

Hello. Welcome to the national art educational associations monthly webinar. I am joined by Rebecca. We will be your moderator's for this evening. Please note that our participants Lions will be muted. If you need assistance, send an email to us. Or post a message in the question box. In your menu control area on the left hand side of the screen, you can control which messages you can see. Tonight we encourage Twitter users to use hashtag art scan. We encourage tweets as a way to reflect on our meetings in the webinar experience. If you experience technical difficulties during the webinar, problems can be solved by making sure other applications are turned off or you may also find access by logging out and logging back in. If you need closed captioning, please click on the close captioning linked to the last. For further assistance, email art educators. Our presentation will last 60 minutes. It will include a specific question and answer period at the end. You can submit a question for us at any time during the presentation. Type your question in the dropbox area in the lower left side of your screen and click on send. Will answer some of these questions in the chat window while others will be saved for our specific question and answer period. Are the questions will be addressed on our Facebook discussion following our webinar. Please feel free to join us in the conversation. In addition, I would like to draw your attention to the box at the left of the side. Another of web links, documents, and resources are there for you to view and print at your own leisure. Simply click on it and a separate web browser will open. This will not interfere with your presentation. Tonight's presentation is being recorded. The PowerPoint presentation and the recording of this webinar will be available on the NAEA website the next few days. This evening we are joined by the net members of that national art educational administration. That includes Amy Pfeiler-Wunder, Kathy Miraglia, Samantha Melvin, Kristi Oliver, and Betsy Murphy. Their credentials are listed on this slide. At this time I have the pleasure to introduce our lead panelist for tonight's webinar, Amy Pfeiler-Wunder Amy, you might need to unmute your phone. >> Good evening. My name is Amy Pfeiler-Wunder and I am the chair of the working group. I also teach at a university. It is for under grad and I quote coordinate our program. Prior to working there, I taught for over 13 years. I taught a variety of studies. As an art educator and artist, I always felt intuitively curious about a range in topics. I took a graduate level course to reveal I was a researcher. I reveled in the outcomes of my research. This passion for the impact of research in the classroom has driven me to think about ways to make research accessible at all levels. Tonight several art educators will clear examples of working with that range of ages and approaches to teaching art. We hope to address the following questions are out the presentation but also in the trend -- Q&A tie. What are the benefits of conducting research in the classroom? How do I find it time and resources to conduct my own resorts board elaborating drug research studies? How can I research the effectiveness of my curriculum or my own teaching practices?

Good evening. My name is Kathy Miraglia. I teach at the University of [Indiscernible]. I am also Commissioner on the art Association research commissioned. I'd like to tell you a little bit about the commission. The NAEA research commission was officially launched in 2012. It is to meet the ongoing research needs. The NAEA research agenda is

designed to encourage and disseminate research, communicating the value of our education and its collective impact on students, schools, communities and societies. The commission developed the research for you in the field. It is focused on the research topic assessments. It is on - - also focused on technology. Please visit the website on the homepage. Click on it for more knowledge about the work of the commission and to the commissioners are. Please check out the interactive survey on the site. It has a discussion of topics for better practice, conducting research, and issues for the field. It invites members in an informal session to participate in exchanging knowledge, generating initiatives, developing questions related to research issues. The commission has worked closely with a professional lending group who is responsible for tonight's webinar. >> This is Amy. In order to support their work at the research commission, we have established the following mission. We provide opportunities for continued professional growth in support of conducting, using, and Sharon insurance that promotes learning in a visual art. Our goals include prayer -- [Indiscernible - muffled audio]. Promote the visibility and values of art educational research. Developed knowledge about skills and its position toward research as a means to advance visual arts research and learning. Facilitate understanding of ways to grade and utilize our educational research. Grow a robust and vital research culture. One of the ways we decided to meet our mission and goals was to develop a team from the PLR working group that was sent out to members last winter. We are still in the process of analyzing the data. The article is under review. We hope the survey will continue to guide us in developing professional learning on research and building an even stronger culture of research within NAEA. A total of 622 NAEA members completed the survey. 84.5% of respondents are currently collecting data. 82.5% of respondents have shown interest for a high interest in research. Participants were able to mark their responses to the following questions. The top five publications that respondents read our art education, cool art, arts and activities, [Indiscernible], and visual arts research. In addition, respondent indicated their preferred [Indiscernible] a professional development at stake conference research workshops, NAEA webinars, online sessions about using NAEA journals and mentor programs. As you can see, we have learned so much from the survey. If you participated, thank you. Tonight's focus is on action research. In a minute I will turn it over to Kathy to share an overview on action research. Before Kathy provide a working definition and an approach to action research, we understand you might wonder where to start. Attending this webinar is a great place to begin considering how research can be an active part of your teaching practice. Check out the translation series and an article on action research co-authored by [Indiscernible] and myself. Now on to Kathy.

You might ask why would a T-shirt what to -- T-shirt want to conduct the study. [Indiscernible - muffled audio] >> Action research is a process of inquiries that imposes methodologies for teachers to investigate a practice toward the goal of improving [Indiscernible - muffled audio]. It requires data collection, analysis, and inception. It becomes your action plan. It is difficult. According to teachers, [Indiscernible - muffled audio]. These theories are constructed and constitute reflexively in the everyday practice. Each part of the cycle

is [Indiscernible - muffled audio]. There may be iterations. You can study the results of the recommendations. Choose your topic of inquiry. Identify the problem and issued the process. Then formulate the questions. Collect the literature. Identify the kind of data that may be collected. Obtain permission -- obtain permission from Muslim A. Collect data, analyze the data, based on the results of analysis, design and action plan. Implement the plan, and evaluate the plan. Revise the action plan. Now I will share an example of action resource.

It is actually Amy. Samantha would love to be here. She is a representative on the NAEA trips to Cuba. Even though she wanted to be with us, the Internet was a little challenging. I'm going to share her amazing research project with each of you. I am going to share it in her own voice because I think it is important in giving her the credit of this project.

I was teaching art for fifth-grade. My work your life with my curiosity about the use of dialects to determine the meaning. In other words, how talking about arts helps derive meaning from different works of art and art experiences. There are several questions that guided my research. Echo we create imbecility and our classroom environment? How do these conversations deal with discussing work online versus discussing work and person? The process of talking about art could you address social issues raised by the work of art with elementary age students? I saw this research as an opportunity to investigate my teaching practice, working overtime to facilitate conversations about art, and in the process introduce students to powerful works of art that address issues that we experience in society. I tried to describe how I think this research. I started planning for the unit a year prior. Art and civil rights [Indiscernible - muffled audio]. Applied to an art access grant to cover travel expenses for my 200 students to attend the exhibit. I also play for a humanities grant to cover the expenses of Martin Luther King Jr. and the road to the promised land to my school. I timed all of this for the second semester that would allow my students to experience all parts in unison. I have this grand notion of doing this research with all of the students involved. It was way too much. The 200 students taking part in a conversation -- I would've been overwhelmed with the amount of data. Therefore I went to 200 participants. It is important to keep it realistic and manageable. We also had access to material from the online collection of the grant Museum. In addition to multiple sources online and in the class from the civil rights era, the contemporary artist. I tried action research to investigate biological inquiry. A purpose was to study my students process as investigating meeting between themselves and the best me. Were also looking at how dialogue evolves over time. How can it and prove how I asked questions? Help them as better questions? Interpret meeting and an -- [Indiscernible - muffled audio] I was interested and how they looked at various issues. Essentially, we documented everything using Post-it notes, voice recordings, and a common tablet. It serves as a digital discussion board. We were focused on making the thinking visible. Shared the notes so students could review what they had learned previously and could jump right back into the conversation. It is a another way of sharing the progression recession of about works of art over time. In terms of the data analysis, I drove the data that I broke

up the data into different categories. Students as individuals, student to student, and a teacher to student. The different stages, blue, yellow, and green address different level of questioning. For example, stage I reverse to skinny questions, answers that are fat and work at a glance. Stage II is yellow referring to meteor -- medial questions but -- finally, staged three refers to fat questions for which the questions and found through experiences, facts, offering interpretation. They are allocated to different responses from the beginning of the it inch -- [Indiscernible - muffled audio] >> Finally, the findings. The data analysis enabled me to the the findings very easily. It is important to look at the variables in the research the impact of the process from the individual student perspective, looking at art, the interactions among and with me. It was clear from looking at the responses, individuals and initial responses to art and its meaning were super facial. -- The provincial. Students interacted with each other to determine meaning. Speaking about art is a social process. [Indiscernible - muffled audio] that promotes biologic inquiries, students responded favorably and investigated meaning with each other. The questions we asked were [Indiscernible - muffled audio]. Open ended questions lead to divergent responses. We also realized and discussed the value of the art environment in which divergent outcomes are respected. The research demonstrated to meet the importance of establishing [Indiscernible - muffled audio] of thought and how I as a facilitator,

establish expectations. I did not tell them what to say or think. I did encourage them to think and reflect about meaning. Going forward, I see this research as a guide for my own teaching, reinforcing the importance of talking about arts. I often no that 10-year-old students can reflect on and have opinions about the social issues replaced contemporary society. Christie will share an example of action research projects.

Good evening. My name is Kristi Oliver. I'm currently teaching at the University of Massachusetts Dartmouth. Prior to teaching at the university, I spent 13 years teaching art at the secondary level. Tonight I would like to share with you a fundamental research. I was teaching and advanced photography course at a high school here Massachusetts. When I first started teaching photography, most of my students had used a camera. [Indiscernible - muffled audio]. Most recently, I asked students if they ever used a camera. Even in a school where Marvin half of the students qualified for free and reduced lunch program, all but one had a smartphone. One student did have a flip phone on which he could did take photographs. I began to notice that the students were constantly on their phones. They were taking and sharing photographs. They were excited and happy to share with other students. They were looking at social media for inspiration for their own creative look. And a chance to understand how students constructed their own identity, I created a qualitative study that utilize student interviews to elect of data. I aimed to understand how [Indiscernible - muffled audio]. The three initial participants of the study were 18 years old my currently enrolled in their senior year of high school. After analyzing the interview transcripts, three major things emerge. The first thing is sharing on social media. The student had strong opinions about which social media they would use to post images. For example, [

Indiscernible - muffled audio]. All three students used Instagram to share images. They thought they should be posted on Twitter. The second thing was identity construction. All students considered themselves that artsy Instagram are's and labeled themselves as photographers as well as students. They strive for individuality. The students all had [Indiscernible - muffled audio]. All students thought that they exercise appropriate safety precautions when posting images. Sound had 500 followers consisting of people they did and did not know. They did not use hashtags to facilitate followers. Date that Instagram was too much pressure and would attract negative comments. Additionally, I remembered all three students had confidence about that photographic schools learned in class. They were willing and excited to use their phones to complete assignments in advance photography courses. Each finding led to the creation of the research study explaining that challenges of implementing smart phone photographer he in an advance placement our course. We have noticed the human analysis of the photograph was used to collect data. This was inspired by a photographic thing. Each challenge students were asked to post three images on Instagram over a three-week period. Hashtags were used to able and identify the photographs. [Indiscernible - muffled audio] included navigating the new policy of social media which was implemented after the study began. Ensuring that user accounts and usernames were appropriate. Students can only upload one image per day. [Indiscernible - muffled audio]. They did get creative and ended up using pitch ditch or other apps to combine images before posting. Although students were very clear, they struggled in capturing their images. The responses from the student survey indicated that students felt that the images created through the creative challenges were from the advance placement portfolio. [Indiscernible - muffled audio]. They provided a natural way to connect with the challenge. It was evident that students [Indiscernible - muffled audio]. They used Instagram to obtain feedback. The unveiling conversations coupled with the in class a critique assisted with helping students to found their images. [Indiscernible - muffled audio]. These studies have inspired me to continue applying the ways in which social media can be used in secondary education settings to enhance teaching and learning. I'm currently preparing a survey to be distributed to high school photography teachers in attempt to explore the way social media and smart phone photography can be implemented. Now Becky will share a bit about her study. >> Good evening. My name is Betsy Murphy. I have 31 years of experience in the classroom. My action research study was part of a [Indiscernible - muffled audio]. My action research plan was to determine what kind of art activity might lead to higher levels of authentic learner engagement. At the time, my schedule included to mix level painting classes at a large suburban high school. To an outsider, my situation appealed ideal. My students were generally well behaved and compliance. They did very well in local and state art competitions. I felt something was amiss. I wondered why so many of my students had difficulty starting their work and why so many paintings were left unfinished. I was also troubled by the lack of variety in their work and question why so many students were reluctant to take risks. Critiques often seemed forced and uncomfortable. Probably the biggest red flag I observed was the number of paintings left behind. It was apparent to me that many of my students did not value their work and not to take it

with them. These observations concerned me a great deal. Despite my best efforts, I feared that my students were not truly engaged. In fact, I had begun to believe they viewed their painting assignment as irrelevant. I began to further reflect about what my students might find meaningful.

Generally, what I thought and heard helped me to start the planning process. I wrote about my fear of change and loss of control. I recognized my to the students feared him. I was very concerned about balancing opening word that's open-ended work. I also realize that addressing open ended work could be a complicated issue. [Indiscernible - muffled audio] were underlying causes of concern. Making time for journaling was easier than I expected. During class, I found myself jotting down ideas and observations on a notepad. Immediately after the final now, most of the events of that day were still fresh. I would transcribe my notes. It was most often during those quiet moment that my computer keyboard that I was able to gain clarity and a plan my first course of action. I formulated questions , often analyzing variables and nonnegotiable components of a typical art assignment. It remained imperative for students to meet state and local curriculum standards. Areas open for negotiation included content and subject matter, critique formats, and responsibility for choosing that area of your work. 's spirit me that many students needed some structure and order to work. Of the 40 students who participated in the survey, 35 agreed they would like to choose the content, media, and direction of the assignments. They itchy that 36 wanted clear expectations and 25 worried about being unsuccessful. Only seven of 40 believed that a traditional class critique was a good use of time. Additionally, 19 students rated themselves as authentically engage, meaning I really helped them be engaged in this class. I generally do what I'm asked to do because they see development and what I'm being asked to do. I'm not sure about my artwork. 16 students rated themselves as a virtually engaged, meaning I always pay attention in class and do the work I'm assigned because I want to get good grades. I really don't see much merit in what I'm being asked to do. I would not do it if I did not feel I had to. Three students rated themselves as possibly compliant among meaning I do what I have to do to get by. I really don't put out any more effort than I have to in order to avoid getting in trouble. To students rated themselves as retreated, meaning I'm bored and I've done very little work in this class. I've not caused any trouble in this class. None of the students rated themselves as rebellious. My reflective journal entries recording the following examples about authentic engagement. Some kids were doing photo transfers , painting, paper towels, splattering, masking tape lines, petting pencils, et cetera. I often transcribed student conversations. It was important for me to hear and understand my students. Some students express frustration with the open-ended nature of the assignment. The scaffolding was on -- [Indiscernible - muffled audio]. The interview level of the class change. I giving students choice in in how they developed their work, they became problem solvers and decision-makers. After the video sequence of the project was finished, students were asked to complete reflective questionnaires. They were asked to describe their creative process , successes problems encountered , and opinions about the assignment. Not only did the students give me highly textured information to guide my next option, through self reflection, they were

able to recognize their capabilities and accept personal responsibility for growth. Overall, students responded favorably. The described feeling excited, eager, and challenge. Some felt nervous and unsure about where to start. Many wrote that they worked harder and put more time, effort, and thought into their painting because they cared if you student mentioned areas for improvement or expressed regret that they did not try harder. The first questionnaire indicated the majority of students had negative perception about traditional class critique. Students described them as embarrassing, boring, too long. However, I felt strongly that students needed opportunities to demonstrate their artistic accomplishment and to give and receive feedback. Students get a great deal of understanding by hearing their peers speak about their work. Critiques, as painful as they could be, or not going away. The link of time was cut by half. They were organized more like a gallery opening. Students were given two options for presenting their paintings. They could display a poster nearby with information and images explaining and reflecting on their choices and influences or they could present the same information with an artist talk complete with digital images. Subsequent critiques included refreshment and written and oral feedback for each artwork. Only two students out of 40 preferred the traditional critique style. As the school year reached a close, I reflected back on the changes that had taken place that semester. The cycle of observing, respecting, and planning continued on. The process is something that good teachers often do incentive lay. Rather than just looking at the research process and just one more task to add to my day, it is a mainstay. It is reflective journaling and planning a student ideas and feedback that we energize my teaching process. It implemented a more demographic approach of teaching art. My student started to value their work and learning. Students initiated second paintings when they finished early. They were eager to take their work home. On the final record scale, two thirds of my students rated themselves as authentically engage as compared to one half in the beginning. The remaining one third believed they were ritually engage as compared to that one half. Two students were passively compliant. None rated themselves as rebellious. With my students as partners in this action research project, they were able to share responsibility for their learning and knowledge and together we worked toward a democratic classroom.

This is Amy again. Thank you so much for your time and I am so impressed by the meaningful and authentic research happening in art institutional -- [Indiscernible - muffled audio]. Before we take questions, we hope you will join us at the NAEA convention in Chicago for more learning opportunities. The 2015 NAEA survey results will be an opportunity to share more. Curiosity Roundtable, will be an opportunity to share similarly to what we did this evening. We will honor and celebrate the work being done by becoming our teachers. Now I will turn it over to Rebecca.

Thank you for sharing your time and expertise with us. We will now answer questions that have been posted during the webinar. Participants can continue to ask questions by typing in the chat box area on the lower left side of your screen and clicking on sand. We will get to as many Russians as time allows. Any questions we cannot answer will be

posted on the Facebook page over the next several days. I'll open up the questions to all of the participants and panelists. Our first question is from Robin. How can action research inform movement toward [Indiscernible - muffled audio]?

Can you say that one more time?

How can action research and for movement toward [Indiscernible - muffled audio]? >> I would say, is this person asking whether they are implementing curriculum in their classroom? >>

The question you would have to ask yourself is what about [Indiscernible - muffled audio] to investigate?

I would also add that if there was an opportunity to collaborate with another teacher in your building, that would be a wonderful opportunity to look at how the different disciplines are integrated in a substantial way if that is the approach you are hoping to accomplish. I worked with some graduate Argie caters -- art educators a couple of years ago who wanted to Institute merging science and art. One of the things we found useful. -- The art teacher can link up with a science teacher. We had one partnership that [Indiscernible - muffled audio]. They had been able to promote that approach to curriculum in their school and not taking away the value of the art . They are hiding the value of art by showing away that science and art are in an interplay with each other. If you're looking for a great resource, there are some great articles and books that talk about substantive integration and not just the science. It also has a wide range of other disciplines. That can be a way to set up your ideas and test them out in an action research approach.

I would also recommend to keep whatever you are investigating two small questions. If -- you always need to start within an investigative question. We know what it is the you would like to research first.

I think that what happens questions are questions that have been useful for my graduate students. What happens when an art and science teacher collaborate on a unit? Maybe it is a unit of study that has already happened in the art room and you want to add another layer to it. Keep the question focused and reasonable with the amount of time that teachers have in the classroom. Keep them specific.

I would also add that if you want to research this in your classroom, [Indiscernible - low volume] . >> One more example, I had another graduate student who took what came out of the summer Institute related to integration and one of the ways she wants to bring that the model into her school besides acquiring a 3-D printer , her research curiosity was what happens if I bring a 3-D printer into my art curriculum. Part of her study was sharing that with her principal and administrators and securing a grants. These are all steps for further research that she was conducting.

This is Betsy. I want to weigh in on this one. The teacher might be -- MIB a good idea to connect with the teachers that are in the clear and technology department at the high school. I know the high school where I

worked, the shop teacher that teaches woodshop have access to a lot of tools that he was willing to share. That engineering teacher was great with supporting and working together with the art and into Nehring students. We had a lot of overlap for students that we both have an hour classes. Making alliances with teachers that are in the [Indiscernible] department can be a real plus. >>

Thank you. Another question that came through is from Heather. Have you seen research play a role in developing relationships with community members and teaching cultural relevancy? >> I certainly have seen that. It is a great way to document what you are doing in your community and respective nest of it. It is not only what you are doing in the classroom vote what you are doing in the community as well.

I would agree. I keep seeing grad students. I work with a lot of grad students who are full-time teachers in different classrooms. One of our recent graduates was working with students who had -- actually, many of them were adjudicated. For her research study, this was a pretty big study, she was passionate about it and integrated into her express. She went into a prison and looked up a self initiated drawing by the inmates and had conversations with them. For her, it was a way for her to better understand some of the needs of the students that were coming into her classroom. I think that helped her understand her community of learners a lot better. It definitely impacted cultural relevance of her teaching. That is just one short example.

I had a graduate student who did a community activity with the girls and boys club in the museum. She documented it along the way. She did pre-and post-surveys. It was a big community project. She had the museum involved. Several other departments were involved. Through her investigation, she found out a lot of different things. Not only how she could do a better , but what her students were learning about the cultural relevancy and the questions asked. A large project having to do with the community had to do with cultural heritage. [Indiscernible - muffled audio] about what the students did and did not know about their own community. It was all them because of the documentation throughout her research. >> I wanted to add that Kathy and I have a graduate course that is called community partnership beyond the classroom. We ask students to go out and interview students that are not in the classroom and create a partnership within the community. We found they have a great time developing these partnerships and they are long lasting throughout the course. A new part of our evaluation model is making community connections and teaching cultures. We are in training now so it goes hand-in-hand with the course and with the question on how can we do that and how we can facilitate that to develop relationships and partnerships that are meaningful. It always comes back to the community that you live in and how you can teach students be more accepting. >> A couple of years back I taught in a middle school. We had a project that we worked on. One particular advanced eighth grade group started off this project and ended up being an installation at our community rec center that was located near the school. It was a place the kids and their families went and hung out and worked out and played games, took art classes. It was a community garden and outdoors place. We started off the project by having a survey that went home with children. They were asked to sit down with parents or other relatives

and find out about their own heritage and how they ended up in the neighborhood where we lived and where we went to school. They took the information that they gathered at home back to the classroom where we took that data and found out a lot of information about where these kids from and ended up using this information and the pieces of art they created for the installation. The parents really appreciated us asking about their stories. They also were so happy to have something permanent in the neighborhood that honored their heritage. That was a way that we were able to work that idea into the middle school art classroom. >> Thank you. Does anyone have experienced in motivating their students to complete research for the purpose of making art? If so, can you share that experience? >> We had a graduate student who in her high school practice tried to figure out what [Indiscernible - low volume]. She had them do research. -- She had them collect off research. Using their art, a documented their process so they could understand what they were doing and what they were trying to say throughout that process. It was not about looking up materials. It was about documenting and using their thought process as the data. They did videos and journaling of themselves. They have to use the videotape data and analyze them. [Indiscernible - low volume]. This really engaged the students in the process of their art making. Finding out things about themselves that they had not realized before and also about the teacher finding [Indiscernible - low volume] and the way they [Indiscernible - low volume]. >> I worked with a graduate student who was looking at her own professional identity and how that impacted her views of the students and her student views of her. She wanted to transform her curriculum where the students were moving away from the principles of art to artwork that she felt they were investigating personal meaning for themselves on DVR levels. As an outcome of that, the students kept journals of their processes asking questions related to their own identity. They created paper dolls that had different layers that had different layers of clothing about accepting themselves. It was about where they lived and who their parents and siblings were. They also started looking at deeper aspects of self in terms of gender and race and culture. It was that conversation between her and Hurst to dance where her students were able to have [Indiscernible - muffled audio] in their art making and investigate how the subject matter and materials was accepted an idea . So they could see ownership as an artist.

That was about as good of an example at the elementary level what the students are thinking about our making based on ideas that are emerging from themselves. >> Thank you. Another question that has, up is , as teachers in the classroom , I think a lot of teachers want to get started with research , but how does one go about it? What advice do you have for a teacher that want to do research and how does that teacher narrow down a topic to get started? >> Great question.

I would recommend getting a couple of good resource books . We just authored a book called [Indiscernible - muffled audio] that goes step-by-step on how to conduct a research or action research study. Sherry Klein has a book on conducting action research as well. Amy, I think you had a couple of resources for that?

I did. One of them was that what works? I found it extremely useful. I used it a lot when I was first conducting research and my classroom. It is called what works, a practical guide. We can send these resources to Deborah and Rebecca so that they can be posted. There is also another recent book that have examples of recent -- not just action research but a range of methodology they came out through NAEA. Starting with resources you can connect to the way the author is handing out examples on how to get started with action resources. I'm a big proponent of talking about ideas with people. I think it is good to take the curiosities and questions down. It is reasonable and one that is not over generalized in terms of approach. I think the one that Diane and I shared is what happens when I use journals to increase personal meaning making in the work or how to journals held agents become more motivated? You have to be careful of value. I always have to check myself. What does it mean if it's meaningful for the students? What does it mean if it's authentic learning for that students? I do think conversations with others is really helpful. >> I think that you need to decide on what it is you would like to investigate. That goes to an inquiry question. You want to ask yourself what about the practice you want to look at? What do you want to see that is acceptable in your practice? Keep the questions focus. You are not going to solve all of the issues in one research study. >> That is very good advice.

I guess as the map is shared, she is going to research with 200 participants. That would be lovely if you have a crew of people to work with you. I think it is really okay -- I'm trying to articulate as well -- having an issue that you are curious about. Work with one class of fourth graders or one photography class. I had a grad student who had a theater background. She was really curious at how improvisation with motivate her student in an elementary classroom. It how it might enhance her heart work because of using the strategies in the theater world would increase what she assumed what happened -- my increase the engagement and brainstorming. She created a multilevel research project. She started with one group of kindergartners and one group of third graders to look at how the strategies played out, documented the strategies, -- her goal was to try out these different strategies with other great levels and then implement them eventually into her whole curriculum. She could analyze the data and reflect and make adjustments if needed. I think sometimes the hardest part is how you can [Indiscernible - low volume] >> It is not just about having the data, now I read it, now I know it's going on. I have to have a very systematic way of utilizing the data.

Thank you so much. That is wonderful advice. We are just about out of time. I do want to make a few announcements. Check the NAEA Facebook page over the next couple of days. We will check the links that have been set to us. Be sure to watch your email inbox for more information our check out the schedule and register on the virtual art educators website. Did you know that that NAEA webinar series began in June 2014? If you have watched any of these great sessions, you can catch up by clicking the NAEA webinars and other learning opportunity links. The NAEA challenges you to share your outstanding designs with our educators are out the world. You can click on the lesson design link to the West -- left. It is considered for possible inclusion in structural

resources. The national Art Association and California University is the largest accredited university in the country dedicated to teaching has partnered to offer University and graduate-level credits for trend -- NAEA professional opportunities. Find out more at the earned University credit link like clicking on the NAEA webinars and other learning opportunity webinar to the blast. Make your plans now to the 2000 to the 2016 convention. It will be in Chicago Illinois. Don't miss the largest gathering of art educators in the world with hundreds of sessions, workshops, visual arts education. Finally, let us know about your experience. You can come please that on the link to the left of your screen. That link will pop up as the webinar concludes. This concludes the webinar. Thank you for your participation tonight. Thank you to our panelists. Thank you and good night. [event concluded]