

IMPLEMENTING THE ART EDUCATION PHILOSOPHY OF VICTOR D'AMICO IN A
PRESENT DAY ART CLASSROOM

By

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A CAPSTONE PROJECT PROPOSAL PRESENTED TO THE COLLEGE OF THE ARTS OF
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OF THE REQUIREMENTS FOR THE DEGREE OF
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Summary of Capstone Project Proposal
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Abstract

It is evident when one delves into the history of art education that the field has taken different directions at different times. While some adhered to studio instruction and student directed learning, others promoted a teacher directed philosophy of instruction. As an art educator, I believe that it makes sense to merge successful methods of the past with methods of the present. Thus, my research will entail investigating what happens when an art education philosophy of the past, one designed to foster creativity and design thinking, is integrated within a modern day classroom. Specifically, I will be creating and implementing a curriculum that incorporates the art education philosophy of Victor D'Amico. D'Amico is known for nurturing the creativity of his students and that is something that I want to take place in my classroom.

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I had the good fortune to come across an article called, *The School Art Style: A Functional Analysis*. In the article, Efland (1976) describes the term *school art* as artwork created within the classroom and free of cognitive strain. The completed products have a range of identifiable differences that can be detected but stylistic influences and art styles are kept to a minimum. Efland's definition of *school art* described my classroom and I knew my method of teaching needed a change. I was motivated to research and investigate different curriculums, methods, theories, activities, textbooks, and so forth, in order to find the best method for my students. It was during this time that I became familiar with the art education philosophy of Victor D'Amico. I was intrigued with his creative teaching ideas to promote creativity within students and became interested in implementing some of his ideas in my classroom. During my study I will examine how the integration of art lessons and activities, developed from D'Amico's writings, encourage creativity within a modern day art classroom. I plan to create and document the process on a website. I hope that this study will encourage other art educators to explore the art education philosophy of Victor D'Amico and integrate some of his ideas for creative teaching in their classrooms. I also believe art educators will benefit from this study's findings as a means to understand how creativity can be developed.

Statement of the Problem

Many teachers and parents are not convinced that creativity can be taught. I do not agree. I believe that people are born with the desire and the ability to make things, in other words, to create. According to D'Amico (1953) up to six years of age the child is an instinctive creator requiring little encouragement and almost no instruction. Unfortunately, this changes as children grow. During the later elementary school years, "after third or fourth grade, children often times lose interest in art because he cannot make his materials yield to his expression" (D'Amico, 1953, p. 23). They tend to lose the ease and spontaneity they once had. During middle school, it

is not uncommon for an art teacher to hear students say, “I can’t do it. Can you do it for me?” or “Mine doesn’t look like hers.” Questions like these come from a lack of self-confidence in the student’s ability to create. Students are very self-critical and become concerned with what their peers are doing and what they think. Through this study I intend to investigate and understand how the art educator can nurture and promote the desire and the ability to create during the third and fourth grade, when students tend to lose the self-confidence they once had in their art making.

Purpose or Goals of the Study

The purpose of this study is to create an atmosphere and a curriculum that nurtures and promotes creativity in third and fourth grade students, through implementing the art education philosophy of Victor D’Amico. My goals include: 1) transforming the art classroom into a studio with centers for art activities such as painting, building, and collage; 2) organizing, labeling, and creatively displaying supplies; 3) incorporating D’Amico’s methods into present day curriculum; 4) using D’Amico’s techniques to motivate and encourage creativity in students; and 5) to provide parents with ways to encourage creativity at home.

Research Questions

The following research questions will guide my inquiry:

1. How can the art education philosophy of Victor D’Amico be integrated within a modern day art classroom?
2. Can the integration of a past philosophy of art education foster and promote creative activity and expression in today’s art classroom?

Rationale and Significance of the Study

There are many experts and researchers that believe our education system lacks what it takes to foster creativity. Author, speaker and international advisor on education, Sir Kenneth

Robinson (2015) believes that today's methods of teaching discourage creativity. We are educating students to become good workers, rather than creative thinkers. As a result, we need to rethink how we cultivate creativity in our school systems. According to Boston College research professor, Gray (2012), children today are subjected to an educational system that "assumes one right answer to every question and one correct solution to every problem, a system that punishes children for daring to try different routes," a system that stifles creativity (para 11). Working in the field of art education since the late 1990s, I have noticed a lack of creative confidence in students today; consequently I am always seeking ways to encourage creativity in my classroom. Victor D'Amico (1960) felt that children are by nature creative beings, and with the proper learning environment and the guidance of an experienced teacher, creativity would flourish. He did extensive research and experimentation with his methods through the Museum of Modern Art in New York City. I believe implementing D'Amico's philosophy of art education will foster and promote creativity within the art classroom today. Children will feel free to express themselves and grow in their creativity.

Assumptions

I assume while some students will embrace different procedures and routines in the art classroom others will be apprehensive and anxious toward change. I anticipate seeing some students exhibit signs of growth in creativity, while others may appear hesitant at first not knowing how to work without specific steps to follow. I also assume that organization, preparation, setup, and cleanup will be essential elements of the effectiveness of this method of teaching. I also assume that by providing a studio atmosphere, with a choice-based art education philosophy that allows students to explore and experiment, this approach will foster and promote creativity over time.

Definition of Terms

Creative teaching is a term used by D'Amico. He believed the art educator should not only know the subject of art, but should also have an understanding of the concepts of both creative and general psychological growth. This knowledge would enable teachers to provide students with proper motivation and a general progressive program that allowed for a variety of choice. It would promote active learning, enable children to create meaning, and could help to keep alive the child's imagination and also the will to express it (D'Amico, 1953; D'Amico, 1960).

According to Nilsson (2012), **The Guilford Model** is a method of measuring a person's creative output. The process consists of giving students a paper with a line of circles on it. They are instructed to use the circles as a prompt and are allowed to draw for two minutes. Their responses are then examined and compared on fluency (how many responses), flexibility (how many types of responses), originality (the unusualness of the responses), and elaboration (the detail of the responses).

Limitations of the Study

I do foresee limitations within my study. First, I will be able to describe the creative behaviors that I see students demonstrating in the classroom as a result of implementing D'Amico's methods. I plan to administer a simple activity to students that measures creativity called *The Guilford Model*. The activity will be given at the beginning of the research and then again at the end so the responses can be compared and evaluated. Although this approach "is not comprehensive in measuring creativity," it will provide a measurable output (Nilsson, 2012). Second, my research will be limited by time constraints. In other words, I will not be able to observe the students in my research field long enough to accurately assess whether their creative

growth will be enduring. Third, my research pool is limited. While my study will include a diverse group of students coming from different economic and ethnic backgrounds, it will still be limited to students from one private Christian school, in one region of the country.

Literature Review

In the 1960s and 1970s, Victor D'Amico was known for his innovative and inventive teaching methods within art education. D'Amico (1904-1987) was an artist, teacher, visionary, and pioneer. He was founder and director of the art education department at Museum of Modern Art (MoMA). While there, he developed numerous programs that included The Children's Art Carnival, the People's Art Center, and the Art Barge. In addition to teaching art classes to students of all ages, he offered free workshops for teachers to explain and demonstrate his philosophy. His love and dedication to the field "had a lot to do with the existence of art education" (Bowman, 1969). It is evident that D'Amico was a master at his craft.

Teaching within the modern day art classroom has evolved and changed since D'Amico and today his "influence is little known and seldom discussed" (Rasmussen, 2010, p. 451). Today, the art educator is presented with the challenge to engage learners and enable them to meaningfully create and respond. Curriculum must be "balanced, interdisciplinary, and grounded in meaning and inspiration" (Beudert, Burton, & Sandell, 2012, para. 1). Art educators must consider how, and in whose interest, knowledge is produced and passed on. They must decide what instructional methods best serve both the educator's teaching philosophy and the needs of diverse student populations. I intend to address the following question through this review: Can the art education philosophy of Victor D'Amico's be integrated within an art education philosophy of the present?

This review will reflect upon D'Amico's writings and authors such as Rasmussen, Bowman, Douglas, and Jaquith. It will discuss; Victor D'Amico's philosophy, the role of the teacher, the learning environment, the curriculum, current philosophies that resembles D'Amico's, and conclusions and direction. Through my research, I hope to reveal that D'Amico's philosophy of art education is still applicable and how it can be applied in the modern day art classroom.

D'Amico's Philosophy

D'Amico "felt the role of the museum was that of a laboratory for the development of creative teaching practices. And thus, his programs became his experiments" (Rasmussen, 2010, para. 8). He used his thirty years with MoMA to cultivate his philosophy of art education.

"His philosophy was based on a fundamental faith in the creative potential in every man, woman, and child" (Art Barge, 2015). D'Amico believed every individual to be endowed with "a unique creative personality as distinctive as one's fingerprints, voice print, or personal characteristics" (Raunft, 2001, p. 6). In an interview by Bowman (1969) on WNYC D'Amico stated,

Talented is probably the most misused word in our profession. When one says talented, he means there are those children who have a gift and those children who do not. I disagree. I know there is a great deal of research on this particular problem and no real research has come out that says that this child is talented and that one is not. I've taught them long enough to know that all children have a measure of talent (1969).

It was D'Amico's idea that talent could be brought out in all individuals through proper instruction and motivation.

D'Amico believed art education should be based on making art and the "cultivation of creative artistic vitality" (Rasmussen, 2010b, p. 461). He understood that children have no inhibitions when it comes to artmaking. With encouragement and time to explore, they would freely express their ideas (Newsom & Silver, 1979, p. 59). They naturally use art as a personal language and by nature are free and spontaneous in their expression.

D'Amico considered the "fundamentals to be the development of individuality and the awareness and sensitivity to aesthetic values in works of art, in human relations, and in one's environment" (D'Amico, 1960, p. 14). Children should see themselves as artists and work as artists. Their art should be about their lives, their families, and their experiences (D'Amico, 1953, p. 5). They should spend time exploring museums and their environment, looking for things to paint and things to create.

The Role of the Teacher

D'Amico believed that children, as well as adults, "need the guidance of experienced and sensitive teachers" (Bowman, 1969). In his thinking, an exceptional art educator understands the concepts of psychological growth, both creative and general. Most important, they are able "to stimulate and develop the creative interests of others and to communicate the aesthetic values that underlie all creative achievement" (D'Amico, 1960, p. 9). They have a positive attitude, respect for individuality, and are devoted to excellence and design and craftsmanship.

D'Amico thought an art teacher's magic lies in the way he/she motivates. Stimulating the students' interests and probing for individual thinking and solutions are key components. The teacher should adjust activities to the student's ability and experience and lead each child to rise above his last attempt, thus assuring growth and progress.

D'Amico believed creative teaching gives children the opportunity and time to explore their world of experience. It accepts and respects a child's creation, recognizing that emphasis is not on the churning out of art products that are uniform and aesthetically pleasing. It is on the growth of the creative spirit (Sahasrabudhe, 1994, p. 34). It encourages students to give expression to the experiences and to find form for their discoveries. It encourages free and uncluttered (from adult demand and social pressures) expression.

The Learning Environment

D'Amico (1960) held firm to the belief that creative teaching involves setting up the proper learning environment, one that evokes interest and stimulates individual expression. This is seen in D'Amico's most widely acclaimed and influential program, the *Children's Art Carnival*. The program was an elaborate environment of toys, workstations and art materials where children could make paintings, sculptures and collages.

Children began their adventure at the *Children's Art Carnival* in a specified space, called the *Inspiration Area*. In this area children were "stimulated to think creatively" while being "oriented to the fundamentals of design without words or dogma of any kind" (D'Amico, 1960, p. 35). The space was devised to motivate creative thinking with the use of unique toys that involved "the child in aesthetic concepts of color, texture, and rhythm" (D'Amico, 1960, p. 35). D'Amico and other artists and designers specifically designed the toys for the space. The walls of the *Inspiration Area* were painted in blues and greens and the room was dimly light to create a world of magic and fantasy. Toys had lights focused on them from above or they were lit from within. Music played in the background.

After visiting the *Inspiration Area*, children entered the *Studio Workshop* where three centers were available for creating art. The space was brightly lit and the walls were painted in

bright, warm colors. Tables, easels, and work areas were painted in contrasting colors. An abundance of supplies were available for students to explore and experiment with: paint, brushes, tape, glue, scissors, feathers, pipe cleaners, sequins, colored and patterned papers, cloth, etc. Special care was given to the arrangement of furniture, supplies, and decorations. Texture, glitz, and color were used to inspire creativity.

According to Rasmussen (2010b, p. 453) the *Children's Art Carnival* tested D'Amico's ideas about the development of creative environments and the selection and presentation of materials. These areas inspired children of various development levels and learning styles while addressing combinations of visual, tactile, and kinesthetic experiences. They engaged children individually or cooperatively in small groups of two to three.

The Curriculum

D'Amico's (1953) curriculum had two aspects to it. Initially, he sought for children to recognize and reflect on their own experiences for inspiration. Then, technique and instruction were introduced based upon the children's development and maturity according to their needs and interests. Lessons were prepared and organized in a coherent and logical fashion.

According to D'Amico (1960) curriculum needed to include: 1) both two- and three-dimensional expression-painting, clay work, collage, and construction; 2) tempera, watercolor, colored chalks, inks, non-firing moist clay, various materials for building and collages such as cardboard, construction paper, tissue paper, material swatches, popsicle sticks, swab sticks, buttons, yarn, bottle caps, etc.; 3) individual as well as collaborative projects; 4) examples of various styles and artists to motivate creative activity; and 5) trips to local museums.

D'Amico also encouraged the exploration of the student's environment. He believed an awareness of local materials gave the child the opportunity to create something of his own while

making him conscious of his individual environment (Bowman, 1969). According to Daichendt (2010), D'Amico's curriculum clearly demonstrated that he placed importance on the individual child.

Educating Parents

Another interesting aspect of D'Amico's philosophy was his means of educating the parents. He held parent-children classes where fathers and mothers could paint, model clay, or create collages with their children (D'Amico, 1960, p. 15). This provided D'Amico an opportunity to give advice to parents on how to develop their children's creative interests at home and also offered a time where parents could actually see their children's creative minds at work. The class sizes were limited and the children in each class were close in age. Parents were advised not to do the work for the children or to make suggestion that might hinder the children's own ideas and efforts (D'Amico, 1960, p. 16). The parents and children would work on different projects but side by side or directly across from each other.

Current Philosophies that Resemble D'Amico's

Choice-based art education was introduced during the early 1970s and provided an authentic art experience that offered real choices to students in a carefully organized classroom/studio. The studio was divided into centers that included drawing, painting, collage, sculpture, etc. The teacher was to guide the student, providing instruction on techniques rather than dictating the outcome of a project (Douglas & Jaquith, 2009, p. xi). Choice-based art education is a current method that resembles D'Amico's philosophy of art education.

In the choice-based art classroom today, the students are viewed as artists. They are provided creative freedom and encouraged to choose their own methods of artmaking. They must "find an idea, select materials to express the idea, arrange those materials plus tools in a

workspace, pace themselves, create the image or structure, overcome obstacles, return materials and tools to their proper location, discuss artwork, and reflect on the progress” (Douglas & Jaquith, 2009, p.33). As a result, students learn to “collaborate with other artists, explore, try, fail, practice, dream, and reflect” (Hathaway, 2013, p. 12). The classroom becomes their studio.

The choice-based art educator facilitates learning, encourages, and supports artistic behavior rather than directing and demanding a predetermined outcome. They spend time demonstrating, modeling, facilitating, and coaching. In addition, time is needed to prepare curriculum content and alter that content as a result of observations made in class. Finally, the teacher must assess each student’s progress (Douglas & Jaquith, 2009, pp. 10-11). The role of the choice-based art educator includes many aspects.

The studio area must be carefully planned and arranged due to the abundance of references and supplies, and the space that is needed to facilitate both group and independent work. Centers “contain directions, materials, tools, and resources, allowing learners to pursue work while their teacher interacts with other students” (Douglas & Jaquith, 2009, p. 17). While the teacher sets the centers up, it is the responsibility of the students to keep them clean and organized.

On a typical day in a choice-based art classroom the teacher will begin each class with a short demonstration on the specifics of the centers and materials. They may introduce a new technique, art concept, art period, or artists. It is then up to the student to decide which center they will work at and what they will do. As students work the teacher affirms student’s efforts, provides individual or small group instruction, observes and notes student’s work habits, etc. At the end of class students are required to clean up their area and gather to share and reflect on

their experiences (Douglas & Jaquith, 2009, pp. 24-30). The classroom is busy and active on any given day.

Teaching for Artistic Behavior (TAB) is an organization that was also developed in the 1970s and follows the choice-based art education model closely. A TAB classroom is set up much the same and is referred to as the studio. It is designed with materials, equipment, and resources divided into multiple studio centers, each with a particular focus. The role of the art educator is one of “examining and presenting only the essence of what is significant in order to pique curiosities and cultivate a climate of inquiry” (Hathaway & Jaquith, 2014, p. 27). As students work, the educator observes, redirects, encourages and makes assessments. As with D’Amico’s belief, an educator that knows how to motivate is essential. The procedures of demonstration, creating, and clean up seem to be relatively the same as in the choice-based classroom.

Conclusion and Direction

Creative educators are always looking toward new themes and emerging concepts to incorporate into their curriculum. However, sometimes the new idea is not really new at all. The literature informed me that D’Amico’s philosophy is still influencing the field of art education today through choice-based art education and TAB. He also incorporated the importance of creativity, community, and identity throughout his lessons; all of which are relevant today. This understanding has shaped and encouraged my research. I learned that the goal of a successful art program is not always about moving toward new ideas. Sometimes it is also about incorporating old ones. In addition, I learned that art education is not to just develop artists but also to engage learners and enable them to meaningfully create and respond. Finally, the literature introduced me to new ways to facilitate learning: through redesigning my classroom and curriculum,

developing new classroom procedures, and implementing student directed learning. It also presented areas in need of further research such as the developmental stages of art, how studio centers can be arranged and setup in a small classroom, how artwork will be stored, and how technology can be incorporated.

Research Method

My study will employ an action research methodology to investigate what will happen when the art education philosophy of Victor D'Amico is incorporated into the art program of a present day third and fourth grade art class. According to May (1993), "action research is the study and enhancement of one's own practice" (p. 114). It is a tool used by the educator to improve and/or refine their methods (Sagor, 2004). Building upon this, Mertler (2014) states, "Action research allows teachers to study their own classrooms—for example, their own instructional methods, their own students, and their own assessments—in order to better understand them and to be able to improve their quality or effectiveness" (p. 4). Thus, the purpose of my research is to investigate and understand if an art education philosophy of the past, one designed to foster creativity and design thinking, can be integrated within a modern day classroom and promote creativity and design thinking in today's students. I will be examining my classroom design, my instructional methods, and my third and fourth grade students' responses and growth. The study will take place in a small private Christian school located in South Florida that serves students from VPK-12. The research will be conducted over a six-week period during the spring of 2016.

Subjects

The study will focus on students with various cultural, economic, and ethnic backgrounds. The students are in two classes: a third grade class consisting of twenty-two

students, thirteen girls and nine boys; and a fourth grade class consisting of twenty-one students, twelve boys and nine girls. In order to proceed with this study, I will apply and follow the guidelines for an IRB through the University of Florida (see Appendix A), I received approval from administration (see Appendix A), and I will get permission from participants (see Appendix A).

Research Site

The majority of the study will take place in the art classroom during the students' weekly scheduled forty-minute class. The students will participate in a recreation of D'Amico's *Children's Art Carnival* the last week of the class study, which will be held in the library and in the art room. D'Amico (1960) believed that the parent "should understand the basic aims and methods of art education" so that they could also encourage creativity at home. (p. 11). He regularly offered parent-child art classes and instructed art educators on how to explain their teaching methods to parents. With that in mind, on two occasions parents will be invited to participate in an art activity night in the art classroom with their student.

Data Collection Procedures and Instrumentation

Data sources for action research may differ. Most include existing documents or records, surveys and/or questionnaires, interviews, observation, field notes, teacher and/or student journals, student work, audio, video, and/or photography documenting the process (May, 1993; Mertler, 2014; Sagor, 2004). Before classes begin I will use D'Amico's writings to create curriculum for my classes and make adjustments in the arrangement and organization of my classroom. This will be documented through notes, photography, and blogging. I will send a letter to parents explaining the study and asking permission for their student to participate. The letter will contain a section to sign and return (See Appendix A). Students will also be asked to

sign a letter of assent (See Appendix A). Participation or non-participation in the study will not have an effect on student's classroom activity or grades. During class time, the Art Carnival, and parent-student nights, I will take notes or video conversations, informal interviews, and observations (See Appendix B). I will create and use checklists, assign student writings, and photograph in-process and completed work. Sagor (2004) recommends making checklists of observed teacher activities, student activities, task time, and etcetera. I believe making checklists and having them readily available during class will be an asset. These can easily be marked, compared, and contrasted (See Appendix C). In some instances I will take notes or use my phone or an iPad to record videos and take photographs. During other times I may have students take videos or photographs. I plan to review the gathered information weekly to evaluate successes and weaknesses in the curriculum and teaching methods.

Data Analysis Procedures

The third and fourth grade classes I selected meet back to back on the same morning and I have a break after the fourth grade class. This will provide an opportunity for me to document data in my journal immediately following the classes. As a result, I can focus on any modifications or actions that need implementing for the next week's class. Mertler (2014) explained that the most important thing we need to do while analyzing data is keep our research questions in mind. To help with this, I will be looking for similar groupings that match my research topic. I plan to apply a triangulation process that involves using multiple independent sources of data to establish the truth, validity, and accuracy of a claim (Mertler, 2014; Sagor, 2004). The triangulation will be divided into three different groupings: conversations (surveys, student reflections); observations (class time, the Art Carnival, parent/student art class, peer interaction); and projects (personal and group work). Data for each grouping will include:

informal interviews, student reflections, and field observations. As previously mentioned, I plan to administer a simple activity to students that measures creativity called *The Guilford Model*. It entails timing students for a two-minute period while they use circles as a prompt for drawing (Nilsson, 2012). Sagor (2004) suggested enlisting a fellow educator to engage in reflective dialogue with. I have asked another teacher to meet with me once a week to discuss topics or concerns that may arise.

Summary

My intent for this study is to foster creativity within my students by implementing the art education philosophy of Victor D'Amico. This will be done through: 1) development of curriculum; 2) organization, arranging, and redefining of the art classroom; 3) teaching strategies; and 4) educating parents on how to encourage creativity. Through conversations, informal interviews, surveys, observations, student writings, photography of in-process work, and photography of completed work I intend to show that the integration of a past philosophy can still foster and promote creative activity and expression in today's art classroom. I will use my findings to prepare an article for publication on professional development.

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**Appendix A
Research Permission Forms
IRB Protocol Submission Form**

UFIRB 02 – Social & Behavioral Research

Protocol Submission Form

THIS FORM MUST BE TYPED. DO NOT STAPLE. Send this form and the supporting documents to IRB02, PO Box 112250, Gainesville, FL 32611. Should you have questions about completing this form, call 352-392-0433.

Title of Protocol:	Implementing the art education philosophy of Victor D'Amico in a present day art classroom		
Principal Investigator:	McCullers (Last Name)	Brenda (First Name)	UFID #: 86495426
Degree / Title:	Master of Art in Art Education	Mailing Address: 2710 NE Pinecrest Lakes Blvd. Jensen Beach, FL 34957	Email: bmccullers@ufl.edu
Department:	School of Art and Art History		Telephone #: 772-201-2587
Co-Investigator(s):			UFID#:
Coordinator:			
Research Asst.:	(Last Name)	(First Name)	
Degree/Title		Mailing Address: (If on campus provide PO Box address):	Email:
Department:			Telephone #:
Supervisor (If PI is student):	Roland (Last Name)	Craig (First Name)	UFID#

Degree / Title:	PhD	Mailing Address: College of Fine Arts 101 FAA PO Box 115800 Gainesville FL 32611-5800	Email : croland@arts.ufl.edu
Department:	School of Art and Art History		Telephone #: 352-392-9165
Dates of Proposed Research:	Spring 2015		
Source of Funding <i>(A copy of the grant proposal must be submitted with this protocol if funding is involved): NOTE: If your study has current or pending funding, AND your research involves comparison of different kinds of treatment or interventions for behavior, cognition or mental health, you must submit the Clinical Trial Assessment Form.</i>			
Describe the Scientific Purpose of the Study:			
To develop and explore pedagogy that nurtures and promotes creativity, through implementing the art education philosophy of Victor D'Amico.			
Describe the Research Methodology in Non-Technical Language:			
Action Research methods will be used for this study, while advising the 3 rd & 4 th grade students at First Baptist Christian School-Stuart, FL. I will observe ways in which students develop creativity during a variety of art activities aimed at fostering and promoting creativity.			

<p>Describe the Data You Will Collect:</p> <p>I will collect student reflections, document artwork-during creation and after completion, and converse with students who volunteer to participate in my research. I will have informal conversations with the students as the projects evolve and I will keep journal notes about these conversations.</p>	<p>Please List all Locations Where the Research Will Take Place:</p> <p>First Baptist Christian School 201 W. Ocean Blvd. Stuart, FL 34994</p>
<p>Describe Potential Benefits:</p> <p>The benefit of this research to art education is to demonstrate how creativity can be fostered within students. I hope to provide insights and examples of how classroom design and creative teacher methods promoted by Victor D'Amico will foster and promote creativity within the art classroom today. As a result, children will feel free to express themselves and grow in their creativity.</p>	
<p>Describe Potential Risks:</p> <p>Students who volunteer to participate will remain anonymous in any data that I collect. There are no risks associated in participating in this research.</p>	
<p>Describe How Participant(s) Will Be Recruited: Participants are parents and students associated with the 3rd & 4th grade classes at First Baptist Christian School-Stuart. I will ask them if they are interested in volunteering to participate in the research.</p>	

Maximum Number of Participants (to be approached with consent)	129	Age Range of Participants:	8-10	Amount of Compensation/course credit:	No compensation
<p>Describe the Informed Consent Process. Students will be asked to volunteer to participate in the research. Students from the First Baptist Christian School 3rd & 4th grade and parents of students will be asked if they would like to volunteer to participate in this study. Participants who volunteer will then be asked to sign the consent/assent forms.</p>					
(SIGNATURE SECTION)					
Principal Investigator(s) Signature:	Brenda McCullers			Date:	
Co-Investigator(s) Signature(s):				Date:	
Supervisor's Signature:				Date:	
Department Chair Signature:				Date:	

Administrative Approval Form

First Baptist Christian School
201 W. Ocean Blvd.
Stuart, FL 34994
Phone: (772)287-5161 Fax: (772)287-7735

December 2, 2015

To Whom It May Concern:

Brenda McCullers has permission to conduct research with students at First Baptist Christian School. I understand this research is being collected as part of a graduate student project and thesis.

Mrs. McCullers' research emphasis is to investigate and understand how the art educator can nurture and promote creativity during the 3rd and 4th grade, a time when students tend to lose the self-confidence in their art making. I understand Mrs. McCullers will facilitate art projects with a variety of art materials during weekly art classes and parent-child art nights. She will collect student/parent reflections from volunteers agreeing to participate. Mrs. McCullers will ask volunteers to sign the consent/assent forms detailing the research emphasis and expectations.

There are no potential physical risks or physical discomfort that will take place during this research. The written information provided by student/parent reflections will remain with the principle researcher, but findings will be available to the public through the University of Florida. Students/parents who volunteer to participate will remain anonymous in any data that is collected.

Students/parents can choose whether or not to be in this study. If they choose to volunteer to be in the study, they may withdraw at any point without consequence of any kind. Students who choose not to participate in the research study will not be affected in any way.

Regards,
Stuart Shumway
Headmaster
First Baptist Christian School

Parent Consent Form

University of Florida * Department of Art Education

Parent Consent Form

Dear Parent/Guardian,

I am a graduate student with the Department of Fine Arts at the University of Florida. As part of my coursework I am conducting research on fostering and promoting creativity by integrating the art education philosophy of Victor D'Amico, a pioneer in art education. The research will be done under the supervision of Dr. Craig Roland. The purpose of this study is to investigate and understand how the art educator can nurture and promote creativity during the 3rd and 4th grade when students tend to lose the self-confidence they once had in their art making. The results of the study may prove beneficial for art educators interested in building confidence, creativity, and thinking skills within their students. These results may benefit your child today and future students. With your permission, I would like to ask you and your child to volunteer for this research.

Students will research, discover, collaborate and create art projects with a variety of art materials during their weekly art class in the art room at First Baptist Christian School. The study will begin in March and continue through May. The FBCS Art Carnival will be held the last day of the study. During the study, parents will be invited to participate in a parent-child night to create art with their student. Throughout the process, students will be given opportunities to provide voluntary feedback about the projects and write reflections about their artwork. Parents will be given opportunities to provide voluntary feedback during our parent-child art night. The identity of students

and parents will be protected through the use of pseudonyms in all reports and identity will be kept confidential to the extent provided by law. Participation in this study is voluntary and will not impact classwork or grade.

This research is for educational purposes only and will be shared through professional presentations and publication. There are no risks expected with this study, nor is any compensation being offered. However, I hope to see your child benefit from this study with a renewed self-confidence in their creativity. You and your child have the right to withdraw consent, without consequence at any time. Group results of this study will be available in July upon request. If you have any questions about this research protocol, please contact me at (772) 201-2587 or my faculty supervisor, Dr. Roland at (352) 392-9165. Questions or concerns about your child's right as a research participant may be directed to the IRB02 Office, Box 112250, University of Florida, Gainesville, FL 32611-2250; phone (352) 392-0433. Thank you for your consideration,

Brenda McCullers

Please complete one form and return to me at your earliest convenience. The second form is your copy.

I have read the procedure described above, I voluntarily give my consent and consent for my child,

_____ (print name), to participate in the Fostering Creativity study in art class. I have received a copy of this description.

Parent/Guardian signature

Date

Assent for Students

University of Florida * Department of Art Education

Student Assent

Fostering Creativity: Implementing The Art Education Philosophy Of Victor D'amico In A Present Day Art Classroom

Hi _____,

I am a graduate student at the University of Florida. I am trying to learn about how my art students think, learn, and create in my art class. I will be observing several students during art class for the next six weeks at First Baptist Christian School. If you decide to participate, I will observe the ways you make art and how you feel about your art. I will take photographs and videos. During the six weeks, you will be asked to do different creative art activities and to write about your art. I will also be talking with you about your art. There are no known risks to participation. You do not have to be in this study if you don't want to and you can quit the study at any time. I will respect your decision; this will not affect your grades in class. Your [parent/guardian] said it would be OK for you to participate. Would you be willing to participate in the study?

Thank you for your consideration,

Mrs. McCullers

_____ Yes _____ No

I have received a copy of this description

Participant _____ Date _____

Principal Investigator _____ Date _____

Appendix B Questions for Students

The following list is composed of open-ended questions I may ask students during informal interviews:

1. What can you tell me about your picture?
2. What materials did you use?
3. Where did you get your idea?
4. What is your favorite part of the picture?
5. What title would you give this picture?
6. If you were doing this picture again what would you change or do differently?
7. Why did you use the color... (insert color)?
8. What if.... (you had used the color red instead of blue or paint instead of pencil)?
9. How did you....(make these lines, decide on these colors, or create that shape)?
10. If you had more time what would you add to your artwork?

Appendix C Checklist

Checklist	
Name:	Grade:
Project:	
Explored several choices before selecting one	
Generated many ideas	
Tried unusual combinations or changes on several ideas	
Tried a few ideas before selecting one	
Based work on someone else's idea	

Made connections to previous knowledge	
Made decisions after referring to one source	
Tried an idea but it lacked originality	
Might have copied work	
Demonstrated understanding & problem solving skills	
Solved the problem in logical way	
Fulfilled assignment, but gave no evidence of trying anything unusual	
No evidence of original thought	

Author Biography

Brenda McCullers is a graduate student at the University of Florida and an art educator for VPK through twelfth grade at a private Christian school located in the southeastern part of the United States. She has been an art educator since 1996 and has her certificate to teach art education and Bible through the Association for Christian Schools International. She received her AS in Interior Design from Indian River State College and her BS in Biblical Studies from Moody Bible College. She is a member of National Art Educators Association, the Florida Art Education Association, and the Arts Council of Martin County. In addition, she is a sponsor for the National Junior Art Honor Society and the school Art Club. Her current research involves the study of integrating an art education philosophy of the past, designed to foster and promote creativity, into a present day art classroom. For more information about Mrs. McCullers's work, curriculum, and classroom, visit www.bmccullers.weebly.com.

Timeline

TASK	COMPLETION DATE
Choosing committee members, appointing a chair	Chair: Craig Roland Committee member: Elizabeth Delacruz
Completing an independent study related to your research	Summer 2016
Taking the Capstone Research course	Fall B 2015
Completing forms and applying for permission to conduct your research via the UF IRB	January 2016
Getting email permission from your school principal, or the administrator in charge of any other site in which you plan to conduct your research	December 2015
Presenting your research proposal to your Capstone Committee	
2 required committee meetings after proposal presentation	
Conducting research	Spring 2016
Submitting draft paper and project of final capstone to committee prior to defense	Summer 2016
Defending your research	Summer 2016
Graduation	August 2016