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The relationship between classroom environment and instruction on the ability of art learners to enter into flow

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THE RELATIONSHIP BETWEEN CLASSROOM ENVIRONMENT AND
INSTRUCTION ON THE ABILITY OF ART LEARNERS TO ENTER INTO FLOW

by

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A thesis submitted in partial fulfillment
of the requirements for the Master of Arts
degree in Teaching and Learning (Art Education) in the
Graduate College of
The University of Iowa

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Thesis Supervisors: Clinical Associate Professor Clar M. Baldus
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CERTIFICATE OF APPROVAL

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MASTER'S THESIS

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This is to certify that the Master's thesis of

Jill Elizabeth Lauer

has been approved by the Examining Committee for
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To my parents for their endless support and encouragement

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of support and encouragement during my time as a graduate student. I would also

like to thank my committee members for their support and guidance.

ABSTRACT

The goal of this research was to learn more about the flow experiences of novice art learners in the art room context in an effort to inform lesson design and the creation of an effective learning environment. The research questions in this study sought to answer whether novice art learners were entering into flow and what conditions of flow related to classroom activities contributed or hindered this process. Results revealed that novice learners do enter into flow and are more likely to do so when they find projects interesting and enjoyable. Students who entered into flow were also more likely to feel challenged by the art activities than their counterparts who did not enter into flow.

PUBLIC ABSTRACT

Designing meaningful instruction and creating a learning environment that engages students in course content are goals of every instructor. Understanding how the psychological state of flow, which is characterized by deep concentration and a loss in awareness of surroundings, can optimize the learning experience of students in the art classroom is key to encouraging intrinsic motivation.

The goal of this research was to determine if novice art learners at the college level were engaging in flow and what conditions impacted this experience. Students in the study completed surveys in response to 8 different art activities over the course of a semester. Results show that art activities that were likely to encourage flow experiences were those in which students found interesting and enjoyable. Students who entered into flow were also more likely to respond to feeling challenged by the art activity at a higher rate than their counterparts who did not enter into flow. Findings demonstrate a need for differentiated activities that can be tailored to satisfy students' individual interests and skill levels.

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INTRODUCTION

It is every teacher's goal to create lessons that engage students in their subject in such a way that they will become willing and active participants in the material. Achieving this level of student involvement is not only beneficial to the student but can reduce problems in classroom management issues related to behavior and motivation. Art instructors have the ability to create activities that are closely tailored to student interest and allow for individualized working environments, beyond the traditional format of the instructor lecturing to a captive audience. It is in these individualized environments where creativity and authentic learning are most likely to occur but often result in the instructor being confronted by discipline issues this kind of freedom provides. As a student of the visual arts, I sought to understand how my experience of deep focus and engagement in the meaningful creation of artwork of my own could inform my ability as an art instructor to better understand the art making and engagement process of my students. It was my hope that this understanding would then allow me to better instruct and construct an environment conducive to high levels of student engagement and artistic output with less room for ambiguity in direction and fewer opportunities for students to become distracted.

One way of understanding the kind of deep involvement and engagement in an art-making task is through the concept of flow. Csikszentmihalyi (1990) describes the optimal experience of entering into flow as one in which intense focus allows for an autotelic experience, one that is worth doing in itself, which results in improved outcomes and enjoyment. As an artist, I have experienced flow through the creation of my own work and have enjoyed the benefits that result from the experience. When working in mediums in which I had a level of expertise the time would pass quickly, allowing for complete focus and improved results. However, I soon

realized flow was not always easy to achieve, especially when experiencing new methods or materials. To expand my own art repertoire, I enrolled in a painting course which was a new medium for me and one in which achieving flow was not as easy. This journey began my reflection on what it must be like for students of varied abilities entering into my classroom at the high school level. With this renewed insight into the how the novice art learner experiences the art room and how important the role of instruction plays during this crucial time, I began to question what factors affect the flow experience the most and what, as an instructor, I could do to encourage flow.

Through his research Csikszentmihalyi found seven universal conditions that occur in a flow state and when applied to the classroom environment can help guide instruction. The conditions are (1) perceived balance of skill, (2) sense of control, (3) clear task goals, (4) opportunity for intense concentration, (5) feedback, (6) lack of self-consciousness, and (7) enjoyment. Researchers have used the characteristics of flow to examine the experiences of people working in a wide variety of fields. Even more specifically, educational researchers have looked at flow in subject matters ranging from physical education, science, foreign language, writing, and music making (Mandigo & Thompson, 1998; Boyer & Lamoreaux, 1997; Egbert, 2004; Abbott, 2000; Bernard, 2009). Flow has also been employed in art and art education fields by looking at talented artistic youth, established artists, and critique processes (Csikszentmihalyi, Rathunde, & Whalen,; Garces-Bacsal, Cohen, & Tan, 2011; Abuhamdeh & Csikszentmihalyi, 2004; Simpson, 2012).

However, unlike much of the educational research on flow, which focuses on all learners in the classroom, art educational research on flow in the past has only sought to better understand the experiences of those who are talented or have interest in the arts. This research, while

beneficial, omits a large population of students who are enrolled in art coursework, many of whom may not be particularly interested in making art. It is essential for visual arts teachers to have an understanding of all learners experience, as it can inform them on how to better create lessons and an overall environment in which students of any interest level can achieve flow.

<u>Purpose and Research Questions</u>

The purpose of this is research is to examine whether and how instruction and learning environment are related to flow experiences among novice art learners (students with little or no prior background).

To better understand the art making experiences of novice learners, I seek to answer these two questions:

1. Are novice art students experiencing flow during art making activities?

2. What factors related to classroom instruction and the learning environment contribute or threaten students' ability to enter into a state of flow?

To answer these questions about student flow experiences, I conducted a study with students enrolled in the course Create, Imagine, Play and Human Development in the Arts at the University of Iowa. I created a survey that students completed after each art activity required for the course during the Fall Semester 2014. The sample consisted of 37 students interested in or intending to major in elementary education. By taking this particular course, they satisfied an elective to enter into the College of Education. In addition to a weekly lecture given by the professor, students in the course attended a studio session once a week for two hours and 50 minutes, which was led by a teaching assistant. During studio sessions, students completed eight art activities that allowed for cross-curricular connections to elementary and middle school

content areas. Students varied widely in their past exposure to art and overall interest in art making.

In the next section, I review the literature on the background of flow in an effort to better define the psychological state and the conditions that lead to flow. Next, I will use Csikszentmihalyi's (1990) seven conditions of flow to examine the research as it pertains to the educational setting. Finally, insight into the artist process of talented artistic youth will be explored as a basis for understanding flow experiences known to occur within the artistic context. Following the literature review is a brief summary of key concepts that will precede the methodology of the study. After describing the methodology, the results will be presented, followed by the discussion section and implications.

LITERATURE REVIEW

In the literature review, I will examine research on the topic of flow as it relates to the classroom setting and art making experiences. I will do this first by presenting the research on the psychological state of flow as a foundation to build upon for the rest of the research to be discussed. I will then use the seven conditions of flow to frame the research on how the instructor's role as a creator of classroom environment and transmitter of information has been found to impact students' ability to enter into flow. Next, I review research on talented artistic youth to give insight into how their flow experiences in the classroom can be used to construct a universal set of conditions that all students of all artistic abilities can benefit. Finally, I will look at how artists in the field experience flow and their environment and process can be applied to the classroom setting.

Flow

For the purpose of this study the term flow will refer to Mihaly Csikszentmihalyi's (1990) psychological state of optimal experience, which is described as one's energy being so fully immersed in a task that one loses all track of time, resulting in improved performance and increased enjoyment. During this experience environmental distractions and worries about oneself are minimal with clear goals and positive feedback present throughout. It is also necessary for the level of challenge presented by the task to be high and for one's skill level be great enough to address the challenge. Some alternate descriptions used by those seeking to explain this experience are entering into a transcendent state (Bernard, 2009), "blinking out" and "having the touch" (Abbott, 2000). Csikszentmihalyi (1998) found that 15% of people never experience flow, 20% experience flow once a day or more, and everyone else falls somewhere in

between. Along with flow, there are seven other feelings that occur during an activity related to the relationship between challenge and one's skill level. Those feelings that occur are arousal, anxiety, worry, apathy, boredom, relaxation and control.

Seeking to even further provide a roadmap for the flow experience, Csikszentmihalyi (1990) provides seven conditions that are present during the state of being in flow. As described in the introduction, these conditions are (1) perceived balance of skill, (2) sense of control, (3) clear task goals, (4) opportunity for intense concentration, (5) feedback, (6) lack of self-consciousness, and (7) enjoyment. In addition to the final component of enjoyment, Csikszentmihalyi (1990) describes the result of a flow experience as becoming autotelic or engaging in a task for the task's sake. These conditions were evident in his research that profiles the process of successful scientists, artists and writers, which found that they all shared similar flow experiences and that is what contributed to their peak performances and ability to make ground breaking discoveries and work in their respective fields (Csikszentmihalyi, 1997).

Optimal Experience in the Classroom

It is not hard to understand after looking at how the flow experiences impact the work of people at the top of their fields, why achieving flow would be beneficial for students in today's results driven educational environment. Often it is the classroom instructor who, through the creation of the environment and in the quality of their instruction, has the most important role in encouraging students to enter a flow state. A majority of the research on student learning touches on how a teacher's creativity and passion for their subject matter is in direct relation to their students' ability to become passionate and engaged in a subject (Kirschenbaum, 1989; Csikszentmihalyi, Rathunde & Whalen, 1997; Bernard, 2009). In order for instructors to transmit their knowledge and passion to students it is beneficial to have a practical and tested

way in which they can easily employ in their classroom to encourage a mutual passion in their subject matter. By using the seven conditions as a framework for examining the research on flow across different content areas, I will describe what we know about the deep engagement and academic benefits of flow experiences that teachers can encourage among students of all ability levels.

<p style="text-align: center;">Perceived Balance of Skill</p>

Perceived balance of skill occurs when students feel the work is difficult enough that they are being challenged to grow, while not being hard as to overwhelm them and cause frustration. Providing this delicate balance for students of all ability and motivation levels in the classroom may be the most difficult task for instructors. Students enter into the learning environment with various levels of experience, interest and with external distractions impacting their ability to learn prior to even picking up a pencil. In the arts it can be even more difficult to challenge students when many already have beliefs about their artistic ability and creativity. James (1999) research identifies the origin of creative thinking as a roadblock to artistic achievement, with many students believing that it is something inherent or that you shouldn't have to work hard for. When a student enters into a classroom with what Dweck (2006) describes as a fixed mindset about abilities, a belief that abilities are something you are born with and nothing can be done to change them, it can be difficult to provide opportunities that allow for growth but require effort. Shernoff, Csikszentmihalyi, Schneider, and Shernoff (2003) suggest the "most ideal way of engaging students," is to incrementally increase the difficulty of the task to help maintain interest, advance student ability and encourage flow experiences. Students themselves acknowledge that when they are appropriately challenged and have confidence in their skills that they are more engaged in the learning process. (Shernoff et al., 2003).

In addition, for students who perceive learning tasks as too hard, only giving them tasks that are too easy, and for which success is not earned, can be just as burdensome to engagement. One suggestion to deal with this problem, is to provide a sense of autonomy by giving students choice, by allowing them choices and by providing access to tools in which they can find solutions to problems (James, 1999; Shernoff et al., 2003; Whalen & Csikszentmihalyi, 1991). In the physical education setting, Mandingo and Thompson (1998) suggest allowing students to take an active role in learning by creating their own games, activities and equipment, which will gives them the opportunity to challenge their own perception of their strengths and weaknesses.

<u>Sense of Control</u>

Letting students play an active role in pursuing their interests, and allowing them to control some of the learning choices, is another way in which teachers can encourage flow experiences. One of the most common complaints among students, and the greatest roadblocks in achieving flow, is a sense that they lack control in what is happening in the classroom (Boyer & Lamoreaux, 1997). In fact, when asked about engagement, students felt more engaged and experienced higher self esteem in situations where they perceived they had more control than in situations where they felt they had little or no control (Shernoff et al., 2003). Allowing students to take control of their learning does not mean that the teacher must give up their control over the content being presented or classroom environment. Instead, instructors must find ways in which they can allow students to pursue their interest within the structure of the lesson and greater classroom environment.

One of the ways in which instructors allow for control is through the way in which they provide instruction and the types of lessons they assign. When seeking to understand limit setting by instructors, Koestner, Ryan, Bernieri and Holt (1984) found that the way in which the

limits of the lesson were communicated impacted student motivation and creativity. Instructors who established limits with a more controlling manner decreased intrinsic motivation as well as having students produce less creative and technically sound art products. In contrast is a flow room, a classroom in which elementary students were entirely self-directed in the activities they pursued. Whalen and Csikszentmihalyi (1991) found that through an environment with this kind of freedom, with young children, where the classroom could easily fall into chaos, remained incredibly orderly. Given the right amount of guidance from authority, and activities with the right amount of difficulty, students were able to control the direction of their learning and therefore had no need to act out or cause behavior problems. This student controlled atmosphere supports the findings of Shernoff et al. (2003) in which student controlled instruction resulted in higher levels of flow over that of teacher controlled instruction.

The concept of student-controlled instruction is further supported in traditional classroom environment studies. Boyer and Lamoreaux (1997) found that in the science classroom, group work and projects that required hands-on work were more likely to encourage flow experiences. In the foreign language classroom, Egbert's (2003) research demonstrated similar results, with students entering into a flow state most often when engaging in speaking tasks that allowed for control of content and topic. On a more individual level, in Abbott's (2000) research profiling two fifth grade boys' writing experiences, she found that both boys experienced flow states when engaging in teacher assigned tasks that were open ended and allowed for the pursuit of personal interests. Though diverse in the subject matter of study these studies all suggest that flow can be achieved in the classroom, when lessons are structured in a way that allows for personal inquiry and open-ended responses.

Clear Task Goals

The key to providing students with problems they can take ownership of and solve is providing them with clear task goals that get them started working and cut down on opportunities for misunderstanding and confusion. Csikszentmihalyi's (1990) research supports this claim by suggesting that in order for instructors to encourage flow, teachers need to provide lessons that are goal directed and structured with rules. Student responses also support this claim citing blocks to creativity often stemming from their teachers "unclear, poorly structured assignments" and not presenting material in terms that are easily understandable (James, 1999).   They also found that when students did not understand why they were doing the activity or what the point of the activity was it blocked their ability to enter into flow (Boyer & Lamoreaux, 1997). When instruction is deemed relevant by students it results in higher levels of both engagement and perceived levels of academic intensity (Shernoff et al., 2003).

A well-structured classroom environment in which students understand expectations and goals can provide students with the freedom to make choices in their learning. This can be seen in Whalen and Csikszentmihalyi's (1997) research of the flow room where procedures and directions are so well developed and understood that students have developed decision making skills that make them appear autonomous in their learning. Even in classroom critiques, which are notorious for a lack of student participation and productivity, have been improved by effective instructor intervention. Simpson (2012) found by instituting a structured critique with the instructor providing scaffolding and discussion prompts, not only did participation increase, but students responded that they were able to enter into flow. During Abbott's (2000) conversations with fifth graders, though engaged in open-ended writing assignments, both boys

acknowledged an awareness of goals while experiencing flow. Having clear goals not only provides motivation to start working, it also helps maintain the flow experience while working.

Art creation when viewed from the outside can be seen as a spontaneous activity easily occurring from inherently creative artistic types. However, no matter the true level of genius, art creation, like all other fields, requires strict discipline and goal setting. Artists often develop rituals to structure their artistic practice and keep them on track (Bayles & Orland, 2001). Award winning choreographer and dancer Twyla Tharp (2009) stated that in order to be creative and create you need to build an environment that supports a routine. She provides the example of composer Igor Stravinsky's routine of starting his day playing the same Bach fugue. For instructors, creating a classroom environment that provides students with a routine can help establish expectations for learning during that class period.

<u>Opportunity for Intense Concentration</u>

Developing clear task goals, routines and expectations helps cut down on ambiguity and allows for students to place their focus completely on the task of learning. When distractions are minimized and students can focus entirely on the task, they are better able and more likely to engage in flow experiences (Csikszentmihalyi, 1990). Boyer and Lamoreaux's (1997) study examining flow in the science classroom found that regardless of the student's ability level, the greatest perceived roadblock to flow experiences was external distractions. Though student behaviors can create distractions and interruptions in the classroom learning process, there are also many factors within the instructor's control that can lead to distractions. These factors include the room's noise level, cleanliness, size, arrangement, temperature and resources available (James, 1999).

The minimization of external distractions can be seen demonstrated in flow room researched by Whalen and Csikszentmihalyi's (1991). Here they describe the "chief role" of the room is to engage students in the process of intense concentration, which is supported by both environmental and instructional factors. Professional artists also need to create workspaces in which are conducive to concentration and the minimization of distractions (McNiff, 1998). This doesn't always mean workspaces should be completely silent and impeccably orderly. For example, famous artist Chuck Close uses a television to provide background noise while he paints, which, for him, helps minimize distractions and retain deep concentration (Abuhamdeh & Csikszentmihalyi, 2004).

<p style="text-align:center">Feedback</p>

Another important component supporting concentration and goal setting is clear and immediate feedback. When done correctly, receiving feedback from one's instructor and peers can help correct or reinforce the trajectory of a student's work. Csikszentmihalyi, Rathunde and Whalen (1997) state that in order for feedback to be effective, students should be able to "translate these expectations into modes of practice that model critical reflection, chronicle personal accomplishment, and authorize mistakes as clues to further improvement" (p. 192). McNiff (1998) defines his role of an instructor in the arts along similar lines: to witness creation, and respond to the students work in a way that affirms their accomplishments, while providing alternative ways and references for approaching the development of the work. When students and instructors are able to give and receive feedback effectively, it allows for suggestions to be quickly considered and put into practice, which, in turn, allows students to quickly return to concentration on clear goals and flow experiences.

In addition to giving the correct kinds of feedback, instructors also need to know when it is appropriate to interject in the learning process (Csikszentmihalyi, Rathunde & Whalen, 1997). Providing timely and thorough feedback to all students can be challenging, especially with large class sizes and teachers dividing their attention across multiple courses. Egbert (2003) found that an inability to assist students and provide immediate feedback resulted in a break in the learning process as they waited for her to become available. This break resulted in one of the major contributors to the students not being able to achieve flow during foreign language activities. One of the most critical times for instructors to provide feedback is when students experience the highs and lows of success and failure during the learning process. When students struggle with a concept or experience failure, it is important for instructors to use feedback to not only encourage students to persevere, but to provide them with information they can use to reduce mistakes in future learning. Though it may not seem as important, instructors should also support students during success, by keeping them grounded and focused on setting increasingly difficult goals (Subotnik, 2009). Knowing when to interject in the learning process can help students get past feelings of self-doubt and renew focus on learning goals.

In art, getting feedback can be one of the most challenging and nerve racking parts of the artistic process. Csikszentmihalyi (1990) states that any feedback can be productive and enjoyable so long as it focuses on the goals of the task. This can be especially important when dealing with the highly personal and emotionally involved act of art making. One way in which instructors can make feedback more productive is by developing relationships of trust with students. Garces-Bacsal, Cohen and Tan (2011) found that talented art students valued the feedback of mentors and instructors more when it was given by someone who they felt they had a connection with and understood their area of study.

One of the greatest sources of feedback and anxiety in the art field is participating with classmates and instructors in the critique of one's work. McNiff (1998) states that in order for criticism to be useful it must occur in an environment in which there is mutual respect and students feel safe with one another. Students also need to know that there will be ongoing support for the taking of risks and individual expression. To reduce anxiety and increase participation in the critique environment, Simpson (2012) sought to design a critique structure that would encourage flow. She approached the problem by breaking the class into small critique groups; she would then provide discussion prompts and continually monitor the process. Groups were then required to summarize and present their findings to the other groups in the class. By correctly implementing this critique design she found that students were less apathetic about the process and were more likely to achieve a flow state.

<div align="center">Lack of Self Consciousness</div>

As was noted in the previous section, the creative learning process can be especially challenging given both the amount of personal investment and the public forum in which feedback occurs. Csikszentmihalyi (1990) found that when engaged in flow, energy is so focused on the task that there is no attention left to worry about oneself. Whenever there is a chance to think about oneself, positive feedback from others and the environment help keep focus on the task goals. Csikszentmihalyi, Rathunde and Whalen (1997) found that teens without mutual trust of instructors, were less likely to engage in new activities in which they could appear foolish. Bayles and Orland (2001) identify the two main fears when it comes to art making fears about oneself, and fears about how others will perceive your art. To combat these fears they suggest that instructors develop an atmosphere in which there is respect and empathy for students and where taking risks is encouraged.

Loss of self-consciousness may be one of the most difficult conditions to satisfy as an instructor as even successful artists in their field deal with self-doubt (Tharp, 2009). Performers described this feeling in Garces-Bacsal, Cohen and Tan's (2011) study as getting lost in the moment, where your body takes over and does the work without your brain thinking about each separate movement. In the previous mentioned studies of flow in the classroom environment, findings on lack of self-consciousness were fewer than that of the other conditions of flow. This difference could the result of students' reluctance to admit to insecurities or difficulties in measurement. For example, Boyer and Lamoreaux (1997) found that 14% of negative responses about engagement in his classroom were related to stress or frightening situations, which he believed would have been higher had he addressed concern for self directly.

<div align="center">Enjoyment</div>

The final condition of flow, and the result in which every teacher aims to achieve, is enjoyment in the task. Csikszentmihalyi, Rathunde and Whalen (1997) state, "Unless a person enjoys the pursuit of knowledge, learning will remain a tool to be set aside as soon as it is no longer needed" (p. 195). As previously mentioned, when engaged in a flow state the task becomes autotelic or worth doing in itself (Csikszentmihalyi, 1990). When students are self motivated and engaged in the task it allows for the instructor to focus their energy less on classroom management and more on developing a rich learning experience. When looking at student engagement in the secondary classroom through the lens of flow theory, Shernoff et al. (2003) found that art class not only increased the students' mood and enjoyment, but also increased motivation relative to their other courses. This finding reveals that while art rooms are already perceived as enjoyable, with adequate instruction and task challenges instructors can do even more to foster the flow experiences of their students.

Looking at research related to enjoyment in other content area classrooms can provide insight into what kinds of learning tasks and conditions students found enjoyable. This kind of information can be helpful when designing art lessons that strive to add challenge and diversity to art curricula. Abbott (2000) found that tasks which encouraged enthusiasm in young writers allowed for open-ended responses and freedom for the student to make choices. Boyer and Lamoreaux (1997) found that in the science classroom students cited group work and projects that culminated in a major finished project as those in which were most enjoyable. Egbert (2004) found that for her foreign language students, new activities provided students with the most enjoyment, possibly because of the novelty of the task or the challenge of experiencing something new. While the research provides a diverse picture of what students find enjoyable, each of these experiences can be easily and thoughtfully translated into the art education classroom context.

<u>Talented Young Artists</u>

While the aim of this study is to draw conclusions about the flow experience of novice art learners, looking at research on the flow experiences of talented youth can offer insight into environmental and instructional factors that can be generalized across all art learners. Csikszentmihalyi, Rathunde and Whalen (1997) looked at the experiences of talented teenagers across content areas, one of which was visual art. When visual arts students were critical of instruction it was because they felt their instructors were not challenging them sufficiently and requiring that they create unique and personal work. Other findings were that art students were happier and cheerful in addition to being more likely to engage in flow than that of talented students in sciences and math. This finding is important because when art students did not enjoy making art they were less likely to continue taking art classes, likely due to the lack of extrinsic

rewards and relevance to future career goals (Csikszentmihalyi, Rathunde & Whalen, 1997).

Flow experiences address the factors of enjoyment, goals and relevance, which can help keep

students interested and engaged in the arts.

Research by Garces-Bacsal, Cohen and Tan (2011) also looked at the flow experiences of

talented teenagers. They interviewed 14 talented visual and performing art students ranging in

ages from 14-18 years living and attending school in Singapore. The researchers found that

when visual artists engaged in flow experiences they described the experience as "relaxing" and

relieving their stress. These students valued receiving direct feedback from their instructors,

especially when it related to technical issues that helped improve their work. They came to

appreciate the demands that their instructors placed on them and saw them as mentors and role

models in their fields, which helped them develop relationships of trust. The students also

stressed the importance of school culture in which they felt they belonged, could express

themselves and where there was an excitement for creation and the sharing of ideas among

students. Though this study did take place in an art centered school, instructors in the visual arts

can seek to replicate this kind of culture and develop relationships of trust with students within

their own individual classrooms.

<div align="center">Summary</div>

In the literature review, I first looked at the research of Csikszentmihalyi (1990) to

introduce the concept of flow and the conditions that encourage it, as well as the results produced

while in flow. Flow was defined as an optimal experience or one in which intense focus allows

for an autotelic experience, one that is worth doing in itself, which results in improved outcomes.

The seven conditions of flow were 1) perceived balance of skill, (2) sense of control, (3) clear

task goals, (4) opportunity for intense concentration, (5) feedback, (6) lack of self-consciousness,

and (7) enjoyment. Those who entered into a state of flow were so intensely focused and in control of their task that self-consciousness disappeared and time passed quickly. Feedback was congruent with their goals, which were clear and they were engaged in task that matched and challenged their ability level. All of these factors culminated in an enjoyable learning experience that was more likely to be repeated.

The seven conditions of flow were then used as a framework to examine flow experiences of students in the classroom setting. Articles related to flow in content area classrooms included science (Boyer and Lamoreaux, 1997), foreign language (Egbert, 2004), physical education, and writing (Abbott, 2000). Also included was research on the artistic process of successful artists; this review allowed insight into what flow conditions contribute to their practice (Bayles & Orland, 2001; Tharp, 2009; Mc Niff, 1998). Using this research, findings on the first condition, a perceived balance of skill, resulted in the recommendation that instructors provide learning tasks that are challenging while not being so hard as to overwhelm and frustrate students. For the second condition, sense of control, research determined that when students felt that they had a say in what was happening in the classroom, which was supported by open ended assignments, they were more likely to become engaged in learning experiences.

Though students wanted more control over their learning, it was also important that task goals were clear (the third condition of flow). Having clear instruction decreased the time students needed to figure out the task and quickened their ability to jump into flow. This led to the fourth condition of flow, intense concentration, which the research recommended instructors' work to keep environmental and distractions to a minimum, reducing potential interruptions in the learning process. This section stressed the importance and timeliness of feedback for

students. Feedback, the fifth condition of flow, according to the research needed to be both delivered at the right time during the learning process and relate to the goals of the task.

When the previous five conditions were satisfied it allowed for the occurrence of the final two conditions, a loss of self-consciousness and enjoyment. When all other factors were satisfied and flow occurred, the student did not need to worry about threats to their self. They experienced the quick passage of time, which created an experience that was enjoyable. This enjoyable experience made the task worthwhile in itself and increased the likelihood that the student would engage in the task in the future. Students reaching this level of self driven interest and enjoyment in the subject matter is what all instructors strive for in their teaching and minimizes the time the must spend on convincing and motivating to participate in learning.

The final component in the literature review was research on the classroom experiences of talented artistic youth was summarized to better understand what instructional factors led to their flow experiences (Garces-Bacsal, Cohen & Tan, 2011 and Csikszentmihalyi, Rathunde & Whalen, 1997). In combination with the research of students in other content areas, the research on talented teens was used to paint a better picture of possible flow experiences occurring for novice students in the art classroom.

The purpose of this study was to determine if novice art learners were engaging in flow experiences during art making activities, using qualitative and quantitative methods. If students engaged in flow, the study then sought to find out what environmental and instructional factors impacted this ability and contributed to its likelihood. This study will add to existing literature on the flow experiences of talented art students and students in other content area classrooms settings. This research will be beneficial for art instructors looking to better understand the art experience of their students. This information can be used to design instruction and build a

learning environment that encourages flow experiences among students. Allowing students the

ability to enter into flow can build intrinsic motivation as well as increasing engagement and

enjoyment in the art classroom.

METHODOLOGY

Design

Data were collected using a survey format administered through the Iowa Courses Online

Network (ICON) site. Participants filled out eight surveys on eight art activities throughout the

16-week semester. Students were required to complete each survey within 24 hours of

completing their art activity. Due to classroom dynamics, occasionally students were allowed

extra time to complete their surveys, with the maximum time allowed being one week after

activity completion.

Sample

Selection Criteria

The course Create, Imagine, Play and Human Development in Arts was selected for the

setting based on its similarity to a high school art setting (see Appendix B for course syllabus).

Students enrolled in the class had a variety of background in art experiences, course work taken

and artistic ability. This wide variety of students represented a population similar to what you

would find as an instructor in a high school art class. Students were chosen based on the

enrollment in the course lecture and then further by lab session. All lab sessions were used

except the one in which I was the instructor, so as to not influence participant responses and

participation. To create a more homogeneous sample and to improve generalizability, I selected

only women into the sample, omitting one man.

Sample Characteristics and Size

  The sample population was made up of undergraduate students who enrolled in the course Create, Imagine, Play, Human Development in Arts. This course is a prerequisite for students who are majoring in elementary education. Students enrolled in the course are interested in majoring in elementary education or are already admitted into the teacher education program. A portion of the sample was taking the class as an elective and varied in major. The sample consisted of 37 women all over the age of 18.

Generalizability

  This sample may be generalizable to young adults with varying level of artistic ability. Students in the course were primarily freshman and sophomores who were not far removed from the high school experience. Most of the students participating in the study were either attempting to get into the College of Education or concerned with remaining in the college, and, therefore, I assumed were reasonably motivated to complete surveys and provided honest and accurate feedback on flow experiences. That being said, most of the students entering in the course had no interest in pursing a degree or career in art and were taking the course to fulfill a requirement for their degree. This is similar to the situation that many high school art instructors face, with students put into their course as an elective or to meet minimum high school graduation requirements. Therefore, the level of instructional support needed by students was similar to that of a high school art class.

  A limitation of this sample is all the students in the sample were female. Though none of the research distinguishes between male and female flow experiences, there is a possibility that males could experience flow differently based on certain conditions and during different

activities. In addition, the racial composition of students is primarily White. Once again, while

the research does not distinguish flow experience based on racial factors, there could be

roadblocks to flow not experienced by the sample population that impact flow experiences

Data Collection Procedures

For the lab portion of the course, students were required to complete eight different

studio art activities during an evening lab session. During the two hour and fifty minute lab

sessions in which activity completion took place, students were introduced to a concept related to

exploring materials or concepts in creativity, imagination and social issues. Activities were

associated both with elementary education content standards and art education standards. After

an introduction of the problem, students were then ask to engage in a play activity. This activity

serves as an icebreaker for students, as well as an introduction to concepts and materials they

would be using to create their final product. After the play activity, instructors introduced the

final art activity through explanation and demonstration of materials. Activity completion time

spanned from one lab session to three sessions depending on the scale and scope of the activity.

The classroom environment in which these lessons took place is typical of one you might

experience in a high school setting. During the activity work time, which would be the time

students would be most likely to have engaged in flow, students worked directly with materials

provided by the instructor. Students in general were highly engaged during work time, which

was likely due to either a deadline or the desire to not have to work on activities outside of class.

Discussion among students was encouraged with the desire of creating a collaborative learning

environment. While the students were working, the instructor moved around the room providing

any assistance that the students might have needed, including help with the materials, or with

ideas or to clarify the concepts of the lesson. One of the instructor's main roles was to help

students who were stuck to come up with a starting idea or those who were hung up during the process. Helping students get started or back on track can be one the greatest aids in helping students achieve flow during final activity completion.

Activities completed during the course encompassed a wide variety of mediums and techniques. The first activity, titled Visual Culture Self-portrait, asked that students create a collaged self-portrait made up of images that represented both internal and external attributes. Students were given access to a wide variety of materials ranging from colored pencils and markers to stamps, magazines, fabric and beads. The second lesson was the Observation Drawing activity, which focused heavily on the concept of drawing lines and shapes rather than a precise object. Students were asked to complete several blind contour, contour, and value drawings in addition to four tea blot improvisation drawings. Materials for this lesson included pencils, charcoal and washable markers.

The third activity was titled Color and Light Painting. In this activity students used skills learned in color mixing and observation to finger-paint a still life of flowers. Students were only given the primary colors and were ask to refrain from using a brush for their final painting. The Museum Lesson was based around activities done at the University's art museum. Students were asked to identify, describe and draw a close up portion of a piece of artwork, which was then given to a classmate to find in a museum scavenger hunt. Students were also asked to reflect on the environment of the museum and to complete a partner activity, which connected the museum experience to the classroom. The final individual activity was a Books and 3D Paper Images. For this activity students learned various techniques to make a handmade book. They were then asked to use one of the techniques to create their own book, inside of which they would write their own short story. Students were given paper and drawing materials for this lesson.

The rest of the activities had some element of group work involved. The first group activity was World Play. For World Play students created their own imaginary worlds and the artifacts that the beings that lived there would have left behind. Students created their artifacts from materials such as wire, pipe cleaners, clay and paper. The second activity was Puppetry and Social Issues. For this activity the students were ask to create a puppet out of paper mâché and fabric. They then teamed with a group of classmates to write and perform a script based on a conflict that faces elementary students today. The final activity was Environmental: Recycling. Students once again teamed up with classmates to bring recyclables into the classroom. They then used these materials to create a form that when a light was cast upon it, would create a silhouette related to recycling or the environment.

All of the lessons were supported by a lecture, which students attend prior to the week's lab sessions. In the lecture students delved deeper into topics related to the stages of artistic development, cognitive and psychological development in the arts, and creativity and imagination. Additional topics included art aesthetics and criticism and social issues in art. All topics were relevant to the age range of elementary education students, which was the area of interest for students in the course. All topics were tied into other content areas related to this age group, including social studies, science, language arts and history.

Human Subjects

There were risks to the participants of this study. Students in the sample consented to participation by signing a release form after being informed of the study's purpose (see Appendix C for permission form). Data analysis did not occur until after grades were submitted, to reduce any possible coercion on the part of the researcher. The possible benefits for this study are the impact the findings could have on better understanding flow experiences in the

classroom. Knowing how to better facilitate flow experiences among art students can be generalized to other students and ages, allowing for increased intrinsic motivation and enjoyment in classroom learning.

<div align="center">Measures</div>

In order to gain an understanding of student flow experiences during the eight studio lab activities, I developed a survey made up of three questions (see Appendix A for CIP survey). This survey was developed from Csikszentmihalyi, Rathunde and Whalen's survey questions in *Talented Teenagers* (1997), which they used to gain understanding of the flow experiences of talented teenagers in a variety of subjects and settings. First, I will address questions 1 and 3 and finish with question 2. Questions 1 and 3 were adopted and modified from the original survey to identify and describe the flow experiences of students (Csikszentmihalyi et al., 1997). I created question 2 with the aim of identifying problems with the instruction and how each specific lesson could be modified to better create an atmosphere conducive to flow.

Question 1 (see Table 1), originally, was one of four flow questions in Csikszentmihalyi et al.'s (1997) survey. I chose this question because I felt it was the best direct description of flow experiences, and then modified the response to a simple true/false response. If students chose the option of true, they were then ask to provide a written response describing their actions during this experience. I used this information to look for themes in flow across student experiences, with particular emphasis on when in the lesson flow occurred and what was happening when it occurred.

Table 1. CIP Survey Question 1.

At any time while working on this project was your concentration ever so intense, undivided and wrapped up in what you were doing that you sometimes became unaware of the things you normally would notice (for instance, other people talking, loud noises, the passage of time, being hungry or tired, any physical discomfort)?

Question options:
True
False

If you chose true, please explain by describing what you were doing when this happened.

The third question (see Table 2) in my survey was developed from the flow scale (see Appendix D, as cited in Csikszentmihalyi, et al., 1997) where participants were asked to rate the intensity of 11 experiences during various activity situations ranging from most their most challenging subject, to being with family, and watching television. I modified this by adding the question, "While working on this project describe how much you," and added response options ranging from *agree* to *somewhat agree* to *somewhat disagree* and finally *disagree*. In addition, I also changed the original list of 11 experiences (which I refer to as prompts) by removing and new adding questions to better suit the nature of my research questions and the learning tasks (Csikszentmihalyi, et al., 1997). Prompts omitted from the original survey were, "I get involved," "I feel cheerful," and "I feel strong." The new prompts added were "I feel challenged," "I feel satisfied with my result," "I found this project interesting" and "I enjoyed what I was doing."

Table 2. CIP Survey Question 3, Prompt 1.

While working on this project describe how much you…

I feel Challenged

Question options:
  Agree
  Somewhat Agree
  Somewhat Disagree
  Disagree

The purpose of the questions with the scale from *agree* to *disagree* was to address the occurrence

of the seven conditions of flow during the art making process (see Table 3). Each question was

related to at least one condition and when combined with the responses in question one, were

used to better understand the student's flow experience and how they might be impacted by

instruction and environmental factors.

Table 3. Question 3 Prompts Related to the Seven Conditions of Flow.

Prompts Under Question 4	Conditions of Flow
I feel challenged	Perceived Balance of Skill
I know what I'm supposed to do	Clear Task Goals
	Feedback
I felt I could handle the demands of the project	Perceived Balance of Skill
	Control
I tend to get bored doing it	Perceived Balance of Skill
I would do it even if I didn't have to	Enjoyment
I feel good about myself	Lack of Self-Consciousness
I get distracted	Opportunity for Intense Concentration
It is important to me	Control
	Enjoyment
I feel anxious	Lack of Self-Consciousness
I feel satisfied with my result	Control
	Enjoyment
I found the project interesting	Enjoyment
I enjoyed what I was doing	Enjoyment

Question two of the survey was developed in an attempt to better understand the specific environmental and instructional factors that the students felt would improve their art and the process of its creation (see Table 4). The questions were developed based on my personal experiences encountering barriers to achieving flow during art making process. The idea behind this question was to provide specific student feedback about each activity that instructors could use to inform their practice. This was done by providing a list of environmental and instructional factors from which the students could choose which they believed would contribute to the making of a better piece of artwork. These factors are ones in which I have found from experience to be important to experiencing flow.

Table 4. CIP Survey Question 2.

What would help you create a better piece of artwork?

Question options:
  More time
  Demonstration on how to use materials
  More instruction from the teacher
  Different work environment (quieter, cooler, less crowded)
  Different materials
  More examples of artist work
  Everything was just fine.
  Other

If other, please specify:

Data Analysis Procedures

This study had two research questions:

1. Are novice art students experiencing flow during art making activities?

2. What factors related to classroom instruction and the learning environment contribute

or threaten students' ability to enter into a state of flow?

For the analysis of the questions used in my CIP survey (see appendix A), I used both

quantitative and qualitative approaches. Berg (2004) makes a case for a blend of both methods

when doing a content analysis, citing quantitative approach as way to determine frequencies and

categories in the data, while qualitative analysis can be useful in finding themes and topics. I

chose to use qualitative methods for question one to gather information related to students' flow

experiences in their own words. I then used this data to establish themes in responses related to

how and when they were experiencing flow during lessons. A quantitative approach was used for

all questions to establish the percentage of responses to each question, giving me the ability to

make comparisons between activities. In addition, this data allowed for insight into how the

responses of students who entered into flow differed from those who did not.

To analyze the responses to question 1, I first took a qualitative approach and separated

out all of the written student statements for those who had responded true to the question:

At any time while working on this project was your concentration ever so intense,

undivided and wrapped up in what you were doing that you sometimes became unaware

of the things you normally would notice (for instance, other people talking, loud noises,

the passage of time, being hungry or tired, any physical discomfort)?

I then examined these responses for themes related to when students entered into flow during the lesson and how they described their experience.

A second quantitative approach was done with the data from question 1 in which I totaled the number of students who reported true and false for the question. I then calculated the percentage of each response to then determine which activities had the highest and lowest percentage of flow responses. Based on these numbers, I then used my knowledge as an instructor, in combination with student reflections on their flow experiences, to better understand and explain why certain activities allowed for higher flow responses than others and vice versa.

For question three, a quantitative approach was taken to determine which of the conditions of flow imbedded in the in 12 prompts following the question "While working on this project describe how much you…?" showed the greatest difference between high flow and low flow activities. First, using the data from question 1, activities were ranked according to the percentage of students who entered into flow and then the top two flow activities and bottom two flow activities were sorted out for further analysis and comparison. Next, the percentage for each of the responses for the four possible answers on the scale of *agree, somewhat agree, somewhat disagree to disagree* was calculated. This information was then used to look for differences in responses between the two high flow and two low flow activities and look for possible reasons for low flow experiences as it related to the conditions of flow. For example, if students in high flow activities had a higher number of responses to *agree* for the prompt "I feel challenged" than that of the low flow activities, we can assume that the condition of perceived level of skill was not where it needed, and therefore a possible barrier for students to enter into flow.

For the second part of the analysis of question 3, responses to the scale *agree, somewhat agree, somewhat disagree and disagree* were divided based on students' true/ false responses in question 1. The number of students who responded to each of the four levels on the scale was then totaled and percentages were calculated. For the purposes of comparison, the highest flow activity and lowest flow activity, as determined by question 1, were used to look at how the response to prompts in question three differed based on whether students achieved or did not flow on that particular lesson. These activities were chosen in hopes that they would provide the best picture of what differences high flow and low flow students were experiencing. Looking at this data provided a more in-depth and activity specific look at which of the seven conditions impacted the achievement of flow.

Finally, question two was quantitatively examined by totaling all of the responses to the question "What would help you create a better piece of artwork?" I calculated percentages for each factor to find which environmental and instructional factors students felt would help aid their artistic process.

Limitations

The limitations of this study included the fact that there was a period of time between the task and taking the survey, in contrast to assessing flow during the activity as had been done in previous studies. This could change the reliability and the validity of their responses. In addition, these questions have never been tested before, however, they are based in actual classroom and personal experience with flow. The survey was piloted on a limited scale prior to its use for this course and is supported by similar research methods used by Csikszentmihalyi, Rathunde and Whalen (1997).

Missing Data

Due to the fact that the completion of process surveys was a course requirement and not part of a stand-alone study, not all surveys were completed by every student, each activity in the sample (see table 5). Possible factors contributing to some of process surveys not being completed were that it was only a small part of the student's total grade and was required for the course to be completed within a twenty-four hour period. To address this problem the study will look for patterns across all students and not the experience one particular student.

Table 5. Number of surveys completed by activity.

Activity	Number of Completed Surveys (n= 37)
Visual Culture Self-Portrait	30
Observation Drawing	29
Color and Light Painting	35
Museum	34
World Play	34
Puppetry and Social Issues	36
Books and 3D Paper Images	35
Environmental: Recycling	32

RESULTS

For this next section, I will be summarizing the qualitative and quantitative results of this study. The goal of these results was to address the following research questions:

1. Are novice art students experiencing flow during art making activities?

2. What factors related to classroom instruction and the learning environment contribute or threaten students' ability to enter into a state of flow?

This section will begin by first examining the themes derived from responses to question 1, which asked students to discuss their flow experiences. Following this I will move to a quantitative review of question 1, focusing on which of the lessons had the highest and lowest flow responses, including a discussion of possible factors that may have contributed to these results. Next, I will examine the results of question 3 to explore trends in the conditions contributing to flow achievement between the two highest and two lowest flow activities (determined using data from question 1). The data from question 3 will then be further analyzed by dividing responses to the *agree, somewhat agree, somewhat disagree, disagree* scale based on the responses from question 1 on whether or not students entered into flow. This information will then be compared to better understand which of the seven conditions are contributing to students not entering into flow. For representative purposes the top and bottom flow activities will be used for this analysis. Finally, I will discuss the results of question 2 and how they relate to environmental and instructional factors influencing flow.

<u>Themes in Student Responses to Flow</u>

Question 1 asked students to reflect on their class experience and determine if they had entered into a state of flow. Instead of addressing flow directly, students were given a description of flow:

> At any time while working on this project was your concentration ever so intense, undivided and wrapped up in what you were doing that you sometimes became unaware of the things you normally would notice (for instance, other people talking, loud noises, the passage of time, being hungry or tired, any physical discomfort)?

If they chose the option of true, students were then asked to describe their experience. From these responses two central themes arose out of their descriptions of the flow experience, with both being directly mentioned at least once for each of the activities. The first was the description of the quick passage of time and second was being unaware of immediate surroundings. Both themes were likely influenced by the description of flow that was given to them in the question. Also, it is important to note that all student responses describe flow as occurring during the art-making portion of the class, with no reference to flow experiences during sharing, reflecting or lecture times.

<u>Passage of Time and Unawareness of Surroundings</u>

While two separate themes can be found in student responses that does not mean that they occur as separate events. This is demonstrated in student responses that reference experiencing both the quick passage of time and an unawareness of surroundings during their flow experience. For example, one student stated in reference to the Color and Light Painting lesson:

I couldn't believe how fast the time went when creating our color painting. I was

enjoying the project/activity and time seemed to go by so fast that I almost wish that I

would have had more time just to add different things to it. I became unaware of my

surroundings and just lost myself in my art piece.

This student's response directly references both of the themes and at the same time adds the

phrase "just lost myself in my art piece," which does a great job of summarizing the effect of the

flow experience in just six words. This statement also reflects the the autotelic nature of the flow

experience, as evidenced through the student's desire of wanting more time to add further detail

to her painting despite already having satisfied the instructors' demands of the activity. It is this

kind of interest that spurs students to build upon what they have learned and explore the material

on their own, an ideal goal for every instructor to achieve.

<div align="center">Passage of Time</div>

Though it is likely that most students experienced both the quick passage of time and a

lack of awareness in their surroundings, it seems that what often triggered their notice of one

over the other was a sense of surprise at its occurrence. Looking at the first of the two themes, a

quick passage of time, one can sense how unexpected students found work time passing. One

student reflected on a drawing activity stating, "I am focusing so much on the angles and the

lines that I was drawing that I thought we had only been working for five minutes when it had

really been 15… it was kind of scary!" This kind of unexpected response to the passage of time

is likely in reaction to the students surprise that they could be so engaged in something that they

previously did not enjoy or have interest in doing. When many students think about the drawing

experience they worry so much about how others will perceive their ability level that they

become anxious, setting themselves up for failure. The activity in which this student was

referring requires students to reverse an image and gets students to think about lines, shapes and angles rather than an object. This allows students to worry less about skill and focus more on basic concepts, allowing for an increased chance of achieving flow. Supporting this claim is the fact that seven students mentioned this particular activity as the one in which they experienced flow, more than any of the others during that lesson.

When students described the passage of time several, smaller themes began to surface in the way they described that experience. Many of the students referenced "zoning out" in relation to the passing of time, and similar language has been used to describe flow experience in other research on the topic. One fifth grader in study by Abbott (2000) described their experience with flow and the passage of time while writing as "blinking out." A similar experience was shared by this student as she describe her time at the museum:

> I was drawing a small clip of the African woman's apron when this happened. There were so many detailed colors and shapes that I wanted to get my drawing as close as possible. I noticed that I zoned out and the time we were given to do this part of the activity went by much faster than I expected.

Students sought to explain the experience of being in flow many different ways, some calling it being "engrossed," "super focused" or even "in my own little world." No matter what language they used they were all describing the same feeling and universal experience.

<div align="center">Unawareness of Surroundings</div>

The phrase "in the zone" or "zoned out" was also used to describe the second major theme of a loss in awareness of surroundings. One student wrote,

During the end of the class period I felt very rushed because I did not think I was going to finish my book on time. I realized that I had zoned out because I was so concentrated and did not hear or notice anything else going on in the room.

The experience described by the student above was one that was repeated over and over again throughout the semester's lessons. Students described blocking out conversations, missing questions from classmates, or even forgetting they were listening to the music in their headphones. In an active atmosphere, like the art room, it is incredibly beneficial for students to be able to block out what is happening and focus entirely on their work. Teachers often seek to create classroom environments free of distractions, but creating activities that encourage flow achieve the same goal, while giving the instructor the freedom to have less worry about restricting the environment.

In addition to blocking out others, students also noted forgetting to satisfy their basic bodily instincts while being in the flow state. Students noted that forgot they were hungry and thirsty, which was interesting given that class occurred during dinnertime and into the late evening. Several students also mentioned that they felt more awake during the creation process and didn't realize how tired they had become. One student stated, "Time went by really fast and my initial tiredness went away as I was enjoying the activity and seeing how everything was working out well." Being able to enter into flow helped students not only eliminate exterior distractions, but to get outside of themselves and focus on the task at hand. Students enter into the art classroom with all types of concerns and worries, being able to set those aside during work time can prove to be a relaxing and enjoyable experience, increasing the likelihood they will want to continue working in the future.

The final component of unawareness of surroundings that was noted by several students was being able to relax during the art-making process. A student described this as happening during the Visual Self-Portrait lesson.

> Once I was drawing with the pastels and gluing my magazine cutouts onto my poster board, I realized that I was in my own little world. I was very into my project that I wasn't even noticing other things around me. This was actually very relaxing when working on my project.

For students to feel comfortable enough to relax during the creation process means that they are not only being challenged at a level they can handle, which means they are not bored, but they also do not feel any threats to their person. Self-esteem is huge part of the novice's art-making experience and for them to be confident enough to dive into the activity is important to their artistic growth. Also, if students are able to relax it makes the experience more enjoyable and increases engagement.

<u>The Frequency of Flow</u>

The next section addresses the first research question "are novice art students experiencing flow?" by looking at the percentage of students who responded true or false in question 1 of the survey (see Figure 1 and Table 6). These data allow for a clearer picture of trends in student flow experiences at the class level. First, we can see that only three out of the eight activities had a higher percentage of students who entered into flow than those that said they did not. Those activities with high flow rates were the Visual Culture Self-Portrait, Color and Light Painting and Puppetry and Social Issues.

Figure 1. Percentage of Students Responding True or False to Entering into Flow.
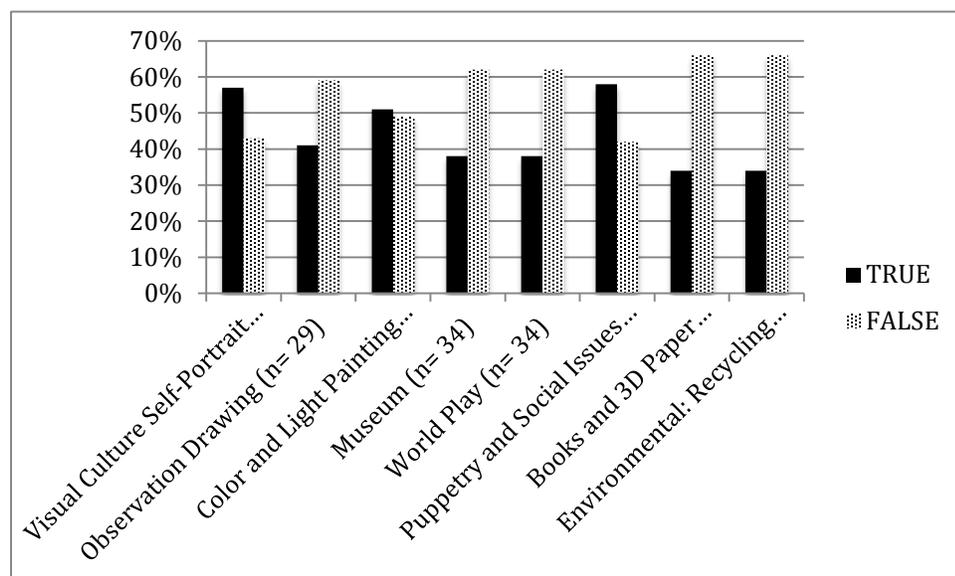
Table 6. Percentage of Students Responding True or False to Entering into Flow During Art Activities.

Activity	True	False
Visual Culture Self-Portrait (n=30)	57%	43%
Observation Drawing (n= 29)	41%	59%
Color and Light Painting (n= 35)	51%	49%
Museum (n= 34)	38%	62%
World Play (n= 34)	38%	62%
Puppetry and Social Issues (n= 36)	58%	42%
Books and 3D Paper Images (n= 35)	34%	66%
Environmental: Recycling (n= 32)	34%	66%

High Flow Activities

Using these data and my own observation of the lessons, I can make informed conjectures about the possible reasons why these three activities had higher flow responses. All three lessons were individual or had a component of individual art making in them. The Visual Culture Self-Portrait allowed students to focus on the subject matter that they knew the best, themselves, and they therefore had more personal investment than many of the other activities. It was also the first of the activities to be completed and had a novelty of experience. The Color and Light Painting allowed students to work with their fingers to mix colors, which is something that many students have not done since their youth and provided a novelty experience while still being challenging enough to hold their interest. Finally, the aspect of the Puppetry and Social Issues lesson that most students who responded to being in flow mentioned was the creation of their puppet, which was done on an individual basis. This was the first activity that allowed students to work on a three-dimensional level with materials like fabric and yarn to create a character of their choosing. Creating a puppet is very engaging for students and they become very involved in adding little details to their characters' costumes. As a teacher and observer of all of the lessons, these three tend to be some, if not the most, popular activities in the course, with students showing higher levels of dedication to the quality completion of their product. Given the higher levels of observed interest, it is not surprising that flow experiences were more common.

Low Flow Activities

While those three activities tend to be some of the most popular among students, those that had low flow results, like Books and 3D Paper Images and the Museum, tend to be relatively less popular and have more limitations on individual input in the process. The Books and 3D

Paper lesson requires that students write an adventure story in at least 10 frames, this constraint, in combination with the fact that it requires the drawing of characters and a storyline, may frustrate students and cause too much anxiety and worry to allow them to enjoy the activity. Prior to working on their books, students also engage in paper folding activities that tend to be difficult for some students to follow and can result in high levels of frustration or even apathy for the students. Also, Books and 3D Paper Images is the second to last project of the semester and students are ready to be done with the course and the novelty of the art making experience has worn off.

The Museum and Observation Drawing lesson both had many different short activities, which may have kept students from being able to enter into flow for the majority of the class time. The Observation Drawing lesson may have had slightly higher rates of flow than the museum because the activities were more challenging and required more attention to detail. The activities in the museum that students responded to being in flow for were those in which they need to direct all of their attention to drawing the details of artifacts, which was similar to high flow experiences for the Drawing and Observation lesson. So even though these activities had lower flow responses, students were able to find specific activity components in which they were still able to engage in flow. This is positive news for teachers who have shorter periods of time to work with students, but still want to give students the opportunity to engage in flow experiences.

World Play and the Environmental: Recycling lesson were both group lessons that required students to engage in high levels of cooperation and communication with each other. It is possible that students may have found it more difficult to enter into flow when working in combination with others to build a shared product. There are many group factors that could lead students to feel left out or that they had to compromise their own ideas to please the other

members. Also, the Environmental lesson was also only one evening, it was the final lesson of the course, late in the semester, and it required using unusual materials for construction and required students to move fast, so it is not surprising that students did not have time to enter into flow.

<div align="center">Results on the Conditions of Flow</div>

The next section of results is from question 3, which sought to determine how the 7 conditions of flow, which were addressed through 12 different prompts, impacted students' ability to enter into flow in high flow response rate activities versus activities with low flow response rates. The two highest flow and lowest flow activities were used for this analysis. The high flow activities were Puppetry and Social Issues and Visual Culture Self-Portrait and the low flow activities were Environmental: Recycling and Books and 3D Images. The agreement rate for the several of the 12 prompts was very similar between the high flow and low flow activities. Two of the prompts " I feel good about myself" and " I can handle the demands of the project" had almost exact response rates to the *agree* option between high and low flow. The responses to *agree* for the prompt " I feel good about myself" for the two low flow activities were 77% for Books and 3D Images, 69% for Recycling and the two high flow activities were also 77% for Visual Culture Self-Portrait and 69% for Puppetry (See Table 7 and 8).

Table 7. High Flow Activity Results for the Prompts "I feel good about myself" and " I can handle the demands of the project."

	High Flow															
	Visual Culture Self-Portrait (n=30)								Puppetry and Social Issues (n=36)							
	Agree		Somewhat agree		Somewhat disagree		Disagree		Agree		Somewhat agree		Somewhat disagree		Disagree	
	n	%	n	%	n	%	n	%	n	%	n	%	n	%	n	%
I feel good about myself	23	**77**	5	17	2	7	0	0	25	**69**	10	28	0	0	1	3
I can handle the demands of the project	26	**87**	4	13	0	0	0	0	29	**81**	7	19	0	0	0	0

Table 8. Low Flow Activity Results for the Prompts "I feel good about myself" and " I can handle the demands of the project."

	Low Flow															
	Books and 3D Images (n=35)								Environmental: Recycling (n=32)							
	Agree		Somewhat agree		Somewhat disagree		Disagree		Agree		Somewhat agree		Somewhat disagree		Disagree	
	n	%	n	%	n	%	n	%	n	%	n	%	n	%	n	%
I feel good about myself	27	**77**	7	20	1	3	0	0	22	**69**	9	28	1	3	0	0
I can handle the demands of the project	30	**86**	5	14	0	0	0	0	28	**69**	4	13	0	0	0	0

Several of the other questions had similar results, but what differences there were ran counterintuitive to what one would expect for low versus high flow activities. For example, for

the prompt " I feel satisfied with my result" low flow activities had a higher agreement rate than

that of their high flow counterparts. Low flow rates were 74% for Books and 75% for

Recycling, while high flow rates were lower at 53% for Visual Culture Self-Portrait and 72% for

Puppetry (see Tables 9 and 10). Other prompts that had similar but closer results were " I get

distracted," and " I know what I'm supposed to do."

Table 9. Prompts for High Flow Activities with Inconsistent Results.

	High Flow															
	Visual Culture Self-Portrait (n=30)								Puppetry and Social Issues (n=36)							
	Agree		Somewhat agree		Somewhat disagree		Disagree		Agree		Somewhat agree		Somewhat disagree		Disagree	
	n	%	n	%	n	%	n	%	n	%	n	%	n	%	n	%
I feel Satisfied with my result	16	**53**	12	40	2	7	0	0	26	**72**	9	25	1	3	0	0
I get distracted	5	17	8	27	12	40	5	**17**	3	8	7	19	13	36	13	**36**
I know what I'm Supposed to do	16	**53**	12	40	2	7	0	0	29	**81**	7	19	0	0	0	0

Table 10. Prompts for Low Flow Activities with Inconsistent Results.

	Low Flow															
	Books and 3D Images (n=35)								Environmental: Recycling (n=32)							
	Agree		Somewhat agree		Somewhat disagree		Disagree		Agree		Somewhat agree		Somewhat disagree		Disagree	
	n	%	n	%	n	%	n	%	n	%	n	%	n	%	n	%
I feel satisfied with my results	26	**74**	8	23	1	3	0	0	24	**75**	7	22	1	3	0	0
I get distracted	1	3	10	29	11	31	13	**37**	0	0	6	19	12	38	14	**44**
I know what I'm supposed to do	32	**91**	3	9	0	0	0	0	30	**94**	2	6	0	0	0	0

While much of the results between high flow and low flow activities were very similar, the one area in where the high flow activities outscored the low flow activities were in response to the two prompts " I found this project interesting" and " I enjoyed what I was doing." The responses for agreement to the prompt " I found this project interesting" for high flow activities were 86% Visual Culture Self-Portrait and 94% Puppetry, and for the low flow activities 74% Books and 84% Recycling. For the prompt "I enjoyed what I was doing" the agreement results for high flow were 77% Visual Culture Self-Portrait and 89% Puppetry and low flow 51% Books and 78% Recycling (see Figure 2, Tables 11 and 12).

Figure 2. Results for the Prompts " I found this project interesting" and "I enjoyed what I was doing."
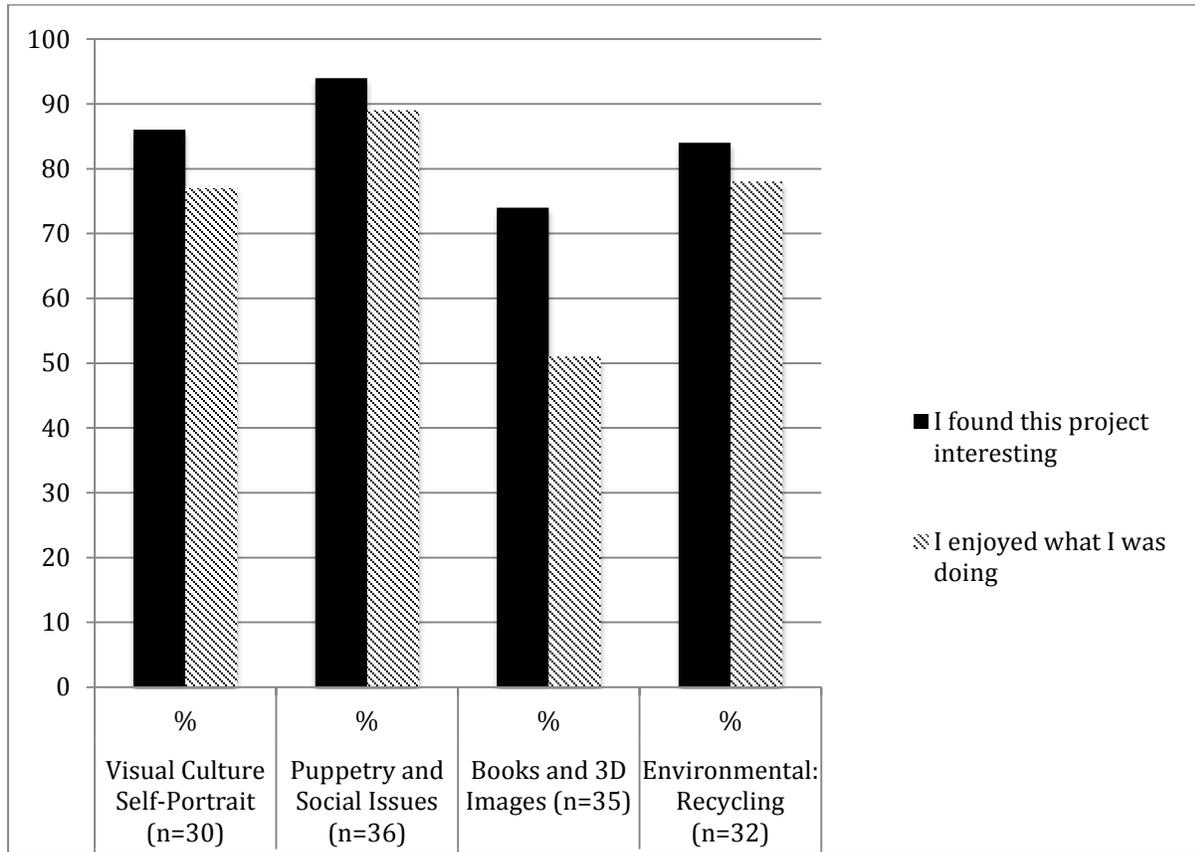
Table 11. High Flow Results for the Prompts " I found this project interesting" and "I enjoyed what I was doing."

	High Flow															
	Visual Culture Self-Portrait (n=30)								Puppetry and Social Issues (n=36)							
	Agree		Somewhat agree		Somewhat disagree		Disagree		Agree		Somewhat agree		Somewhat disagree		Disagree	
	n	%	n	%	n	%	n	%	n	%	n	%	n	%	n	%
I found this project Interesting	26	**86**	4	13	0	0	0	0	34	**94**	2	6	0	0	0	0
I enjoyed what I was doing	23	**77**	6	20	1	3	0	0	32	**89**	4	11	0	0	0	0

Table 12. Low Flow Results for the Prompts " I found this project interesting" and "I enjoyed what I was doing."

	Low Flow															
	Books and 3D Images (n=35)								Environmental: Recycling (n=32)								
	Agree		Somewhat agree		Somewhat disagree		Disagree		Agree		Somewhat agree		Somewhat disagree		Disagree	
	n	%	n	%	n	%	n	%	n	%	n	%	n	%	n	%
I found this project interesting	26	**74**	8	23	1	3	0	0	27	**84**	4	13	1	3	0	0
I enjoyed what I was doing	18	**51**	13	37	4	11	0	0	25	**78**	5	16	2	6	0	0

The distinction between these numbers could provide a clue as to why the Visual Self-Portrait and Puppetry had higher rates of flow. Both of these prompts hit on the condition of flow enjoyment and it makes sense that if students in the low flow activities did not enjoy the activity they would be less likely to be engaged in flow. As mentioned previously, as an instructor and observer, I have found the Visual Culture Self-Portrait and Puppetry as two of the more popular lessons, so it is not surprising that these activities would show signs of higher levels of interest and enjoyment.

<u>Variations in Responses Between Flow and Non-Flow Experiences</u>

The next set of results provides a closer examination of which conditions of flow contributed to the differentiation in experience between those who entered into flow and those who did not on the individual activity basis. A representative activity from the high flow (Puppetry and Social Issues) and low flow (Books and 3D Paper Images) activities was chosen and the twelve prompts that made up question 3 were separated by the true/false responses to question 1. One consideration for choosing representative activities was that their specific results

do not represent what happened during every activity. Each activity was different in its requirements, structure and time allotted for completion of the final product. Using these activities provides a manageable sample from both high and low flow activities, while giving insight into possible conditions that may be causing students to not engage in flow experiences. It is also important to note that the gap between true and false responses was much larger for the high flow activity relative to the low flow activity. This is likely due to the fact that the low flow activity had a higher disparity between the percentage of people who responded to true and the percentage of people who responded false to being in flow.

For the low flow activity, agreement or disagreement rates for the twelve prompts followed the pattern one would expect, however, the high flow activity had several results counterintuitive to what would be expected. Four questions "I know what I'm supposed to do," "I can handle the demands of the project," "I feel good about myself," and "I found this project interesting" had higher agreement rate for those who did not enter into flow. Similar the question "I feel anxious," had a higher disagree response rate from those who did not enter into flow (see Table 13). These questions relate to conditions that need to be satisfied in order for flow to occur, clear task goals, feedback, lack of self-consciousness and enjoyment. It would make more sense that those who engaged in flow would satisfied these conditions and thus have higher response rates than those who did not enter into flow.

Table 13. Prompts with Unexpected Results between Flow and Non Flow Experiences for High Flow Activities.

	Puppetry and Social Issues (n=36)															
	Flow								Non Flow							
	Agree		Somewhat agree		Somewhat disagree		Disagree		Agree		Somewhat agree		Somewhat disagree		Disagree	
	n	%	n	%	n	%	n	%	n	%	n	%	n	%	n	%
I know what I'm supposed to do	15	**71**	6	29	0	0	0	0	14	**93**	1	7	0	0	0	0
I can handle the demands of the project	15	**71**	6	29	0	0	0	0	14	**93**	1	7	0	0	0	0
I feel good about myself	14	**67**	6	28	0	0	1	5	11	**73**	4	27	0	0	0	0
I found this project interesting	19	**94**	2	6	0	0	0	0	15	**100**	0	0	0	0	0	0
I feel anxious	3	14	4	19	5	28	8	**38**	2	13	3	20	4	27	6	**40**

It is difficult to understand or begin to explain what may have contributed to these results because there are so many different variables between student experiences. That being said, one possible explanation is that students who entered into flow were reflecting on the entire lesson rather that just the part of the activity in which they engaged into flow. If they had been focused on that one specific aspect of the lesson, they may have had less anxiety and felt better about themselves. Whatever contributed to these results, overall responses were positive to the art making experience for all students.

Though some results that ran counterintuitive to what would be expected from flow experiences, much of the results fit within expectations and help better explain the difference in

experiences between those who did and those who did not enter into flow. For both activities the

biggest variation between flow and non-flow respondents to *agree* occurred for the prompt " I

feel challenged." For the high flow activity, 81% of those who entered into flow agreed to

feeling challenged versus 60% of the non-flow students, resulting in a 21% difference between

the two. For the low flow activity, 91% of those who entered into flow agreed to feeling

challenged versus 39% of the non-flow students, resulting in a difference of 53%. From this

large gap it becomes apparent that students feeling that they were not accurately challenged

resulted in the greatest roadblock to achieving flow. Varying levels of gaps between true and

false responses for all activities occurred, but those who entered into flow always felt more

challenged (see Figure 3 and Table 14)

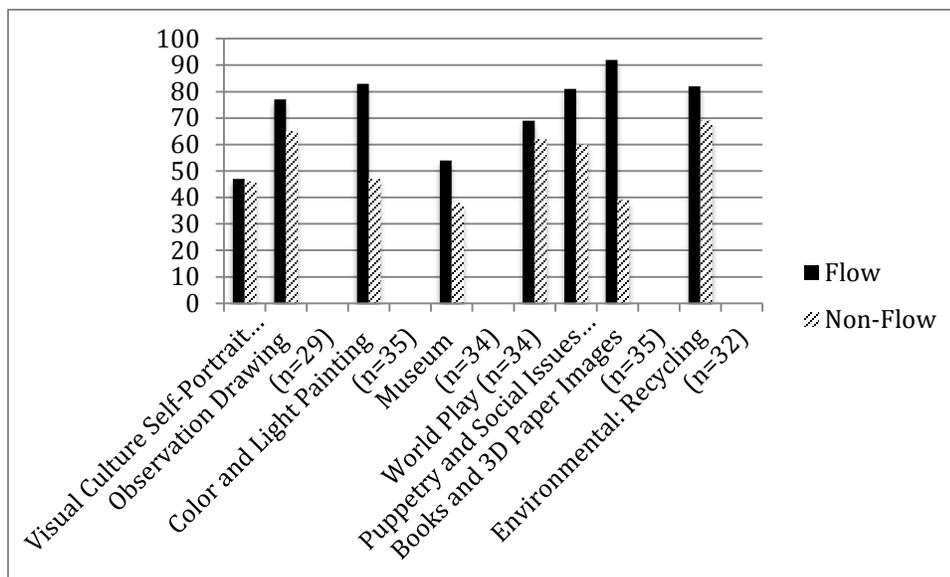Figure 3. Responses between Flow and Non-Flow Students for the Prompt "I feel
challenged."

Table 14. Responses between Flow and Non-Flow Students for the Prompt "I feel challenged."

	I Feel Challenged															
	Flow								Non Flow							
	Agree		Somewhat agree		Somewhat disagree		Disagree		Agree		Somewhat agree		Somewhat disagree		Disagree	
	n	%	n	%	n	%	n	%	n	%	n	%	n	%	n	%
Visual Culture Self-Portrait (n=30)	8	**47**	7	41	2	12	0	0	6	**46**	7	54	0	0	0	0
Observation Drawing (n=29)	10	**77**	1	8	0	0	1	8	11	**65**	4	24	2	12	0	0
Color and Light Painting (n=35)	15	**83**	2	11	1	6	0	0	8	**47**	9	53	0	0	0	0
Museum (n=34)	7	**54**	6	46	0	0	0	0	8	**38**	11	52	1	5	1	5
World Play (n=34)	9	**69**	4	31	0	0	0	0	13	**62**	5	24	3	14	0	0
Puppetry and Social Issues (n=36)	17	**81**	4	60	0	0	0	0	9	**60**	6	40	0	0	0	0
Books and 3D Paper Images (n=35)	11	**92**	0	0	1	8	0	0	9	**39**	14	61	0	0	0	0
Environmental: Recycling (n=32)	9	**82**	2	18	0	0	0	0	13	**69**	7	28	1	3	0	0

Though the gap between high flow and low flow responses was largest for the prompt "I feel challenged" there were several other questions that had large disparities between those who entered into flow and those who did not. For the high flow activity Puppetry and Social Issues,

the disagree response rate to the prompt "I tend to get bored doing it" was 67% for those who

entered into flow and 53% for non-flow, resulting in a 14% difference. For the low flow activity

Books and 3D Images, those who entered into flow responded to *disagree* at 67% and non-flow

at 39%, resulting in a difference of 28%. Similarly, the response rate to *disagree* for the prompt "

I get distracted" had a difference of 16% for the high flow activity and 20% for the low flow

activity (see Figure 4, Tables 15 and 16).

Figure 4. Activity Result for the Prompts "I tend to get bored doing it"
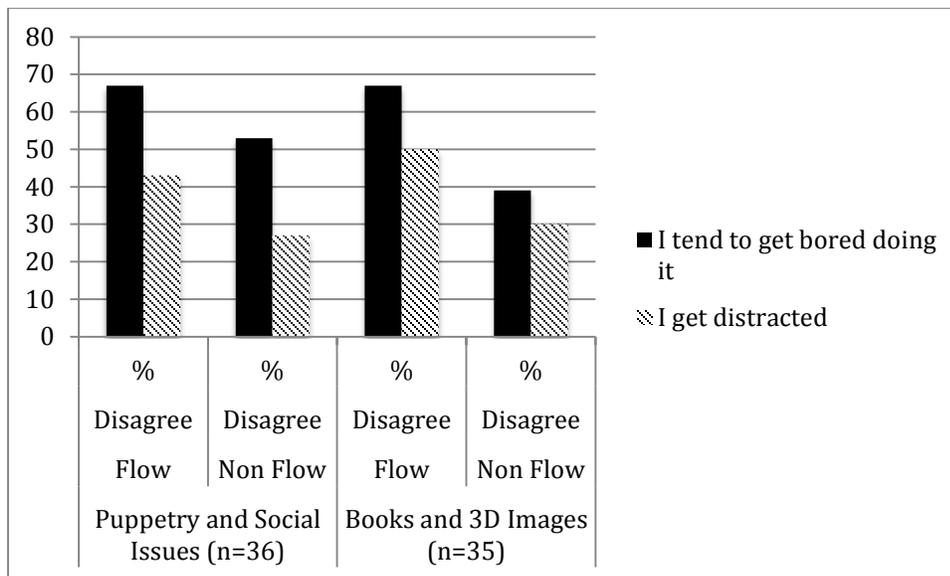and " I get distracted."

Table 15. High Flow Activity Result for the Prompts "I tend to get bored doing it" and " I get distracted."

	Puppetry and Social Issues (n=36)															
	Flow								Non Flow							
	Agree		Somewhat agree		Somewhat disagree		Disagree		Agree		Somewhat agree		Somewhat disagree		Disagree	
	n	%	n	%	n	%	n	%	n	%	n	%	n	%	n	%
I tend to get bored doing it	0	0	2	10	5	24	14	**67**	0	0	0	0	7	47	8	**53**
I get distracted	1	5	5	24	6	28	9	**43**	2	13	2	13	7	47	4	**27**

Table 16. Low Flow Activity Result for the Prompts "I tend to get bored doing it" and " I get distracted."

	Books and 3D Images (n=35)															
	Flow								Non Flow							
	Agree		Somewhat agree		Somewhat disagree		Disagree		Agree		Somewhat agree		Somewhat disagree		Disagree	
	n	%	n	%	n	%	n	%	n	%	n	%	n	%	n	%
I tend to get bored doing it	0	0	1	8	3	25	8	**67**	0	0	7	30	7	30	9	**39**
I get distracted	0	0	2	17		33	6	**50**	1	4	8	35	7	30	7	**30**

The gap in the response to boredom shows that those who did not enter into flow experienced a disconnect between their ability level and the amount of skill needed to complete the activity. For those who were distracted it was likely a response to environmental factors keeping them from being able to become intensely concentrated in the lesson.

Those lessons that provided a mid-range of variability between the flow and non-flow responses for the high and low flow activities were the prompts "I feel satisfied with my results" and "It is important to me." The gap for agreement between true and false responses to satisfaction was 9% for the low flow activity and 16% for the high flow activity. For agreement between true and false responses for importance, the high flow activity was 9% and the low flow activity was 18% (Table 17). Both of these questions reflect enjoyment in participating in the activity as well as the feeling of control.

Table 17. High Flow Activity Results for the Prompts "I feel satisfied with my result" and "It is important to me."

	Puppetry and Social Issues (n=36)															
	Flow								Non Flow							
	Agree		Somewhat agree		Somewhat disagree		Disagree		Agree		Somewhat agree		Somewhat disagree		Disagree	
	n	%	n	%	n	%	n	%	n	%	n	%	n	%	n	%
I feel satisfied with my results	16	**76**	5	24	0	0	0	0	10	**67**	4	27	1	7	0	0
It is important to me	13	**62**	8	38	0	0	0	0	8	**53**	5	33	2	13	0	0

Table 18. Low Flow Activity Results for the Prompts "I feel satisfied with my result" and "It is important to me."

	Books and 3D Images (n=35)															
	Flow								Non Flow							
	Agree		Somewhat agree		Somewhat disagree		Disagree		Agree		Somewhat agree		Somewhat disagree		Disagree	
	n	%	n	%	n	%	n	%	n	%	n	%	n	%	n	%
I feel satisfied with my result	**10**	**83**	2	17	0	0	0	0	16	**70**	6	26	1	4	0	0
It is important to me	9	**75**	2	17	1	8	0	0	13	**57**	7	17	3	8	0	0

Question 2 asked students to respond to the prompt "What would help you create a better piece of artwork?" by selecting from a list of eight different instructional and environmental related options. The results of this question provided no definitive information about the relationship of environment and instruction to student flow experiences. The majority of student responses for each activity were "everything was fine" and therefore no new information relevant to their classroom experience was provided.

DISCUSSION

This study had two central goals, first to identify if novice art learners were entering into the psychological state of flow during art making activities. The second was to identify possible factors related to classroom instruction and the learning environment that contribute to or threaten students' ability to enter into a state of flow. In order for one to enter into a state of flow there are seven conditions that need to be satisfied as defined by the research of Csikszentmihalyi (1990). These conditions are (1) perceived balance of skill, (2) sense of control, (3) clear task goals, (4) opportunity for intense concentration, (5) feedback, (6) lack of self-consciousness, and (7) enjoyment. These seven conditions provide the framework for the exploration of how environmental and instructional factors impact flow. Through this we can easily understand how student responses to feeling challenged or even their self-worth can contribute to entering into a flow state.

Student Engagement in Flow

Seeking to address the first research question of "are novice art learners entering into flow during art making activities," students in the course Create, Imagine, Play, Human Development in the Arts reflected on their activity experience by taking a survey in which they were asked to respond true or false to the question

At any time while working on this project was your concentration ever so intense, undivided and wrapped up in what you were doing that you sometimes became unaware of the things you normally would notice (for instance, other people talking, loud noises, the passage of time, being hungry or tired, any physical discomfort)?

The result of student responses to this question showed that the majority of students entered into flow for only three activities, though the number of those who did not enter into flow during lessons is less when considering that 15% of the population never enters into flow according to Csikszentmihalyi (1997). These results indicate that novice art learners had a difficult time entering into flow and there were likely issues related to instruction and the classroom environment serving as a barrier.

The students who responded true to entering into flow were then asked to reflect upon their experiences. From these narratives two major themes became apparent, the mention of the quick passage of time and finding themselves unaware of their immediate surroundings and fellow classmates. Another commonality in responses was in the way students described their flow experiences, stating that they were " in the zone" or "zoning out." The kind of focus described in these experiences is optimal for learning as it allows students to engage in intense concentration with the material. For instructors, a student being "in the zone" means less behavioral issues and less chance that minor distractions in the classroom environment will interrupt learning.

<u>Barriers to Flow</u>

The second research question sought to better understand what factors related to classroom instruction and the learning environment were serving as barriers to flow experiences. A better understanding of these factors was revealed through the analysis of question 3 of the CIP survey, during which students responded to twelve prompts related to the conditions of flow. The results of this question indicated that the greatest difference between students who entered into flow and those who did not was in response to the prompt "I feel challenged." Those students who entered into flow agreed at a higher rate that they felt challenged than those who

did not enter into flow. This result demonstrates the need for increased differentiation in art activity design and outcome expectations, so students of all ability levels can feel they are being adequately challenged.

The next greatest gap between those who reported being in flow and those who did not occurred in the responses to the questions "I tend to get bored doing it" and "I get distracted." It makes sense that if students who did not enter into flow did not feel challenged that they would also be more likely to get distracted and become bored with the activity. Again this reflects a need for activity differentiation so students can work at a pace that reflects their ability level and pace of completion. It is also difficult to assess at what point students felt bored or distracted. It is very possible that this happened during the art-making portion of the class, but it also could have occurred during the introductory lecture or during reflection at the end of the activity. Specifying what part of the lesson students should comment on could minimize this effect and possibly provide a more accurate picture of engagement. As an instructor and observer of this lesson, more students seem to be actively engaged during the art making process than suggested.

Students not feeling challenged and the resulting distracted and boredom bring to attention a possible disconnect between the nature of the course in which the study was done and its relevance to high school art room experiences. This course serves as an introduction to art concepts and activities for prospective and current elementary education majors. Activities are designed to be easily translatable to the elementary classroom environment and with modifications, something that elementary students could create. It makes sense that students would sometimes feel that the activities were not challenging them or pushing them to think artistically.

Characteristics of High Flow Activities

To better understand why some activities resulted in higher flow experiences than others the top two and bottom two flow activities, as determined by responses to question 1, were analyzed using the twelve responses from question 3. These data showed that the greatest difference between high flow and low flow activities was in the responses to the questions " I found this project interesting" and " I enjoyed what I was doing." Students in the high flow activities had a higher rate of agreement when it came to being interested and enjoying the activity, both of which relate directly to the flow condition of enjoyment. It is understandable that students who found activities more interesting would be likely to engage in flow and since flow experiences have been found to be enjoyable it is not surprising that enjoyment responses were high. As an instructor of these lessons, I observed that two highest flow activities, Puppetry and Social Issues and Visual Culture Self-Portrait were well liked among all students and had high levels of engagement. While students are not going to like every activity that is assigned, providing opportunities for students to contribute their individual viewpoints and interests to the process of art creation can help increase investment and interest in activities.

Summary

The results of this study indicate that novice art learners are entering into flow experiences across a variety of activities and artistic mediums. Though many students did respond to being in flow, for the majority of activities less than half the class achieved a state of flow. The activities that had higher rates of flow experiences were those which students agreed were interesting and enjoyable. Results also showed that students who engaged in flow experience also responded to feeling more challenged by the lesson than those who did not enter

into flow. High flow students responded that they were less likely to be bored or distracted during the lesson, which is related to feeling challenged. These findings suggest that instructors need to provide students with differentiated lessons that allow for all ability levels to be adequately challenged. In addition, lessons should encourage students to incorporate their individual viewpoints as a way to build student investment and interest in activities. Based on the results, it is my belief that if instructors are able to accomplish these two goals, students will not only be more likely to enter into flow, but will also find activities and the course more enjoyable.

Implications for Future Research

My results provide insight into the flow experience of art novice learners and the learning conditions that encourage flow. To gain more understanding of the flow experiences of novice art learners, I would suggest a similar study be done with high school students participating in an introductory art course. I believe this would provide a pool of students with a more unified level of background experiences in creating art as well as a more diverse sample that includes both genders. Also, the wording of the questions and delivery of the survey could be modified to better capture student experiences. In future research students could fill out the survey at the end of the class period when their experiences were fresh in their minds. I also believe that if the questions based on the conditions of flow referred directly to the art-making portion of the lessons it would paint a more accurate picture of what students felt during that time, without lecture and reflection experiences complicating their impressions of the activity.

In addition to making modifications to the survey and collection procedures, I would suggest adding components to provide more specific information on instructional and environmental factors impacting flow. My attempt to address this in question 2 by having students respond to a list of factors did not yield any useful or definitive information. Future

studies might develop a new question or provide students with a place in which they could reflect more specifically on what could improve their learning experience as a way to remedy this issue. Another possible solution could be to have one section of a class serve as control group and modify the learning environment or instruction for the other in order to make comparisons in flow occurrences.

An additional area that could be explored through this research is how individual students engaged in flow throughout the semester.   This information could be used to identify the number of students who are entered into flow every project and the number of those who never entered into a flow state. Perhaps even more informative would be to look at those students with variations in flow experiences throughout the semester and what conditions supported to their ability to enter into flow and those conditions that served as deterrents. This information, in combination with a more detailed knowledge of students' background experience in art, could provide additional and more specific insight into the flow experiences of novice art learners.

One final way in which flow experiences of novice learners could be examined is through the analysis of their artwork. Being able to make comparisons between the work of students who enter into flow versus the work of those who did not could provide a better understanding of the benefits of the of the flow state for novice learners. Possible factors that could be impacted by a flow state might include an increased quality in execution or more sophisticated concept development. Also, providing visual representation of what occurs when a students is in a flow state might be an effective way of making the research easily accessible to those working in the art education field, increasing their knowledge of the benefits of flow experiences.

<u>Implications for Art Education</u>

The first implication of this research for the art education field is that it provides proof that students of all artistic ability levels are engaging in flow experiences. If novice art students are able to enter into flow, then their work is likely to benefit from the increased concentration and enjoyment that results from being in the flow state. Teachers also benefit from their students entering into flow because it is an indicator that students are engaged, helps reduce problems with behavioral issues and helps support intrinsic motivation. Understanding what conditions contribute to flow experiences can help instructors develop instruction and create a classroom environment that encourages the occurrence of these experiences. Flow experiences and its benefits can provide novice art learners with the motivation and enjoyment to continue taking art courses and in their pursuit of art making well beyond the classroom.

The second implication of this research is that students need to feel challenged in the art making tasks that they are given. Teachers need to be able to provide students with activities that are open-ended and allow for a variety of outcomes, all while supporting them with specific and individualized feedback. Art activities need to connect with students' interests and allow for them to contribute their own unique perspective to the creation of the work. Asking students to reflect upon their art making experiences can provide students with insight into their own art making experience and give instructors feedback on how to better design and modify lessons for future use. If art educators invest in developing flow experiences for all students the benefits to the work and increased enjoyment of students provide a level of advocacy needed for art programs to survive and thrive within schools.

CONCLUSION

The results of my study found that novice learners were engaging in flow experiences during art making activities. Those activities that had the highest responses to students being in flow were characterized by increased levels of enjoyment and interest. Students who entered into flow also felt more challenged, less distracted and less bored than their counterparts who did not enter into flow. These results are consistent with previous studies done with talented art students (Garces-Bacsal, Cohen & Tan, 2011) as well as students in other content areas, including science (Boyer & Lamoreaux, 1997), foreign language (Egbert, 2004), and writing (Abbott, 2000). All of these studies, no matter the skill level of students or content, agree that a flow state is valuable to increasing engagement and enjoyment in learning classroom material.

In conclusion, creating an environment where students can engage in flow experiences is beneficial to both the student and the instructor. For students being in a flow state means that they can handle the challenges of the activity, goals are clear and they are receiving feedback from the instructor. This helps them to feel control, they can intensely focus on what they are doing and don't have to worry about their well-being. All of these factors lead to an enjoyable experience, which is likely to be repeated by the student. When a student enjoys what they are doing they are more likely to be intrinsically motivated, making it easier for instructors to engage students in the material and develop deeper levels of investment in the overall course. This leads to fewer disruptions in the classroom and therefore a better learning environment for all students. The benefits of flow for art learners expand beyond the classroom and help students develop interests that can be beneficial for future careers and life long enjoyment.

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APPENDIX A   CIP SURVEY

Create, Imagine, Play, Human Development in the Arts Process Survey (CIP)

1. At any time while working on this project was your concentration ever so intense, undivided and wrapped up in what you were doing that you sometimes became unaware of the things you normally would notice (for instance, other people talking, loud noises, the passage of time, being hungry or tired, any physical discomfort)?

Question options:
True
False

If you chose true, please explain by describing what you were doing when this happened.

2.What would help you create a better piece of artwork?

Question Options:

More time
Demonstration on how to use materials
More instruction from the teacher
Different work environment (quieter, cooler, less crowded)
Different materials
More examples of artist work
Everything was just fine
Other

If other, please specify:
Comments:

3. While working on your project describe how much you…

I feel challenged

  Question Options:
   Agree
   Somewhat Agree
   Somewhat Disagree
   Disagree

I know what I'm supposed to do

Question Options:

Agree
Somewhat Agree
Somewhat Disagree
Disagree

I felt I could handle the demands of the project

Question Options:
  Agree
  Somewhat Agree
  Somewhat Disagree
  Disagree

I tend to get bored doing it

Question Options:
  Agree
  Somewhat Agree
  Somewhat Disagree
  Disagree

I would do it even if I didn't have to

Question Options:
  Agree
  Somewhat Agree
  Somewhat Disagree
  Disagree

I feel good about myself

Question Options:
  Agree
  Somewhat Agree
  Somewhat Disagree
  Disagree

I get distracted

Question Options:
  Agree
  Somewhat Agree
  Somewhat Disagree
  Disagree

It is important to me

Question Options:
  Agree
  Somewhat Agree
  Somewhat Disagree
  Disagree

I feel anxious

Question Options:
  Agree
  Somewhat Agree
  Somewhat Disagree
  Disagree

I feel satisfied with my result

Question Options:
  Agree
  Somewhat Agree
  Somewhat Disagree
  Disagree

I found this project interesting

Question Options:
  Agree
  Somewhat Agree
  Somewhat Disagree
  Disagree

I enjoyed what I was doing

Question Options:
  Agree
  Somewhat Agree
  Somewhat Disagree
  Disagree

:

APPENDIX B   CIP SYLLABUS

CREATIVITY, IMAGINATION, PLAY, & HUMAN DEVELOPMENT THROUGH THE ARTS
07E:122 (EDTL:3122) , 01E:195 (ARTE:3122)
Fall 2014
Instructor and Supervisor: Clar M. Baldus, Clinical Associate Professor, Program Coordinator
Office Hours: M/W 12:00-2:00 or by appointment   Office: 500 Blank Honors Center
Email: clar-baldus@uiowa.edu   Phone: 319-335-6189
Required Lecture (AAA): Time & Location: 3:30P - 4:20P on
Monday,http://www.uiowa.edu/~maps/e/epb1.htm 125 TH

Monday (SCA) & Wednesday (SCC): Instructor: Jill Lauer jill-lauer@uiowa.edu
B1 NH, Office Hours: Mondays 4:30-6 and Wed. 5:30-6

Tuesday (SCD) Instructor: Jazmine Dirks jazmine-dirks@uiowa.edu B1 NH, Office Hours: 5-6 pm Tuesday

Thursday(SCB) Instructor: Becky Popelka rebecca-popelka@uiowa.edu B1 NH, Office Hours:5-6 pm, Thursday

Note: Other times may be arranged, but appointments cannot be scheduled in the evening after studio lab.

Course Description: This course covers different theories related to human development and visual arts; use of visual arts to make meaning out of experience from the time people began making symbolic marks; ways to integrate visual arts into everyday life; cognitive and physical processes involved in making, understanding, and looking at visual art through studio experiences; theories of cognitive development; role of visual art in education; introduction to art production, art history, art criticism, and aesthetics.
Course Objectives: Through lecture, written work, and studio labs, students will know, understand and apply associated concepts by exploring the following questions:
What is our personal relationship with the imagination, art making experiences?
What is visual culture?
Why is it important for children study art?
What do we know about human development and visual arts?
How can imagination, play, and creativity be encouraged and developed?
What environments promote or hinder creativity?
What are the elements and principles of art? How do we use these to discuss artwork?
How can we improve the artistic perception and critical thinking of children through the arts?
What are the cognitive art "tools" that elementary teachers and other professionals can apply to interdisciplinary content in other areas such as science, mathematics, social studies, and language arts? How can we effectively apply these in the area of art?
How can we motivate children to become engaged in learning?
How can we work effectively with children who have special needs and/or are gifted?
How do you teach and assess art making?

No Required Text. All readings will be posted on ICON.
Lab Fee: $65

Materials: Lab fee covers the costs of most of the studio materials. You will receive a sketchbook as part of your lab materials. You will need a closeable file folder for keeping bits and pieces of materials for work in process, as well as your completed art work. Plan to take digital images of your work to use in your portfolio.

All written assignments are to be uploaded into the Dropbox on ICON on or before 3:30 pm p.m. on the day they are due, unless otherwise noted. A paper copy of the written assignments is also to be handed in at lecture (or in the case of lesson plans, handed in at lab). A late assignment will receive a 25% drop in score for each day it is not submitted. It is the student's responsibility to make sure the document has been correctly uploaded on time. Scoring of papers reflects the completeness of all entries (based on the requirements/criteria), level of critical thinking, and quality of writing. If you think that you have been given an undeserved score on your paper, your lab instructor and/or I will be happy to reevaluate it for you, as long as you request a reevaluation within a week of the date that graded papers are made available.

Class Schedule: This class is scheduled to occur over fifteen sessions and a final exam. There is no mid-term exam. See **Course Calendar** on ICON. Please note this calendar is tentative and that changes may be made during the semester to accommodate unavoidable interruptions, as well as, the learning needs of the group.

GRADING, ABSENCES, COURSE SCHEDULE, AND GENERAL POLICIES:

Final grade and all assignments are graded on percentages (**points are NOT rounded up when calculating grades**):

Percent (%)	Letter Grade	Grade Point
≥100	A+	4.33-4.01
94-99	A	4.00-3.68
93-90	A-	3.67-3.50
89-87	B+	3.49-3.33
86-84	B	3.32-(3.00)-2.68
83-80	B-	2.67-2.50
79-77	C+	2.33-2.49
76-74	C	1.68-2.00-2.32
73-70	C-	1.67-1.50
69-67	D+	1.33-1.66
66-64	D	1.65-1.00-0.66
63-60	D-	0.67-0.50
≤ 59	F	0.49-0

This course will be graded in the following areas.

- **Studio:**
Participation and Activities/Sketchbook Assignments/ Summaries/ Surveys/ & Portfolio: 45%
Studio Lesson & Activities Plans: 15%

- **Written Reflections: 10%**
- **Children's Art Observation and Reflection: 10%**

- **Quizzes: 10%**
- **Final Exam: 10%**

- **15 minute individual conference with Dr. Baldus during the semester (required), 5% of your overall grade deducted if not completed by the last week of class. Alternate times can be arranged outside of regular office hours. Additional conferences encouraged as needed.**

Total = 100%

This is a 3 semester-hour course, students should expect (on average) 6 additional hours of work per week outside-of lecture & studio labs. Extra credit is not offered for this course.

STUDIO LAB ASSIGNMENTS

**STUDIO PARTICIPATION, PROJECTS/ SKETCHBOOK
ASSIGNMENTS/Summaries/Surveys & FINAL PORTFOLIO: 45%**
Understanding how to teach lessons and design environments that promote creativity,
imagination, and the arts requires that you have a personal connection with the experiences. In
other words, never ask your students to do something you have not done yourself!! Through this
course you are developing what are considered "studio habits of mind" (Hetland, Winner,
Veenema, & Sheridan, 2013):

- Develop craft — use and care for tools and materials. Learning artistic conventions.
- Engage and persist—embrace problems of relevance within the art world, of personal
  importance, or of both to develop focus and other mental states conducive to working and
  persevering at art tasks.
- Envision—picture mentally what cannot be directly observed and imagine possible next
  steps in making a piece of art.
- Express — create works that convey and idea, feeling, or personal meaning.
- Observe — attend to visual contexts more closely than ordinary "looking" requires, and
  thereby see things that otherwise might not be seen.
- Reflect — questioning and explaining — think and talk with others about an aspect of
  one's work or working processes.
- Evaluating — judge one's own work and working processes and the work of others in
  relation to standards of the field.
- Stretch and explore — reach beyond one's capacities, to explore playfully without a
  preconceived plan and to embrace the opportunity to learn from mistakes and accidents.
- Understand the art world: domain — art history and practice.
- Communities — interact as an artist with other artists and within the broader society.

    L. Hetland, E. Winner, S. Veenema, K. M. Sheridan (2013) *Studio Thinking 2: The Real
    Benefits of Visual Arts Education,* Teacher College, Columbia University, NY.

You will be required to complete a series of **studio projects, sketchbook assignments, surveys,
and an annotated portfolio in this course (lesson summaries are due for each studio lesson
completed).** These projects are designed to encourage the development of creativity, explore the
visual arts, and develop "studio habits of mind." The studio labs provide stimulating ideas for
your own classroom or professional work. They are also designed to engender collaboration,
creativity, skill building and enjoyment. Making art requires a good deal of time and patience, be
prepared to work hard on these projects but gain a sense of accomplishment. The projects are
outlined in the course schedule.
Completion of Studio Project/Lesson Summaries and Surveys for each studio project/lesson is
required. The Studio Project/Lesson Summaries are part of your annotated portfolio that is due
at the end of the semester and each is graded with your studio projects. The Survey is a
reflection on the process you have just gone through in doing the studio project. The Survey
needs to be completed within 24 hours of completing the studio project/lesson. Grading for these
is pass/fail. All surveys must be completed (all passing marks) for credit in your final grade.

These projects will be graded based on a series of rubrics, self-assessments, peer evaluations, and instructor input. Effort is important as well as skill, research, and creativity. We are hopeful that you enjoy these projects and will find them useful when you begin teaching. ****WE UNDERSTAND THAT STUDENTS MAY VARY IN THEIR COMPETENCY LEVELS WITH REGARD TO ART MAKING. STUDENTS CAN EXPECT TO ACQUIRE GREATER COMPETENCE IN THEIR ART MAKING ABILITIES AND THEIR GENERAL UNDERSTANDING OF METHODS AND MATERIALS ONLY IF THEY ATTEND CLASS REGULARLY, COMPLETE ALL ASSIGNMENTS ON TIME AND IN GOOD FAITH, AND MEET ALL OTHER COURSE REQUIREMENTS AND EXPECTATIONS.

Attendance of both the lectures and labs are required. This includes your willingness to participate in discussions, your participation in group learning activities, and daily preparedness. It also includes studio lab etiquette (clean-up of materials and tools, storage organization, etc.)

ABSENCES: **Your <u>overall final</u> grade will be marked down by 5 percent for <u>each</u> unexcused absence from the weekly studio lab.** Extended and/or habitual tardiness will also result in a percentage of points (commensurate with the amount of lost time) being deducted from your studio project grade. Students are NOT allowed to switch lab sessions without officially making the change through ISIS/registrar. Students are NOT allowed to attend a different lab session during the week in place of the session in which they are initially enrolled.

Acceptable excuses include death (please provide documentation in the form of a funeral program) sickness (with a doctor's note- exceptions made in during flu season as per UI protocol), and extreme family emergencies (documentation needed). Make up for missed projects/class time will be allowed for an acceptable absence. It is the student's responsibility to make arrangements for make-up work and to obtain lecture notes. Other unavoidable absences will be reviewed on a case by case basis <u>and must be made up prior to the absence</u>. If the weather is dangerous class will be cancelled—an email will be sent and a note will be posted on ICON. Family vacations, galas and affairs of the heart of which may or may not include dancing, post-drunkenness, and mild sickness do not count as acceptable absences.

Remember, you are training to be a professional. This means that you must behave <u>at all times</u> with professionalism. As an educator or other professional who may be working with children you will be expected to demonstrate enthusiasm, civility, punctuality, polite behavior, curiosity, studiousness, kindness and respect toward others. <u>If any of these attributes are not present or civility is not demonstrated toward instructors and peers, a red flag form will be completed followed by a conference with the instructor and course supervisor.</u>

ACTIVITIES AND LESSON PLAN: 15%
In understanding children's development in art, imagination, and creativity it is important to consider activities that will be beneficial and encourage this development. To facilitate this understanding the student is required to compose <u>THREE activities/ lesson plan</u>. A late assignment will receive a 25% drop in score for each day it is not submitted.
Activities: You will be responsible for creating two art activities. One will be based in art aesthetics (elements and principles of design) and the other relates to art appreciation and your visit to the UI Museum of Art. Specifics for the activities will be given in lecture, lab, and on ICON.

Lesson Plan: The lesson plan will correspond to 1 of the other 4 areas of elementary instruction content: social studies, science, mathematics and literature/language arts. Specifics for the lesson plans will be given in lecture, lab, and on ICON.

- <u>The lesson plan will need to accompanied by a sample of the "intended" outcome that you create</u>. You need to also include a photo of the example with your lesson plan and the actual example needs to be submitted to your TA at studio lab. You may use materials in the studio to prepare your example. You will be presenting your lesson to the entire studio lab group (explaining, not teaching).

Activities and lesson plan are due by 6:00 pm on the day of your Studio Lab the week they are due. This means they need to be uploaded to ICON by 6:00 pm and a paper copy of the lesson plan and activity (with corresponding materials) needs to be submitted at the beginning of Studio Lab on the day they are due. Include a photo of your example of the intended outcome and take the example to be shown in your presentation and submitted to your TA during lab.

Overdue Assignments*: While all of us turn in things late once in a great while and usually have good reasons for missing a deadline we discourage this by subtracting 25% automatically from any assignment that is turned in late, for each day it is late. If it is more than 4 days late students will fail to receive credit. If you are turning something in beyond the deadline please e-mail the instructor and let them know why the assignment is late.

*Because this is a 3-hour course, you are expected to work approximately six hours per week in addition to lecture and studio lab time.

WRITTEN ASSIGNMENTS: 30%
 A late assignment will receive a 25% drop in score for each day it is not submitted.

CHILDREN'S ART OBSERVATION AND REFLECTION: 10%
Each student is required to identify and observe a child between the ages of 4 (pre-K) and 10 (5th grade) in the process of art making. This may be through a volunteer or practicum experience in another course or it may be the child of a neighbor, relative, friend, etc. As a result of this experience you will be asked to write a 4-5 page reflective paper about your particular experience based in the concepts discussed in the readings and lecture, with documentation in the form of photographs, <u>digital image</u> of the artwork (not the original), and provide detailed information about the child's developmental level of art. Specifics for this assignment will be provided in lecture and on ICON. A late assignment will receive a 25% drop in score for each day it is not submitted.

WRITTEN ESSAY RESPONSES: 10%
During the semester you will be asked to complete a total of 5 <u>responses</u> based on the concepts covered and as applied through your personal learning experiences. These generally require 2-3 paragraphs and should include your own personal reflections <u>as supported</u> by material from the readings and lecture. You will upload these in the Dropbox on ICON. Response assignments typically need to be submitted on or before 3:30 pm on the designated Monday and a paper copy is to be handed in at lecture. A late assignment will receive a 25% drop in score for each day it is not submitted.

QUIZZES: 10%
Weekly quizzes will be given during lecture over readings and material presented in lecture and lab. The typical quiz will consist of 3 general questions (true/false, multiple choice, short

answer) based on the readings for the current week and the previous week's material. The quizzes serve four purposes: (1) they encourage you to do the reading, (2) they allow me to track lecture attendance, (3) they provide feedback on student comprehension, and (4) they provide review for the student. Each quiz score is based on a total of 100 (25% for each correct answer and 25% for your name and studio lab day on the quiz). There are no make-up quizzes--- the lowest score on the quizzes will be dropped before final grades are figured.

FINAL EXAM: **10%**
Final Exam is scheduled by University during Exam Week. This exam covers concepts from lecture, readings, and studio labs.

INDIVIDUAL CONFERENCES
A 15 minute individual conference with Dr. Baldus is required for each student during the semester--- 5% of your overall grade will be deducted if the conference is not completed by December 5. Alternate times can be arranged outside of regular office hours. Additional conferences are encouraged as needed with Dr. Baldus and/or your TA studio instructor. COURSE CALENDAR & MATRIX WILL BE UPLOADED INTO ICON CONTENT during the first week of the semester. (NOTE!! CONTENT, ASSIGNMENTS AND TIMING ARE SUBJECT TO CHANGE, consult lecture, your ICON course page News, Content and Dropbox for up-to-date information about weekly readings, studio projects, and assignments).
ePORTFOLIO: For those students already accepted into Teacher Education Program (TEP) and those who are planning to apply to the TEP. The Child Observation Paper should be uploaded for course EDTL:3122/7E:122.
The College of Education uses student ePortfolios to collect and present evidence that a student has met INTASC initial teacher performance standards. Upon completion of the teacher education program this ePortfolio documentation contributes to a recommendation for initial teaching licenses. During this course, your instructor will identify the ePortfolio assignments that are required to be uploaded and to which standard the assignments should be assigned on your ePortfolio template that you have created. To view ePortfolio instructions and sample ePortfolios see the ePortfolio Resources Site or contact the ETC Support Center if you need assistance.
Benefits in maintaining an ePortfolio also include:
1. Verifying that academic programs meet state and national standards.
2. Learning various web publishing technology applications.
3. Facilitating continuous reflection on academic and professional practices.
4. Providing an organized central depository for teacher education academic work. .
5. Providing teacher candidates with the opportunity to share work from various courses and field experiences with prospective employers.
6. Opportunity to extend the ePortfolio framework for use as a means to document standards and performances required of newly hired teachers.

OTHER POLICIES:
The administrative home of this course is the College of Education Department of Teaching and Learning. Dr. John Hosp is the DEO of Teaching and Learning.

His contact information is as follows:
Email: john-hosp@uiowa.edu Telephone: 319/335-5504   Fax: 319/335-5608

Electronic Communication: University policy specifies that students are responsible for all official correspondences sent to their University of Iowa e-mail address (@uiowa.edu). Faculty and students should use this account for correspondences. (Operations Manual, III.15.2. Scroll down to k.11.)

SERVICES FOR STUDENTS WITH DISABILITIES: Students who need accommodations are asked to arrange a meeting during office hours the first week of classes, or as soon as possible if accommodations are needed immediately. If you have a conflict with my office hours, an alternate time can be arranged. To set up this meeting, please contact me by e-mail. Bring a copy of your (SAAR) student academic accommodation form and or EAR (exam accommodation request) form to the meeting. If you do not have an SAAR or EAR form but need accommodations, please contact The Program for Students with Disabilities, (319) 335-1462 or for TTY (319) 335-1498 or send an e-mail to sds-information@uiowa.edu.

Resources for Students
Writing Center 110 English-Philosophy Building, 335-0188, www.uiowa.edu/~writingc/
Speaking Center 12 English-Philosophy Building, 335-0205, http://clas.uiowa.edu/rhetoric/for-students/speaking-center
Referral Service Campus Information Center, Iowa Memorial Union, 335- 3055, www.imu.uiowa.edu/cic/tutor_referral_service

POLICY ON STUDENT ACADEMIC MISCONDUCT: Plagiarism and any other activities when students present work that is not their own are academic fraud. Academic fraud is a serious matter and is reported to the departmental DEO and to the Associate Dean for Undergraduate Programs and Curriculum. Instructors and DEOs decide on appropriate consequences at the departmental level while the Associate Dean enforces additional consequences at the collegiate level See Policy on Student Academic Misconduct http://www.education.uiowa.edu/dean/policies/student-academic-misconduct

Plagiarism or cheating may result in grade reduction and/or other serious penalties. Examples of plagiarizing or cheating include:
* presenting someone else's written or spoken words or ideas as your own;
* using direct quotes with no quotation marks, paraphrasing without crediting the source or in some other way suggesting someone else's work is yours;
* copying all or part of someone else's exam, homework, etc.;
* knowingly allowing another student to copy your work or to submit your work as his/her own;
* misrepresenting your contribution in a group project;
* referring to notes, texts, etc. during a closed book exam;
* collaborating with others on a take-home exam when directed not to do so.

Final Examination Policies: Final exams may be offered only during finals week. No exams of any kind are allowed during the last week of classes. Students should not ask their instructor to reschedule a final exam since the College does not permit rescheduling of a final exam once the semester has begun. Questions should be addressed to the Associate Dean for Undergraduate Programs and Curriculum. During the last week before Finals Week students will meet as a

group to complete lab requirements and also meet individually with instructors to retrieve their projects and written materials and receive a final evaluation.

COLLEGE OF EDUCATION STUDENT COMPLAINT PROCEDURES: The faculty and staff of the College of Education have every expectation that you will be successful and happy here. However, we also recognize that occasionally students may find themselves in a situation that requires assistance. The University of Iowa and the College of Education have clear policies designed to protect student rights. The policies can be found in a variety of locations including the University Catalog and website. http://www.education.uiowa.edu/dean/policies/student-complaint

In addition, please see the letter available on ICON in the Content section.

UNIVERSITY POLICY ON SEXUAL HARRASSMENT: Understanding Sexual Harassment: Sexual harassment subverts the mission of the University and threatens the well-being of students, faculty, and staff. All members of the UI community have a responsibility to uphold this mission and to contribute to a safe environment that enhances learning. Incidents of sexual harassment should be reported immediately. See the UI Comprehensive Guide on Sexual Harassment for assistance, definitions, and the full University policy. This link contains a comprehensive overview of the University of Iowa's policy concerning sexual harassment   http://www.sexualharassment.uiowa.edu/policy.php

      (1) Sexual harassment is reprehensible and will not be tolerated by the University. It subverts the mission of the University, and threatens the careers, educational experience, and well-being of students, faculty, and staff. In both obvious and subtle ways, sexual harassment is destructive to individual students, faculty, staff, and the academic community as a whole. When, through fear of reprisal, a student, staff member, or faculty member submits, or is pressured to submit, to unwanted sexual attention, the University's ability to carry out its mission is undermined.

Respect for Diversity: It is my intent that students from all diverse backgrounds and perspectives be well-served by this course, that students' learning needs be addressed both in and out of class, and that the diversity that students bring to this class be viewed as a resource, strength and benefit. It is my intent to present materials and activities that are respectful of diversity: gender, sexual orientation, disability, age, socioeconomic status, ethnicity, race, culture, perspective, and other background characteristics. Your suggestions about how to improve the value of diversity in this course are encouraged and appreciated. Please let me know ways to improve the effectiveness of the course for you personally or for other students or student groups.

In addition, in scheduling exams, I have attempted to avoid conflicts with major religious holidays. If, however, I have inadvertently scheduled an exam or major deadline that creates a conflict with your religious observances, please let me know as soon as possible so that we can make other arrangements.

Reacting Safely to Severe Weather: In case of severe weather, students should immediately seek appropriate shelter and leave the classroom if necessary. The class will continue if possible when the event is over. For more information refer to the Hawk Alert and the siren warning system and visit the Public Safety web site http://police.uiowa.edu/ . Your instructor will contact you if severe weather requires cancellation of a class meeting.

APPENDIX C   IRB STUDENT PERMISSION

We invite you to participate in a research study being conducted by investigators from The University of Iowa. The purpose of the study is to examine how classroom environment and instruction impacts students' ability to enter into psychological state of Flow. The goal of the research is to help art instructors create learning environments in which foster students ability to enter into flow, and therefore have a more enjoyable and fruitful learning experience.

If you agree to participate, we would like to access your responses to the reflection activities that you will complete as part of the course assignments for 'Create, Imagine, and Play'. We will be using your responses on project reflections to gain insight into how you felt during studio sessions and what you learned from each project.

You may be concerned that your decision whether or not to participate in this study will affect the grade you receive in the course. The course instructor will not be informed of your decision and will not have access to the information collected for this study until after the course grades have been submitted. The researcher will not examine your responses until the end of the semester and after the submission of final grades for the course. After final grades are submitted the researcher will access your completed reflections on ICON. You will not be contacted in the future about your participation in this study.

The only identifying information about you that will be collected is your signature granting consent to participate in this research study. No names will be used in the research report.

Taking part in this research study is completely voluntary. If you wish to participate in this study, please sign at the bottom of this form. If you have any questions regarding your participation in this study, please feel free to email Jill Lauer at jill-lauer@uiowa.edu**.**

If you have questions about the rights of research subjects, please contact the Human Subjects Office, 105 Hardin Library for the Health Sciences, 600 Newton Rd, The University of Iowa, Iowa City, IA 52242-1098, (319) 335-6564, or e-mail irb@uiowa.edu.

Thank you very much for your consideration of this research study.

Subject's Name (printed):

_____

Do not sign this form if today's date is on or after EXPIRATION DATE: N/A.

_____   _____
(Signature of Subject)   (Date)

APPENDIX D   SURVEY QUESTION REFERENCE

Original questions in Appendix 3.8 of *Talented Teenagers* (Csikszentmihalyi, Rathunde &Whalen, 1997).

Summary of questions relating to flow experience (Study Phase 2)

A. Flow Descriptions

Subjects rate each of four experiences for *(a)* if they experience it; *(b)* which activity most often provides it; *(c)* how often generally [1= *few times a year*/7= *few times a day*]; *(d)* how often in four specific settings (alone, with family, with friends, and with classmates).

1. Do you ever do something where your concentration is so intense, your attention is so undivided and wrapped up in what your are doing that you sometimes become unaware of the things you normally notice (for instance, other people talking, loud noises, the passage of time, being hungry or tired, having an appointment, having some physical discomfort)?
2. Do you ever do something where your skills have becomes so "second nature" that sometimes everything seems to come to you "naturally" or "effortlessly," and where you feel confident that you will be ready to meet any new challenges?
3. Do you ever do something where you feel that they activity is worth doing in itself? In other words; even if there were no other benefits associated with it (for instance, financial reward, improved skills, recognition from others, and so on), you would still do it?
4. Do you ever do something that has provided some unique and very memorable moments- for which you feel extremely lucky and grateful- that has changed your perspective on life (or yourself) in some way?

B. Flow Scale (Mayers, 1978)

Subjects rate the intensity of the eleven experiences below in the following activity situations: their primary flow activity; most challenging school subject; favorite activity; being with family; watching TV; doing homework.

1. I get involved
2. I clearly know what I'm supposed to do
3. I feel I can handle the demands of the situation
4. I tend to get bored doing it
5. I would do it even if I didn't have to
6. I feel cheerful
7. I feel good about myself
8. I get distracted
9. I feel strong
10. It is important to me
11. It makes me feel anxious