the conclusions will be. It would also be interesting to do a parallel study with students in Fifth Grade from a different school. This could begin to assess students of the same age, but from different backgrounds. Another possibility would be to have one group of students use Feldman's model, and compare that to a group of students using storytelling – again a larger sample of students would yield more comprehensive results that could be compared with greater assurance of conclusiveness. Another recommendation would be just to ask the students to “tell me a story about this art”. In this research there was still a lot of prompting, and the questions used were leading. It would be interesting to see if given complete freedom,

what they would come up with. Finally, it would be interesting to see what would happen if the work of art used was even more abstract with no recognizable figures. What stories would the students write when there are only the elements of art to lead them?

### *Final Discussion*

This research paper has discussed the practice of art education in the elementary school systems visual arts program. It has focused on the use of Discipline Based Art Education (DBAE), and recognized the importance of this structure in the development of National and State Standards for teaching art. Art curriculums that are designed around DBAE infuse an equal amount of art criticism, art history, art studio and aesthetics. This study focused on the implementation of art criticism in an elementary school art curriculum. One of the forms of art criticism that was used as a means of comparison was Feldman's model. The structure of this form of criticism was used to assess the relevance of storytelling as a means of art criticism. This study also set out to compare the use of written and oral language in an art critique. The findings of this study conclude that storytelling is a viable source of art criticism, but when compared to the structure of Feldman's model, some aspects are still lacking. This study also concluded that there was not enough information to assess which means of communication was better. The only conclusion that could be made is that the more opportunities we give our students to express themselves, whether it be verbal, written, or visual, the better. The importance of art criticism in how we view and interpret artworks and the world around us, should lead to further research and inquiry into how to best formulate a critique with an elementary aged student in mind.

## **Appendices**

### Appendix 1

#### **National Standards for the Visual Arts**

1. Understand and apply visual arts media, techniques, and processes.
  2. Use knowledge of visual arts structures and functions.
  3. Choose and evaluate a range of subject matter, symbols, and ideas.
  4. Understand the visual arts in relation to history and cultures.
  5. Reflect upon and assess the characteristics and merits of their work and the work of others.
  6. Make connections between visual arts and other disciplines
- (Rollins, J. 1994)

### Appendix 2

#### **Maryland Essential Learner Outcomes for the Fine Arts**

- Outcome I: Perceiving and Responding – Aesthetic Education
    - Demonstrate ability to perceive, interpret, and respond to ideas, experiences, and the environment
  - Outcome II: Historical, Cultural, and Social Context
    - Demonstrate understanding of visual arts a basic aspect of history and human experience.
  - Outcome III: Creative Expression and Production
    - Demonstrate ability to organize knowledge and ideas for expression in the production of art.
  - Outcome IV: Aesthetic and Criticism
    - Demonstrate ability to identify, analyze, and apply criteria for making visual aesthetic judgments.
- (Arts Education in Maryland School Alliance, 2004)

Appendix 3



Diego Rivera, *Mother's Helper*

Appendix 4



Pablo Picasso, *The Tragedy*, 1903, oil on wood, 1.053 x .690 m (41 7/16 x 27 3/16 in.),

National Gallery of Art, Washington, Chester Dale Collection

<http://www.nga.gov/feature/picasso/technique.shtm>

Appendix 5

Art Criticism Rubric

Art Criticism	Good – 2 points	Average – 1 point	Poor – 0 points
<p><u>Description</u></p> <p>What is it? List the subject matter and the elements of art</p>			
<p><u>Analysis</u></p> <p>How was it done? How do the elements relate. How was the work organized? Use of principles of design.</p>			
<p><u>Interpretation</u></p> <p>What does it mean? Identify the feelings, mood and/or idea the work of art communicates.</p>			
<p><u>Judgment</u></p> <p>Is the work good or bad? Why? Make a personal decision about the work of art.</p>			

Appendix 6

**Research Data**

**Student 1**

		Evaluator 1	Evaluator 2	Evaluator 3	Averages	Totals
Response A (Written)	Description	1	0	1	0.67	
	Analysis	0	0	0	0.00	
	Interpretation	1	1	1	1.00	
	Judgment	0	0	0	0.00	
						1.67
Response B (Verbal)	Description	1	1	1	1.00	
	Analysis	0	0	1	0.33	
	Interpretation	2	2	1	1.67	
	Judgment	0	2	1	1.00	
						4.00

**Student 2**

		Evaluator 1	Evaluator 2	Evaluator 3	Averages	Totals
Response A (Written)	Description	2	2	1	1.67	
	Analysis	1	0	1	0.67	
	Interpretation	1	2	1	1.33	
	Judgment	0	0	0	0.00	
						3.67
Response B (Verbal)	Description	2	1	2	1.67	
	Analysis	1	0	1	0.67	
	Interpretation	2	2	2	2.00	
	Judgment	0	2	0	0.67	
						5.00

**Student 3**

		Evaluator 1	Evaluator 2	Evaluator 3	Averages	Totals
Response A (Written)	Description	1	0	1	0.67	
	Analysis	0	0	0	0.00	
	Interpretation	1	1	1	1.00	
	Judgment	0	0	0	0.00	
						1.67
Response B (Verbal)	Description	1	0	1	0.67	
	Analysis	0	0	1	0.33	
	Interpretation	2	1	1	1.33	
	Judgment	0	0	1	0.33	
						2.67

**Student 4**

		Evaluator 1	Evaluator 2	Evaluator 3	Averages	Totals
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Response A (Written)	Description	1	0	1	0.67	
	Analysis	0	0	0	0.00	
	Interpretation	2	2	2	2.00	
	Judgment	0	0	0	0.00	
						2.67
Response B (Verbal)	Description	1	0	2	1.00	
	Analysis	2	0	1	1.00	
	Interpretation	0	1	1	0.67	
	Judgment	1	1	1	1.00	
						3.67

### Student 5

		Evaluator 1	Evaluator 2	Evaluator 3	Averages	Totals
Response A (Written)	Description	2	2	2	2.00	
	Analysis	2	0	2	1.33	
	Interpretation	2	2	1	1.67	
	Judgment	0	0	0	0.00	
						5.00
Response B (Verbal)	Description	2	2	2	2.00	
	Analysis	1	0	1	0.67	
	Interpretation	2	2	1	1.67	
	Judgment	2	2	1	1.67	
						6.00

### Student 6

		Evaluator 1	Evaluator 2	Evaluator 3	Averages	Totals
Response A (Written)	Description	1	2	1	1.33	
	Analysis	1	0	2	1.00	
	Interpretation	1	2	1	1.33	
	Judgment	0	0	0	0.00	
						3.67
Response B (Verbal)	Description	1	1	1	1.00	
	Analysis	1	0	1	0.67	
	Interpretation	2	2	2	2.00	
	Judgment	2	2	1	1.67	
						5.33

### Student 7

		Evaluator 1	Evaluator 2	Evaluator 3	Averages	Totals
Response A (Written)	Description	2	0	1	1.00	
	Analysis	0	0	0	0.00	
	Interpretation	1	1	1	1.00	
	Judgment	0	0	0	0.00	
						2.00
	Description	2	1	1	1.33	

Response	Description	2	1	1	1.33	
Response	Interpretation	2	2	2	2.00	
B	Judgment	2	2	1	1.67	
(Verbal)						5.67

**Student 8**

		Evaluator	Evaluator	Evaluator	Averages	Totals
		1	2	3		
Response A (Written)	Description	1	0	1	0.67	
	Analysis	0	0	1	0.33	
	Interpretation	1	1	0	0.67	
	Judgment	0	0	0	0.00	
						1.67
Response B (Verbal)	Description	2	0	2	1.33	
	Analysis	0	0	1	0.33	
	Interpretation	2	1	1	1.33	
	Judgment	1	1	1	1.00	
						4.00

**Student 9**

		Evaluator	Evaluator	Evaluator	Averages	Totals
		1	2	3		
Response A (Written)	Description	1	0	1	0.67	
	Analysis	0	0	0	0.00	
	Interpretation	1	1	1	1.00	
	Judgment	0	0	0	0.00	
						1.67
Response B (Verbal)	Description	1	0	1	0.67	
	Analysis	0	0	1	0.33	
	Interpretation	1	1	0	0.67	
	Judgment	1	1	0	0.67	
						2.33

**Student  
10**

		Evaluator	Evaluator	Evaluator	Averages	Totals
		1	2	3		
Response A (Written)	Description	1	0	1	0.67	
	Analysis	0	0	2	0.67	
	Interpretation	1	2	1	1.33	
	Judgment	0	0	0	0.00	
						2.67
Response B (Verbal)	Description	1	0	1	0.67	
	Analysis	0	0	0	0.00	
	Interpretation	2	2	1	1.67	
	Judgment	1	2	1	1.33	
						3.67

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