

To: Dr. Sandra F. Delauder, Dean of Graduate Studies and Research

The members of the Committee approved the Thesis of Mark Ruiz as
presented on April 8, 2014. Student's Name
Date

We recommend that it be accepted in partial fulfillment of the requirements for the
degree of Master of Science with a major in Art Education.

[Signature] Department Bot Date 4-24-14
Advisor

[Signature] Department Art Date 4-24-14
Member

[Signature] Department Bot Date 4-24-14
Member

[Signature] Affiliation ED DEPT. Date 4/24/14
Outside Member

APPROVED

[Signature] Department Bot Date 4-24-14
Program Director

[Signature] College CAHSS Date 4/24/14
Dean

Sandra F. Delauder Date 4/30/14
Dean, School of Graduate Studies and Research

**A COLLABORATIVE AFTER SCHOOL ART PROJECT
AMONG ELEMENTARY STUDENTS**

by

MARK RUIZ

A THESIS

**Submitted in partial fulfillment of the requirements
for the degree of Masters of Science in
the Art Education Graduate
Program of Delaware State University**

**DOVER, DELAWARE
2014**

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ABSTRACT

By providing art students with an environment in which to explore their interests outside the art room, the possibilities and rewards expand into other aspects of education; nurturing creative artists as well as productive and active citizens. In order to determine the effects of a collaborative after school art program on elementary students, a four-week case study was implemented. The project conducted resulted in students gaining an appreciation for creating collaborative mural projects for their community. Consequently, art educators and school communities need to provide more opportunities for art programs that expand beyond the traditional art classroom. Providing art students with an after school art program nurtures students, teachers as artists, and the school community.

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CHAPTER I: INTRODUCTION

It is the responsibility of today's educational institutions to provide opportunities for art students to extend their knowledge and skills beyond formal art instruction in the classroom. In addition, those opportunities can be designed to foster community-minded students, who are productive members of their school environment. By developing an after school art program, students will be able to focus on individual skills and interests while working collaboratively on a mural project.

As an art educator and mural painter, I have been involved in art programs that focus on enabling groups of students to complete large-scale works of art. I have also worked with Delaware public school students, ranging from elementary to high school, in order to create murals within their schools. In addition, I have volunteered generous amounts of time working on murals for the Philadelphia Mural Arts Program.

In 2002, the Boys and Girls Clubs of Delaware started an organization called the Pegasus Arts Program. I was hired as an artist-in-residence to work with youths at various clubs throughout the State of Delaware. During my residency, the students and I executed murals in three separate clubs. The youths were involved in the initial stages of designing and planning the project. Moreover, the students helped throughout the painting process. From the experiences gained in creating murals in the community, I was encouraged to repeat this model with the students that I teach in my art classes at Old

State Elementary. This gave the students an opportunity to be exposed to collaborative works of art.

Over the years there were two opportunities for me to work on mural projects with elementary school students. The first of these opportunities was in 2005, when I supervised the creation of a mural/ mosaic project that involved students' input from start to finish. Additionally, my current school district implemented a new initiative called Talent Development, a program that allowed students the opportunity to work on a mural within their school, Townsend Elementary. Moreover, I built connections with the various artists and assistants from my time volunteering in the Philadelphia Mural Arts Program. This led me to experience an in-depth understanding of the materials and techniques of mural making.



Figure 1: East Elementary Mural: "Looking Forward To A Bright Future"



Figure 2: Townsend Elementary Mural: Soaring Into The Future”

Evidence of the effects that murals have on the community awareness of its citizens can be seen in cities such as Chicago, New York, and, as previously mentioned, Philadelphia. The Philadelphia Mural Arts Program (MAP) was created in 1996 and came out of the Philadelphia Anti-Graffiti Network. In its early years, it sought to give graffiti writers a second chance by having these offenders work on community murals. Today, the program has grown into a structured organization which enables muralists to work with various members in the community in a controlled, efficacious way. For example, there are recurring community paint days where anyone can volunteer to work on a given mural. In addition, the Mural Corp Program has evolved from the MAP, which allows the artist to interact with the school community. This in turn generates numerous positive results due to the collaborative efforts of professional muralists interacting and sharing artistic educational experience with elementary school students.

Statement of the Problem

In recent years there has been a decline in after school activities due to lack of funding throughout school districts. Therefore, it is important for schools to be creative in finding ways to encourage students to become productive participants in their environments as it relates to the arts. In the Appoquinimink School District where I have been employed for the past seven years, the Talent Development Program was eliminated from the school's curriculum. Having observed and experienced firsthand how other content areas are supported in other after school activities, such as Odyssey of the Mind and the Science Fair; it is my belief that an after-school visual arts program at Old State Elementary would be beneficial in the development of the students. The city of Philadelphia spends generous amounts of resources to support school community projects. I believe that Delaware should implement such programs because of the known benefits to the communities in Philadelphia. These benefits include: "attract business investment, create a sense of place and community identity, and promote pride in the community" (Eaton 2012).

The most common way of creating art in school is to focus on individual work. When a student completes a work of art it is graded, then possibly displayed in the school and then sent home. This project will most likely get hung up on the refrigerator for a few weeks, and then get thrown out. From my years of experience in working in art education, I have frequently asked students about what happens to their artwork when they take it home. Usually the responses are among the following: either they hung it up or even framed it, they put it away in a drawer or folder, or they threw it away. Not enough time is spent on working on collaborative works, let alone projects that could be

displayed permanently in a school community. More opportunities should exist for students and art teachers to expand their art programs beyond the traditional classroom while making meaningful connections with the school community as a whole.

I believe that in general elementary education the focus is on the ability of the individual student to achieve certain goals within the confines of a classroom. While students may be learning to be productive on an individual basis in an art classroom, working collaboratively in an after-school art program will help them to develop social skills as they interact with each other. In addition, the students' levels of learning could be enhanced, as Hsieh (2012) suggests that "The learning that occurs outside the school is sometimes more entertaining...and for this reason, learners are motivated to learn new knowledge..." (p. 46). The following objectives guided the implementation of the case study project.

Project objectives

- Students will be able to transfer their knowledge of art concepts from the formal classroom instruction to an after-school art program.
- Students will identify the value of being a collaborative participant of their own school community by creating a large-scale thematic work of art.
- The students will learn the benefits of working collectively on a project while effectively utilizing materials and techniques related to mural making.

Definition of Terms

In order to make the key terms understandable, they will be defined:

Art Concepts: Refers to the basic elements and principles of art taught in a Kindergarten-5th grade curriculum. They are line, shape, color, value, texture, form, space, pattern, balance, movement, emphasis, contrast, rhythm, and unity.

Collaboration: Two or more people working with each other to do a task or to achieve a shared goal.

School community: “Community may refer to a collection of individuals, students, teachers, administrators, or support staff who work in school settings, directly participating in the educational process” (Marche 1998).

Mural: A large-scale painting that is permanently attached to a wall.

Purpose of the Study

The purpose of this study was to provide evidence and trends that are associated with art students working collaboratively within their school community in an after-school setting. From this experience it was the researcher’s belief that the students gained an understanding of the need for collaboration within the context of creating a school community mural. Furthermore, they developed beneficial social skills such as positive self-esteem, sense of belonging, self-confidence, and an awareness of social responsibility.

Significance of the Study

At the completion of the project students and other members of the school community benefited from the after-school art program. This case study allowed the students to be active participants in a collaborative process. They also learned the necessary skills to work on future projects throughout the school community. In addition, the students gained a better understanding of what it means to be a productive contributor within their school environment. Hopefully the administrators within the school district will see this as a model project that can be repeated in other schools throughout the school district. This will also provide data that supports the role for implementing and funding of after-school programs.

CHAPTER II: REVIEW OF THE LITERATURE

Having worked with students on collaborative mural art projects and reviewed literature on similar successful art programs, it is important that these sources be documented. Research was found and explored on the following topics: after-school arts programs, added benefits of after-school program, art program funding, art collaboration programs and projects, community art projects, approaches to creating mural projects in the school community, and creation of a mural.

After School Arts Programs

After-school art programs fulfill the mission to place students in an environment where they are challenged to solve significant problems through the process of creation, (Turk, 2012). The main problem in the 21st century is exemplified in research results that found that our society's values are "self-centered aspirations at the expense of more altruistic goals" (Arnold, 1994, p. 47). This supports the fact that what's needed in today's education system are more opportunities to foster a sense of unity and belonging, or community building where students work with others towards a set of common goals. The issue is that a sense of commitment to community is diminishing, and in American society, our lifestyle tends to foster separation, isolation and a sense of loss (Arnold, 1994). To counter this, communities can be united by providing events and programs

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later down the road, but will lead to a stronger sense of self-worth and direction in participants' lives (Arnold, 1994). Arnold (1994) mentioned that projects created outside the classroom led to growth in that students learned to "commit to a set of goals and the risk-taking behaviors needed to meet those goals" (p. 50). This is a necessary real-life skill, and was an important factor to bear in mind for this project and was obvious as the students worked together to design and paint the mural.

Added Benefits of After-School Programs

After-school programs offer more diverse open-ended contexts in which they can explore and create meaningful art. Informal (after-school) education environments allow students to freely express their narratives/experiences through narrative re-interpreting, or reflecting on experiences or events. Students can then choose what is most meaningful to them. This is the nature of free-choice learning. As a result, students are more motivated to learn via diverse forms of "information delivery" (Hsieh, 2012). This form of information delivery could be visiting a museum, as described in Hsieh's article, where students experience different cultures, works of art, and artifacts through a variety of contexts. With this many choices, students then have the opportunity to select what is meaningful to them, and conclusively learn from those selections. This process was a vital component during the design phase of the mural project. This type of learning outside the structured classroom also allows the student to progress at his/her own pace based more on individual learning style, mental ability and intellectual development. "The shaping of the understanding of knowledge is changed to shape the understanding of meaning," (Hsieh, 2012, p. 46). Students can then acquire knowledge of art in a more

personal way, thereby retaining their knowledge in more meaningful ways (Hsieh, 2012). Students become intrinsically motivated to learn and generally retain a thirst for knowledge.

Community art projects take students out of the traditional classroom setting and, by working with a “teaching artist,” allow them the opportunity to experience quality art, and how art making can be a life goal. Teachers as artists can approach these unique teaching opportunities by offering insight into connecting meaning, form and media by being able to work in the open spaces of creativity, ambiguity, uncertainty, and personal story (Graham & Zwirn, 2010). Regardless of their individual media specialties, teachers’ artistic experiences give them the confidence and credibility to be expert guides (Graham & Zwirn, 2010) in a role closer to that of “artist-in-residence”. In this environment, students see their art teacher as a contributing artist to the community in which teachers and students become students of one another (Arnold, 1994). These programs provide learning experiences for both the teacher and students by stepping outside of their comfort zones and engaging in “projects of possibility” (Chung & Ortiz, 2011, p. 52).

The benefits of an after-school art program extend well past the participating students and teachers, in that these programs help set the tone and can address the needs of a surrounding community. Community-building art events increase the visibility and perceived value of art education in a public domain. It is a “real-world” learning opportunity that builds a sense of community through creating something that can change people’s lives in a concrete way. It is initiating a social transformation (Chung & Ortiz, 2011); an obvious and visible change in a community that can recreate its reputation and

inspire its citizens. The resulting sense of social awareness in students plants the seed for future involvement in their own communities.

Giving the students opportunities to volunteer, collaborate, and make major decisions about their learning environment fosters self-esteem, empathy, and dependability (Turk, 2012). Public education administrators are under pressure to produce academic performance through standardized testing, and the aspects of character development in education are often neglected. After-school art programs are essential to provide students real-world opportunities to make carefully guided decisions and judgments on a personal, collaborative, and community level.

Art Program Funding

It is no secret that funding for arts programs and organizations in our country is lacking. “Art education remains peripheral...it is unlikely to get a fair share of program budget allocations” (Chung & Ortiz, 2011, p. 46). This is a fact that, sadly, will probably not change much in the near future. So, artists and art teachers alike must look elsewhere for support and funding to supplement any funds provided to them by their learning institutions. The good news is, this idea has been put in action nation-wide, and the result is a win-win situation all around. After-school art programs and community art programs give back to the community by supporting and implementing the needs of a community and culture by getting those members involved in such programs, as well as producing (a) works of art *for* their community. Small and large businesses can and have given support to these programs, whether it be donating goods, supplies or services for the programs, or supporting financially. The result is, these businesses are also giving back to their

community, and their image is positively enhanced. Everyone gives for the greater good, and is recognized for doing so. Chung and Ortiz (2011) say that “increased public visibility and recognition is therefore vital for the continued survival of art education...targeting the public” (p. 46) and that “partnerships with local community organizations is essential if art education is to become part of a greater societal change” (p. 47).

Art Collaboration Programs & Projects

Artists nation-wide have recognized the need for art programs and projects that take place outside the classroom. Through the use of outside resources, whether it be travel, museums, or the communities that surround us every day, artists and art educators are looking to expand the traditional art learning experience, creating more opportunities for students to become more active (and creative) artists, students, and contributing citizens.

In Hsieh's (2012) article, *Students' Constructed Narratives in After-School Art Projects*, “students construct personal narratives in their works through their own sense-making” (p. 45). These narratives can, and often are drawings or small paintings kept in an art journal, using the idea of a visual narrative. These summer projects were created by 5th-grade students over their summer vacations. The idea is, that by connecting students' daily lives to their art learning, the subject or topic is made that much more meaningful.

Roberts's (1997) personal narrative learning model includes four domains in which people construct and synthesize their meaningful narratives: *entertainment*,

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Roberts’s (1997) personal narrative learning model includes four domains in which people construct and synthesize their meaningful narratives: *entertainment*,

empowerment, experience, and ethics” (p.46). This model can easily be implemented in after-school art learning. An example of this personal narrative model is discussed in a student’s (Chang) trip to Bali, Indonesia, where she created a project book of written descriptions and drawings. Through her visual narrative, it is easy to see the excitement and vitality that she shares with the reader on the pages of her book. She was learning about a culture and her surroundings in a much more meaningful context, which produces more *intrinsic* motivation in students, resulting in more “idiosyncratic” and creative work (Hsieh, 2012, p. 48). These kinds of summer, or after school programs can often utilize qualities of “science, social studies, art, writing, critical thinking and language” (p. 48).

Another example of after-school programs is the experience of “visual culture perspective” (Hsieh, 2012, p. 48). This is promoting “enriching engagement in activities that reflect life experiences and provoke several levels of thought,” (Freedman, 2003, p. 118), for instance, at a museum where students are exposed to different cultures through those cultures’ visual art. It tells the story of how the world was during older times, and how it will emerge in the future (Hsieh, 2012).

“Via Colori”, a street painting fundraising event hosted by nonprofit organizations that involved both University art students and K-12 level students (Chung & Ortiz, 2011). It is an example of projects of action held within and for a community. Via Colori festivals are nation-wide, utilizing local business sponsors to help raise funds for people in need. It should be noted that Via Colori is the largest festival of its kind to be licensed in numerous cities, adding a city each year that further inspires the “spirit of sharing and collaboration” (p. 47). These events also create more visibility and awareness of the value of art education, while providing the opportunity of building relationships with the

public to foster more community support for art education. Chung & Ortiz, (2011) continues while stating that younger students were amidst local artists, interacting and learning new painting techniques, as well as experiencing their art teacher outside the classroom as a contributing artist to their community. These kinds of community events, on any scale, redefine and serve as reminders that art is, and always has been, “a participatory, collaborative, and transitory event created with and for the people,” (p. 52).

Murals are another example of community development, art and public service. These works directly address problems posed problems in the community, thus having the power to change the perspective of community members. A community could be a town, street, or school community. In the mural project in Turk’s (2012) article, participating students reported their reactions to the general experience throughout each session and stage of the process. There was a culminating celebration once the mural was completed, which allowed for reflection on the entire experience as a team effort. One of the goals of this project was to create a change in both the physical surrounding area of the school, as well as inspire social change amongst the participants. This mural was meant for display in a life skills classroom, which was why the funding for materials came from the life skills program budget (Turk, 2012).

One student discussed how this “out-of-classroom” experience gave her the confidence to assist others without feeling social pressure (Turk, 2012). This is due to the nature of mural-making; that it is a collaborative rather than individual-based project. Students find great meaning in their work, since it is utilizing their collective ideas and skills to design and complete the project. Important decisions regarding the design of the mural were determined by the students, with the guidance of teaching artists helping to

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maintain artistic aspects such as balance of composition. However, it was the students who determined other components like how much paint would be needed and the footage of wall space to be covered. Addressing all of these “dilemmas” to create a mural are practice for real-world situations like teamwork, a desire to volunteer, self-esteem and school pride (Turk, 2012). Students were lead to the discovery of their “potential to create, to work as a team, and to solve complex problems despite personal fears” (Turk, 2012, p. 52) or disabilities.

After-school mural programs allow students the real-world opportunity to make a difference in their school, through both physical and social change. The visual vitality of a school affects students’ desire to learn, create, and be in the classroom. These mural projects also allow students of varying ages and abilities to come together and work toward a shared goal, inspiring new levels of art creation and appreciation, as well as collaboration.

Another example of a mural project that has been done involved Korean and American students. Their mission was to create a peace mural according to Bae (2012), promoting a “culture of peace and intercultural competence,” (p. 48), while also fostering cooperative learning. This project happened to involve students in grades 3-10, a rather large span. However, some generalizations were still able to be clearly observed in comparing the Korean students’ interests in the world at large, international relations and historical events, and networking with others, with the American students’ focus more on their own personal interests, theming images on friendships, nature, and a love for animals (Bae, 2012). Conclusively, there were many valuable processes and learning opportunities for these groups of Korean and American students, and that collaborating

projects with the theme of world peace and creating a *culture of peace* are vital to instill in future generations. Therefore, it is important for students to also be familiar with the connections between art projects and the community.

Community Art Projects

Community art projects can be identified throughout the country, relating to social and cultural issues. According to Stevens (2006) a project where a community was involved in painting a mural on the Carroll Creek traffic bridge, in the city of Fredrick. He indicates that, William Cochran, the artist, designed and implemented the project with the input and help of the community.

Another example of a similar project was discussed by Alexenberg and Benjamin (2004) in their article *Creating Public Art through Intergenerational Collaboration*. This project was implemented with community elders and students working collaboratively to create three public sculptures in the city of Miami, Florida. There were four groups of participants, coming from very distinctively different parts of the community. The groups were comprised of African-American, Hispanic, and Jewish elders, as well as art students. During an academic year, the elders, with the expert guidance of the art students, worked together to make small clay sculptures that represented their various life experiences, values, and beliefs. For example, a Hispanic elder created some high heel shoes and a pocket book, which represented the only possessions that she took when she was escaping from Cuba and coming to the United States. Other participants in the Jewish community made sculptures of objects associated with their faith. When the three groups of elders had completed their sculptures, they were mounted on huge structures

that the artists called” Legacy Thrones”, which were later placed in Margaret Place Park. In the end, there were three public works of art that represented the three groups of elders. Even though the three participating groups came from very different parts of the community, they realized that they shared a lot of similarities as well.

Through this cooperative project, the participants learned things about each other, finding they shared might of the same values and beliefs, even within their own unique and differing cultures. It is apparent that without this intergenerational collaboration, these three groups of people would not have otherwise been brought together to share the opportunity of learning and understanding each other’s differences and similarities in the lives they each lead. Of equal importance, are the experiences that were shared between the art students and the elders. This was another instance where two groups of different backgrounds due to age differences, were able to work collaboratively and learn from each other, since the elders had no previous experiences in working with clay.

The “Legacy Thrones” art project was an effective way to get different groups of people to work collaboratively on a public work of art. This project is of significance as it relates to my own because of the way that it connected art students with members in b community and how learning, as well as reflecting took place on both ends. Several approaches can be identified that connects students with their individual communities. Similarly, students throughout the activities were given the opportunity to collaborate as they developed an understanding of the differences and similarities between them and their peers.

Related insights can also be seen in an art project implemented by college students and youths, under the direction of Laurie Horswill in the English department at

Inland Northwest community college. In 1995, she proposed a project to the college art students in which they would work with children that lived in homeless shelters. There was already an existing program at the homeless shelter known as Art on the Edge and its main purpose was to give those underprivileged students a creative outlet during after school hours. The program director for Arts on the Edge, Ali Shute, along with Horswill, got together to discuss ways in which the college students and the homeless students could work together. Horswill (2004) stated, "The balance of serving and learning is critical; the community must benefit, but the (college) students must grow in their understanding of the academic subject," (p. 4). This meant that the homeless students could benefit from the mentoring provided by the college students and the college students could benefit from having teaching experiences while developing their art skills. Once the plans were finalized, an agreement was made where the college students and children would meet once a week to create *monsters*. These were imaginative animals that inhabited the moon, and the description of how they looked like was part of the creative tasks of the children.

During the next few weeks, both the college students and the children worked on creating three-dimensional versions of the "monsters". When the sculptures were completed, all of the participants and the community at large got together for a celebration in which the students' artwork was the main focus. The reactions to this community project were positive and there were even requests to have this type of collaboration repeated in the future. Horswill (2004) also said "it gave my students an opportunity to be teachers-and therefore to learn more about their skills and art materials-

and it gave the children the opportunity to see their ideas and drawings recognized as having value in a community setting,” (p. 8).

In another program closer to home, the *Philadelphia Mural Arts Program* addresses social issues within its own smaller communities which make up the entire city. During the 1950s and 60s, Philadelphia experienced an influx in crimes due to gang warfare. Because these gangs were competing for space, they used graffiti as a way of marking their territories. Vandalism due to graffiti tagging prevailed as gang-related crimes decreased during the 1970s (Allmer, 2008). It wasn't until the 1980s that the mayor of that time, Wilson Goode founded a program called the Philadelphia Anti-Graffiti Network. This program offered the young graffiti offenders the opportunity to use their artistic skills in a positive way by helping to create murals throughout the city. The Anti-Graffiti Network sought to extend its services by making itself visible in schools and community venues. Initially created within the Anti-Graffiti Network, the Philadelphia Mural Arts Program established by Jane Golden, became recognized as a separate program in 1996. Since its inception the MAP, has created hundreds of murals throughout the city of Philadelphia. Most of the mural projects done today are created with the help and input of the community members.

Approaches for Creating Mural Projects in the School Community

In connecting students to the community as seen in this after school project, one possible approach was to expose them to different materials and techniques that are involved in creating community murals projects. This might be so since specific criteria is required similar to state and national standards in art.

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Creation of a Mural

In order to better understand and fulfill educational objectives and enhance the mural making process, the following materials and techniques will be highlighted. Since this was a mural painting project, knowledge and quality of the paint and types of finishes should be explained.

Exterior mural paints: These are special exterior quality acrylic paints that are meant to withstand the various natural elements.

Varnish: A final protective layer of transparent acrylic paint that is used to protect the paint from the effects of constant exposure to sunlight. It helps in slowing the color fading process.

Also of importance are techniques such as enlarging, transferring of images, and paint by number.

Enlarging: A process by which an image is made larger for the purpose of making it the exact size of the wall space that it is being transferred to. Using a projector is a common way of enlarging an image. Other methods include using a grid on the wall.

Transferring: A technique where an enlarged image is put on another surface, such as the wall in which it is going to be painted.

Paint by number systems: A way of simplifying the painting process by assigning numbers to shapes on the mural. Each number corresponds to a specific color. Each shape is painted with the color that matches the numbers on the mural design.

Understanding and practice with the materials and techniques associated with mural making enhances and contributes to students' current art skills and knowledge. For

example, knowing how to work with acrylic paint is valuable outside of the art classroom and in future daily life projects. Also, experiencing the process of designing something (mural design), knowing the steps that it takes to create and produce that cohesive vision and then bringing it to fruition, are life-long necessities. These involve problem-solving, demand collaborative thinking and foster camaraderie among peers.

CHAPTER III: REASERCH DESIGN AND METHODOLOGY

Methodology

This project involved a mixed method approach where focus was on a case study. A select group of students were observed during the implementation of the project. In addition, action research was used as the instructor focused on the student's needs and served as a facilitator during the execution of the mural process. This provided an opportunity to reflect on the experience in order to make necessary changes during the process. As interviews were conducted, a better insight on the view of the participants was also collected. This information guided the direction of the overall program and gave insights of students' thoughts in a collaborative group setting.

Design of the Project

An after school art program was designed where a case-study sample group of students worked collaboratively to design and create a mural for their school community. Qualitative methods were used as students were observed and interviewed periodically and regularly. Quantitative research involved the students taking both pre-tests and post-tests, as well as questionnaires. The following objectives guided the facilitator throughout the implementation of the project.

Project Objectives

- Students will be able to transfer their knowledge of art concepts from the formal classroom instruction to an after school art program.
- Students will identify the value of being a collaborative participant of their own school community by creating a large-scale thematic work of art.
- The students will learn the benefits of working collectively on a project while effectively utilizing materials and techniques related to mural making.

Participants and Location

The participants for this project were selected from a local public elementary school located in central Delaware. As a case study, the group comprised of seven randomly selected 5th grade students from a purposeful sampling. These students were involved in regular art instruction on a weekly basis with the facilitator, who is the elementary art teacher at Old State Elementary in Townsend, Delaware. In addition, the participants were familiar with the performance indicators set by the Delaware Department of Education. The students came from varied socio- economic backgrounds and possessed varying levels of artistic skills. With the permission of the school's principal, a specific site within the school community was selected in order to display the mural.

Data Collection Procedures

In order to accomplish the objectives of this project, "Case Study: A Collaborative after School Art Project among Elementary Students," a series of activities

were designed. Each activity was connected to the objectives of the project and implemented over a period of four weeks. A detailed documentation for each objective follows:

Activity 1. At the beginning of class, it was explained to the students that they will be shown a Power Point presentation (Appendix 1) to give them a general overview of the after-school art program. Questions the students might have about the art program were addressed, as well as the collaborative goal and mission. The explanation was that we would be creating a large scale work of art, which could be a mural, and that we will be going through the process and steps of making a mural throughout the duration of this program.

Questions that needed to be addressed were, “what is a mural; how do we identify an idea then proceed to a design, then enlarging it to a large scale?” Initial guidance was given that the ideas should represent and reflect positive qualities of our school. Students were then told that they will be provided with a sketchpad/journal in which to document their experiences throughout the art program. They were given the option to take their sketchbooks home to continue brainstorming ideas.

The students were then informed that they would participate in an art assessment (The after School Art Assessment : Appendix 2) that day in order to see how they interpret and transfer content learned in the art classroom to the after school program. We then viewed the Power Point slides (Appendix 1), which allowed the students to share responses to questions at that time.

In addition, background information was given about the facilitator’s involvement in mural projects over the past nine years. One project that was shared was the mural

done at Lake Forest East Elementary, in which students combined mosaic techniques and general mural painting processes. It was explained to the students that the same process will be followed to create this mural. Another experience mentioned was a 2002 artist-in-residence project for the Boys and Girls Clubs of Delaware.

Activity 2. The After School Art Assessment was administered to the students. This corresponds to Objective 1, where students were expected to demonstrate their ability to transfer their knowledge of art concepts from years of formal classroom art instruction to an after-school art program. Students worked silently and individually, sitting separated from each other. They were instructed to use pencil or colored pencil, and to state their first and last names on their assessment.

Activity 3. The students were shown a Power Point presentation about how to design a mural, titled “Designing a Mural; From Many Drawings Comes One Vision,” (Appendix 3). With focus on Objective 2, “students will identify the value of being a collaborative participant of their own school community by creating a large-scale thematic work of art”, students were engaged in a discussion about why people create murals. Emphasis was on the purpose of sending a message to a community, while at the same time bringing members of the community together to work toward the common goal of giving people a *voice*. The question was posed to the group, “What does it mean to give someone a *voice*?” which was followed by input and discussion from the students. It was discussed about what kind of theme and message we would like to portray in a work of art. Then, how can we create an image of the theme and message? How can we design the artwork to compliment the area where it will be displayed in our school

setting? These dilemmas are what would be addressed throughout the process and program.

Furthermore, the presentation was made up of various examples of mural artists' sketches for mural projects, followed by images of the final product. A personal mural project was shared with the group, and the students also viewed examples of actual sketches. More detailed explanation on how these artists decided to use the space was shared, including the measurements they took and artistic decisions they made in designing the mural based on art composition principles.

A mural that was designed by the facilitator for the Music School of Delaware was shared with the students, along with the actual sketches that were done throughout the process of designing and creating ideas for the mural. By describing the thought processes throughout the designing of the mural, students could see how aspects of the sketches changed or not from stage to stage until the final design/plan was decided. Specifics, such as the exact color and hues of certain objects, are also carefully considered and decided on throughout the design process.

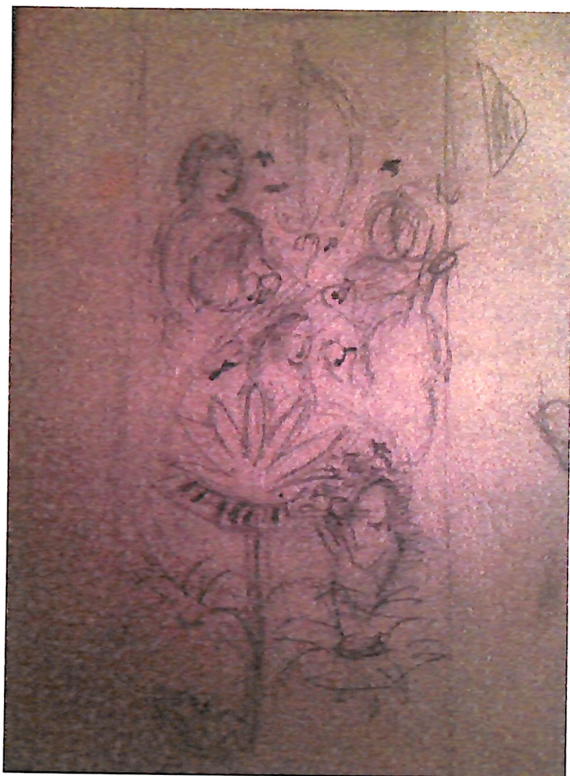


Figure 3: The Music School of Delaware
Mural Sketch 1



Figure 4: The Music School of Delaware
Mural Sketch 2



Figure 5: The Music School of Delaware Mural



Figure 3: The Music School of Delaware
Mural Sketch 1



Figure 4: The Music School of Delaware
Mural Sketch 2



Figure 5: The Music School of Delaware Mural

The next step was to brainstorm ideas for the mural design. The students were reminded that ideas should represent our school's values, as well as have a theme. Students were then given time to start working out ideas in their sketchbooks with a plan to come together in order to discuss ideas and come up with a unified design. While students were sketching, they were briefly interviewed about their initial ideas.

The students then regrouped and participated in a "round robin" style discussion and critique. During their sharing of ideas and images, notes were taken in order to further guide them as a collaborative team later on in deciding a mutually agreed upon design.

Activity 4. At the beginning of the session, students viewed a Power Point presentation (Appendix 4), which showed them examples of mural projects that had been done in elementary school settings. With focus on objective 3, "The students will learn the benefits of working collectively on a project while effectively utilizing materials and techniques related to mural making," emphasis was on the structures of these murals, their function, how the designers used the space, as well as how the style design compliments the space. A brief discussion followed based on the elements of specific designs and their aesthetic appeal. It was pointed out again how murals often have a title, which may mean incorporating text in the design. In designing how to organize the space, it was pointed out how many murals have some kind of structural (lines) shapes that help to break up the large space. Students were asked to give specific feedback on certain mural examples; why they liked select murals' styles or design. Specific feedback included use of techniques such as objects coming forward or backward in the space, as well as overlapping, which creates depth.

Activity 5. Students were directed to discuss what they were working on in their own ideas and designs for the mural. They were reminded about the importance of considering the use of space that is provided for the painting. The dimensions were reiterated so the students could start designing in their sketchbooks to the correct smaller scale version of the space. Students took turns tracing a rectangle that was scaled to the exact dimensions of the space into their sketchbooks. Some of the points and ideas that the students brainstormed from the last session were shared for consideration in their current sketches and ideas. The students directed the discussion, with focus on aspects of good leadership and lead the “round-robin” style sharing session, with the facilitator observing and contributing ideas sporadically, followed by more exploration and sharing of ideas amongst the students as they continued to draw their ideas in the sketchbooks. These activities relate to objective three.

Activity 6. As students continued to focus on objective three, the facilitator explained how there would come a point in the process where the agreed-upon image/design would need to be enlarged to the full-scale dimensions. To enlarge an image, a projector is used to display the image onto the canvas or wall space so that participants can trace the image using pencil directly onto the permanent location/space. The students then practiced outlining a projected image of a duckling (Appendix 5), coordinating how to simultaneously trace sections of the image without blocking them with their bodies, or getting in another student’s way. By doing so, it doesn’t take too much time to complete the enlarging process of an image, but students must collaborate on the sections each is working on to be more efficient.

Activity 7. The next step in the mural-making process was to assign numbers to sections of the image so that a “paint-by-numbers” process could be followed. First, the students made up the color “key” which assigned a number to a given color (e.g. Black is 7). They labeled areas of the image with these numbers, and then started to paint the image together. While the students painted the sections, they were mindful of each other working close by, as was done when they enlarged the image.

Activity 8. During this activity, objectives one and three were addressed, “Students will be able to transfer their knowledge of art concepts from the formal classroom instruction to an after school art program, and The students will learn the benefits of working collectively on a project while effectively utilizing materials and techniques related to mural making.” The observation and statement was made about how the designing of a mural is the most time-consuming part of the mural-making process. The students continued to sketch and brainstorm ideas through discussion with each other to get closer to finalizing the mural design. It was discussed that, as they get closer to the final design, the shapes and lettering need to be very clean and simplified so that it is easy to trace while enlarging with the projector. The facilitator went over each student’s sketches individually to discuss elements of composition, and offer suggestions related to the elements presented about the simplicity and neatness of the drawing. Most of the comments from the facilitator addressed drawing and composition technique improvements, as opposed to actual design ideas, giving the students complete control of the actual themes for the design. At the conclusion of the session, students shared their images and participated in a “round-robin” discussion. The directive was given that the

students need to collaborate to combine their ideas to create one mural design, while simultaneously “perfecting” and cleaning up each of their own design sections.

Activity 9. Similar to “Activity 8,” where focus was on the transfer of content and ability to collaborate as well as objectives two “Students will identify the value of being a collaborative participant of their own school community by creating a large-scale thematic work of art,” the students and the facilitator collaboratively enlarged the finalized design image on a 7 ½’ x 5’ stretched canvas. The students then needed to assign colors to the various areas of the image, with the assistance of “Color-Aid” papers so that different color combinations and possibilities could be previewed together. Once the colors were identified, a number was assigned to each color so that they could be allocated to the different shapes and areas on the design. Acrylic paint was used and an explanation was given why the paint brushes should be thoroughly washed before any paint dries on them in order to not ruin the brushes. Students asked about the brush sizes and were told they would be using medium to large sizes, since it’s a much larger area to paint than they’re used to in a regular art class.

Activity 10. To prepare the paint in the chosen colors, mixing is necessary, so it is important to mix enough for the areas to be painted, with some left over for touching up at the very end. A short demo was given on color mixing, and using appropriate amounts of paint. Once some of the colors had been mixed, the students were given another brief demonstration on first outlining the shape to be painted, then filling in the area. Students started to paint the mural together, using the same coordinating courtesies discussed in earlier activities and practice sessions while focusing on objective three.

Activity 11. As a culminating activity, the second After School Art Assessment was administered to the students (Appendix 2). This corresponded to objective 1, where students demonstrated their ability to transfer their knowledge of art concepts from years of formal classroom instruction to an after school art program and served as post-assessment. The students were asked again to work silently and individually, sitting separated from each other. They were instructed to use pencil or colored pencil, and to state their first and last names on their assessment.

A final questionnaire (Appendix 6) based on objective two was also administered in order to gather data on students' expression of their experience during the implementation of this project.

CHAPTER IV: ANALYSIS AND DISCUSSION

This chapter contains the results and analysis of the after-school mural arts program, “A Collaborative After-School Art Project Among Elementary Students.” The data was analyzed based on each objective with discussion relating to each activity. Results will be presented on graphs along with descriptive narratives of the participants’ progress throughout the implementation of the project. Theory related to the literature review will be documented to support the data gathered throughout the project.

From the data collected during the implementation of Activities 1 to 11, future after school art programs can be created throughout our district. The data will also help determine whether or not an after-school arts program would be beneficial to the school communities. Each activity will be analyzed to determine if the objectives were met. Data will be analyzed following the sequence communicated in the data collection and relate to each objective.

- Students will be able to transfer their knowledge of art concepts from the formal classroom instruction to an after-school art program.
- Students will identify the value of being a collaborative participant of their own school community by creating a large-scale thematic work of art.
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Activity 1. As students viewed the Power Point presentation of the overview of the project, their undivided attention was obvious. During the questioning process, responses indicated that students were clear about collaborative goals and mission of the project. Students were also invited to ask questions about or comment on the mural project. They also shared their experiences and techniques that they have used in other mural-like projects in their own schools' art programs. It was stated that one of the goals of this project was to see what skills they knew from their art classrooms would transfer over to this after school art program.

Activity 2. The students were informed that they would be taking The After-School Art Assessment, which corresponds to Objective 1. They were expected to demonstrate their ability to transfer their knowledge of art concepts from years of formal classroom art instruction to an after school art program. The students worked silently and individually, sitting separated from each other. They were instructed to use pencil or colored pencil, and to state their first and last names on their assessment.

The facilitator graded the assessments and constructed a graph of the pre-test results (Series 1 in blue). The number of students are represented on the y-axis, and the question numbers are on the x-axis. The analyzed data revealed that most of the students retained certain concepts or skills learned in their art classrooms well, while other concepts were more challenging to remember. For example, all seven students remembered how to draw five different types of lines (Question 1), while zero students could give an example of *analogous* colors (Question 3e). Generally, the whole group performed at average or above average of the level that was expected.

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After School Assessment

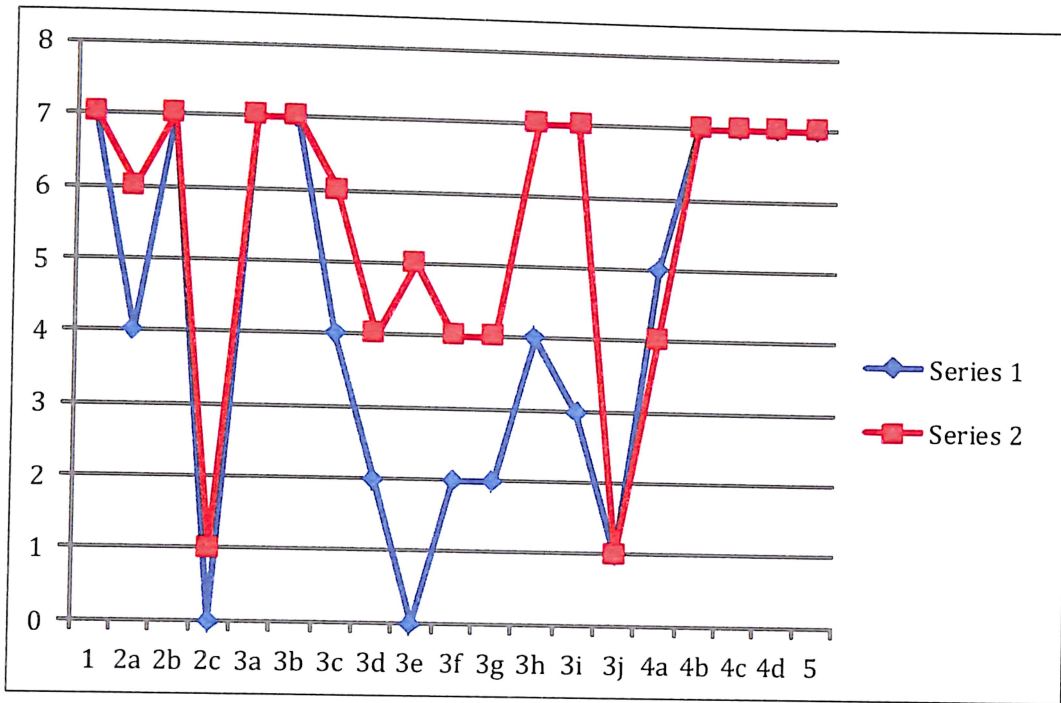


Figure 6: Students' Responses to After School Assessment Questions 1-5: Series 1 Pre and Series 2 Post Test

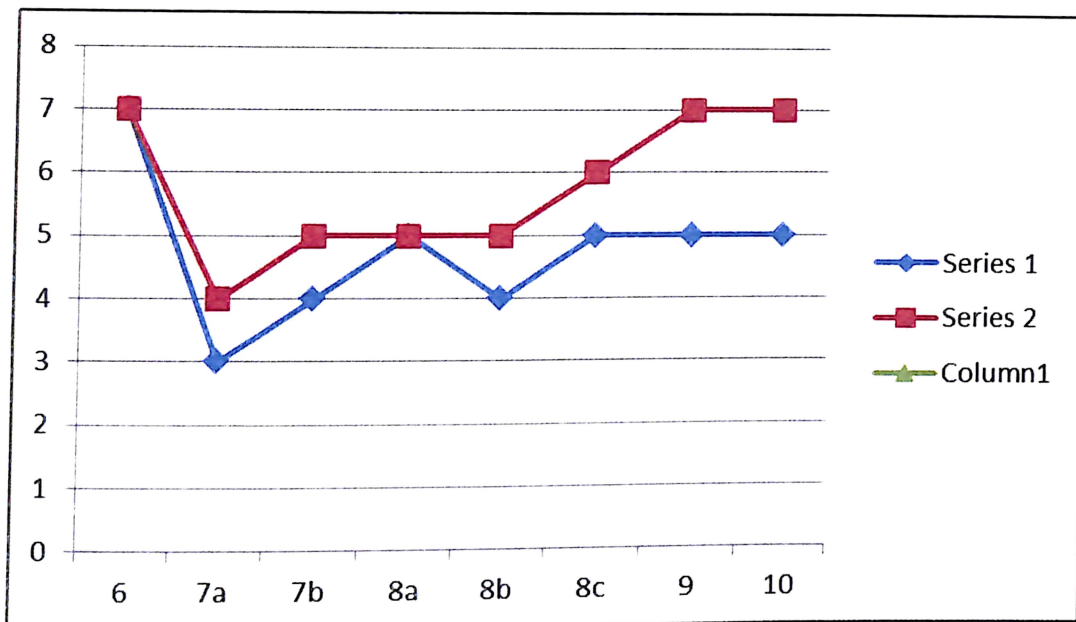


Figure 7: Students' Responses to After School Assessment Questions 6-10: Series 1 Pre and Series 2 Post Test

Activity 3. During the Power Point presentation, the students gave their undivided attention. In one of the slides shown, there was a question which read, “What is the purpose of a mural?” One of the answers to the previous question was, “to give people a voice.” The facilitator asked the group what it means to give people a voice. Student A talked about giving people suggestions, such as being good leaders or trying to help others. Student E added that “to express one’s feelings that might be the same feelings that other people have.” The facilitator went on to pose more questions such as, “What is the mural for? And who is the audience?” The group came up with a list of people who would see the mural, such as students, teachers, principals, parents, and community members. The next question that was asked was, “What are some good messages or themes that you would like to present?” Student A said, “There is a leader in everyone.” Student E said, “Believe in yourself.” As the presentation continued, several images were shown of various sketches of murals, as well as the final products. After the presentation, the students were guided to another table, where they were shown actual sketches that were created for a mural designed for the Music School of Delaware. They were then informed that they would be using these same sketching techniques to assist them in creating the final design for their mural.

At this point, the students separated themselves throughout the art room, and began to silently draw out their ideas in their sketch books. After a period of time went by, the facilitator began to walk around the room and interviewed the students individually about their ideas. They openly and enthusiastically shared their drawings and ideas.

The students regrouped and participated in a “round robin” style discussion and critique. As they shared ideas and images, notes were taken in order to further guide them as a collaborative team later on to decide on a mutually agreed upon design.



Figure 8: Case Study Group Sharing Ideas For Mural Project

Activity 4. At the beginning of the session, students were introduced to a Power Point presentation (Appendix 4) that showed them examples of mural projects that had been done in elementary schools. This focused on objective 3, “The students will learn the benefits of working collectively on a project while effectively utilizing materials and techniques related to mural making.” At the conclusion of the presentation, the facilitator asked about which of the mural designs the students liked the most in terms of the style or other elements that impressed them. Student A chose one example because of the colors and patterns (overall design) that came together to illustrate the aspects of that school’s themes. Student F chose a different mural example because she could envision how the mural that they would be creating could use aspects from the example she saw.

pointed out that the style of the images or figures in the design needed to be “timeless” in a sense that it would still apply and be meaningful for years to come. The students supported each other’s ideas, building on each other’s concepts in encouragement. Even specific ideas regarding a bright color palette were discussed.

A detailed description of the mural design follows. The design’s main structure is centered around a sun image, which takes up the bottom half of the picture space. Within the sun, the letters OSE are represented in the form of a road for “O”, a pencil shaped in the letter “S”, and an “E” that is made up of rulers. These letters represent the elementary school’s initials. Radiating from the sun, are seven rays in which “The Leader in Me” seven habits are written. In between the sun rays are eight spaces that are filled with the students’ illustrations of the seven habits, leaving an extra space for the school’s otter mascot.

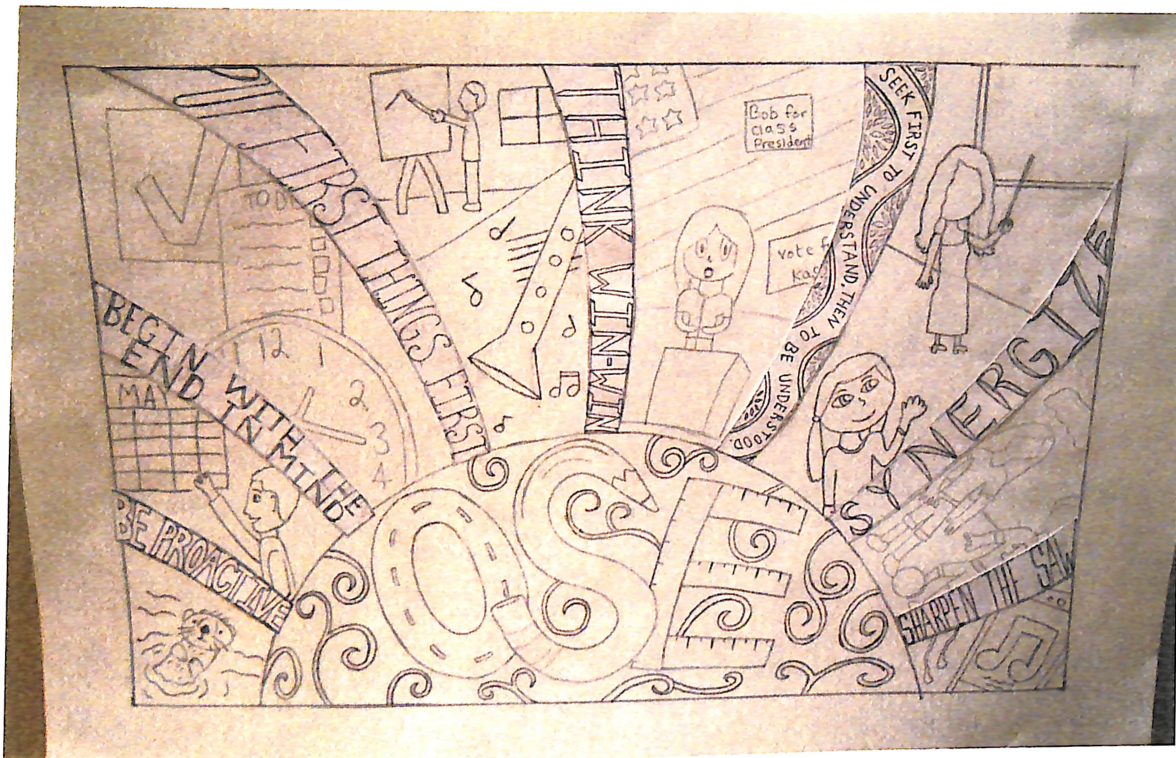


Figure 10: Old State Elementary Mural Drawing

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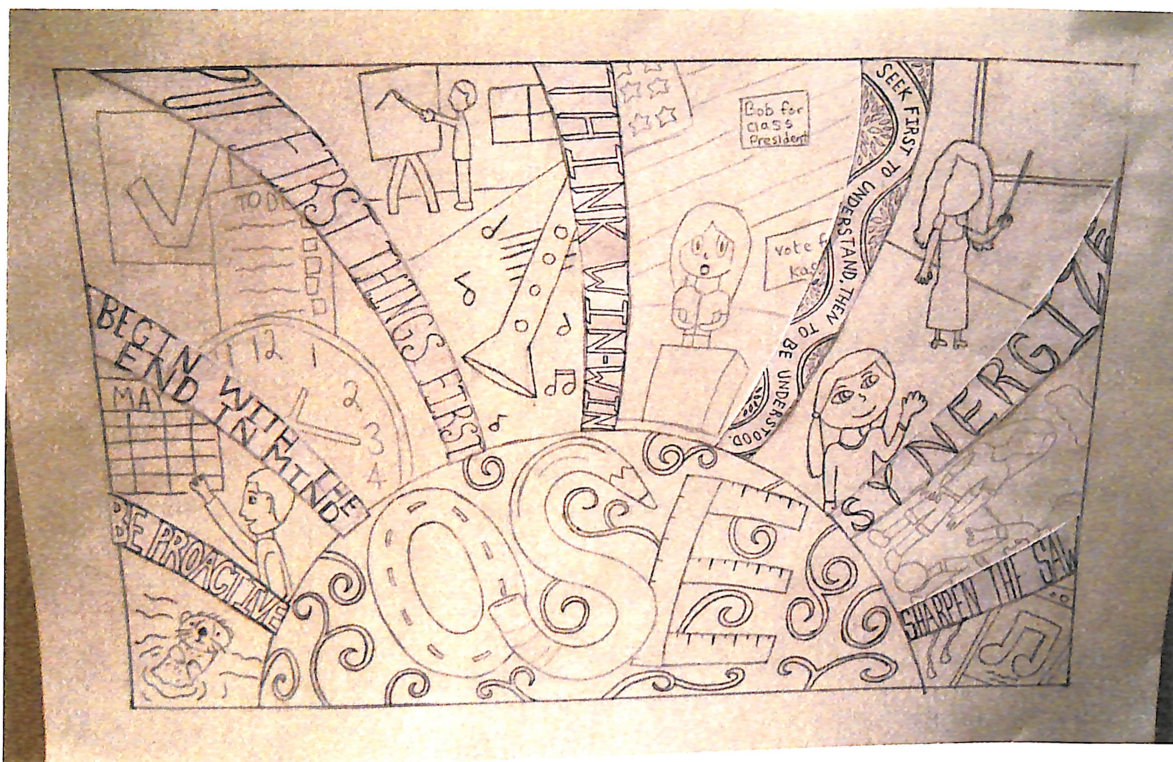


Figure 10: Old State Elementary Mural Drawing

Activity 6. The facilitator explained how there would come a point in the process where the design would need to be enlarged to the full-scale dimensions. To demonstrate this, an LCD projector was set up and a simple drawing of a duckling was selected to be used to practice enlarging. The image was enlarged on a 24" x 36" piece of paper. It was explained that the tracing of the enlarged image was going to pose some challenges due to the fact that they could potentially get in each other's way. Further explanation about how to trace the image of the duckling was demonstrated. They then assembled themselves in front of the projected image, with consideration of the students around them, and began to trace the outline of the duckling shape. When they considered themselves finished with the task, the facilitator showed them how to check to see if all lines had been traced. The projected image was blocked with a hand, so that only the drawing was visible on the paper. They were "wowed" by this technique, and were excited to find the areas of tracing that they had missed, and they began to trace the rest of the image. Tracing the image did not take that long, due to the fact that they worked together as a team to accomplish the goal.

Activity 7. After the image was enlarged, they took the 24" x 36" paper over to a table, along with the smaller duckling image. In the smaller drawing, they began to assign numbers, which corresponded with specific colors. The group agreed that the duckling was going to be painted yellow, with an orange beak and feet. The image also included flowers and dragonfly, which were also assigned specific colors. The group was given the tempera paint, and was given a brief demonstration of the painting process. They assigned each other an area of the picture to paint and the painting process began.

As students were involved in the painting process, the facilitator posed questions to the group about how this experience is different from other past art experiences they've had in the past. Student B noted that she had never painted a mural before, and was excited to finally be a part of one. Generally, the students had never created large works before, so as Student C said, "this is an epic experience." The girls also shared their experiences about their grandfathers having art experience, specifically with woodworking. A question regarding colors of flowers was posed. Part of the flower was purple, so the students debated what other color would "go" with it. Student C pointed out that yellow would look good with purple, which exemplifies her understanding of complimentary colors (stated in the After School Art Assessment).



Figure 11: Enlarging the Duckling Image with a LCD Projector

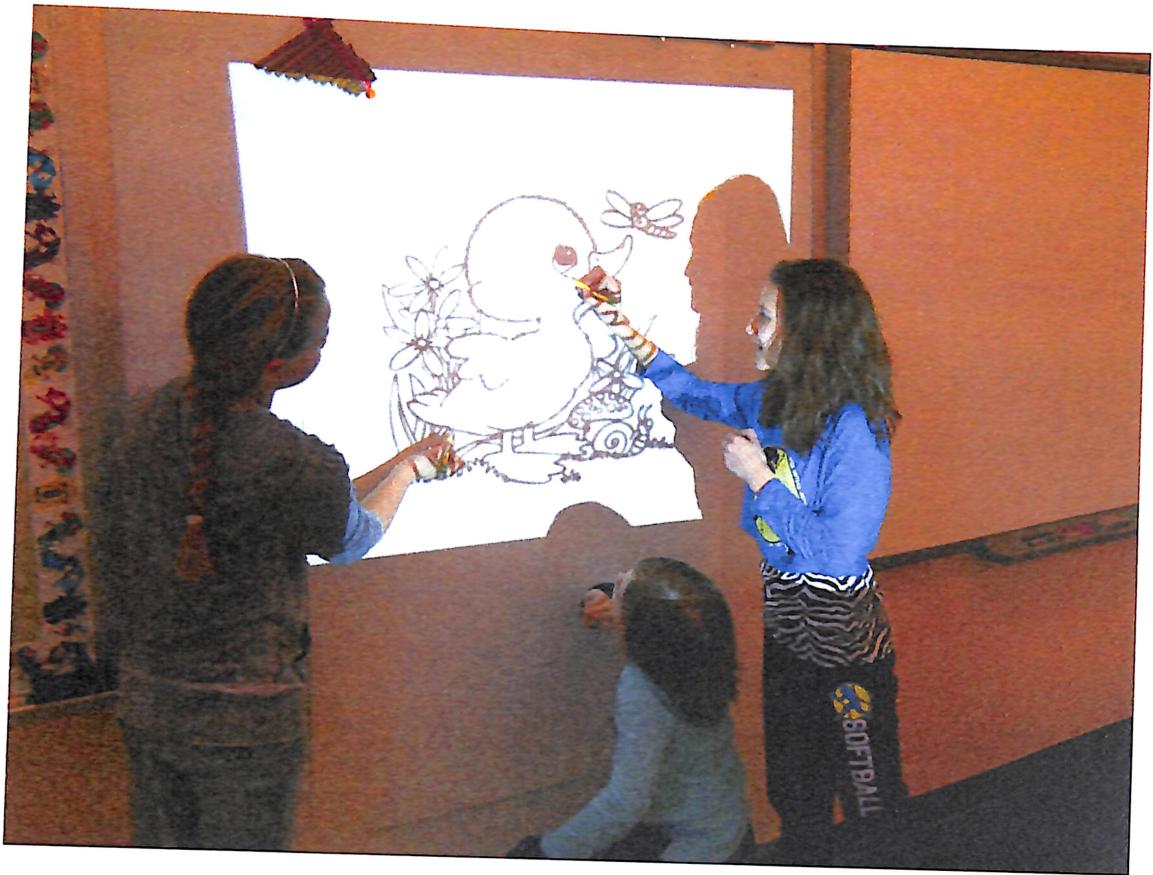


Figure 12: Collaboratively Tracing the Duckling Image

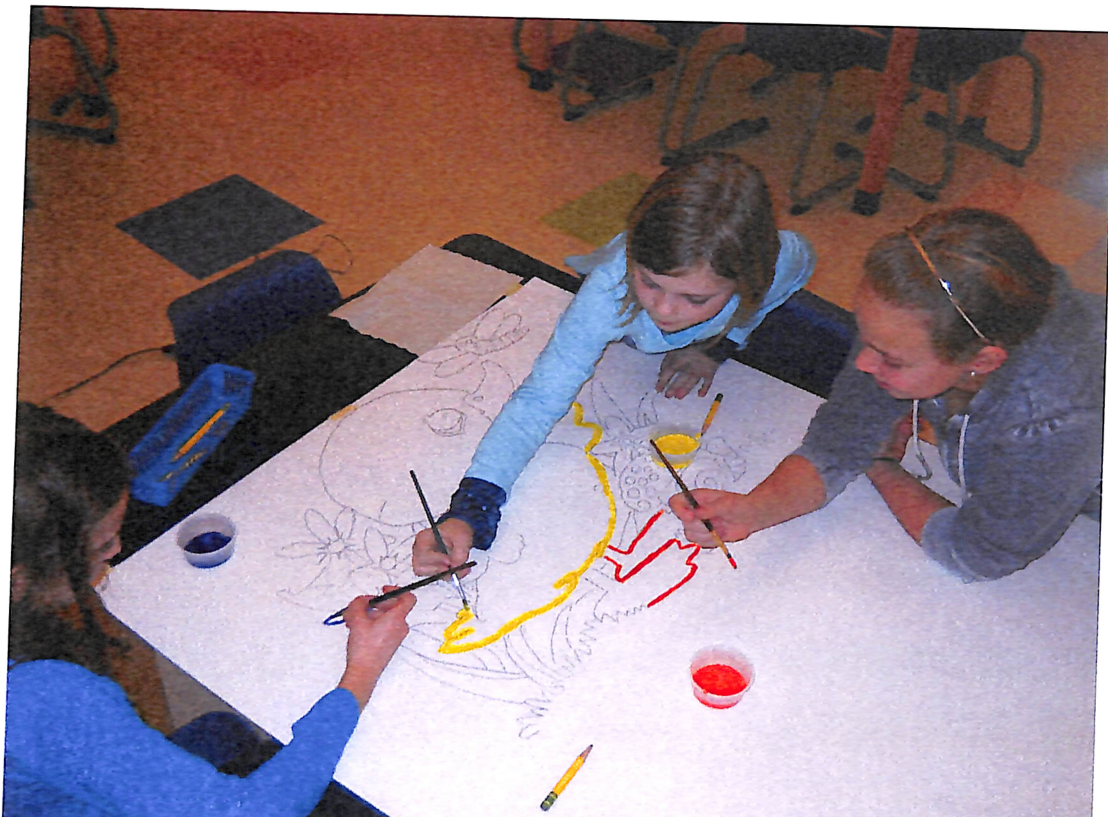


Figure 13: Painting the Enlarged Duckling Image

Activity 8. During this class, both objectives one and three were addressed, “Students will be able to transfer their knowledge of art concepts from the formal classroom instruction to an after school art program”, and “The students will learn the benefits of working collectively on a project while effectively utilizing materials and techniques related to mural making.” Students assigned themselves a section of the mural that they would be responsible for designing (the spaces between the rays of the sun). As they began sketching ideas in their books, one student noted there would be an extra space in the design, so it was suggested that it have a picture of an otter since it is the school’s mascot. As the facilitator was rotating around to check in with each student and their sketches, it was discovered that two students’ sketches were looking very similar to each other’s. So, it was suggested that Student A talk to the other student to figure out what one of them could change. It was decided that the other student could easily change her sketched idea and Student A encouraged and assisted her in brainstorming other ideas for her section of the design. At the conclusion of the session, students shared their images with each other and participated in a “round-robin” discussion.

Activity 9. After finalizing their individual sections of the overall design, the sections were cut out and adhered to one paper to create the finished image. Similar to Activity 8, where focus was on the transfer of content and ability to collaborate as well as objectives two “Students will identify the value of being a collaborative participant of their own school community by creating a large-scale thematic work of art,” the students and the facilitator collaboratively enlarged the finalized design. Upon completing the enlarging process, everyone came together as a group to decide on the colors to be used

with the aid of Color-Aid papers which allowed different combinations to be considered before making final decisions.

Activity 10. With the guidance of the facilitator's short demo, students began to mix the paints to match the colors to the Color-Aid paper. Once a color was mixed, a number was placed on the lid of the container, and those numbers were assigned to specific objects/shapes in the mural. Students started to paint the mural together, using the same coordinating courtesies discussed in earlier activities and practice sessions while focusing on objective three. The same process was followed where students first outlined a shape or area, then continued to fill in to complete that area. While the students painted, a student brought up questions regarding some of the content in the After School Art Assessment specifically about the art element of "shapes". The facilitator used elements in the mural design to further answer her question, pointing out examples of *organic*, *geometric* and *freeform* shapes.

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Figure 14: Students Painting

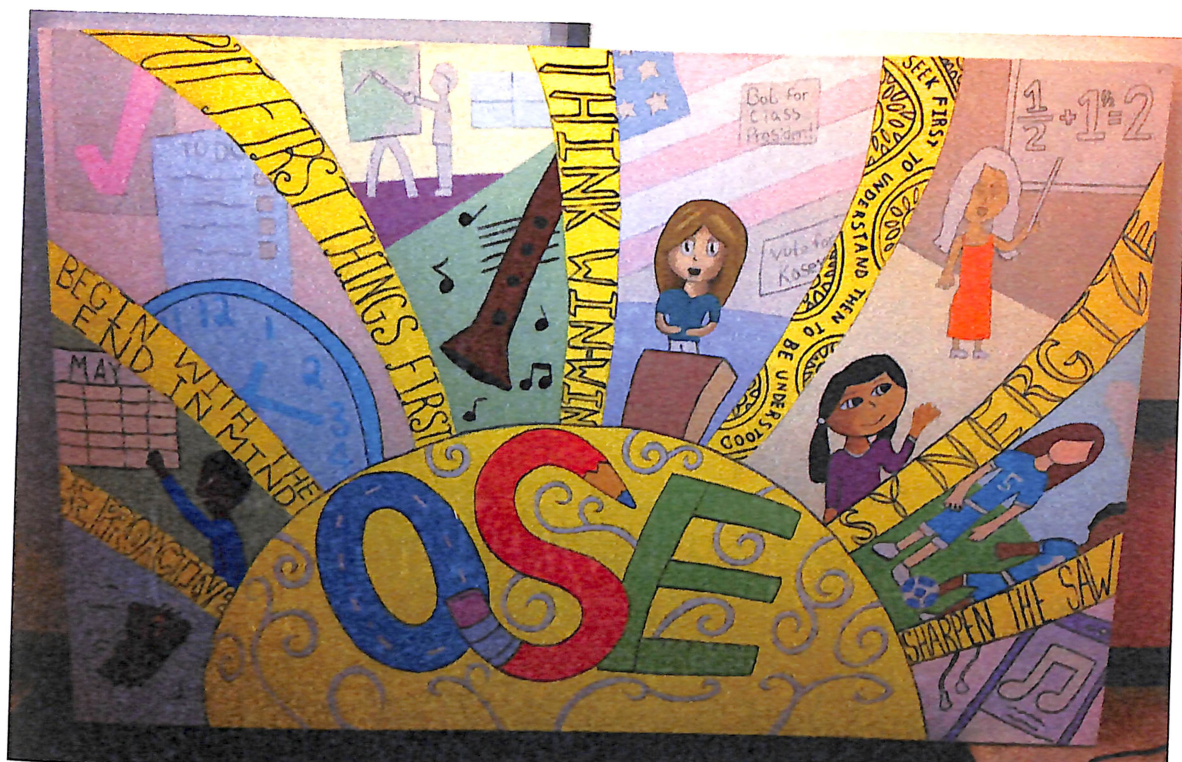


Figure 15: Old State Elementary Mural

Activity 11. As a culminating activity, the second After-School Art Assessment was administered to the students (Appendix 2). This corresponded to objective 1, where students demonstrated their ability to transfer their knowledge of art concepts from years of formal classroom instruction to an after school art program and served as post assessment. Students were instructed to work individually and silently, using pencil or colored pencils as they did when taking the assessment at the beginning of the program. It could clearly be seen that, compared to the first assessment's results, the students all got the same questions correct, while also improving in some knowledge and skill areas as a whole group.

A final questionnaire based on objective two was also administered in order to gather data on students' expression of their experience during the implementation of this project (Figure 13). Overall, most of the students chose the first or second options in response to questions, which reflects that their feeling of the overall experience of an after school art program and creating a mural together was very favorable. For Question 1, "How do you feel about working with others to create one large work of art instead of creating your own individual artwork?" all students chose option A, "I am very excited to work with others all of the time". For Question 7, "Do you feel like you have gained the skills and confidence to work on a future project with different groups of people", most students chose Option A "I am very confident that I could work on a future project". At the end of the Questionnaire, there was a section where students could freely write comments about their experience. Student F wrote "This experience has showed me how to collaborate with people" and Student B said "I love being part of this program. I think

it feels good to be able to say that you worked on that piece of work.” Student C said, “I hope to do something like this again!”

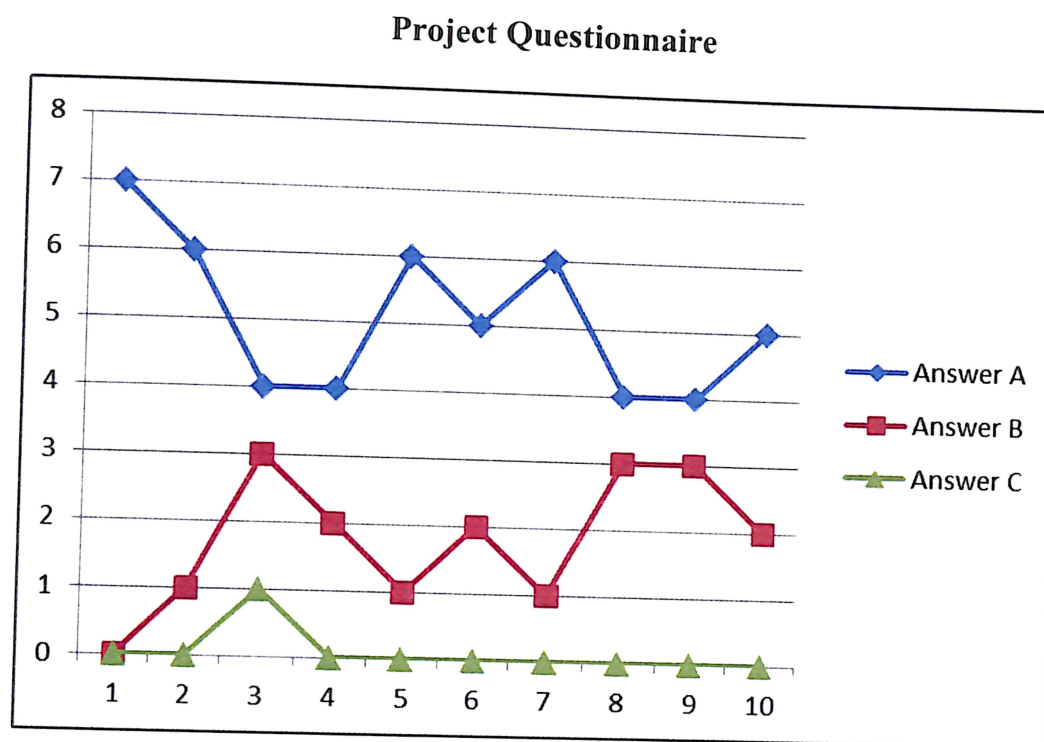


Figure 16: Student's responses to Project Questionnaire Questions 1-10

CHAPTER V: CONCLUSION AND RECOMMENDATIONS

As an elementary school art teacher, I have encountered many students over the years who have a high level of interest in art, and produce exemplary creative and skillfully executed works of art. Unfortunately, there is little “wiggle” room in the traditional art class that is regularly scheduled to take place once a week, or once every two weeks. Students are expected and required to complete individual art projects and assignments in accordance with the typical fifth grade curriculum. Grades are given based on each student’s individual art assignments. While a minimal amount of creativity is possible in these classroom projects, the overall design and subject matter is uniform, since specific elements of art and concepts are focused on in each project. Very little freedom is allowed to the student during these class periods to just “create”, or to let their imagination completely guide their art. Furthermore, the opportunity doesn’t exist to work with other students in collaboration to create one larger artwork together. This is because education standards require that each student be assessed based on their individual demonstration and understanding of specific skills and concepts in accordance to national art education standards. The result is a very limited artistic atmosphere, when in actuality, the field of art itself is an unlimited, vast, and infinitely creative world of discovery and exploration.

Beyond the level of creativity and freedom in art expression that is limited in the traditional art classroom setting, students are not regularly exposed to the experiences and

effects of visual art's influence in our everyday life and world that surrounds us. Some students may notice a huge mural on the side of a building upon driving through a community, or the minimal art work on the walls of their own school's hallways, but how did that huge work of art come to be? Who is responsible for creating it? Who decided that there needed to be an artwork in that specific place? What does the community think about that huge work of art, and what it represents? (As the student) How could I ever be a part of creating such a huge work of public art? All of these questions, and the answers to them which involve a particular community and its history, its ethnic or religious profile, and even its goals and visions for the future are another part of the expansive world of visual art and its function and influence in society. This dimension in the field of visual art is rarely explored in the elementary classroom, due to time and curriculum demands. Thus is the need for extra-curricular opportunities for students to have the freedom and time to explore the function and creation of art, particularly mural arts, as it relates to their immediate surrounding community, as well as society on a larger scale.

The benefits from this case study of an after-school art program are evident for both the students and the school community. Similar to the project implemented by Arnold (1994), the students experienced involvement in this project based on volunteerism and a sense of commitment to their school community. In the art program sponsored by Old State Elementary, my students had both teaching and learning experiences as they interacted collaboratively on a mural painting. This case study brought awareness to the administrators in the school district of the positive effects of creating after-school arts opportunities. The students' classroom art skills were reinforced and practiced in this project, in addition to new skills specific to mural-making. They also

got the opportunity to interact with their peers, as well as the teacher as an artist in a more informal setting. Peer recognition was a result, as students in their classrooms knew they were involved in a special project. The students were also introduced and exposed to a new form of creating art that isn't in the regular classroom art curriculum. Based on all the results of the data gathered from the case study, recommendations will be given to support future after school arts programs.

Summary of Findings and Recommendations

During a period of four weeks, an after-school art program was implemented at Old State Elementary School in order to document the benefits of students working collaboratively on a mural artwork. A sample group of seven students participated in various activities that helped them to understand the techniques necessary to create such a different work of art than they are used to in the traditional art class setting. These were geared towards meeting the following project objectives:

- Students will be able to transfer their knowledge of art concepts from the formal classroom instruction to an after school art program
- Students will identify the value of being a collaborative participant of their own school community by creating a large-scale thematic work of art
- Students will learn the benefits of working collectively on a project while effectively utilizing materials and techniques related to mural making.

Discussion and presentations also explored the function and meaning of a mural in its community, and what it represents.

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Discussion and presentations also explored the function and meaning of a mural in its community, and what it represents.

Upon the completion of the after-school art program, it was clear that the participants gained a measurable amount of knowledge in the techniques required to design and create a mural. Through discussion over the span of weeks of the sessions, students were enthusiastic and excited to be contributing to this artwork that would become a part of their school environment, as it represented important principles and fundamentals that everyone in our school community strives to live by.

As (Hsieh, 2012, p.46) mentioned, the students in this after-school art program were able to “acquire knowledge in a more personal way, thereby retaining their knowledge in more meaningful ways”. Likewise, they became more intrinsically motivated to learn and seemed to obtain a thirst for knowledge of the mural arts. This was evident in the fact that they all volunteered to continue to work on future mural projects throughout the school.

The findings during the implementation of this case study reinforced current trends which support a need for after school arts programs. After school art programs are essential to providing students real-world opportunities to make carefully guided decisions and judgments on a personal, collaborative, and community level. This, in turn means that more art educators should strive to create these opportunities for students to experience learning on these higher, more global levels. From the teacher’s perspective, the addition of extracurricular time was rewarding in that I was able to interact with students in a different context, and on a more personal and creative level as an artist (vs. art teacher) without specific curricular demands or agenda. Thus, the opportunity that was created benefited students, teacher, and the community.

Limitations

Due to the nature of this case-study, the sample size selected to represent the school community was small. Moreover, given the relatively short amount of time to assemble the group, it was challenging to acquire a more diverse population. Such factors as students participating in other activities, and their general inability to commit to a structured four week after school program, further inhibited the sample pool.

Future Directions

With the creation of an after school art program in an elementary school setting, a mural was designed and painted by a group of students who attended that school. The school played the role as a community at large, and the students as the contributing members of society. Their ideas, drawings, and memories are displayed for the community to see. The small case-study group made a big difference in the school community, as well as making big differences in the way they perceive creating public murals. There are countless students waiting for an opportunity to share their artistic visions. When art teachers, school administrators, and school community members work together in the best interest of students, then the possibilities are endless.

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APPENDIX 1

Power Point Presentation “The After School Art Project” Slides 1 Through 38

APPENDIX 1

Power Point Presentation “The After School Art Project” Slides 1 Through 38

Slide 1

The After School Art Project

Slide 2

Welcome to the After School Art Program!

- Why am I here?
- What are we going to do for the next six weeks?
- What is our goal or mission?

Expectations

- You will be provided with a sketch pad/journal, where you will document your experiences and thoughts during your involvement of the art program. Any creative ideas about the project must be drawn inside of the sketch book. You will also be asked to take an art assessment, which will show me how well you can transfer information that you have learned in your regular art class, to the after school program.

Slide 3

Slide 4

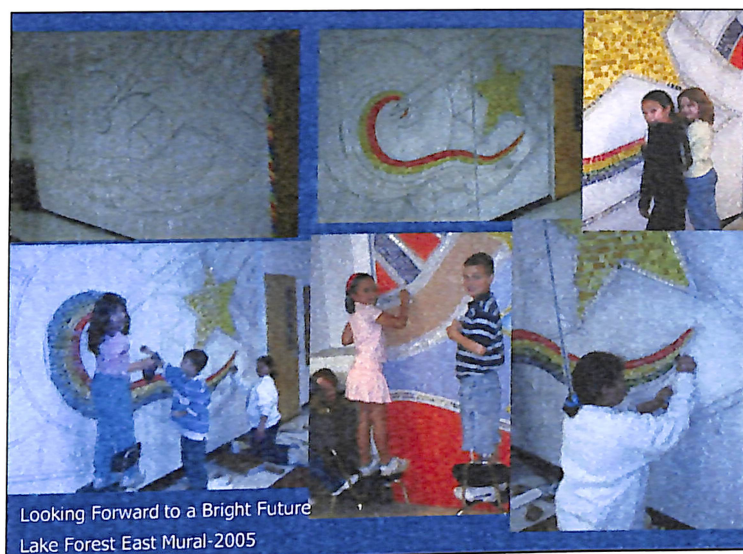
What mural making techniques do we use in order to make a mural?

Slide 5

Mr. Ruiz's History as a mural artist

- I created my first mural in 2005 in an elementary school. In the past 9 years I have worked with various schools, Boys and Girls clubs, and the Philadelphia Mural Arts Program to help paint murals throughout the state of Delaware and Philadelphia. I still continue to paint murals and I am currently working on a mural design for a business in southern Delaware. I have also been asked by the principals at Old State Elementary to design and paint some murals throughout the building.

Slide 6

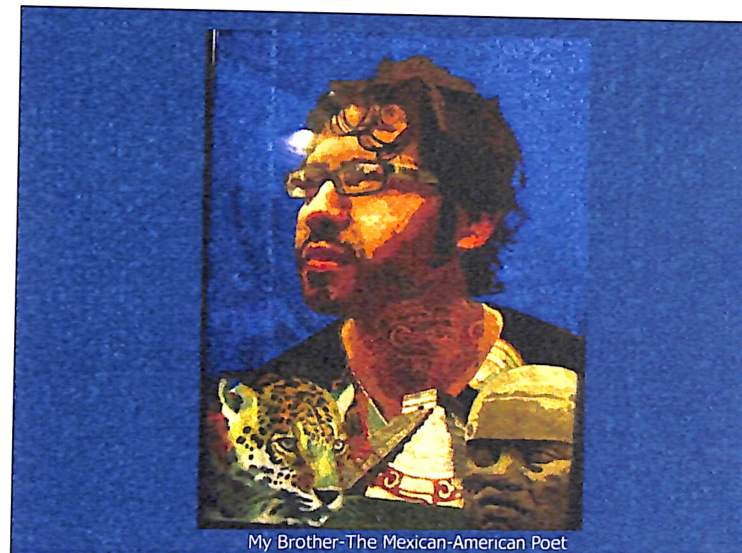


Slide 7



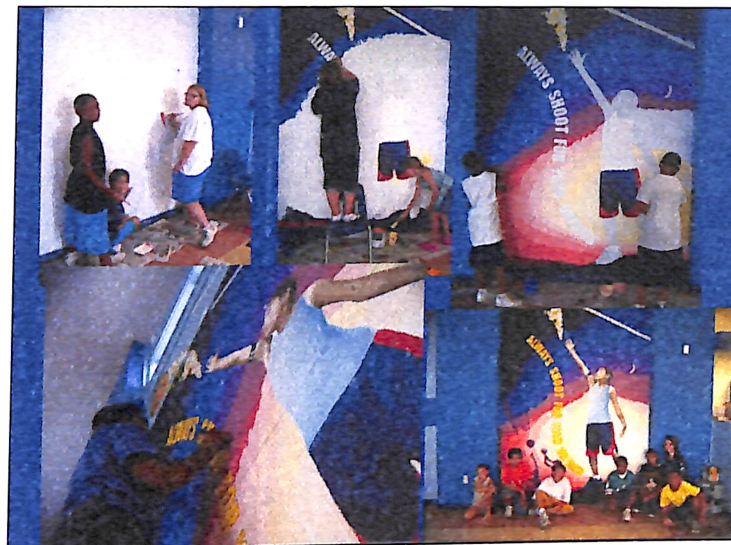
Looking Forward to a Bright Future

Slide 8

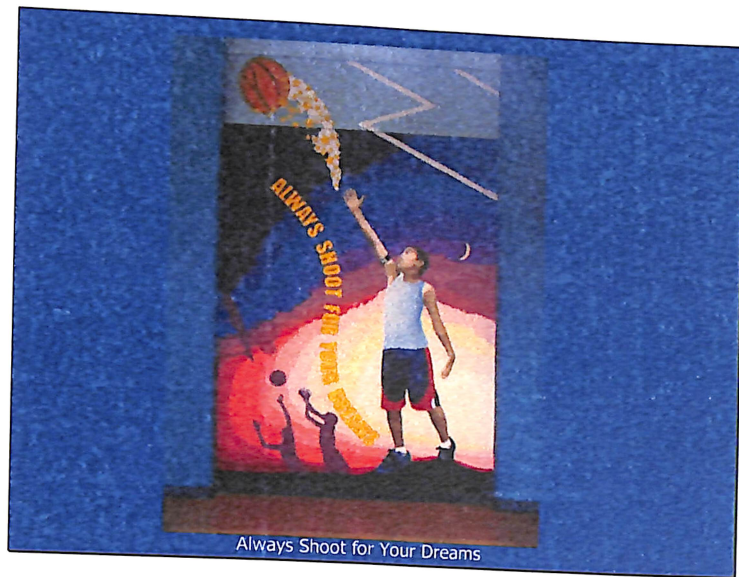


My Brother-The Mexican-American Poet

Slide 9



Slide 10



Slide 11



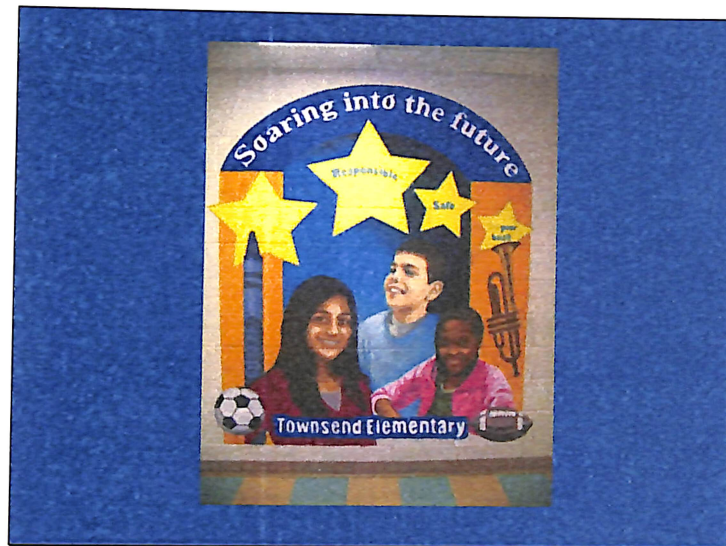
Slide 12



Slide 13



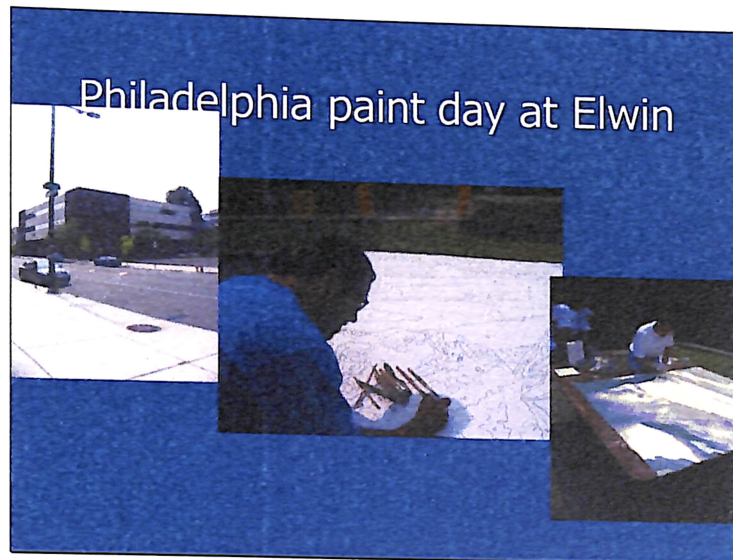
Slide 14



Slide 15



Slide 16



Slide 17



Slide 18



Slide 19



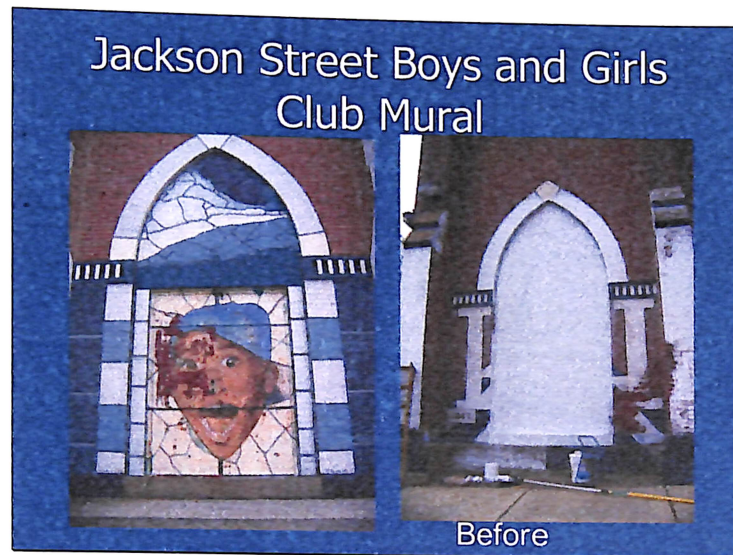
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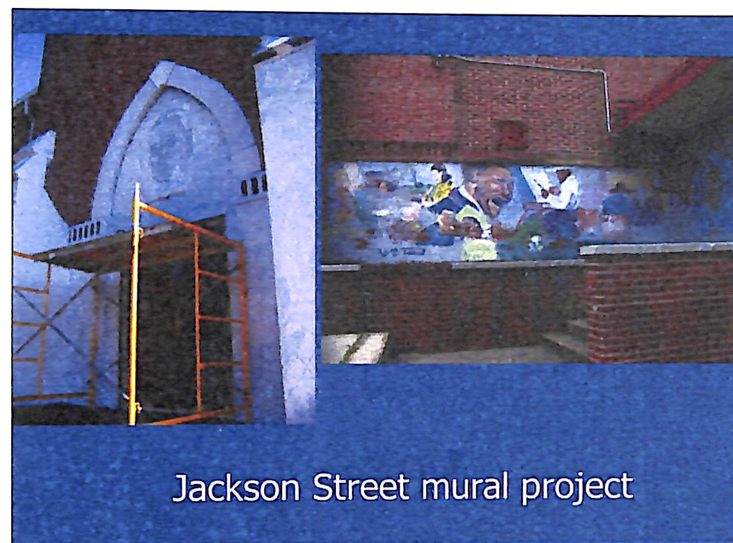
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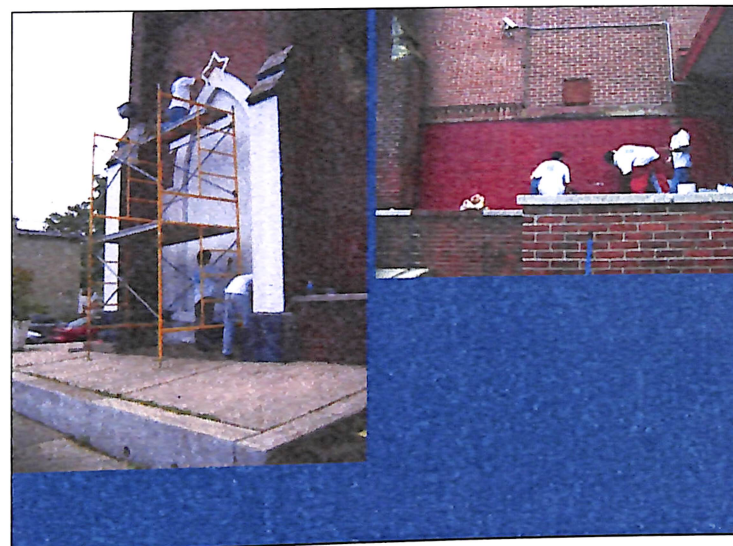
Slide 22



Slide 23



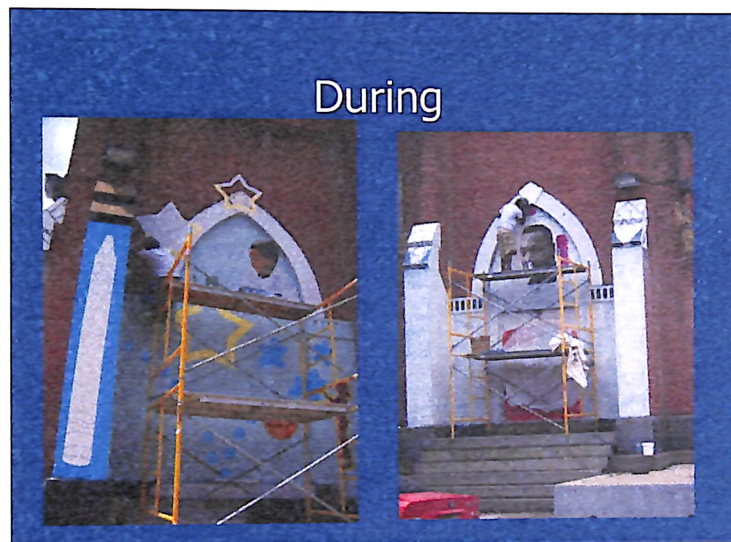
Slide 24



Slide 25



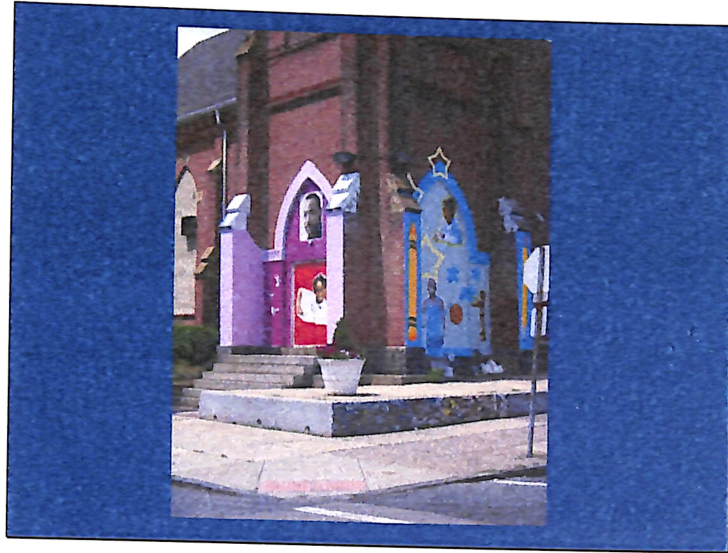
Slide 26



Slide 27



Slide 28



Slide 29



Slide 30



Slide 31



Slide 32

Georgetown Boys and girls club Mural

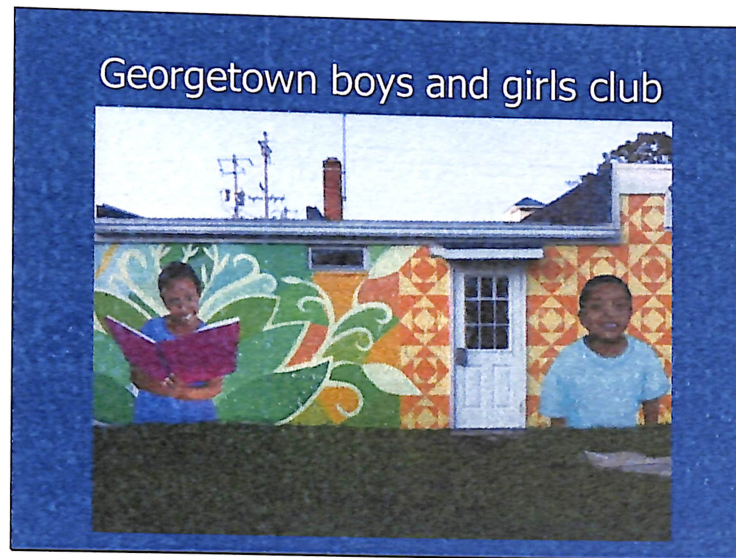


Slide 33

Georgetown Boys and Girls Club Mural



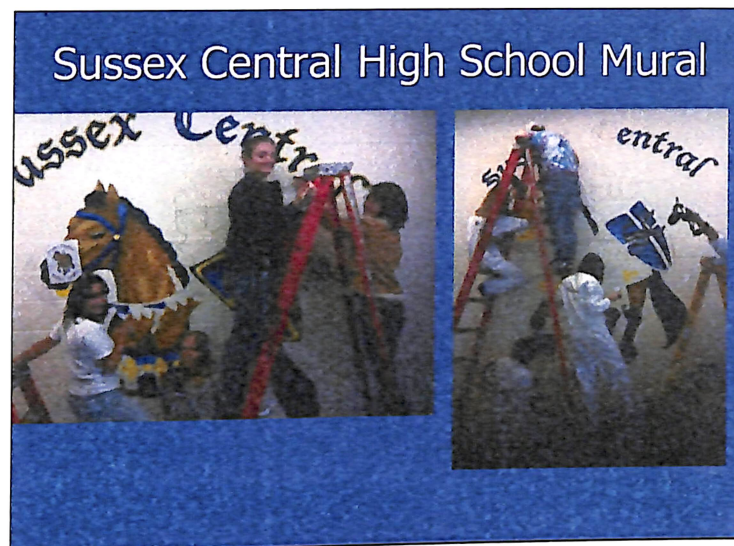
Slide 34



Slide 35



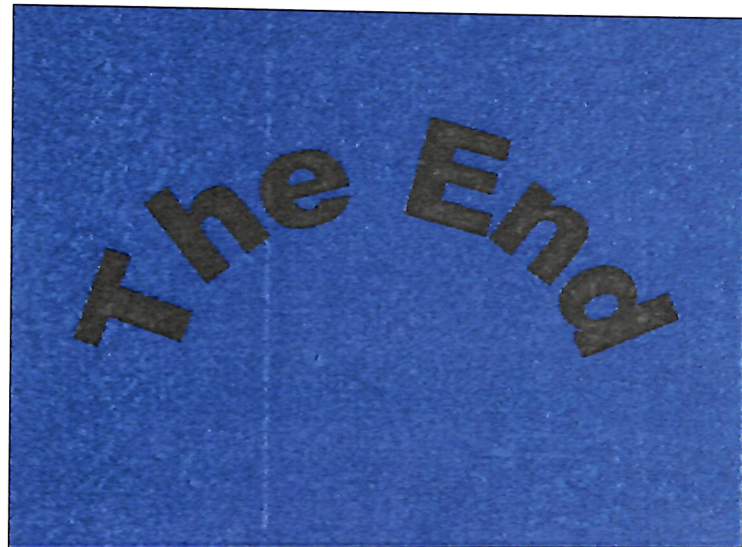
Slide 36



Slide 37



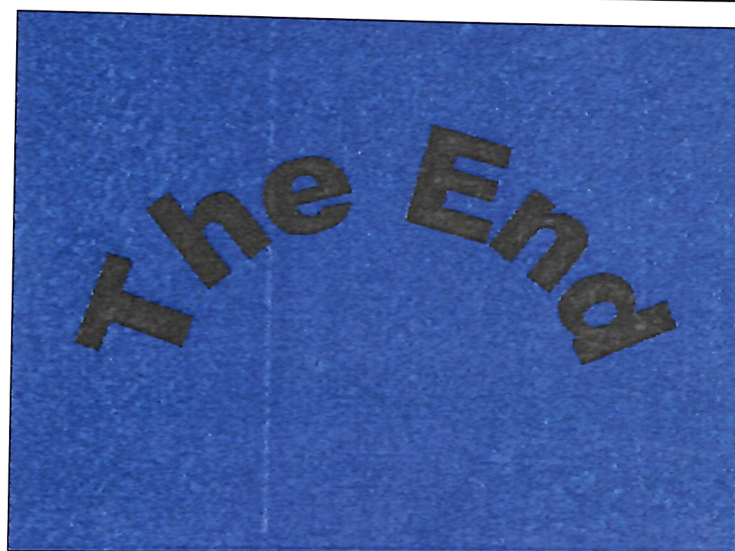
Slide 38



Slide 37



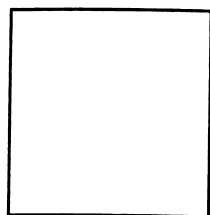
Slide 38



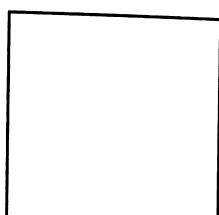
APPENDIX 2

The After School Art Assessment

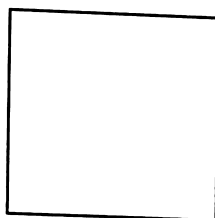
1. **Lines**: Draw the line that corresponds to the line's name in the space provided.



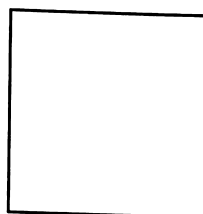
Horizontal



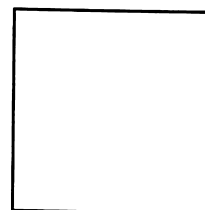
vertical



diagonal

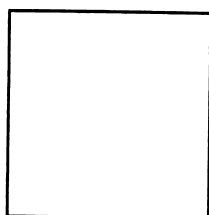


dotted

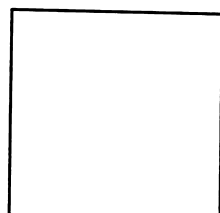


swirl

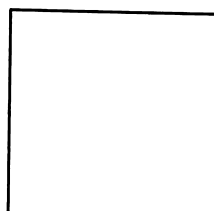
2. **Shapes**: Draw the type of shape in the space provided.



Organic



geometric



free-form

3. **Color**:

List 3 warm colors _____

List 3 cool colors _____

List 3 neutral colors _____

Name 1 pair of complementary colors _____

List a group of analogous colors _____

Define a tint _____

Define a shade _____

List the primary colors _____

List the secondary colors _____

List the intermediate colors _____

4. Texture: define the word texture in the space provided.

In the space below, draw 3 types of texture and label them:

5. Value: in the space provided, create a colorless value scale

6. Form: In the space provided, draw the form that corresponds to the form's name.

Cube

cylinder

pyramid

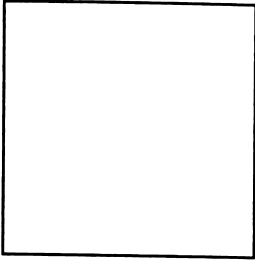
sphere

cone

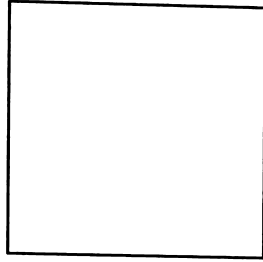
7. Space:

Define positive space: _____

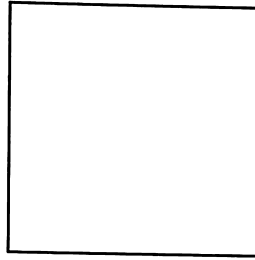
Define negative space: _____

8. Pattern: Draw three different patterns using the following combinations of art elements:

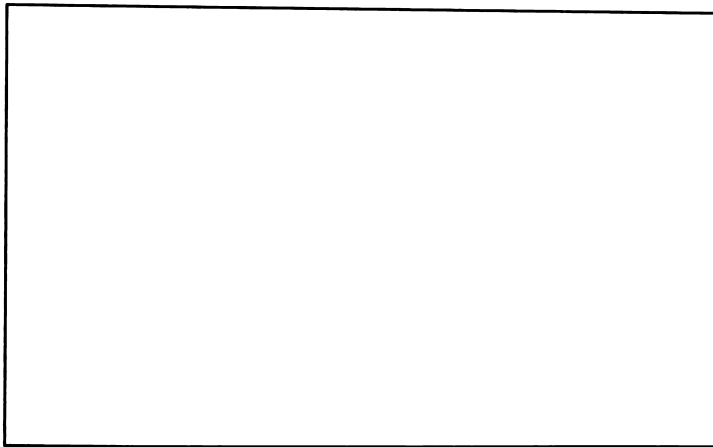
Line/shape



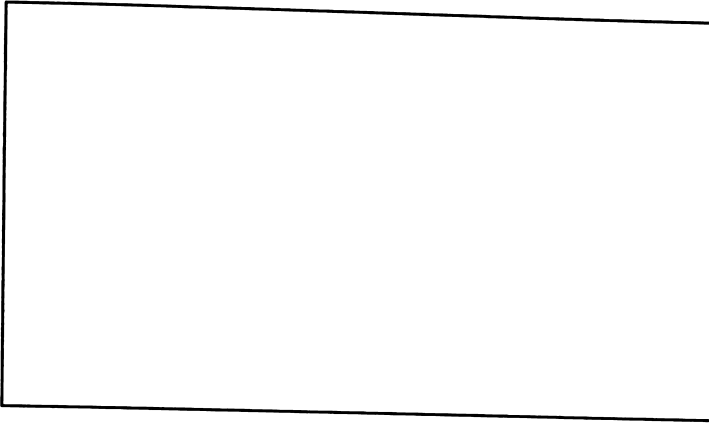
color/shape



texture/line

9. Emphasis: Draw a simple design that puts emphasis on one element in the picture.

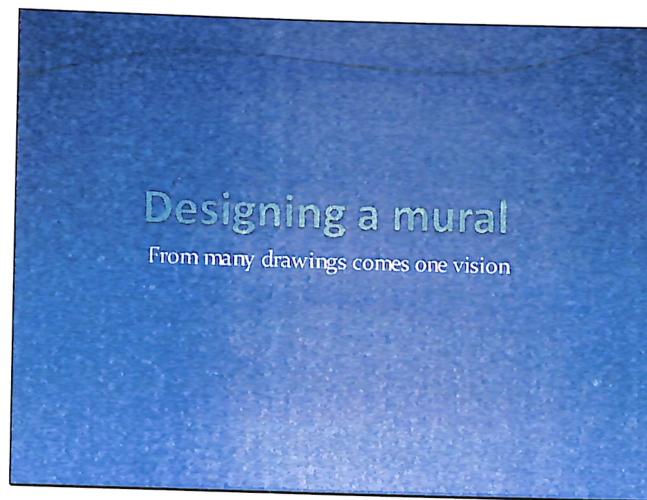
10. Movement: Draw a simple picture that shows movement in a direction of your choice.



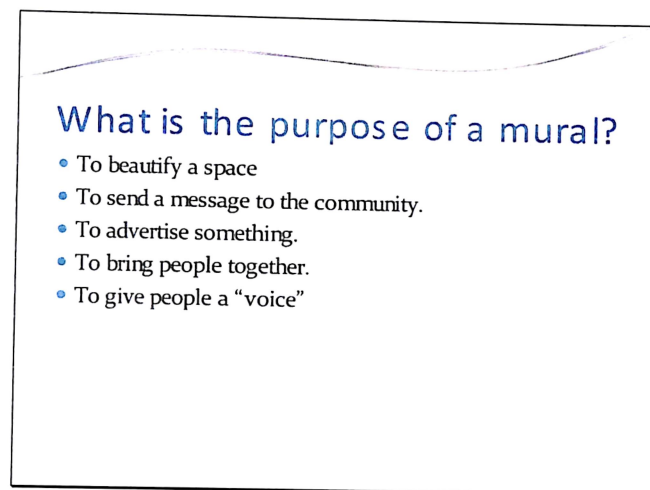
APPENDIX 3

Power Point Presentation “Designing a Mural” Slides 1 Through 13

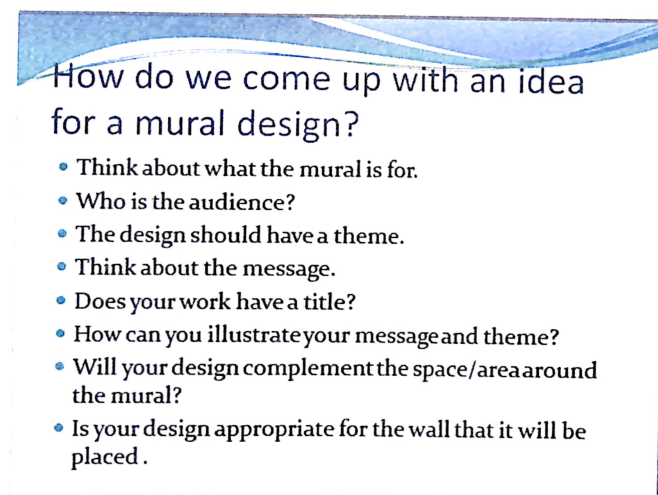
Slide 1



Slide 2



Slide 3

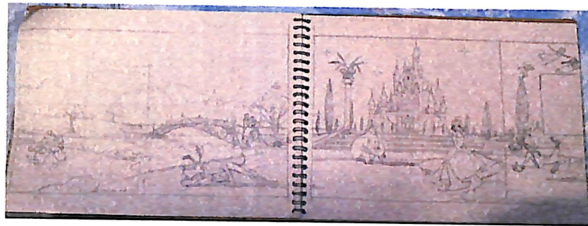


Slide 4

Examples

- In the next several slides, we will take a look at how other mural artists have turned their ideas into drawings, and their drawings into murals.

Slide 5



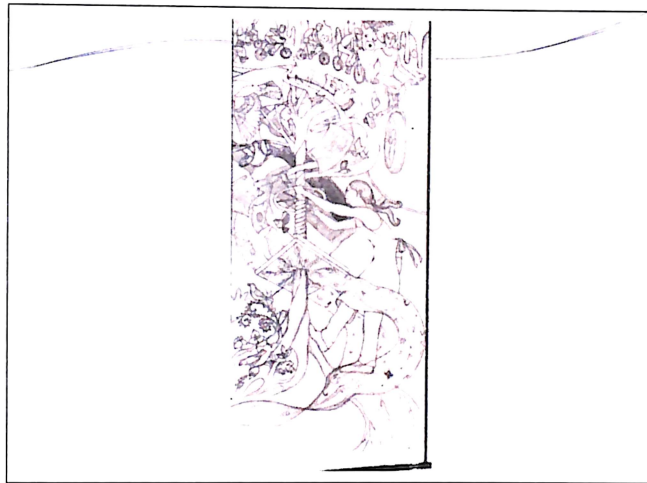
Slide 6



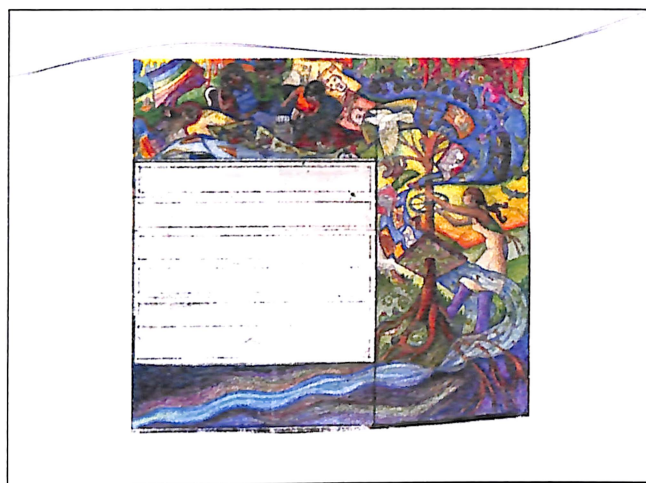
Slide 7



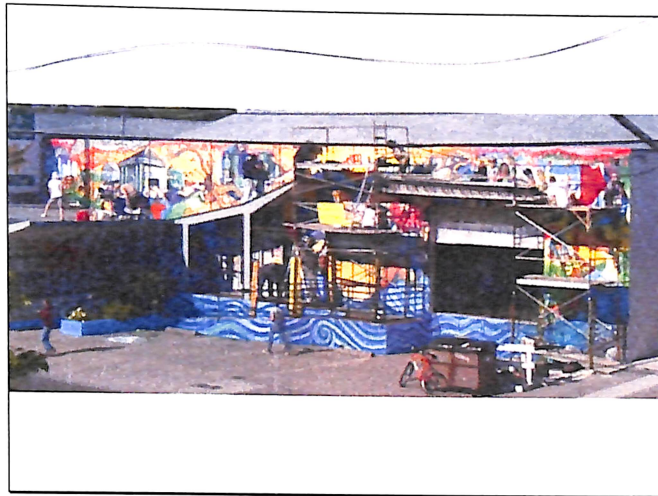
Slide 8



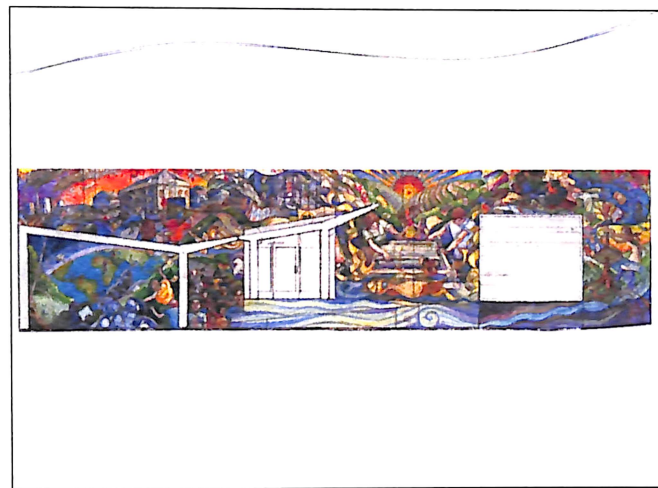
Slide 9



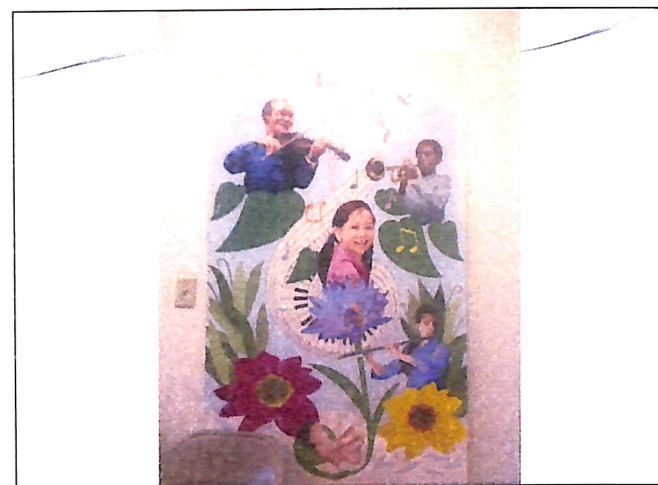
Slide 10



Slide 11



Slide 12



Slide 13

Brainstorming ideas for a mural

- In today's activity, we will be brainstorming some ideas for a mural design. The design should be a reflection and representation of our school's values. In addition, it should have a theme of "great leadership". You will have time to sketch some ideas in your sketch books. Afterwards, we will come together to discuss our ideas, so that we can come up with one design.

APPENDIX 4

Power Point Presentation “Elementary School Mural Examples” Slides 1 Through 6

Elementary School Mural Examples

- In the next several slides, we will take a look at murals painted at various elementary schools. Afterwards, we will have a discussion about how the murals were designed as it relates to their structure.

Slide 1



Slide 2



Slide 3



Slide 4



Slide 5



Slide 6

APPENDIX 5

Duckling Image



APPENDIX 6**Art Project Questionnaire**

1. How do you feel about working with others to create one large work of art instead of creating your own individual art work?

- a. I am very excited to work with others all of the time.
- b. I think working with others is fine most of the time.
- c. I think that working with others is fine sometimes.
- d. I do not like working with others.

2. How important is it for you to show the effects of good leadership in your art work?

- a. I think it is the most important part of the project.
- b. I think that showing the effects of good leadership is good most of the time.
- c. I think showing the effects of good leadership is fine sometimes.
- d. I don't put a lot of emphasis on showing good leadership in the project.

3. To what extent do you consider yourself a leader?

- a. I strongly believe that I am a leader all of the time.
- b. I see myself as a leader most of the time.
- c. I think that I am a leader in some situations.
- d. I do not think that I am a leader.

4. What does the school community at Old State Elementary mean to you?

- a. I enjoy being at OSE.
- b. OSE is a good school
- c. There are some things that I like about OSE and there are other things that I do not like.
- d. I do not like the OSE community.

5. What is your opinion on the way students treat each other in this group setting?

- a. Students treat each other very well and respect each other.
- b. Students work well with each other most of the time.
- c. Students work together with minimal interaction.
- d. Students do not like to work together.

6. Do you feel like your ideas matter and that you have had the opportunity to voice and share your opinions with the group in a fair way?

- a. My ideas and opinions matter significantly and are valued greatly.
- b. My ideas and opinions matter most of the time.
- c. My ideas and opinions are valued in minimal situations.
- d. My ideas and opinions are not valued.

7. Do you feel like you have gained the skills and confidence to work on a future project with different groups of people?

- a. I am very confident that I could work on a future project.
- b. I have some confidence that I could work on a future project.
- c. I have little confidence that I could work on a future project.
- d. I have no confidence that I could work on a future project.

8. How has your outlook on working on this project changed you and the way that you think?

- a. My outlook on how I think has changed me significantly.
- b. My outlook on how I think has changed me in some ways.
- c. My outlook on how I think has changed me very little.
- d. My outlook has not changed at all.

9. Describe how you feel after the art program as it relates to your group experiences.

- a. I feel very happy to have been part of this group experience.
- b. I feel like I had a good experience.
- c. My experience was ok.
- d. I did not have a good experience.

10. What leadership role did you play to make sure the goals were accomplished?

- a. I played a very important leadership role.
- b. I played a leadership role some of the time.
- c. I played a minimal leadership role.
- d. I did not play a leadership role.

Comments: In the space provided, write any other comments that you may have about your experiences during the after school art program.

APPENDIX 7**Informed Consent and Human Subject Review Form**



Appoquinimink School District

THE WORLD IS OUR CAMPUS

2/17/14

Dear Parents and Guardians,

As your child's art teacher, I am requesting permission to have your child participate in a four week case-study as part of my thesis program at Delaware State University. This study is being conducted in the form of an after school art program. The purpose of this research is to collect data on the benefits of elementary school students working in a collaborative group setting. In addition, the students will be involved in learning about the processes and techniques of creating a mural, and as a culminating project, your child will help design and create a large thematic painting that will be displayed in the Old Sene Elementary School community.

If you decide to allow your child to participate in this study, I would like to assess him/her on their ability to transfer an concept from their traditional art class to the after school art program. This assessment will involve a written part, as well as a section on drawing. In addition, your child will be asked to keep a journal of their experiences throughout the four weeks. Information from the assessment and the journal writings will remain confidential and will only be used to record data for my research.

The after school art program will meet every Monday, Tuesday and Wednesday from 4:00 to 5:00pm in the art room. This 4 week program will start on the 3rd of March and end on March 24th. Your child will need to be prepared to fully participate in this project from start to finish. In addition, you will need to provide transportation for your child and will need to sign him/her out after every after school session.

Before you complete and sign the form, please feel free to contact me with any questions that you may have about my case-study by emailing me at mark.raiz@apgo.k12.de.us.

Thank you in advance for your support and cooperation!

Sincerely,

Mark Raiz
OSE art teacher
302-378-6720
mark.raiz@apgo.k12.de.us

You are making a decision whether or not to have your child participate in the 6 week after school art program.

I acknowledge that I have been given a personal copy of this consent form. Copy received _____

I give permission for my child, _____, to participate in the after school art program that will meet in the art room once a week (Mondays) for 6 weeks, starting on January 8 and ending on February 19.

Parent/Guardian signature _____

Date _____

Matthew Burrows
Superintendent

Board of Education
Norman Roberts
Charles G. Giddis
Richard P. Smith
Julia Johnson
Kathy Wright

Faye J. Martin
Administrative Offices
300 S. 10th St. P.O. Box
Delaware, DE 19720
302 378-4100

Edward G. Thomas Middle
1115 C. Lake Lane Road
Middletown, DE 19709
302 481 5400

Appoquinimink
Early Childhood Center
200 S. Broad Street
Middletown, DE 19709
302 378 4900

Appoquinimink High
1800 Boulder Hill Road
Middletown, DE 19709
302 481 5400

Black Hill Elementary
100 Black Hill Road
Middletown, DE 19709
302 378 5100

Boulder Hill Elementary
1000 Boulder Hill Road
Middletown, DE 19709
302 378 5100

Carle Lane
Early Childhood Center
111 C. Lake Lane Road
Middletown, DE 19709
302 481 5400

Carle Lane Elementary
1115 C. Lake Lane Road
Middletown, DE 19709
302 378 5400

Edward M. Smith Middle
100 S. Broad Street
Middletown, DE 19709
302 378 5000

Louis L. Redding Middle
200 Pine Street
Middletown, DE 19709
302 378 5000

Middletown High
110 Silver Lake Road
Middletown, DE 19709
302 378 4800

Old State Elementary
1400 S. Broad Street
Towson, DE 19714
302 378 6100

Olive B. Lane Elementary
1000 Brennan Boulevard
Barr, DE 19709
302 378 5400

Silver Lake Elementary
1000 E. Coopers Lane
Middletown, DE 19709
302 378 5000

Spring Meadows
Early Childhood Center
400 Campus Drive
Towson, DE 19714
302 378 6100

Towson Early
Childhood Center
400 Broad Street
Towson, DE 19714
302 378 6100

Towson Elementary
1400 S. Broad Street
Towson, DE 19714
302 378 6100

APPENDIX 8**Videotape and Photograph Permission Form**



Appoquinimink School District

THE WORLD IS OUR CAMPUS

2/17/14

Dear Parents and Guardians,

As your child's art teacher, I am requesting permission to photograph and take video of your child and his/her artwork as your child participates in the four-week case study as part of my thesis program at Delaware State University. This study is being conducted in the form of an after school art program. The purpose of this research is to collect data on the benefits of elementary school students working in a collaborative group setting. In addition, the students will be involved in learning about the processes and techniques of creating a mural, and as a culminating project, your child will help design and create a large thematic painting that will be displayed in the Old State Elementary School community.

I will be documenting your child's experiences by taking video of your child as well as his/her artwork to be used in my data collection. The after school art program will meet every Monday, Tuesday and Wednesday from 4:00 to 5:00pm in the art room. This 4-week program will run on the 3rd of March and end on March 24th. Your child will need to be prepared to fully participate in this project from start to finish. In addition, you will need to provide transportation for your child and will need to sign him/her out after every after school session.

Before you complete and sign the form, please feel free to contact me with any questions that you may have about my case study by emailing me at mark.raiz@appa.k12.de.us.

Thank you in advance for your support and cooperation!

Sincerely,

Mark Raiz
OSE art teacher
302-378-6720
mark.raiz@appa.k12.de.us

You are making a decision whether or not to allow your child to be videotaped during the six-week case study.

I acknowledge that I have been given a personal copy of this consent form. Copy received _____

I give permission for my child, _____, to be videotaped in the after school art program that will meet in the art room once a week (Wednesdays) for 6 weeks, starting on January 8 and ending on February 19. I understand that the videos will be used for data collection only in regards to thesis research.

Parent/Guardian signature _____ Date _____

Matthew Burrows
Superintendent

Board of Education
Norman Adams
Christina Eddle
Richard P. Smith
Julia Robinson
Kathy Pringer

Tony J. Macchia
Administrative Offices
215 S. 1st St. 2nd Fl.
Delaware DE 19733
302 378 4700

Edward G. Waters Middle
1131 S. 1st St. 1st Fl.
Middleton DE 19709
302 448 3400

Appoquinimink
Early Childhood Center
500 S. Broad Street
Middleton DE 19709
302 378 4400

Appoquinimink High
1000 Broad St. 1st Fl.
Middleton DE 19709
302 448 3400

Buck Hill Elementary
375 Buck Hill Road
Middleton DE 19709
302 378 5100

Burke Hill Elementary
4170 Burke Hill Road
Middleton DE 19709
302 378 5100

Cedar Lane
Early Childhood Center
121 Cedar Lane Road
Middleton DE 19709
302 448 3400

Cedar Lane Elementary
121 Cedar Lane Road
Middleton DE 19709
302 378 5100

Conestoga Middle
500 S. Broad Street
Middleton DE 19709
302 378 5100

Louis L. Redding Middle
200 New Street
Middleton DE 19709
302 378 5100

Middleton High
120 Sever Lake Road
Middleton DE 19709
302 378 4400

Old State Elementary
100 York Market Drive
Pocomoke DE 19734
302 378 4700

Olive B. Lee Elementary
2000 Greenway Boulevard
Bran DE 19610
302 378 5100

Oliver Lake Elementary
2000 S. Coates Street
Middleton DE 19709
302 378 5100

Spring Meadows
Early Childhood Center
601 Cottages Drive
Pocomoke DE 19734
302 378 4700

Townsend Early
Childhood Center
50 Broad Market Lane
Pocomoke DE 19734
302 378 4700

Townsend Elementary
100 Main St. 2nd Fl.
Pocomoke DE 19734
302 378 4700

APPENDIX 9**IRB Approval Letter**



DELAWARE STATE UNIVERSITY

Institutional Review Board – Human Subjects Protection Committee

March 4, 2014

Mr. Mark Ruiz
c/o Dr. Hazel Bradshaw - Beaumont
Department of Art Education
Delaware State University
1200 N. DuPont Hwy.
Dover, DE 19901

Dear Mr. Ruiz:

Delaware State University's Institutional Review Board (IRB) - Human Subjects Protection Committee has reviewed your research project entitled "**Case Study: A Collaborative After School Art Project among Elementary Students**". Please note that all measures must be taken related to confidentiality of data and the privacy of human subjects throughout the research.

The Committee has **approved** this project and requires that an annual progress report be submitted before **March 4, 2015**. Please send this report to the Office of Sponsored Programs.

Institutional Review Board
Office of Sponsored Programs
Attention: Dennis Rubino
Delaware State University
1200 N. Dupont Highway
Dover, DE 19901

Sincerely,

A handwritten signature in dark ink, appearing to read "Brian Friel", with a small "D.F." or similar initials below it.

Brian Friel, Ph.D.
Chair- Human Subjects Protection Committee

DLR

1200 N. DUPONT HWY. • DOVER, DE • 19901-2277 • (302) 857-6810 • Fax: (302) 857-6804

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