ENRICHING STUDIO THINKING: A NEW MIND-CENTERED APPROACH FOR CURRICULUM DEVELOPMENT IN ART EDUCATION

By

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This study examines the use of Studio Thinking’s Studio Habits of Mind (Hetland, Winner, Veenema & Sheridan, 2007) as a framework for curriculum design. In order to compare the ideas with other current art education theories, I conduct a literature review that identifies types of thinking accessed in the visual arts classroom. Through the comparison of Hetland et. al.’s Habits of Mind with those cited by current researchers, I discuss the relevance of the Studio Habits of Mind and propose an additional Habit of Mind: Investigate. In order to explore the use of these Habits as a framework for curriculum design, I design several lessons for a local after-school program using an objectives-based lesson template. The difficulty of applying this framework to an existing template indicates the need for a new unit/lesson plan template formatted specifically to a mind-centered approach. I present my design for a new unit template, lesson template and examples. The findings of this research point to a move in art education towards a mind-centered approach in the visual arts classroom and the use of a mind-centered template for unit and lesson planning.
CHAPTER ONE: INTRODUCTION

Through art, we open ourselves to pleasure, beauty, and harmony, to suffering and tragedy, and also to the odd and the edgy. Through art, we recognize that which we know to be important and true. Through art, we encounter that which is not yet known, yet hovers on the edges of consciousness. Through art and theory, we form new patterns of perception that enable us to see the world with fresh insight.

–Olivia Gude (2009, p. 10)

In rural Ohio, where I was raised, Art Education is not seen as an important subject. In fact, when school budgets become tight, the art program is often one of the first things to be cut. Throughout my school years, I had a handful of art teachers who had differing levels of enthusiasm and approaches; but one thing was fairly constant—art was meant for making images and for learning techniques in the best way to do so. Ideas, voice, meaning, critical thinking, interpretation and other higher-level concepts were never mentioned. As an art student in college, I began to realize I had missed something, but fumbled in my attempts to take my artwork above the level of simple mimesis. It was here that a seed was planted—I wanted to understand how to develop the abstract concepts that fuel great art (though, it is only now that I am able to articulate it).

It is as a graduate student, here at the University of Arizona, that I have begun to see clearly some of what I was missing before—art can be a means of thinking critically about the world, seeing things in new ways, and imagining new possibilities. I was
particularly moved by reading about Sydney Walker’s “big ideas” (Walker, 2001; Steward & Walker, 2005) which use themes to drive a unit or curriculum.

As I continued to research the importance of art education in our development of thinking skills, I came across Studio Thinking: The Real Benefits of Visual Arts Education, a research study conducted at Project Zero, Harvard Graduate School of Education by Lois Hetland, Ellen Winner, Shirley Veenema and Kimberly M. Sheridan (2007). Through observation of several high quality high school art classrooms, these researchers developed a framework of thinking dispositions. The findings confirmed much of what I previously suspected and outlined them neatly into eight “Studio Habits of Mind”: Develop Craft, Engage and Persist, Envision, Express, Observe, Reflect, Stretch and Explore, and Understand the Artist’s World.

To me, the formation of these Studio Habits of Mind is quietly revolutionary in the defense of the visual arts as an important subject in school. In addition, I felt they could help mediocre art teachers improve their practice by outlining the potential of an art curriculum. And so, the basis for this thesis was born.

In addition to showing the multi-faceted types of thinking achieved in the visual arts classroom, I believe these Studio Habits of Mind can be used as a framework for developing unit and lesson plans. This thesis will outline my literature review and methods of researching the following questions:

- Does an analysis of the ideas from Studio Thinking compared with those of other researchers suggest any further habits of mind?
• What does a curriculum using Studio Thinking’s Studio Habits of Mind as inspiration look like?

Methodology

Preliminarily, my thesis research will address the first thesis question through an examination of literature by other educational researchers who have discussed types of thinking achieved by students in the visual arts classroom as compared to the thinking dispositions cited by Hetland et al. (2007). The purpose of this is to look for underlying similarities and connections that might suggest overall agreement throughout the field of art education about a shift in theoretical classroom priorities. In addition, I will be looking for differences in suggested thinking dispositions, which might suggest either an addition or subtraction to the eight Studio Habits of Mind cited by the Studio Thinking (ST) researchers.

The main body of research will use reflective analysis as a means of addressing the second thesis question about the nature of a ST-based curriculum. I will begin by designing a curriculum for a three-day workshop to be taught in a local high school’s after-school program. Through the design of this workshop, I will use an objectives-based lesson plan and assess its usefulness in creating lessons based on the ST framework. I initially planned to teach this curriculum and to look critically at its implementation, however a delay caused me to reassess the course of this research. Instead, I have chosen to closely examine curriculum design. I will identify the elements needed to most effectively construct a mind-centered curriculum and design a template that will guide art educators to effectively write curricula that facilitate the development of the ST Habits of
Mind. In addition, I will provide examples that use this new template as a means of further analyzing its effectiveness.

Rationale

The Studio Habits of Mind, as outlined by Hetland et al. (2007) represent a shift in the postmodern views of art education towards a mind-centered curriculum. I believe there are two main grounds for this theoretical change: (1) the need to defend the validity of art education, and (2) the multidisciplinary nature of the 21st century’s workplace.

The ST researchers also refer to this first change and state that it is one of the rationales for their study. They discuss the inconclusiveness of the plethora of previous studies in art education and cite a need for a critical look at what is actually taught and learned in the visual arts classroom (Hetland et al., 2007). Their study represents a first step in looking at the value of art education as objectively as possible and assessing the possible use or transference of what has been learned there.

The second theoretical change I have identified involves the multidisciplinary character of the 21st century student’s future. Howard Gardner also refers to the current and upcoming prevalence of this type of thinking as the “Synthesizing Mind” (2009). He cites Nobel Laureate in Physics Murray Gell-Mann’s assertion that:

In the 21st century the most-valued mind will be the synthesizing mind, the mind that can survey a wide range of sources, decide what is important and worth paying attention to, and then put this information together in ways that make sense to oneself and, ultimately, to others. (p.18)
Gardner goes on to underline the importance of constant reflection and the need for it to be taught explicitly. It is this realization that may have caused the many art education theorists (summarized later) to begin to incorporate more mind-centered qualities into their curricula. The visual arts classroom is one place that reflection, connection-making, and critical looking can, not only be taught explicitly, but become a central focus of the curriculum.
CHAPTER TWO: LITERATURE REVIEW

In *Studio Thinking: The Real Benefits of Visual Arts Education*, Hetland, Winner, Veenema and Sheridan present an outline of what is learned in a visual arts classroom (2007). The researchers observed five teachers who were identified as excellent within two schools: Boston Arts Academy and Walnut Hill School for the Arts, located just outside of Boston. Each teacher was videotaped teaching a class once a month for a full academic year; in addition, each teacher granted lengthy interviews following his or her class (Hetland et al., 2007). After combining and analyzing the data, the researchers identified eight dispositions of thinking they refer to as Studio Habits of Mind. These are distinguished as: Develop Craft, Engage and Persist, Envision, Express, Observe, Reflect, Stretch and Explore, and Understand the Artist’s World. The researchers state that their findings “should help art teachers refine their teaching practices, help arts advocates explain arts education to decision makers, and help researchers explain proposed studies to funders […] and in addition] lay the foundation for more precisely targeted and plausible transfer studies” (Hetland et al., 2007, p. 8).

Researchers and theorists such as, Elliot W. Eisner (2002, 2003, 2004, 2005, 2009), Olivia Gude (2006, 2007, 2008, 2009, 2010), and Julia Marshall (2005, 2006, 2008, 2010) among others, have also discussed similar types of thinking found in the visual arts classroom. In this literature review, I will discuss these ideas in terms of the eight *Studio Thinking (ST)* Habits of Mind: Develop Craft, Engage & Persist, Envision, Express, Observe, Reflect, Stretch & Explore, and Understand the Artist’s World. Later, in the Methodology section of this thesis, I will introduce the possibility of an additional
disposition and in that section compare my ideas with those of other researchers and theorists.

**Develop Craft**

Hetland et al. define this disposition as, “using art tools, materials and concepts” (2007, p. 33). In addition they break it into two categories: Technique and Studio Practice. They describe technique as working “with purposeful attention in various media” and studio practice as “learning to care for materials and tools” (p. 33). This is perhaps the most widely accepted disposition of the visual arts, so much so that little is written about use of media and tools as a habit of mind—it is assumed. However, a few researchers do make assertions that voice the development of craft in terms of thinking skills.

Eisner (2003) voices this assumption when he states that it is “plain” that the artists must work within the constraints of a chosen medium. He expands by explaining, “Each material imposes its own distinctive demands and to use it well we have to learn to think within it” (p. 380). Serig (2006) describes the necessity of continually using, refining and developing skills as new ideas and questions emerge in the art world. Here he illustrates knowledge as an “active pursuit” that utilizes habits and conscious decisions. In his 1999 book, *Mind in Art*, Dorn discusses the intuitive process within visual art education. He explains there is a kind of skilled intuition that goes into choices, preferences and spatial considerations the artist makes as s(he) decides the nature of the artwork and what to add or subtract. Here he further explains how the intuitive thought process is related to decision making:
To enter the mind of the artist in the process of making requires us to imagine how he or she sees one shape as modifying another or how he or she anticipates future modifications and what past events need to be recalled to make these decisions and anticipate future courses of action. (Dorn, 1999, p. 130)

As implied by Dorn, the ability to mentally sort through visual choices is not simplistic—it is an acquired skill that involves practice in the infinite variations of portraying a subject or idea within a chosen medium. Other researchers do not specifically describe these skills as modes of thinking, but the mere volume of discussion about media techniques and the elements and principles of design does imply their significance. For example, in his 2011 textbook, Barrett dedicates more than half of the chapters to learning various aspects of media and the elements and principles of design.

In developing craft, students learn the abilities of each medium, ways of manipulating media using the elements and principles of design and various tools, and how to care and preserve the media and tools for present and future use. I will venture to say the majority of society views this as the only disposition of visual arts education. It is clarification of the following habits of mind that will help art advocates articulate the value and transferability of visual arts education to those who feel it has no real life application or relevance.

Engage and Persist

Hetland et al. define this disposition as, “committing and following through” (2007, p. 42); further describing it as the student’s ability to “connect to the assignment personally, persist in their work, and stick to a task for a sustained period of time” (2007,
p.42). In developing this disposition, students learn the ability to focus, to develop a mental state that is conducive to working, and to develop inner-directedness.

I see this disposition as part of the “hidden curriculum.” While it is not immediately apparent as a type of thinking found in the visual arts classroom, it plays a key role in helping students to develop other Habits of Mind. Under the title of “Empowered Making,” Gude links the ability to Engage and Persist with expression. “For something to be expressive or artistically symbolic, the students must be sincerely invested in trying to express something” (p. 12). Many aspects of artmaking do not come easily. Students must practice their capacity to Engage and Persist in order to push themselves to continually improve their own abilities.

Several researchers discuss this in terms of motivation and how to achieve this. Eisner (2003) feels that the forces behind these motives for engagement are aesthetic satisfactions. These can be broken down into the challenge the work presents, the ability to manipulate materials, and the ability to modulate forms. Eisner explains that if students are able to find this disposition of engaging and persisting, they will have higher quality experiences.

Experience is shaped not only by the work, but by what an individual brings to the work. If the individual is open to the work, to surrender to the work, there will be some emotional yield. (Eisner, 2002, p. 87)

Other theorists discuss choices the teacher might make in order to improve student engagement and motivation. Freedman (2010) describes the importance of incorporating student interests as a means of driving student learning and stimulating creative practice.
Similarly, Gude (2007) encourages teachers to introduce students to expressionistic artworks that students will perceive as “cool” to draw students into valuing and creating artworks in more spontaneous and deeply felt manners.

No matter if the teacher aids it or if the student independently finds it within himself, the ability to Engage and Persist is central to a mind-centered visual arts curriculum. It acts as a linking tool that allows students to push themselves beyond their comfort zones, to immerse themselves in ideas or processes, and to try again in the face of failure.

**Envision**

This Habit of Mind is defined by Hetland et al. as, “planning beyond seeing;” or “acts of generating mental images so that one can imagine how a work will look, and planning ways to achieve that image” (2007, p. 48). Some examples provided by the researchers are: generating art from imagination; imagining one’s work if specific changes are made; making a unit to be combined with others into a sculptural form; imagining variations of line, shape, color or composition, imagining implied forms; and observing underlying geometry of form and portraying this in one’s own work.

While Hetland et al. seem to describe this disposition only in terms of producing images and concrete forms, other researchers expand on the idea by mixing it with a disposition I later add named Investigate. Gude, for example, links the importance of using the imagination or memory with gaining insight into self:

Projects such as reconstructing memories of childhood spaces, designing trophies for labels that have been assigned to them by families or schools, depicting a
"least liked" body part, or describing how their identities are constructed in part by the objects that they desire often afford students unexpected insights into the self. (2007, p. 8)

Efland (2004a) links the use of imagination with metaphor and its use for portraying personal experiences. He describes the meaning of imagination within art education as “the cognitive processes that enable individuals to organize or reorganize images, to combine or recombine symbols as in the creation of metaphors, or narrative productions” (p. 757). Efland breaks down the cognitive process behind the creation of metaphors as: (1.) A specific bodily experience (i.e. balance), (2.) Image schemata: the sum of all similar bodily experiences (i.e. many experiences of learning to balance), and (3.) Elaboration through metaphor: mapping the attributes of the image schemata on to other entities (i.e. a balanced personality). He says one of the easiest ways to achieve higher thinking is to generate abstract thought through metaphor based on an individual’s own experiences (2004a). Efland divides metaphors into two categories: primary metaphors and complex metaphors. Primary metaphors are usually based on a single idea and are often based on a bodily experience. For example, it idea that knowing = seeing might result in the metaphoric statement: “I see what you mean.” Complex metaphors are combinations of multiple primary metaphors. For example, the statement, “A purposeful life is a journey,” is based on the ideas: purposes = destinations and actions = motions. Efland feels strongly that these structures of imagination should become the principle objects of study in art education, both in the creating and interpreting processes. He
asserts, “It is only in the arts where the imagination is encountered and explored in full consciousness – where it becomes the object of inquiry” (2004a, p. 769).

Marshall has many publications describing imagination in the visual art classroom and developing a theory of creativity. Within these, she links the disposition of Envision with making connections between experiences and ideas. In 2005, Marshall discusses imagination in terms of cognitive science. She references Lakoff and Johnson in a description of metaphor as the core of learning and a cornerstone of creativity. Marshall then connects these ideas to the visual art classroom, “Artmaking promotes imaginative play with concepts and whimsical projections of abstractions onto new contexts. Students can literally run away with ideas in their art, apply them to fantasies, and learn through imaginative inference and projection” (2005, p. 233). Similarly to Gude and Efland, while Hetland et al. focus on the ability to visualize and realize these ideas in this disposition called Envision, Marshall ties these same ideas together with those outlined in my added disposition, Investigate. This is apparent in her 2010(b) article where Marshall outlines her theory of the four stages of creative thought, understood to overlap and repeat: Preparation, Incubation, Illumination and Verification. The third stage is especially consistent with Studio Thinking’s Envision disposition. She describes the Illumination stage as putting these ideas into concrete form. The other stages, as I outline later in the Methodology section, are more consistent with the disposition I have added called Investigate. These stages involve combining, recombining and extending ideas, and elaborating through another creative investigation.
Although other researchers extend the ideas described in the Envision disposition, there is definite reference to the ability to mentally plan out images and forms. This can be facilitated in the by requiring students to create artworks that are based on their own ideas instead of copying practices. Sketchbook planning might help them to visualize different ideas and determine that which is most successful. This disposition pushes students to apply what they have learned by Developing Craft to the ideas generated for a specific project.

**Express**

Hetland et al. define this disposition as, “finding personal vision” (2007, p. 53). They further explain that this habit of mind, Express, involves making works of art that convey or exemplify properties that are not literally present such as moods, sounds, atmosphere, emotions, movement, or personal meaning.

Like many of the other dispositions, researchers seem to combine this Habit of Mind with others such as: Envision and Investigate. Eisner and Gude relate the aesthetic—the ability of the artwork to connect with viewers in a visually and emotionally stimulating way—to expression. Eisner (2002) declares that what is aesthetic heightens feeling and the development of imagination, technical skills, and sensibilities are needed to create aesthetic form. Eisner also describes expression as directly related to the relationship between content and form (2003). Gude considers the aesthetic practice of meaning making as a central curricular goal. Here she explains this idea in detail:

A core objective of quality art education must be that students increase their capacities to make meaning. Meaning-making is the ability to engage and
entertain ideas and images; it is the ability to make use of images and ideas to re-imagine one's own life experiences. It is the ability to investigate and represent one's own experiences. [...] Knowledge from the discipline of aesthetics supports both the interpreter and the maker in making nuanced observations of form, imagery, metaphors, antecedent practices, related concepts, and social and political implications as well as in utilizing various strategies to construct and develop artworks. (Gude, 2008, p. 101)

Marshall emphasizes the use of visual metaphors as a means of expressing abstract properties. She feels that visual metaphors help learners hone their perceptual and analytic skills, and foster symbolic thinking (2010a). Marshall also explains that practicing these skills can start early with analogy making. This forms a base for the more complex connection making necessary for constructing metaphors later in middle and high school. In her article describing the stages of creative thought, outlined above under Envision, Marshall (2010b) underlines the value of using those stages as a means of formulating visual metaphors and abstract meanings.

The ability to express something beyond the images or forms pictured in an artwork, often referred to as aesthetics by most theorists, is what Hetland et al. refer to as the disposition, Express. It is the ability to create the dimension of an artwork that makes subtle, intangible implications to the viewer, but is not literally present.
Observe

This Habit of Mind is defined as “seeing beyond the ordinary” (Hetland et al., 2007, p. 58). The ST researchers expand by describing students’ abilities to “move beyond their habitual ways of seeing, [and] to notice things that might otherwise be invisible and therefore not available as something to think about” (p. 58). They cite examples visual art educators might ask students to observe closely: the source from which they are working, their own and others’ artworks, the processes and artwork in demonstrations, and historical and contemporary artworks.

The ST researchers only discuss this disposition in terms of physically looking at a thing. Throughout my research I came across many texts about “seeing” in the abstract sense, an altered perception based on new information or understanding another’s ideas. Instead of adding my own interpretation to what Hetland et al. describe, I have decided to add an additional Habit of Mind entitled: Investigate. However, here, I will simply discuss “seeing” in the physical sense as described above.

In her discussion of aesthetically based research, Bresler (2006) references John Armstrong’s process of perceptual contemplation of an object. Armstrong identifies five aspects of the process of perceptual contemplation of an object: (1) Animadversion: noticing detail, (2) Concursus: seeing relations between parts, (3) Hololepsis: seizing the whole as the whole, (4) The lingering caress, and (5) Catalepsis: mutual absorption (Bresler, 2006). Bresler discusses this in terms of researching through art, but the process would also be used in a visual arts classroom, which would make it very similar to the Observe disposition. It might be especially relevant in observing artwork or drawing.
practices such as still lifes and figure drawing. As an exercise, a visual arts instructor might even guide students to consciously observe a set of objects using each of these stages as a guide for how to really “look” at something.

Eisner also describes this as a form of thinking in art education as Pay attention (2003). He underlines the need for students to learn not only what a visual image is “saying,” but also how it is constructed. Eisner (2002) also discusses paying attention in terms of framing the world from an aesthetic perspective, “The arts help students learn to pay attention to qualities and their expressive content” (p. 85).

Gude refers to the disposition of observing in conjunction with experiences. She says that a quality art curriculum will give students the knowledge needed to notice and interpret a wide range of visual practices (2007). She outlines an example of such a lesson used in the Spiral Workshop. Students are guided to “see into” a random pattern of inkblots, coffee, bleach or smoke. The activity “cultivates an ability to consciously alter one's perception in order to access other ways of seeing and knowing. It allows a creative maker to foster awareness of the intertwining of the outer world and inner consciousness” (Gude, 2010, p. 35).

Marshall and Vasche (2008) give this disposition the name mining: “looking closely and deriving meaning and ideas inherent in images or objects” (p. 7). In her 2010a article, Marshall describes two terms that further break down different types of this disposition: depiction and mimicking. Depiction, she says, is about reproducing an object based on observation. This builds skills in observation, analysis and application. Mimicking is more about reproducing the methods of experts. With mimicking, students
get a sense of the different ways knowledge is constructed. “Also, reflection on the rendering process can help learners to see how knowledge of a subject is heightened through drawing or sculpting it; they can come to understand how making visual imagery is a way of learning” (Marshall, 2010a).

Observation, despite its many names, seems to be a popular topic for researchers discussing thinking skills present in a visual arts classroom. The ability to “see” past what one knows about an object and begin to see it for its composition in reality is not a skill that comes easily. It is a different way of thinking that must be practiced. As mentioned above, I will discuss “seeing” in the abstract sense under the heading of a new Habit of Mind, Investigate, in the Methodology section.

Reflect

Hetland et al. define this Habit of Mind as, “thinking metacognitively” (2007, p. 65) and break it into two categories. The first is Question/Explain, which is described as guiding students to “think about and explain their process, decisions, and intentions” (p. 65); and the second is Evaluate, explained as leading students to “judge their own work and that of others” (p. 65). I found this disposition to be present in many researchers’ discussions of studio critiques: both the informal ones held as passing discussion between student and teacher and the more formal ones in which an entire class might listen to a student’s explanation and publicly discuss aspects of the artwork.

Parts of Deniston-Trocha’s thoughts on aesthetics are consistent with the disposition of reflection. She describes it as “aesthetic knowing” which is an eternal conversation about things that matter (2000). Working towards aesthetic knowing is a
lifelong job of critically analyzing our daily lives and aesthetic responses. She advises art instructors that, “By framing aesthetic as conversation, we can respect our students’ choices rather than impose our own. Our respect encourages them to explore messy terrain” (2000, p. 52). Here she is implying that while developing the practice of aesthetic knowing through questioning, explaining and evaluating in the visual arts classroom is encouraged, it might be best to do so in informal discussions without the pressure of a right or wrong answer.

Dorn refers to this disposition as one aspect of “Thought in action” (1999). Here he explains further:

Artistic thought in action offers a way to react to what one has done, acted on, and reacted to, which is a creation that reveals what one’s goals are, what one is concerned about in the world, and what principles need to be observed in the process of its creation. (Dorn, 1999, p. 130)

Dorn also asserts that activities that cater to reflection contribute to a student’s knowledge of his or her own growth and development. This is a clear rationale of the importance that integrating mind-centered practices into the visual arts curriculum is important in guiding students to become aware of themselves and their priorities.

A large amount of Eisner’s writing also explores the effects of reflective thinking. In 2003, he says, “The arts teach students to act and to judge in the absence of rule, to rely on feel, to pay attention to nuance, to act and appraise the consequences of one’s choices and to revise and then to make other choices” (p. 377). Eisner (2002) also emphasizes the importance of being able to express reflection with words. He argues that
the ability to linguistically transform the quality and the expressive character of the qualities is an important type of thinking taught by the arts.

Lampert (2006) conducted a study comparing the critical thinking dispositions of arts and non-arts students. He used the Critical Thinking Disposition Inventory that is composed of 75 items and measures: inquisitiveness, systematicity, analyticity, truth-seeking, open-mindedness, critical thinking self confidence, and critical thinking maturity. He found that art students scored significantly higher on the truth-seeking, open-mindedness and critical thinking maturity dispositions. While this could possibly be a correlation, perhaps individuals with these dispositions are more likely to choose art classes, it still shows the prevalence of these types of critical thinking in the visual arts classroom, whether it is specifically taught or simply employed by the students.

In Marshall’s 2010b article, she outlines stages of creativity: preparation, incubation, illumination and verification. She actually uses the word “reflect” as a substep within this framework. Under the verification stage, she uses reflect as the first substage. She describes this as analyzing and finding meaning in the process and product. This seems to be exactly what Hetland et al. describe as the disposition Reflect: looking specifically at the artwork and that of others. Similarly, Barrett, in his 2011 visual art textbook, dedicates a full chapter to studio critiques. He describes these as guiding students in examining, evaluating and analyzing why/how questions about their own and other students’ artwork.
It seems that researchers are in complete agreement about the importance of reflecting within the visual art curriculum. As described above, many even use this practice as a rationale supporting the value of art education.

**Stretch and Explore**

Hetland et al. define this disposition as, “beyond the familiar” (2007, p. 74). To achieve this habit of mind students are guided to play with new possibilities through manipulation and use of new media. Teachers might help students practice this “through the level of challenge in the tasks teachers set for students and through the responses teachers make as students work on those tasks, they urge students to experiment, to discover what happens, to play around and to try out alternatives” (Hetland et al. 2007, p. 74). This Studio Habit brings to mind lots of verbs such as: playing, experimenting, extending, adding, trying, attempting, testing, finding, noticing, etc.

Serig (2006) says that experimentation should be encouraged. The results of pushing the unique properties of materials beyond their limits should be acknowledged and seen as points of learning. Dorn (1999) describes something similar to this under the heading Decision Making. He asserts that the artist may abandon attempts to preserve what he or she has already done or made or attempt to achieve what is not yet done. He is talking about pushing one’s self beyond the comfort zone and into unknown territory.

The artist comes to know not only what it was he or she was concerned with all along, but also something that he or she was previously unaware of and how the choices made did not make nonsense of what had gone on before—a process that
is not so much about knowing something about the unknown, but rather a process of making that which is already known more vivid. (Dorn, 1999, p. 130)

Gude (2007) exclaims that all students need opportunities to creatively "mess around" with media. More formally she explains, “Today's students, over-constricted by an education system that often focuses on knowing the one right answer, need guidance in reclaiming their capacities for conceptual, imaginative play” (p. 8). She links this idea to art history by suggesting students learn Dali’s Paranoiac Critical Method and says the importance of such a lesson is learning to create without always knowing the outcome of a work; further explaining that some contemporary artists “immerse themselves in the process of making and sensitively interact with images and ideas as they emerge” (2007, p. 8).

Marshall’s stages of creativity (2010b) break down aspects of this process. The Preparation stage consists of identifying the project, locating the essence of the problem, searching for and analyzing source material. The Incubation stage is reached when one combines and recombines ideas, substitutes ideas for new meanings, and takes ideas further to new possibilities. The Illumination stage is the construction of the new ideas. Finally, the Verification stage is a reflection of the process and product and making plans for another creative investigation to revisit and extend ideas (Marshall, 2010b). The incubation stage is particularly in line with the Stretch and Explore disposition explained by the ST researchers because this is when ideas and methods are “cast” about and “extended.”
The ability to Stretch and Explore is about trial and error, the attempt at something new without knowing the outcome. This mindset is difficult for some because it is about openness, the ability to let go of control and not be afraid of failure.

**Understand the Artist’s Worlds**

The *ST* researchers define this disposition as, “navigating domain and field” (Hetland, et al., 2007, p. 79). They break it into: (1) “art history, the practicing art world today and [students’] relationship to today’s art world” and (2) guiding students to “see art-making as a social and communicative activity” (p. 79). They further explain the relevance of this habit of mind by explaining, “Students need to see how what they learn in school connects to what people do outside of school” (Hetland et al., 2007, p. 79).

Freedman highlights the importance of creativity as a social activity in her 2010 article, *Rethinking Creativity*. She says that a classroom which creates a learning community in which students interact, help and push each other to improve helps to establish collaborative work groups and undertake creative productions that require disciplinary border crossing (2010). Freedman also alludes to art-making for social change. In her discussion of creativity as a form of leadership she says, “Creative production in the visual arts brings together concepts and skills to convey new meanings, perhaps convincing people to think differently or take innovative actions. It is dependent on risk-taking, which requires the courage to lead” (Freedman, 2010, p. 13). Serig (2006) agrees in his statement that art educators should focus on inquiry through dialogue, critique and action within a social environment. Gude is also a strong advocate for using
the visual arts classroom as a means of engaging with the community. Here she gives some great examples of how this can be achieved and its benefits:

Creative teachers build on and expand local traditions. The yearly student show of individual artworks can include collaborative pieces that investigate community themes. […] Working collectively, students and teachers can literally reshape their schools and communities through creating murals, mosaics, sculptures, pavements, and seating installations. Such projects also reshape the image of youth in the public imagination. Youth are seen (and see themselves) as contributors to public life, not as public nuisances. (Gude, 2007, p. 14)

Gude advocates a multicultural classroom that incorporates community members, accurate historical contexts of artworks and accurate representations of “others.”

Soep (2004) highlights the influence of peers and assessment in cultivating higher mental functioning. She discusses, not only the influence within the art classroom, but also the influence within whole art-worlds: networks of people, practices, standards, and values. Communities aren’t neutral; they are governed by assessment systems turned toward the self and toward others. Soep feels this can be used in a positive way within the classroom by including thoughtful student discussions about their own and peer’s images and discussions about the criteria that shape categories of artistic performance and judge aesthetic quality. She closes with several questions: “What conditions promote self- and peer assessments as necessary activities rather than empty exercise and as edifying experiences rather than as encounters that ultimately turn young people away from art
making?” and “How do youth interpret, heed, or reject comments and ideas from peer and art world mentors?” (Soep, 2004, p. 682).

I would like to add that Soep’s questions should be rethought based on each new combination of personalities in a classroom. This way the curriculum’s facilitation of a community of working artists is reflective of the specific students within the class. The values of developing the ability to Understand Artist Worlds is that it gives the student’s classroom work a purpose and prepares and guides them to become an active, knowledgeable participant in both their immediate classroom art community and the greater 21st century art community.

**Personal Reflection**

These Studio Habits of Mind brought forth by Hetland, Winner, Veenema and Sheridan are similar to ideas brought forth by many other researchers. As I have outlined in this literature review, the eight stated Habits of Mind—Develop Craft, Engage and Persist, Envision, Express, Observe, Reflect, Stretch and Explore, and Understand the Artist’s World—appear to be widely agreed upon by prominent researchers and theorists in the discipline of art education.

It is through this literature review, that I have begun to see a need for an additional Habit of Mind. As briefly referenced throughout this chapter, many researchers reference thought processes found in the visual arts classroom that involve the active study of not just physical artwork, but of life experiences, cultural surroundings, new encounters and previously unseen connections. In the Methodology section, I will discuss these ideas and present a new Studio Habit of Mind entitled Investigate.
Overall, I was surprised at how similar the language was in the various discussions about thought processes achieved in the visual arts classroom. Perhaps, finally, the theorists of the discipline of art education are beginning to agree on what should be and taught in the visual art classroom. To me, this supports and gives further credibility to the Habits of Mind put forth by the ST researchers. To give them further credit, among this body of research, I feel that the ST framework has most clearly outlined and separated distinct types of thinking facilitated in the visual arts classroom. While the cited researchers discuss very similar ideas, they are often combined and woven together. It is the Studio Habits of Mind presented by Hetland, Winner, Veenema and Sheridan, with the additional disposition Investigate, which provide a strong, clearly defined base that I propose to develop as a framework for other uses, such as curriculum design.
CHAPTER THREE: METHODOLOGY AND ANALYSIS

In this chapter I outline and explain the methods I used in exploring the following questions: What does a curriculum using Studio Thinking’s Studio Habits of Mind as inspiration look like? Does writing a curriculum using the ideas from Studio Thinking suggest any further habits of mind? I propose a new Studio Habit of Mind and describe the inspiration for my research. I also outline an after-school lesson plan designed for a local after-school high school program and describe the culmination of this research: mind-centered unit and lesson plan templates that integrate the Studio Habits of Mind.

**New Studio Habit of Mind: Investigate**

As I looked critically at the Studio Habits of Mind as a framework for writing lesson plans, I began to see an important area that did not seem to be described. I feel that making visual artwork should be used as a means of actively studying life experiences and cultural surroundings, looking for previously unseen connections and looking for new understandings through the reconsideration of experiences and ideas. I consider two of the Studio Habits of Mind as approaching this type of thinking, but not quite there.

The Observe disposition is described as “seeing beyond the ordinary” (Hetland et al., 2007, p. 58); however as the ST researchers describe this further, it becomes apparent that they mean seeing in the physical sense only. They describe this as the ability to look closely at: the source from which a student is working, a student’s own artworks, processes and artwork in demonstrations, and other students’ artwork and historical artworks. They do not mention “seeing” in the abstract sense, such as seeing new ideas, perspectives and meanings.
The Reflect disposition is described as “thinking metacognitively” (2007, p. 65). This also seems to approach the ability to analyze abstract ideas and experiences; but when described further, this Habit of Mind is only defined as guiding students to “think about and explain their process, decisions and intentions” and “judge their own work and that of others” (2007, p. 65). This implies that students should only think metacognitively about the processes that have occurred within the visual arts classroom.

I would like to suggest an additional Studio Habit of Mind: Investigate – analyzing concepts and experiences. This is meant to encompass the missing thought processes described above. For example, the Investigate disposition will be accessed when students critically examine their life experiences and cultural surroundings, when they search for previously unseen connections and when they reconsider past experiences and ideas to achieve new understandings.

Throughout my literature review, I found many examples of Investigate intertwined with discussions of thinking dispositions observed in visual arts classrooms. Walker (2004) describes an excellent way of facilitating this disposition in the visual arts classroom using the term “big ideas,” which can be understood as themes, issues or larger questions for long term contemplation. A teacher might utilize an idea as a “conceptual centerpiece that is elaborated by other elements such as personal connections, knowledge, art-making problems and boundaries” (2004, p.7). Barrett (2010) describes the integration of this disposition into the classroom as Problem-Based Learning (PBL). In the PBL process as students are presented with a problem and tutorials, they conduct an independent study to work on learning issues, and then they share and discuss the results
of each independent study by giving presentations of their work on the problem. Barrett describes the importance of using PBL to develop students’ creativity on three levels: (1) 

*Personally,* it enhances a learner enjoyment of learning; (2) *economically,* it guides students to see they can manipulate and create new knowledge; and (3) *socially,* it helps students respond to society’s challenges and needs. Freedman (2010) also speaks to the importance of using problems as a means of generating critical reflection and creativity. She says that setting up a conflict that creates a feeling of discontent can stimulate a need to convey a message, express an idea, expose a feeling or solve a problem.

Investigation of self is described in detail by many researchers in relation with artmaking. Freedman (2010) describes self-study as part of the definition of creativity. Gude (2007) states that artmaking can be an opportunity for students to help formulate a sense of who they are and who they might become. Quality projects facilitate the exploration of how one's sense of self is formed within complex family, social, and media experiences. In her 2009 article, Gude contends that the artist, “shapes and re-shapes self through recalling felt, lived experience and then interpreting and re-shaping this felt experience in material form, utilizing systems of meaning that have been developed by others” (p. 8). Serig (2006) also supports this viewpoint. He declares that making art enables the artist to create a dialogue with the self through the use of a medium, to come to know himself, and to better understand the one’s relationship to the world and the relationships within it.

Investigation of community is another subject vehemently supported and publicized by Olivia Gude. Three of her “principles of possibility” are dedicated to this
type of investigation: Investigating Community Themes, Attentive Living, and Deconstructing Culture (2007). She describes projects that investigate community themes as being designed to guide students to reconsider the inevitability of the status quo and students are more engaged in the learning process when they investigate issues of real concern. The attentive curriculum examines the ways that environments made by people shape the quality of life; examples being the study of nature, design, household arts, traditional crafts, and built-environment. Deconstructing Culture deals mostly with visual culture concepts such as representations of nature, beauty, women, families or teens. Deconstructionist artmaking “reminds students that they are not mere passive recipients of manufactured meaning, but active interpreters who can generate alternative understandings and communications” (Gude, 2007, p. 13).

Making new connections is a topic to which Julia Marshall repeatedly returns. She describes teachers as “connection-makers who 'weave' nets between disparate areas of knowledge” and “'spinners' who pose questions that challenge students to take things further, follow ideas, and mine their implications” (Marshall, 2005, p. 240). In her breakdown of the steps of creativity, Marshall (2010b) describes a Incubation stage in which ideas are combined and recombined to create new meanings, ideas are seen differently by changing meanings and making substitutions, and ideas are taken further then their original context to new applications and possibilities. Marshall also supports this type of thinking as an argument for the use of art integration. She contends that learners see subjects differently in new contexts and thus acquire new understandings
about those subjects. They also come to understand how changes in visual imagery and formats can convey information differently.

As I continue with my exploration of using the ST Studio Habits of Mind as a framework for creating lesson plans, I integrate this new disposition, Investigate, as a ninth Studio Habit of Mind. It is this type of thinking that informs and drives artwork to communicate emotions and ideas that are moving and powerful. I feel that it is important to show students how to approach their artwork and life in this critical way so they may become independent thinkers and art makers.

**Studio Thinking as Inspiration for Curricula**

The ST research study is not originally meant as a guide for lesson planning. The ST researchers describe it as a direct examination of the kinds of teaching and learning that actually occur in visual arts classrooms (Hetland et al., 2007). They wanted to create a firm body of evidence that could later be referenced in discussions about the importance of art education and transfer of skills. In addition to my focus, the Studio Habits of Mind, the ST researchers also examine Studio Structures, finding that they can be categorized as Demonstration-Lecture, Students at Work and Critique. They refer to these as the “how” and the thinking dispositions as the “what.” In this thesis, I will focus on the “what”—the Studio Habits of Mind, as this is my main interest.

As I became familiar with the Habits of Mind framework, I saw an alternative use for this list: a framework for lesson plan creation. I found the Studio Habits of Mind especially intriguing because they are (1) Presented in a direct, succinct manner, (2) Based on direct observation of the classroom, and (3) Based on “excellent” classrooms.
In order to summarize and process the content of the study, I chose to create a mind map of the framework for my own further understanding (see Figure 1, page 39). I find mind maps to be an excellent way to process information beyond an initial reading. By visually rearranging information, I can see ideas in a new way and sometimes make new connections and additions.

I have also developed a mind map template as a preliminary means of using the Habits of Mind as a framework for designing visual arts unit plans (see Figure 2, page 40). This template allows for brainstorming freely, but with reminders of the ST framework goals. Without it, one might easily plan the art processes and technique, but overlook other the other dispositional aspects that would create more depth of learning and understanding. It is composed of an empty circle with nine radiating arms, one for each disposition, including my proposed addition—Investigate. The educator should write the name of the lesson in the middle circle; then, write ideas for facilitating each disposition and connect each idea to its Habit of Mind. The mind map should grow organically in a radial manner. Starting with a mind map that has each Habit of Mind listed allows the unit planner to let ideas come naturally, jumping back and forth between dispositions as ideas present themselves for the unit.
Figure 1: Mind Map. Summary of the ST Habits of Mind (Hetland et al., 2007).
Figure 2: Mind map template. To be used for planning a mind-centered unit.
Part One: An After School Curriculum

My first endeavor at writing a lesson plan based on the Studio Habits of Mind was for an after-school program at a local high school in Tucson, Arizona. The program coordinator asked me to lead a three-day workshop and was open to my ideas for the theme. The largest challenge would be the fact that there was not an existing group of students; we would have to promote the class and convince students to enroll. The workshop would be just before the Winter break. As we discussed possible projects, it became apparent that it would be difficult to meet both of our expectations. The coordinator wanted me to guide the students to make something that could be a Christmas gift. I wanted to lead the students in some sort of investigation whose revelations would be expressed through artwork. I needed to find a middle ground acceptable to both of us. I considered themes such as dreams/nightmares, relationships, passion/obsession and the unconscious. For reference, I viewed student resources on the Tate Gallery website (Student Resources, n.d.) and lists of “big ideas” in Walker’s Teaching Meaning in Artmaking (2001). For project ideas I considered masks, porcelain painting, shirt stenciling and painting. In a revelation, I finally chose to use my own artmaking process as inspiration for the unit—a combination of play, accessing the unconscious, and metaphor. I chose to base the lessons around learning how to find inspiration for illustration. I was hoping that illustration might be a class that would seem approachable to high school students and therefore encourage them to enroll. I made a mind map (see Figure 3, page 42) as a means of beginning to brainstorm the specific content of the workshop as a whole. Using this method pushed me to think about all the Habits of Mind,
when I had originally began to focus on only the Develop Craft and Investigate dispositions.

![Mind Map](image)

**Figure 3:** Mind map as brainstorm tool for after-school workshop on illustration.

The unit that evolved from these initial ideas I entitled: Into Illustration. My first lesson involved an exploration of watercolors and the unconsciousness. Through creating and looking for images within small playful watercolor studies, students are guided to reflect on life experiences brought into being without purposeful thought. Integrated into
this lesson are examples of my own work (which uses a similar process), color theory, additional materials and group reflective work (see Appendix A for the full lesson plan). The second lesson built upon the revelations of each student in the first one—a particular life experience and watercolor technique. A discussion of visual metaphor, guided brainstorming/reflection and images by Wangeci Mutu and Salvador Dali will facilitate the creation of a large metaphoric illustration representing a part of life (see Appendix A). The final lesson uses emotions from the chosen life experience and new painting techniques as inspiration for creating emotive characters on ceramic tiles. Viewing images by Iain MacArthur, preparing a test tile and participating in group discussion and reflection will inform and enhance the lesson (see Appendix A).

To write out this lesson plan, I used an objectives-based template (see Appendix B) with which I was familiar from Dr. Lynn Beudert’s class at the University of Arizona, ARE 560, Curriculum Theory in Art and Visual Culture Education. While the Studio Habits of Mind informed my lesson ideas, I found it difficult to express these ideas within the lesson plans. I chose to use them anyway, because, of the lesson templates to which I had been exposed, I was most comfortable using this one. The overall plan I had laid out with my thesis advisor, Dr. Lynn Beudert, was to teach this lesson and through action research, evaluate my methods for creating and teaching a unit inspired by the Studio Habits of mind. I planned to videotape the actual lessons, keep an ongoing journal of observations/reflections and have three Art and Visual Culture Education doctoral students review the videos and give feedback. I promoted the workshop by making a poster (see Appendix C) that was hung around the school and the coordinator encouraged
students to register. However, despite the fact that I was completely prepared and had enlisted the help of three doctoral students, complications arose when no high school students were willing to participate in my workshop during their final weeks before winter break. I was discouraged.

Given I had no students, I had two options—I could continue as planned and postpone the workshop or I could use this delay to reevaluate my entire plan. I chose the latter. Through much contemplation and discussions with my thesis advisor, I realized my real interest lie in the previous frustration I had in communicating the Studio Habits of Mind within an objectives-based lesson plan. I decided to change gears and design a unit and lesson template with which one can better communicate how the Studio Habits of Mind will be facilitated in the visual arts classroom.

**Part Two: Proposal of Mind-Centered Curriculum Templates**

The first seed for this new curriculum design had been previously planted as I began to sketch out a mind map for the after-school workshop. I thought to myself, “Wouldn’t it be great if I had a lesson template that was formatted like this mind map.” At the time, I did not speculate further about the form such a template might take. In this section I will outline the resources I used to begin formulating a mind-centered curriculum template for art education, the process of its development, an outline of my proposed unit design and lesson design and an example curriculum.
Curriculum Literature

Sydney Walker’s discussion of “big ideas” (Steward & Walker, 2005; Walker, 2001) was of particular interest to me as I began to gather information for the creation of a new, mind-centered unit and lesson template. She describes big ideas to extend “beyond individual artworks and encompass large portions, if not all, of an artist’s body of work. Big ideas represent the artist’s overall purposes for artmaking and they tell—in broad conceptual terms—what the artist is about” (p. 2). In order to create a curriculum that mimics the processes of many postmodern artists, Walker suggests using big or enduring ideas as a means of creating a cohesive unit or semester for a classroom, department or school. Teachers might guide students to make personal connections, develop a knowledge base and create problems in order to facilitate probing and understanding of the big idea. The following is a guide given for creating a unit plan based on these ideas:

I. Conceptual Framework. Develop a conceptual structure that includes:

• A big idea. State the big idea that will drive the artmaking unit.

• Key concepts. List the important concepts about the big idea.

• Essential Questions. Ask three or four questions that encapsulate the most important concepts about the big idea.

• Key artistic concepts. State the primary concepts that will inform the unit from an art perspective.

II. Supportive Instructional Activities. Develop the instructional activities that will permit students to:

• Explore key concepts about the big idea.
• Address the big idea through the unit artists and artworks.
• Learn about relevant artistic ideas.
• Develop a body of knowledge specifically for artmaking - about subject matter, media, and techniques

III. Artmaking Activities. Develop one or more artmaking activities that will permit students to:
• Explore and express the big idea.

IV. Assessment. Create assessment criteria that evaluate student understanding of:
• The big idea, essential questions, and key artistic concepts. (Walker, 2001, p. 96)

In her later book with Stewart, Walker describes in detail how to write both a unit plan and lesson plans using a big idea as a central theme (2005). A unit template is provided that contains headings as shown in Figure 4 on page 47. Additionally, Stewart and Walker provide a lesson template that contains the headings as shown in Figure 5 on page 48.
UNIT OVERVIEW
Unit Title:
Enduring Idea:
Rationale:
Key Concepts about the Enduring Idea:
Key Concepts about Art/Visual Culture:
Essential Questions:
Unit Objectives:
National, State or Local Standards:

ASSESSMENT
Evidence:
Length and Criteria: (Exemplary, Essential, Partial)

OVERVIEW OF LESSONS
Lesson:
What will students do?
What will students learn from this?

PLAN FOR ARTMAKING
Artmaking Problem:/Conceptual Strategy:
Personal Connections:
Artmaking Boundaries:
Technical Knowledge

ARTWORKS, ARTISTS, ARTIFACTS
Key Artwork/artist/artifact:
Reason for including:
Significant Facts:

Figure 4. Unit Template for Big Ideas (Stewart & Walker, 2005, pp. 144-147)
Lesson Number:
Enduring Idea/Theme:
Key Concepts Addressed in this Lesson:
Lesson Summary:
Lesson Objective(s):
Standards:

*Required Knowledge, Skills, Dispositions*
Knowledge:
Skills:
Dispositions:

*Instructional Strategies/Activities*
Engage:
Develop:
Develop:
Develop:
Close:
Assessment
Objectives:

Figure 5. Lesson Template for Big Ideas  (Stewart & Walker, 2005, pp. 148-149)

I find the above examples to be exciting. I like the way they guide the teacher to create
dynamic plans that guide students to investigate a larger idea through art making and
viewing. The problems, however, I have with these plans are (1) They are too objectives-
based and don’t allow for other teaching methods, and (2) They are repetitive.

In addition, I reviewed Julia Marshall’s thoughts on creating curricula. I was not
able to find a suggested unit or lesson template, but she does state her thoughts in her
2006 article. Marshall believes in a constructivist-based curriculum (based on Dewey,
Piaget, and Vygotsky). She asserts:

Contemporary art practice promotes an art education that: (1) foregrounds
thinking and conceptualization, building conceptual and technical skills
simultaneously; (2) utilizes current art strategies; (3) appropriates or quotes images from visual culture and art; (4) looks at art in an anthropological way—examining how art expresses cultural values and meanings; (5) teaches a myriad of techniques, materials, forms and art genres, including experimental and inter-disciplinary genres; and (6) has meaning-making as its primary objective.

(Marshall, 2006, pp. 17-18)

Similarly, Gude does not seem to provide any unit or lesson templates, but does outline important qualities that she feels should be included. “1. Deal with an issue important to students, 2. Be based on a contemporary social theme, 3. Include examples of past and recent artworks that have explored the theme, 4. Teach a method (conceptual and/or technical) for constructing works of art” (Gude, 2000, p. 79). I agree with all of the statements listed by Marshall and Gude, as I believe would Walker, and plan to create templates that encompass all of them.

Rich Tasks, as explained by Beattie (2006) in terms of curriculum and assessment, I also found to be very intriguing. Amidst a very long list, some of the qualities of a rich task are: problem-based, complex, embed sub-skills, reach into community, accommodate diversity, and culminate with presentation or exhibition. This method of approaching curricula originated in Australia, but has spread and is being considered and tried around the United States. Similar to big ideas, rich tasks are used as an umbrella theme for a unit or semester. They are supposed to mimic modes of inquiry valued by the discipline and be largely problem-based (see Figure 6, page 50).
<table>
<thead>
<tr>
<th>Theme or Title of Rich Task</th>
<th>Aesthetics</th>
<th>Art Criticism</th>
<th>Art History</th>
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*Figure 6: Rich Task planning matrix (Beattie, 2006, p. 15)*

**Mind-Centered Curriculum: Unit Template**

With the literature put forth by Walker, Marshall, Gude, and other theorists in art education, I have taken pieces of many existing ideas and combined them in a new way. To begin, I worked to formulate a unit plan template that could adequately convey planning for the, now nine, Studio Habits of Mind. First, I felt it was extremely important to identify a big idea or theme, the key ideas about the theme, the rationale for studying this big idea, and how the key ideas would be assessed (see Figure 7, page 53). In my example unit plan, I use the theme, barriers and five key ideas that outline specific ideas I
want students to know about barriers at the completion of the unit (see Figures 9 and 10, pages 55-56). This is especially relevant to the new disposition I have suggested, Investigate. By framing the attainment of other skills within the investigation of a theme, students will, hopefully, have more personal satisfaction and motivation to learn.

Educators should always begin planning a unit by determining a theme for investigation and the key ideas that should be learned and will be assessed at the conclusion of the unit. I have purposely omitted objectives and standards headings because I want this template to be visually simple, straightforward, and accessible to structures other than objectives-based, such as learner-centered. Secondly, for this mind-centered unit template for art education, I wanted to create a space that would outline the lessons contained in the unit. I decided a table format would make the most sense, because it encourages simple, to the point planning and would be immediately understandable for other viewers. Each row will be understood to contain information for one lesson. Columns will have the following headings: Lesson, Driving Question, Art Processes, Artist(s), Habits of Mind. Under the Lesson heading, the teacher should identify the specific lesson using the method that suits him/her best, such as a title or short description. For example, I have chosen to call a lesson The Unknown in my example curriculum. Under the Driving Question heading the teacher should compose a question to which students will spend the lesson answering. I like the use of the word “driving” more than “essential” because it implies more forward movement and exploration. In my example, I ask the driving question, “What unknown places intrigue you and which boundaries keep you from going there?” This is placed in the grid next to the lesson title, The Unknown. Under the Art
Processes heading the teacher should list the technical skills the students will be learning or discovering. Also, if used, this is where standards might be listed. Under the Artist(s) heading the teacher should list artwork that will support the lesson. This could be specific or general. In my example I state both: “Surrealist painters who deal with barriers and metaphors: Max Ernst, *Forest and Dove*; Paul Nash, *Landscape from a Dream* and *Harbour and Room*.” Finally, under the Habits of Mind heading teacher should list the dispositions that students will use during the lesson. The unit as a whole should contain all the Studio Habits of Mind, but it is possible that each lesson might focus on just one or two. However, for more extensive lessons, each lesson might contain all nine. Please see Figure 8 (page 54) for an example of this mind-centered unit plan template with guiding explanations.
Unit Plan

<table>
<thead>
<tr>
<th>Teacher:</th>
<th>Class:</th>
<th>Age:</th>
<th>Length</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Theme</th>
<th>Rationale</th>
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</thead>
<tbody>
<tr>
<td></td>
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</table>

<table>
<thead>
<tr>
<th>Key Ideas</th>
<th>Assessment</th>
</tr>
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<tbody>
<tr>
<td></td>
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</table>

### Instructional Activities

<table>
<thead>
<tr>
<th>Lesson</th>
<th>Driving Question</th>
<th>Art Processes</th>
<th>Artist(s)</th>
<th>Habits of Mind</th>
</tr>
</thead>
<tbody>
<tr>
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*Figure 7: Proposed mind-centered unit plan worksheet*
# Unit Plan

<table>
<thead>
<tr>
<th>Teacher:</th>
<th>Class:</th>
<th>Age:</th>
<th>Length</th>
</tr>
</thead>
</table>

## Theme
What central idea will be continually investigated throughout this unit? The theme should be an umbrella term that can be considered in many different ways.

## Rationale
Why is it important for students to learn about this theme? How is it relevant to their life at home? How is it relevant to their academic life? How is this theme relevant to making art and the greater art community?

## Key Ideas
What are the important concepts you want students to know about the theme? They should reflect the different ways of approaching the theme and possible conclusions that could be drawn about the theme. Key ideas should be able to be further investigated and considered. At least 3 should be provided.

## Assessment
How will students show you their understanding of the Theme and Key Ideas at the end of or throughout the Unit?

## Instructional Activities

<table>
<thead>
<tr>
<th>Lesson</th>
<th>Driving Question</th>
<th>Art Processes</th>
<th>Artist(s)</th>
<th>Habits of Mind</th>
</tr>
</thead>
<tbody>
<tr>
<td>How will you break down the key ideas into lessons? What will be your lesson titles?</td>
<td>What essential question will drive this lesson? This question should guide students to consider one or more of the theme’s key ideas. It should be investigative in nature.</td>
<td>What artistic techniques will students learn in this lesson? What media will students use?</td>
<td>What historical or contemporary artists will inform this lesson? Do they inform the theme or the artistic techniques?</td>
<td>Which types of thinking will students be using in this lesson? How will these dispositions be facilitated? (Develop Craft, Engage &amp; Persist, Envision, Express, Observe, Reflect, Stretch &amp; Explore, Understand Art World, Investigate)</td>
</tr>
</tbody>
</table>

*Figure 8: Proposed mind-centered unit plan template with instructions*
# Unit Plan: Barriers

Teacher: Kari Imoro  
Class: General Art  
Age: 10/11<sup>th</sup>  
Length: 6-8 weeks

<table>
<thead>
<tr>
<th>Theme</th>
<th>Rationale</th>
</tr>
</thead>
<tbody>
<tr>
<td>Barriers</td>
<td>The exploration of the idea of “barriers” and how we are affected by these visible and invisible limits will guide students to critically analyze aspects of their lives that might have previously gone unnoticed. In order to grow and expand within social, academic, spiritual and physical domains it is necessary to make visible that which constrains them. By discovering the forces that are keeping them from their potential, students can begin the process of breaking through these barriers.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Key Ideas</th>
<th>Assessment</th>
</tr>
</thead>
</table>
| • Our culture, environment and self constructs barriers/boundaries /limits.  
• Boundaries can be people, ideas, experiences, rules, taboos, norms and many other invisible forces.  
• There are boundaries that we enjoy because we like the feeling of safety they provide.  
• There are boundaries we resent because they make us feel trapped and confined.  
• There are boundaries that intrigue us because we are interested in the other side, but may feel scared or shy to cross them. | Students will be asked to write a short paragraph about how each piece of their artwork produced during the unit reflects the theme’s key ideas. Students will present their body of work and reflections to the class and answer any questions voiced by classmates or the teacher. |

*Figure 9: New unit plan example, page one*
### Instructional Activities

<table>
<thead>
<tr>
<th>Lesson</th>
<th>Driving Question</th>
<th>Art Processes</th>
<th>Artist(s)</th>
<th>Habits of Mind</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Unknown</td>
<td>What unknown places intrigue you and which boundaries keep you from going there?</td>
<td>Watercolor illustration Visual Metaphor</td>
<td>Surrealist painters who deal with barriers and metaphors: Max Ernst Forest and Dove Paul Nash Landscape from a Dream Harbour and Room</td>
<td>Develop Craft, Engage &amp; Persist, Envision, Express, Observe, Reflect, Stretch &amp; Explore, Understand Art World, Investigate</td>
</tr>
<tr>
<td>Enveloped</td>
<td>What makes a boundary smothering vs. one that is comforting?</td>
<td>Sculptural bookmaking Art Integration – work with English class</td>
<td>Book artists: Clarissa Sligh What’s Happening With Mama Renee Billingslea People, Color #1</td>
<td>Develop Craft, Engage &amp; Persist, Envision, Express, Observe, Reflect, Stretch &amp; Explore, Understand Art World, Investigate</td>
</tr>
<tr>
<td>Presentation of Artwork</td>
<td>What is the best method of presenting the unit’s body of work as a class?</td>
<td>Matting/ Framing Gallery design</td>
<td>none</td>
<td>Develop Craft, Engage and Persist, Envision, Understand Art World</td>
</tr>
</tbody>
</table>

*Figure 10: New unit plan example, page two*
Mind-Centered Curriculum: Lesson Template

While each teacher has his/her own process for designing unit plans and lesson plans, I want to underline the value of using a mind map before finalizing plans. When designing a shorter unit, the teacher might use the Studio Habits of Mind mind map template (see Figure 2, page 40) to build on existing ideas for the whole unit. In my own use of this method, I found that I was challenged to add more depth to my unit in order to adequately represent all nine Studio Habits of Mind (see Figure 3, page 42). Similarly, in designing a semester long unit, where each lesson taught most of the Studio Habits of Mind, I used a separate mind map for each lesson (see Appendix D). Again, this pushed me to expand on my existing ideas and create additional details that would aid students in practicing all nine Studio Habits of Mind.

It is in the lesson plan template that I wanted to provide a place for teachers to give detailed descriptions of how each Habit of Mind will fit into their lesson(s). Also referencing the previously outlined curriculum ideas and the objectives-based template (see Appendix B) with which I am familiar, I began to piece together my new mind-centered lesson plan template. Again, I wanted to create a template that can be used for all styles of teaching. I placed boxes for the Key Ideas and Driving Question first since these are the central focus of the lesson (see Figure 11, page 60). The use of boxes will visually underline the importance of these in planning the lesson. Next, I provided a place for outlining the lesson. This could be filled-out in different ways. It might be a basic step-by-step or it might be an outline of what will be provided in anticipation that students will then find their own paths. A heading for the Studio Habits of Mind is placed
next. Here, under each disposition, the teacher should describe how that disposition will be facilitated during the lesson. If the teacher has completed a mind map for the specific lesson, this section should contain very similar information. It is possible that some Habits of Mind will be left blank if the teacher plans to facilitate them in another lesson contained in the unit. Next, I have made a heading titled: Structure/Content (see Figure 12, page 61). This is purposefully left open-ended, so that each teacher might provide, in his/her own style, the information that will be given to the students and how it will be presented. This could be very specific, detailing every action of the day or it could be purposefully open-ended outlining, for example, stations that will be set up, but utilized as students see fit. The bulk of the information might be under Content or it might be under the sub-heading Classroom Organization. In my own lesson examples, I have made additional headings here such as Discussion, Paint or Demonstration. Under these headings I provide specific lists of the content I will present to the class (see Appendices E and F). Following this, I have created two more boxes for Art Processes and Artists. I chose to use boxes to visually break up the flow of text and to highlight information of particular importance to the visual arts classroom. In the Art Processes box the teacher should provide the techniques that will be taught or possibly discovered during the lesson and the materials that will be provided. In the Artist(s) box the teacher should provide the artworks that will be viewed. Ideally the teacher will choose work that portrays how other artists have reflected upon the Key Ideas or used similar Art Processes. Another option might be to outline how students will be guided to discover for themselves artwork that reflects the Art Process or Key Ideas. Finally, I have provided an Assessment space for
the teacher to outline how (s)he will look for student understanding of the lesson’s Key Ideas and Art Processes. In addition, under the heading Self-Assessment, the teacher should reflect upon the success of the lesson in terms of student understanding and suggest possible improvements. To close, I have provided a References space, for a list of all outside information used that can be returned to later. For two example lessons I have created as part of the Barriers unit, please see Appendices E and F.
Lesson:

Unit:

Teacher: Class: Age: Length:

Key Ideas
What important concept you want students to know about the larger theme? It should reflect a way of approaching the theme and a possible conclusion. The key idea should be able to be further investigated and considered.

Driving Question
What essential question will drive this lesson? This question should guide students to consider one or more of the theme’s key ideas. It should be investigative in nature.

Lesson Outline
What is the basic outline of this lesson?

Habits of Mind
Which types of thinking will students be using in this lesson? How and in which part of the lesson will each disposition be facilitated?
Develop Craft – Using Art Tools, Materials and Concepts (Technique; Studio Practice)
Engage & Persist – Committing and Following Through
Envision – Planning Beyond Seeing
Express – Finding Personal Vision
Observe – Seeing Beyond the Ordinary
Reflect – Thinking Metacognitively
Stretch & Explore – Beyond the Familiar (Questions/Explain; Evaluate)
Understand Art World – Navigating Domain and Field (Domain; Communities)
Investigate – Analyzing Concepts and Experiences

Figure 11: New mind-centered lesson plan template, page one.
### Structure/Content
How will students be guided through this lesson? Will you be in charge of students’ work/learning pace and physical movement or will they? How will you facilitate this? What specific information (lectures, discussions, demonstrations, visual images) will you give students? Will you make accommodations for specific students; what will they be?

#### Classroom Organization
How will you layout the physical classroom and materials to best facilitate your chosen structure?

### Art Processes
What artistic techniques will students learn in this lesson? How will they learn this information?

#### Materials
- What media/tool will students use?
- What other supplementary materials will be needed?

### Artists
What historical or contemporary artists will inform this lesson? Do they inform the theme or the artistic techniques? How will students get information about this artist? Do you have specific information you want them to know about this artist?

### Assessment
How will students show you their understanding of the Key Ideas, Art Processes, and/or Artists? What formal and informal processes will you use?

#### Self-Assessment
What process will you use to look critically at the lesson plan and implementation? Will you use this process throughout or after the lesson?

### Resources
List any sources used in creating this lesson plan.
Conclusion

At the onset of this project my questions were:

• What does a curriculum using Studio Thinking’s Studio Habits of Mind as inspiration look like?

• Does writing a curriculum using the ideas from Studio Thinking suggest any further habits of mind?

As I progressed through the research of these questions, others emerged:

• What does the process of designing a mind-centered curriculum involve?

• What does a mind-centered curriculum look like?

Early in the process of conducting a literature review and designing a lesson plan based on the Studio Habits of Mind, I began to see a disposition that was missing both in my eyes and based on the statements of visual arts curricula researchers. I chose to name this ninth Habit of Mind “Investigate.” It was also through the process of writing a curriculum using an existing lesson plan template that I was able to realize and develop unit and lesson plan templates that are uniquely designed to integrate the Studio Habits of Mind, including my additional ninth disposition, Investigate, and support a mind-centered approach. I think the use of mind maps and these new templates will push art teachers to create unit and lesson plans that stimulate a wider range of student thought and understanding. Actively using the Studio Habits of Mind when designing lessons can aid art teachers in incorporating content or actions that might have been overlooked. I believe the integration of the nine Studio Habits of Mind into unit and lesson plan templates is essential for the creation of a balanced, mind-centered curriculum.
CHAPTER FOUR: PERSONAL REFLECTION AND FUTURE POSSIBILITIES

Through the research of this study, I have come to realize that *Studio Thinking*'s Studio Habits of Mind (Hetland et. al, 2007) do not stand alone. They are supported by a plethora of research that suggests similar ideas about the thought processes have been facilitated in the visual arts classroom for years. I feel strongly that the purposeful decision to integrate the facilitation of these dispositions into unit and lesson plans can create a curricular challenge for students to develop not only their technical skills, but also their ability to push themselves, envision what can’t be seen, express emotions and ideas through art, see in a new way, critically reflect, play around, and understand the art world. As I began this research I asked myself the following questions: What does a curriculum using *Studio Thinking*'s Studio Habits of Mind as inspiration look like? Does writing a curriculum using the ideas from *Studio Thinking* suggest any further habits of mind?

It is interesting to look back at the path I took in my exploration of these questions, as it is not what I would have expected from the beginning. To start, I was more interested in how I would integrate these Habits of Mind into a unit and actually teach them. As I progressed, I began to see that I would not learn what I was actually interested in by looking at the results (video documentation, student feedback) of a single unit. I realized I was not interested in amassing more evidence; I was interested in the theory. I am glad I made this shift to curriculum inquiry, because the results reflect not only my own ideas, but also a synthesis of what many postmodern visual art education researchers and theorists are also saying. The addition of the ninth Studio Habit of Mind
allows the Habits of Mind list to more accurately represent the types of thinking accessed in the visual arts classroom as suggested by the many theorists in my literature review. My new mind-centered curriculum templates embody, reflect and guide students to become part of the important concepts practiced by artists in the twenty-first century.

There are many future possibilities for extending this research and its results. I would like to see these unit and lesson templates be put to use and taught with a variety of teaching styles in many different settings. While being trained as teachers, we learn about those who teach for social change, those who put children in charge of their own learning, those who use objectives and those who strive to mold students into responsible, community-oriented adults. I think in reality each teacher combines these approaches and other in their own unique way. Therefore, each educator’s requirements in a curriculum template will differ slightly. In addition to differences in approach, there are teachers who work with different age levels, geographic locations and cultural situations. There are also varying circumstances within which the classroom might be conducted: one-on-one tutoring, after-school programs, rehabilitation programs, museum workshops, etc. I would like to see visual arts teacher from all different teaching approaches use this template and give feedback on possible improvements. It is also possible that trying to be all-inclusive is not the best means of template creation. Perhaps, as it is utilized in real situations, there will be a need for several variations that can be altered for specific teaching approaches. I encourage other researchers to use these templates in real classroom lessons and publish the findings. It is my hope to see an amassed body of literature that gives insight into how my proposed mind-centered curriculum templates
function in a wide variety of classrooms so that I may continue to make them as relevant, functional and useful as possible.

I would like to see the nine Studio Habits of Mind be actively discussed in the visual arts classroom, so that students become familiar with the dispositions and can identify when they are practicing each one. Visual arts teachers might post the Habits of Mind in their classrooms for easy reference and as a constant reminder to teacher and students of the skills that are being practiced and encouraged in the art classroom. The Habits of Mind could also be discussed informally as the teacher mingles among working students, providing encouragement and support. For example, if a student becomes frustrated with the tedium of a process, the art teacher might encourage him or her to practice his or her “Engage and Persist” skills, to push himself or herself to finish what he or she set out to do. Another student might be resistant to working with his or her peers; here, the teacher might remind the student that similar to the larger art world, the classroom is also an art world in which students can help and push each other in their artistic endeavors and it is important to play an active role within this group. Formally, a teacher could also lead class discussions focusing on a single Habit of Mind. This might be especially relevant just before a teacher begins a lesson that asks students to work on a particular Habit of Mind. If students are being led to practice brushstrokes, the teacher might lead a discussion about “Stretch and Explore” that will remind students that the purpose of the exercise is to push the limits of what they know, to try to make new discoveries. Students should not be in the dark about what they are learning. I feel that if you want students to learn a skill, then it should be discussed and rationalized with them
in a direct, simple way. In order for students to begin consciously developing the nine Studio Habits of Mind, the visual arts teacher should explain them clearly to the class and remind the students of them in appropriate situations.

I would like to see further studies that research students’ ability to transfer these skills for use in other disciplines. As briefly mentioned by the researchers in Studio Thinking (Hetland et al., 2007), the, now nine, Studio Habits of Mind are an excellent framework outlining the skills that are learned in the visual arts classroom. It would be very interesting to begin conducting studies that measure the transferability of these skills. A researcher might identify where these Habits of Mind are used in other subject areas, then watch what happens as a student practices them in the visual arts classroom over time. Do students who consciously work on their ability to “Engage and Persist” in the art classroom also begin to follow through more completely with science projects or English papers? Can a student who actively works on his “Observe” skills translate a heightened ability to perceive to a sociology study or examination of historical events? Can a student who has improved her ability to “Investigate” in the visual arts classroom find and write more relevant stories for the school newspaper or an English class? There are endless possibilities for looking at the transferability of these skills at many locations, age levels and subject areas. It would be most effective to do long term studies with large numbers of students and a control group if possible. To effectively begin to look at the transferability of the nine Studio Habits of Mind is a large task that should not be taken lightly. Art education has seen enough research projects that are done quickly and are evaluated with a biased eye. It is time for some serious studies that begin to evaluate
some of the value of the visual arts. Using the nine Studio Habits of Mind as specific points of learning would be a valuable research study that, if done well, might shed light on the reality of the effectiveness of art education.

Finally, I would like to see these Studio Habits of Mind and my mind-centered templates used towards the validation of the visual arts as a core subject that has merit by itself. It is my hope that the studies mentioned above will be carried out many times over, resulting in a body of research which can prove to society that art education is a meaningful subject both in its own right and as a place for developing transferable skills. This thesis has evaluated ST’s Studio Habits of Mind and suggested the additional habit, Investigate, to complete a framework that adequately reflects an excellent visual arts classroom. This thesis has proposed new, mind-centered curriculum templates that synthesize ideas put forth by current art education curriculum theorists. It is my hope that the contents of this thesis will inspire and challenge other researchers to put my ideas to the test, use them in their own classrooms and share them with art teachers, parents, principles and educational theorists.
APPENDIX A: AFTER SCHOOL LESSON PLANS
UNIT TITLE – Into Illustration

LESSON TITLE – Inspiration from Experience

AGE/GRADE LEVEL – High School

LENGTH OF TIME – after-school, 2 hour class

RATIONALE AND GOALS

This unit, Into Illustration, focuses on the importance of thinking in the art classroom. It uses Studio Thinking’s Eight Habits of Mind (Hetland et. al., 2007) as a curricular framework. I believe art education is the place where students can learn and consciously practice types of thinking that will help them not only succeed in the art room, but will help them synthesize and expand upon the whole of their education experience. In addition, this unit uses my personal philosophy of combining student-centered and objectives-based curricular designs.

This lesson will introduce students to a more painterly type of illustration in a pressure-free way. It is written specifically for students who are in high school by guiding them to think critically about their own experiences without putting them in the spotlighted position of analyzing who they are as a person. The Habits of Mind encouraged are: Develop Craft, Engage and Persist, Observe, Stretch and Persist, and Understand the Artist’s World.

OBJECTIVES

Explore methods of painting with watercolors.
Use a palette of split-complimentary colors.
Discuss what methods worked and what did not.
Find images within own artwork.
Use sharpies and colored pencils to expand images and composition.
View paintings by Kari Imoro.
Answer questions about processes and life references.
View and discuss class members’ illustrations.
VOCABULARY
Split-complimentary colors – A base color + the two colors adjacent to its compliment.
Watercolors – A water-based paint
Palette – a board for mixing paints OR a selection of colors

KEY CONCEPTS, CONTENT AND CONTEXT
This lesson guides students to find inspiration through play. It works to remove the pressure created by planning and self-imposed ideas of perfection. Focusing on brushstrokes and colors, allows students to create a composition unburdened by images and perfection. Then, using this composition as an “inkblot” for interpreting found images within, lets students think visually without realizing they are thinking. This lesson uses processes to allow images to surface naturally in the mind and only after completion, asks students to critically examine the inspiration of the images within their own life experiences.

MATERIALS AND EQUIPMENT
Teacher – computer, digital projector, sharpie, watercolors, watercolor paper, 10 copies of questions for beginning discussion, 10 copies of questions for end discussion, 10 pencils, work tables
Student – tubes of watercolors, fine point sharpies, colored pencils, watercolor paper, 10 palettes, 3 different size watercolor brushes, water cups, paper towels

LESSON SEQUENCE
What are your actions as the teacher?
LECTURE/DISCUSS – 15 min.
1. I will welcome the students and introduce myself, outline the lesson’s schedule, and get students excited.
2. I will introduce the idea of color theory briefly reviewing primary, secondary and complimentary and showing examples on the data projector.
3. I will introduce the idea of split-complimentary and show examples on the data projector.
4. I will briefly quiz the students on the possible combinations.
5. I will tell the students their first task is to explore different ways of applying the watercolors by creating a series of small paintings with a split-complimentary palette that don’t have any images, only interesting brushstrokes, drips and splatters.
6. I will demonstrate the correct way to put paint on a palette, mix paints and clean brushes.
PAINT – 15 min.
1. I will mingle among students to praise, encourage and answer questions.
2. I will be looking for split-complimentary colors and exploration of brushstrokes.

CRITIQUE – 15 min.
1. I will ask the students to get in groups of 2-3 and write down 2-3 things that worked and why and 2-3 things that didn’t work and why that they can share with everyone.
2. I will ask the students to move all their paintings to a central table.
3. I will ask the students to briefly share what they discussed.
4. I will ask the students if they liked painting without images and ask them to look at their own works, turning different ways and see what images appear.
5. I will introduce black sharpies and colored pencils and ask the students to use these tools to build up additional layers, using the watercolors as a base.
6. I will tell the students to build up the images they have begun to see and make the painting about those images.

PAINT – 60 min.
1. I will mingle among students to praise, encourage and answer questions.
2. I will be looking for expansion of what has been previously painted and creative solutions.
3. I will tell the students when they have 10 and 5 minutes to complete their illustrations.

LECTURE/DISCUSS – 5 min.
1. I will project images of my own artwork after students have been working for a while. They will continue working silently as I speak.
2. I will tell them that this is the process I use in some of my own work.
3. I will tell them that I wait for the images unveil themselves to me and then I create a composition that reflects the part of my life from where that particular image came.

CRITIQUE – 15 min.
1. I will ask the students to choose one or two illustrations they feel are the strongest and answer the following questions:
   a. Describe how you used the watercolors in this painting.
   b. Describe how you used the sharpies and watercolors here and why.
   c. In what part(s) of your life do you see images like these?
   d. What other projects could you apply this method to?
2. I will ask the students to walk around and view each other’s illustrations.
3. I will ask the students to bring their illustrations to a central table.
4. I will guide students to discuss strengths of each piece and areas that could be improved. If students seem comfortable, I will ask them to share what part of their lives the images come from.
5. I will congratulate the students on successfully trying a new method of painting/illustration and tell them we will use these ideas to create a larger illustration the following day.
6. I will ask the students to clean up their area, make sure their name is on their artwork and pile their artwork on my table along with the supplies.

**What actions are designated for the students?**

**LECTURE/DISCUSS – 15 min.**
1. Students will participate in beginning discussion.
2. Students will view demonstration, listen to instructions and voice any questions

**PAINT – 15 min.**
1. Students will use watercolors to create small compositions that use split-complimentary colors and exploration of brushstrokes.

**CRITIQUE – 15 min.**
1. Students will get in groups of 2-3 and write down 2-3 things that worked and why and 2-3 things that didn’t work and why.
2. Students will move all their paintings to a central table.
3. Students will briefly share what they discussed.
4. Students will look at their own works, turning different ways and see what images appear.
5. Students will participate in discussion and listen to instructions

**PAINT – 60 min.**
1. Students will use sharpies and colored pencils to expand on what has been previously painted and find creative solutions.

**LECTURE/DISCUSS – 5 min.**
1. Students will view projected images and listen to the teacher’s explanation.
2. Students will voice any comments or questions.

**CRITIQUE – 15 min.**
1. Students will choose one or two illustrations they feel are the strongest and answer the following questions:
   a. Describe how you used the watercolors in this painting.
   b. Describe how you used the sharpies and watercolors here and why.
   c. In what part(s) of your life do you see images like these?
   d. What other projects could you apply this method to?
2. Students will walk around and view each other’s illustrations.
3. Students will bring their illustrations to a central table.
4. Students will discuss strengths of each piece and areas that could be improved.
5. Students will share what part of their lives the images come from.
6. Students will clean up own area.
CLASSROOM ORGANIZATION
Tables will be floating in corner of larger school area used for administration, cafeteria, and walkway.
A projector screen will be near tables for viewing images.
A central table large enough for all students will be used for demonstrations and discussion.

SAFETY
No lecture needed. Will give instructions as needed if situation arises.

AUTHENTIC STUDENT ASSESSMENT/EVALUATION
I will use completed worksheets and illustrations to look at each students’ ability to reach objectives.

REFERENCES AND RESOURCES

AUTHENTIC TEACHER SELF-ASSESSMENT/EVALUATION
Class will be videotaped.
Did I encourage the following habits of mind: Develop Craft, Engage and Persist, Observe, Stretch and Persist, and Understand the Artist’s World.
Did I create an atmosphere conducive to these habits of mind?
UNIT TITLE – Into Illustration

LESSON TITLE – Metaphor

AGE/GRADE LEVEL – High School

LENGTH OF TIME – after-school, 2 hour class

RATIONALE AND GOALS
This unit, Into Illustration, focuses on the importance of thinking in the art classroom. It uses Studio Thinking’s Eight Habits of Mind (Hetland et. al., 2007) as a curricular framework. I believe art education is the place where students can learn and consciously practice types of thinking that will help them not only succeed in the art room, but will help them synthesize and expand upon the whole of their education experience. In addition, this unit uses my personal philosophy of combining student-centered and objectives-based curricular designs.

This lesson will introduce students to the use of visual metaphor as a means of portraying ideas and experiences. It is written specifically for students who are in high school by guiding them to think critically about their own experiences without putting them in the spotlighted position of analyzing who they are as a person. The Habits of Mind encouraged are: Develop Craft, Engage and Persist, Envision, Express, Reflect, Understand the Artist’s World.

OBJECTIVES
Discuss the meaning of metaphor
Make a mind map to help brainstorm metaphors
View images by Wangechi Mutu and Salvador Dali
Make sketch of visual metaphor
Discuss sketch with partner
Make visual metaphor using watercolors, black sharpies and colored pencils
Share the story of visual metaphor with class
Discuss what works and what might be improved with class
VOCABULARY
Visual Metaphor – an image that uses a point of similarity to represent a person, place, thing, or idea

KEY CONCEPTS, CONTENT AND CONTEXT
This lesson guides students to create a visual metaphor for a particular place/time of their life. The students are guided to expand upon a part of their lives that they produced either knowingly or unknowingly in the previous lesson. It uses the mind map as a tool to help students brainstorm a wide variety of ideas. In addition the students are introduced to a contemporary artist and an important historical artist who use metaphor as an important tool in their artwork. This lesson guides students to consciously analyze an experience and to use illustration as means of portraying this experience visually.

MATERIALS AND EQUIPMENT
Teacher – computer, digital projector, sharpie, watercolors, watercolor paper, work tables
Student – sketch paper, pencils, tubes of watercolors, fine point sharpies, colored pencils, watercolor paper, 10 palettes, 3 different size watercolor brushes, water cups, paper towels

LESSON SEQUENCE
What are your actions as the teacher?
LECTURE/DISCUSS – 30 min.
1. I will welcome the students and outline the lesson’s schedule, get students excited.
2. I will introduce the term metaphor and ask students to give either verbal or visual examples.
3. I will pass out blank paper and ask students to write the part of their life discussed the previous day in the middle of the paper for a mind map.
4. I will guide them by making my own example.
5. I will ask them to make branches: colors, textures, tastes, smells, sounds, feel (I will ask them to suggest others) and write adjectives according to their chosen place/time
6. I will then ask them to make a list of other things that also have a few of these properties.
7. I will ask students to pause and view images by two artists who make metaphoric images. Wangechi Mutu, a contemporary artist, who exemplifies what is seen as mundane and exemplifies the primordial. Salvador Dali who was a Spanish surrealist who sought to de-familiarize the viewer and create something unique and unexpected.
8. I will tell students to use one or more painting techniques discovered in the previous lesson to combine metaphorical images into one painting that represents
their chosen place/time. They should also plan colors and have a reason for the palette they have chosen.

9. I will instruct them to first sketch ideas.

SKETCH – 10 min.
1. I will mingle among students to praise, encourage and answer questions.
2. I will look for visualization of their lists/mind maps.

CRITIQUE – 10 min.
1. I will ask the students break into groups, explain their ideas to the group and give each other possible ideas for improvement.
2. I will stress that they should only use positive advice for improvement, no negative words.

PAINT – 60 min.
1. I will pass out watercolor paper to groups who have completed their discussion and are ready to continue.
2. I will instruct them to begin with the watercolors, not to sketch on the page first. If they absolutely must have a guide, they may use a few small dots. Then they will be able to use the sharpies and colored pencils if they choose.
3. I will mingle among students to praise, encourage and answer questions.
4. I will look for visualization of their lists and incorporation of a discovered painting technique.
5. I will guide students who finish early to write out the story of their painting.

CRITIQUE – 10 min.
1. I will ask the students to bring their paintings to the central table.
2. I will ask the students to share the story represented by their metaphor.
3. I will guide students to discuss what works in each illustration and areas that could be improved.
4. I will congratulate the students on their hard work and participation.
5. I will instruct students to clean up their area and return all materials to the main table.

What actions are designated for the students?

LECTURE/DISCUSS – 30 min.
1. Students will give either verbal or visual examples of metaphor.
2. Students will write the part of their life discussed the previous day in the middle of the paper for a mind map (place/time)
3. Students will make branches: colors, textures, tastes, smells, sounds, feel (I will ask them to suggest others) and write adjectives according to their chosen place/time
4. Students will make a list of other things that also have a few of these properties.
5. Students will view images by Wangechi Mutu, and Salvador Dali.
SKETCH – 10 min.
1. Students will sketch ideas for visual metaphor

CRITIQUE – 10 min.
1. Students will break into groups, explain their ideas to the group and give each other possible ideas for improvement.
2. Students will only use positive advice for improvement, no negative words.

PAINT – 60 min.
1. Students will begin with the watercolors, and then use the sharpies and colored pencils if they choose to create their final visual metaphor.
2. Students who finish early will write out the story of their painting.

CRITIQUE – 10 min.
1. Students will bring their paintings to the central table.
2. Students will share the story represented by their metaphor.
3. Students will discuss what works in each illustration and areas that could be improved.
4. Students will clean up their area and return all materials to the main table.

CLASSROOM ORGANIZATION
Tables will be floating in corner of larger school area used for administration, cafeteria, and walkway.
A projector screen will be near tables for viewing images.
A central table large enough for all students will be used for demonstrations and discussion.

SAFETY
No lecture needed. Will give instructions as needed if situation arises.

AUTHENTIC STUDENT ASSESSMENT/EVALUATION
I will use mind maps, oral story and completed visual metaphors to look at each students’ ability to reach objectives.

REFERENCES AND RESOURCES
AUTHENTIC TEACHER SELF-ASSESSMENT/ EVALUATION

Class will be videotaped.
Did I encourage the following habits of mind: Develop Craft, Engage and Persist, Envision, Express, Reflect, Understand the Artist’s World.
Did I create an atmosphere conducive to these habits of mind?
UNIT TITLE – Into Illustration
LESSON TITLE – Emotive Characters
AGE/GRADE LEVEL – High School
LENGTH OF TIME – after-school, 2 hour class

RATIONALE AND GOALS
This unit, Into Illustration, focuses on the importance of thinking in the art classroom. It uses Studio Thinking’s Eight Habits of Mind (Hetland et. al., 2007) as a curricular framework. I believe art education is the place where students can learn and consciously practice types of thinking that will help them not only succeed in the art room, but will help them synthesize and expand upon the whole of their education experience. In addition, this unit uses my personal philosophy of combining student-centered and objectives-based curricular designs.

This lesson will introduce students to the use of emotive characters as a means of portraying ideas and experiences. It is written specifically for students who are in high school by guiding them to think critically about their own experiences without putting them in the spotlighted position of analyzing who they are as a person. The Habits of Mind encouraged are: Develop Craft, Engage and Persist, Envision, Express, Reflect, Understand the Artist’s World.

OBJECTIVES
Discuss emotive characters and give examples
View images by Iain MacArthur
Sketch character ideas
Discuss character ideas with a partner, suggest improvements
Create a test tile
Paint 3 emotive characters on ceramic tiles
Discuss completed emotive characters – praise/improvements
Answer questions about thinking within the unit
Discuss unit
VOCABULARY
none

KEY CONCEPTS, CONTENT AND CONTEXT
This lesson guides students to create emotive characters inspired by emotions felt by people during a particular place/time of their life. The students are guided to expand upon a part of their lives that they produced either knowingly or unknowingly in a previous lesson. It uses discussion and examples to help students construct character that embody the chosen emotions. This lesson guides students to consciously analyze an experience and to use illustration as a means of portraying this experience visually. This lesson also guides students to think critically about how they are being guided to think within the entire unit.

MATERIALS AND EQUIPMENT
Teacher – computer, digital projector, porcelain paint, white ceramic tiles, work tables
Student – sketch paper, pencils, porcelain paint, white ceramic tiles, palettes, water cups, brushes, paper towels

LESSON SEQUENCE
What are your actions as the teacher?
DISCUSS/LECTURE – 15 min.
1. I will welcome the students and outline the lesson’s schedule, get students excited.
2. I will introduce the idea of emotive characters.
3. I will ask the students to suggest examples of characters that embody an extreme emotion. If students suggest unknown examples, I will search google images and project example. If students have trouble coming up with examples I will suggest: 7 Dwarves, Witch of the West, Cheshire cat, Sear, Eyore
4. I will introduce the project: Students should choose 3 emotions felt by either themselves or other people during the previously chosen time/place. They should create characters that incorporate some of the painterly techniques discovered in the previous lessons.
   a. The characters can be human or non-human.
   b. They can be inspired or use aspects of previous paintings or be a new aspect of these previous ideas
5. I will tell the students to use porcelain paint and ceramic tiles, one character for each tile.
   a. Students should make purposeful color choices
   b. Students should design a simple background that supports the emotion of the character.
6. I will project images of artwork by the contemporary artist/illustrator, Iain MacArthur, and ask students to suggest possible emotions and how colors/lines/images are used to suggest them.
7. I will instruct the students to make sketches of possible characters

SKETCH – 15 min.
1. I will mingle among students to praise, encourage and answer questions.
2. I will be looking for expansion of what has been previously painted and creative solutions of emotive characters

CRITIQUE – 15 min.
1. I will ask the students to come to the center table with their sketches
2. I will ask the students to share with the a partner their ideas
3. I will ask the partner suggest ideas for improvement

PAINT – 45 min.
1. I will quickly demonstrate how to use the porcelain paint and remind students how to care for the brushes
2. I will distribute tiles and paint
3. I will suggest that students use a test tile to get a feel for the paint
4. I will mingle among students to praise, encourage and answer questions.
5. I will be looking for expansion of what has been previously painted and creative solutions of emotive characters

CRITIQUE – 30 min.
1. I will ask the students to bring their tiles to the center table
2. I will ask the students to share their emotive characters with the class
3. I will lead the students to praise and suggest improvements for the emotive characters.
4. I will ask the students to bring all completed work from the unit to their seat
5. I will ask the students to answer the following questions:
   a. What have you learned about yourself by using these three techniques to think about a part of your life?
   b. What types of thinking did you use in the first project?
   c. Second project?
   d. Third project?
   e. What did you like about the techniques the teacher used to guide your thinking?
   f. What could the teacher have done differently to guide your thinking?
6. I will lead the students in a discussion about play, metaphors and thinking in the art room.
7. I will tell the students I am proud of all the hard work they have done and encourage them to continue to practice using play and metaphors as a way of helping themselves to uncover new techniques and inspiration on their own.
8. I will ask students to clean up their area and return all materials to the center table
9. I will give students a slip of paper that gives directions for baking the painted ceramic tiles to make the paint permanent and warn them not to use in direct contact with food.

**What actions are designated for the students?**

**DISCUSS/LECTURE – 15 min.**
1. I will welcome the students and outline the lesson’s schedule, get students excited.
2. I will introduce the idea of emotive characters.
3. Students will suggest examples of characters that embody an extreme emotion.
4. Students will choose 3 emotions felt by either themselves or other people during the previously chosen time/place.
5. Students will use some of the painterly techniques discovered in the previous lessons.
6. Students will use porcelain paint and ceramic tiles, one character for each tile.
7. Students will make purposeful color choices
8. Students will design a simple background that supports the emotion of the character.
9. Students will view images of artwork by Iain MacArthur
10. Students will suggest possible emotions and how colors/lines/images are used to suggest them.

**SKETCH – 15 min.**
1. Students will make sketches of possible characters

**CRITIQUE – 15 min.**
2. Students will come to the center table with their sketches
3. Students will share with the a partner their ideas
4. Students will suggest ideas for improvement

**PAINT – 45 min.**
6. Students will view demonstration
7. Students will create a test tile to get the feel of the paint
8. Students will create characters on tiles using porcelain paint

**CRITIQUE – 30 min.**
10. Students will bring their tiles to the center table
11. Students will share their emotive characters with the class
12. Students will praise and suggest improvements for the emotive characters.
13. Students will bring all completed work from the unit to their seat
14. Students will answer the following questions:
   a. What have you learned about yourself by using these three techniques to think about a part of your life?
   b. What types of thinking did you use in the first project?
c. Second project?
d. Third project?
e. What did you like about the techniques the teacher used to guide your thinking?
f. What could the teacher have done differently to guide your thinking?

15. Students will participate in a discussion about play, metaphors and thinking in the art room.
16. Students will clean up their area and return all materials to the center table
17. Students will take home their work.

CLASSROOM ORGANIZATION
Tables will be floating in corner of larger school area used for administration, cafeteria, and walkway.
A projector screen will be near tables for viewing images.
A central table large enough for all students will be used for demonstrations and discussion.

SAFETY
I will give students a slip of paper that gives directions for baking the painted ceramic tiles to make the paint permanent and warn them not to use in direct contact with food.

AUTHENTIC STUDENT ASSESSMENT/EVALUATION
I will use mind maps, oral story and completed visual metaphors to look at each students’ ability to reach objectives.

REFERENCES AND RESOURCES

AUTHENTIC TEACHER SELF-ASSESSMENT/ EVALUATION
Class will be videotaped.
Did I encourage the following habits of mind: Develop Craft, Engage and Persist, Envision, Express, Reflect, Understand the Artist’s World.
Did I create an atmosphere conducive to these habits of mind?
APPENDIX B: OBJECTIVES-BASED LESSON PLAN TEMPLATE
SAMPLE LESSON PLAN CRITERIA (OBJECTIVES-BASED)

A lesson plan is a detailed description of what you will do in a lesson, as well as documentation of your content and instructional methods. One lesson plan may be as short as one class period or it may cover more than one day.

LESSON TITLE

AGE/GRADE LEVEL

LENGTH OF TIME - 1 class period (e.g.; 1 class period = 50 minutes)

RATIONALE AND GOALS:
Why are you teaching this lesson? How does it relate to your curriculum and unit rationale and goals? How does it relate to your curriculum approach/theory and teaching philosophy? How does it relate to your big/enduring idea? Does this broad idea take into account issues of diversity, social justice, fairness and equity, as well as learners’ interests, ages, gender, ethnicity, special needs, and abilities?

OBJECTIVES -
Please be specific - students will “understand” or “learn” is vague. Instead you may wish to say students will “create” or “identify.” Please relate your lessons to the Arizona Visual Art Standards 2016 (on D2) for this class.

STANDARDS -
Does the lesson relate to Arizona and National Standards in the visual arts?

VOCABULARY -
List and define.

KEY CONCEPTS, CONTENT AND CONTEXT -
What are you going to teach? [studio, art history, criticism, visual culture, social issues, aesthetics, integration of other subject matter?] Does the lesson involve subject matter and activities that contextualize and examine relationships and ideas between artistic/aesthetic materials, skills, processes, and concepts and social, cultural, political, and historical dimensions? Is your content based on students’ prior knowledge and learning, previous lessons, or is it new material and knowledge?

MATERIALS AND EQUIPMENT -
Teacher - List all materials/equipment you need for instruction.
Student - Materials the students will use
Please be specific (i.e. 8” x 8” white construction paper).

LESSON SEQUENCE -
Beginning the lesson:
Welcoming the class: How will you take attendance? Will you have something for students to do as soon as they enter the classroom? Where/how will you seat the students? How will you arrange the room? Will you review prior work? How will you deal with students who were absent in the previous classes?

Teaching Methods, Learning Activities and Questioning Strategies:
This is the body of your lesson plan. In this section you will go into step-by-step detail of how you will gather and engage students. I cannot emphasize how important it is for beginning teachers to plan for a lesson. I suggest using bullets or numbers when listing steps instead of writing in paragraph form (it’s much easier to read and easy to pick up where you leave off). How will you teach this lesson [e.g., small group work, constructivist and inquiry
methods, cooperative learning, demonstration, critique, lecture/direct instruction, indirect instruction, discussion, group investigation, role play, cooperative learning, peer teaching, simulation, brainstorming sessions, debates, writing assignment, library and/or internet research, timelines, learning stations, computer stations, field trip, using new technologies (wii, blogs, YouTube, etc.), mentoring, facilitation, individual assignments, students as researchers. (Also see Revisiting Curriculum text p. 78)

What are your actions as the teacher?
How will you make accommodations for individual learners, for groups, the whole class?

What actions are designated for the students?
How will they develop deep understandings?

Questions
List the questions that you will use to promote discussion and engage all students. What kinds of responses do you want or will accept? How will you avoid yes/no answers? Will you call on students, ask them to raise their hand, etc.?

Cognitive Thinking and Tools
Does the lesson incorporate the use of cognitive tools to extend student interest, learning, imagination and understandings? How will you check for understanding? How will you help students apply what they are learning?

CLASSROOM ORGANIZATION
This is very important – please anticipate problems and think ahead. What is your organization and/or management plan – student seating, organizing the tables, traffic patterns, making sure all students can see you when you talk to the class, demonstrate, etc., handling challenging students, organizing materials, clean-up? What you need to put on a powerpoint, on the board, etc., photocopying handouts, and so forth? Please check for spelling and grammar on any board work, Powerpoint presentations, handouts, etc. Does your technology work – will you test it or practice ahead of time?

SAFETY
Does the lesson clearly identify any potential safety issues or considerations?

CLOSURE/CLEAN UP
How will you summarize what you have done with the students and end the lesson? How will you complete the clean-up procedure? Who will clean up? Will you assign homework? How will the students leave the room?

AUTHENTIC STUDENT ASSESSMENT/EVALUATION
Assessment should reflect your rationale and objectives – were the students successful in learning what you wanted them to learn? Possible methods of assessment could include: a rubric, portfolio/assignment checklist, written reflection by the teacher, or written analysis by the student, quiz, student self-assessment, etc. Consider both formative and summative assessment approaches.

REFERENCES AND RESOURCES
Writing curriculum and lessons is just like writing a research paper; if you borrowed an idea, please credit the appropriate source.

AUTHENTIC TEACHER SELF-ASSESSMENT/EVALUATION
List at least three goals that reflect your planning and/or instruction. For example: was the lesson paced appropriately? Did I explain new art terms successfully? Written self-reflections should address what was accomplished in a given class or overall lesson and what changes should be made when the same lesson is taught again as well if you met your goals for the lesson. How can you develop as a teacher/researcher?
APPENDIX C: AFTER-SCHOOL WORKSHOP PROMOTION POSTER
Into Illustration

VOICES
Tues. - Thurs.
Dec. 6 - 8
3:30-5:30
APPENDIX D: MIND MAPS FOR LESSON PLAN EXAMPLES
APPENDIX E:

NEW MIND-CENTERED TEMPLATE: LESSON PLAN EXAMPLE ONE
Lesson: Social Boundaries- Taboos & Social Norms

Unit: Barriers

Teacher: Kari Imoro   Class: General Art   Age: 12th   Length: 7 classes (90 min.)

<table>
<thead>
<tr>
<th>Key Ideas</th>
<th>Driving Question</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Our culture, environment and self constructs</td>
<td>How do taboos and social norms create boundaries?</td>
</tr>
<tr>
<td>barriers/boundaries/limits.</td>
<td></td>
</tr>
<tr>
<td>• Boundaries can be people, ideas, experiences,</td>
<td></td>
</tr>
<tr>
<td>rules, taboos, norms and many other invisible</td>
<td></td>
</tr>
<tr>
<td>forces.</td>
<td></td>
</tr>
</tbody>
</table>

Lesson Outline

Discuss barriers, taboos and social norms,
Explore a chosen taboo or social norm.
View and discuss relevant local and well-known art instillations.
Design and build an art installation that explores a chosen taboo or social norm.
Critically analyze own and classmates’ completed art installations.

Habits of Mind

Develop Craft
There will not be technique demonstrations in this lesson. Students will be introduced to the concept of instillation art and will then be responsible for developing their own approach.

Engage & Persist
This project will challenge students’ ability to focus and persist through the frustration of translating ideas into physical form. I will remind students periodically that this is a skill they are working on and to push past discouragement.

Envision
Students will use their own discretion on the choice to plan their projects on paper or mentally beyond the initial sketches made during the discussion of barriers.

Express
This project requires students to use instillation art as a means of expressing a viewpoint about a social norm or taboo that functions as a barrier.

Observe
Students will be asked to look closely at examples of instillation art and will be guided to look for subtle meanings. At the completion of the lesson they will look critically at their own and their classmates’ completed instillations.
Reflect
At the conclusion of the lesson students will complete a series of questions meant to be a guide for self-reflection and observation.

Stretch & Explore
Students will be required to experiment with materials in order to find the best method of portraying their vision.

Understand Art World
The students will be introduced to artists who use instillation art as a means of expressing themselves and work with barrier-related subjects.
If possible, students will visit a museum/gallery that exhibits instillation art.

Investigate
Students will analyze their own culture and experiences in order to investigate the idea of social norms and taboos as barriers.

Structure/Content

Discussion of Barriers
7. I will write the word barriers on one side of the board and pass out half sheets of paper and markers.
8. I will ask students to write their own definition of barriers and when everyone has finished, I will instruct them to tape their papers around the word on the board.
9. I will lead them to compare/contrast the definitions and consider the possibility of invisible and mental barriers.
10. I will write the word “taboo” on the other, top side of the board and write students’ suggested definitions. I will write my own final definition: “things or acts that are socially improper or unacceptable” I will lead the class to give examples.
11. I will then write the words “social norm” on the other, bottom side of the board and write students suggested definitions. I will write my own final definition: “a behavior that is expected in a specific social situation” I will lead the class to give examples.
12. I will ask the class to take out their sketchbooks and write down the three definitions.
13. I will ask students to write 5 taboos that affect their own lives and 5 social norms that affect their own lives. (possibly school specific?)
14. I will ask students to answer the following questions about the individual taboo/social norm I chose together with each of them while mingling:
   a. How does this taboo/norm affect the way you live your life?
   b. List 5 nouns and 5 adjectives that are associated with this taboo/norm.
   c. What might happen if this taboo/norm didn’t exist?
   d. What might happen if this taboo/norm switched to a norm/taboo?
   e. How does this taboo/norm function as a barrier?
   f. What could you show other people to make them more deeply aware of this taboo/norm?
15. I will ask students to spend the rest of the class sketching ideas for the last question above.
16. After class I will move the definitions of Barriers to display them on the wall for the duration of the unit.

Discussion of Artists
3. I will ask the students to come sit in a U facing the projector/ chalkboard.
4. I will write “instillation art” on the chalkboard and write the definition: “Installation art describes artworks that the audience physically enters or that take into account the physical and conceptual relationships among objects, the space in which they are arranged, and the body of the viewer” (Kanouse, 2010)
5. I will lead the students to discuss the meaning of this definition.
6. I will tell the students I want to show them a few examples of artists who have used art installations to explore social barriers.
8. I will read or paraphrase the following: *Many Times* comprises 100 figures, identically dressed and with similar Asian features. They form a dense crowd, closely interacting with each other, gathered in pairs or small circles and often apparently deep in conversation. Innumerable dramas seem to be played out among them as they appraise and respond to or sometimes ignore each other. The empty space of the gallery around and between individual figures is charged with the tensions created by the group. The scale of the work and the sheer number of figures means that the viewer is more likely to feel his or her own sense of strangeness and isolation among them. Muñoz once said, ‘The spectator becomes very much like the object to be looked at, and perhaps the viewer has become the one who is on view’. (Tate website)
9. I will ask the students to describe the social barriers this piece explores.
10. I will ask students if they have any questions.
12. I will ask the class what the artist uses here to connect the viewer to the far figure. (floor pattern)
13. I will ask the students to describe what social barrier the artist might be conveying and why they think so.
15. I will ask the students to describe what they see. (Soldiers surrounding small Arabic town).
16. I will ask the students to describe what the art is trying to convey and what social barrier this might reference.
17. As we discuss this piece, I will flip back and forth between the in/out images of the work.
18. I will ask students if they have any questions.

**Handout description**

- Each student (or in pairs?) will make an installation in or around the school that makes people deeply aware of his/her chosen taboo or norm (from previous day).
- Students should first plan their installation as if they had access to any materials they want. Then, meet with me to figure out what will be actually possible.
- Installations can be any size. (In addition, depending on school, nudity/religion/etc might be censored).
- I will be grading students on their ability to
  - Choose an appropriate, effective space for their installation,
  - Choose materials that reflect and further convey the message/question
  - Cause viewer to not only identify a social norm or taboo, but to really question it.
  - Relate the social norm or taboo to the concept of barriers.
  - Answer critique questions in closing discussion
  - Participate in class discussions

**Classroom Organization**

During the discussions, chairs will be arranged in a semicircle facing the blackboard and the projector screen. This will facilitate easier discussion.

During the work period, tables will be floating around the room for group building. Students will be responsible for getting their own tools and materials and putting them away at the end of the period. Students will be responsible for cleaning their work area before the end of the period.
Art Processes

There will not be technique demonstrations in this lesson.

Students will be introduced to the concept of instillation art and will then be responsible for developing their own approach.

Materials
Students will have access to all classroom materials and will supplement their own additions if necessary.

Artists

Instillation artists who deal with barriers:

Juan Munoz
Many Times
Wasteland

Thomas Hirschhorn
Drift Topography

Content information (see above) will be provided in a lecture/discussion format.

Assessment

• I will be grading students on their ability to
  o Choose an appropriate, effective space for their installation,
  o Choose materials that reflect and further convey the message/question
  o Cause viewer to not only identify a social norm or taboo, but to really question it.
  o Relate the social norm or taboo to the concept of barriers.
  o Answer critique questions in closing discussion
  o Participate in class discussions

Self-Assessment

• Throughout the lesson I will look for student understanding as a reflection of the lesson’s clarity. As needed, I will alter the format for maximum student understanding.

• At the end of the lesson, I will note students overall response and understanding of the lesson and brainstorm possible improvements.
Resources

1. http://young.tate.org.uk/content/barriers-0

2. Thomas Hirschhorn, *Drift Topography* 2003

APPENDIX F:

NEW MIND-CENTERED TEMPLATE: LESSON PLAN EXAMPLE TWO
Lesson: The Unknown
Unit: Barriers
Teacher: Kari Imoro  Class: General Art  Age: 12th  Length: 6 classes (90 min.)

Key Ideas

- Our culture, environment and self constructs barriers/boundaries/limits.
- Boundaries can be people, ideas, experiences, rules, taboos, norms and many other invisible forces.
- There are boundaries that intrigue us because we are interested in the other side, but may feel scared or shy to cross them.

Driving Question

What unknown places or experiences intrigue you and which boundaries keep you from going there?

Lesson Outline

Reflect upon meaning of barriers.
Discuss barriers that are intriguing.
Discuss meaning and examples of visual metaphors.
Design and make a watercolor illustration that uses visual metaphor to depict a barrier to the intriguing unknown in own life.
Critically analyze own work and classmates completed illustrations.

Habits of Mind

Develop Craft
Students will view demonstrations and practice: using foreground and background, enlarging and transferring a drawing and the basics of using watercolors paints.

Engage & Persist
This project will challenge students’ ability to focus and persist through the frustration of drawing and redrawing ideas. I will remind students periodically that this helps us to make ideas than their original form and to push past discouragement.

Envision
Students will envision ways of combining visual elements to create a composition (including a foreground and a background) that is a visual metaphor.
Express
This project requires students to use drawing, watercolor and visual metaphor to create an image that captures the essence of an intriguing barrier in their lives.

Observe
Students will be asked to look closely at examples of Surrealist artwork that uses visual metaphor and barrier subjects. They will be guided to look for subtle meanings. At the completion of the lesson they will look closely at their own and their classmates’ completed paintings.

Reflect
At the conclusion of the lesson students will complete a series of questions meant to be a guide for self-reflection and observation.

Stretch & Explore
Students will be required to experiment combinations of visual imagery and composition.

Understand Art World
The students will be introduced to Surrealist artists who use visual metaphor as a means of expressing themselves and work with barrier-related subjects.

Investigate
Students will analyze their own culture and experiences in order to investigate the idea of intriguing barriers.

Structure/Content

Discussion of Intriguing Barriers
1. I will tell students we are going to continue our exploration of barriers.
2. I will ask them to look at the barrier definitions collaged on the wall and ask if they would like to make any alterations or additions.
3. I will tell them that this time we are going to explore boundaries that may intrigue us – we are interested in the unknown other side, but may feel scared or shy to cross them.
4. I will ask students if they have any questions.
5. I will write the above on the top of one half of the board.
6. I will ask students to think about their own lives. I will ask them to think about unknown places (either physical or mental) that intrigue them. I will ask them to make a list in their sketchbooks of 5 places of these places and to describe what the boundary might be that is keeping them from going there (either internal or external)
7. I will write the above on the bottom half the board.
8. If needed, I will give further clarification of the ideas physical/mental and internal/external.
9. I will mingle among students to answer questions and give suggestions/help.
10. When everyone has completed their 5 ideas, I will ask them to circle the one that interests them the most.
11. I will then write the word metaphor on the other side of the board.
12. I will ask students to suggest definitions of this word.
13. I will write the definition: Metaphor occurs when we use words or visual constructions to make novel references in atypical contexts. (Osborn, 2009)
14. I will write the following examples and discuss how using specific images can make an abstract idea clearer
   a. Metaphor can dress up our ideas more clearly and colorfully
   b. Metaphor offers a window on the world
   c. She is a volcano who might erupt at any moment
   d. He is walking on thin ice
   e. Her home was a prison
   f. America is a melting pot vs. America is a salad bowl
15. I will ask students to suggest other examples of metaphors
16. I will ask the students to look again at the idea they circled in their sketchbook and tell them to write 3 titles: my side, the boundary, the unknown/intriguing side. I will ask them to write a list of 5 things under each heading that could be a metaphor for that heading’s aspect of the circled idea.
17. I will tell them that once they have their list of 15 things, to meet with me and together we will decide upon a good combination of 1 from each heading.

Discussion of Artists & Foreground/Background
1. I will ask the students to come sit in a U facing the projector/ chalkboard
2. I will write the word surrealism on the board
3. I will tell them that Surrealism was an artistic movement that began in the early 20th century. The surrealists sought to create art that accessed the unconscious, or, the surrealists believed, the primitive side of every human being's psyche for a fuller view of reality (Hart, 2010)
4. I will show and introduce Max Ernst’s Forest and Dove (1927)
5. I will ask students to describe what they see in the painting.
6. I will ask them to relate this to the current barrier idea of the intriguing unknown.
7. I will show and introduce Paul Nash’s Landscape from a Dream (1936-8)
8. I will ask students to describe what they see in the painting.
9. I will ask them to relate this to the current barrier idea of the intriguing unknown.
10. I will introduce the ideas of “foreground” and “background” and write the terms on the board
11. I will ask students if they can explain what these terms mean
12. I will compare them to a theater, the background is the environment/backdrop and the foreground is the actors and their stage props
13. I will draw 3 explanations on the board, 1 just background, 1 just foreground, 1 with both
14. I will ask the students to study Paul Nash’s painting and describe the elements that make up the background and foreground
15. I will show and introduce the third image, Paul Nash’s Harbour and Room (1932-6)
16. I will ask students to describe what they see in the painting.
17. I will ask them to relate this to the current barrier idea of the intriguing unknown.
18. I will ask the students to study the painting and describe the elements that make up the background and foreground

Project Instructions
1. I will ask the students to return to their worktables and to begin quick sketches of 3 different ways of combining the 3 metaphorical elements chosen the previous day. I will tell them that each idea should include both a foreground and a background.
2. When they have completed all three, I will instruct them to begin drawing a more detailed version of the sketch composition they like best on drawing paper.
3. I will tell them to study their drawing from far away (have a classmate hold it up) and decide what additional details would improve the meaning.
4. I will tell them to enlarge the final drawing using a grid and transfer it to the watercolor paper.

Handout description
• Each student will make a large watercolor illustration that uses metaphors to portray their experience with a particular barrier to the intriguing unknown.
• Students should first sketch 3 possible ideas
• The final illustrations must use watercolor, but may also use colored pencil and sharpie it the student wishes.
• I will be grading students on their ability to:
  o Choose an appropriate, effective metaphor for their idea that reflects the concept of barriers
  o Plan a composition that uses both background and foreground.
- Explore one of the techniques shown in my demonstration and take it to another level
- Cause viewer to really question the illustration’s meaning and possible relate it to his/her own life
- Answer critique questions in closing discussion
- Participate in class discussions

Demonstration of Enlarging and Transferring a Drawing
1. I will show them how to use the grid method to enlarge their work.
2. I will show students how to use carbon paper to transfer a drawing.

Prepping Watercolor Paper
1. I will show them how to use masking tape to make a border on the edge of a large sheet of watercolor paper.

Watercolor demonstration
1. I will ask the students to come stand in a circle around a table for a demonstration.
2. I will show students the materials needed for watercolor painting: paint, water, brushes, rag, palette
3. I will demonstrate how to use only tiny amounts of paint and mix with water.
4. I will tell the students they will have the option of also using colored pencils and sharpies in addition to the watercolor if they like.
5. I will explain that knowing this, they can either use the watercolors to show details, or they can use the watercolors to fill shapes and then use the colored pencils/sharpies to add details after the paint has dried, or some combination of the two.
6. I will demonstrate different methods of mixing and applying paint.
7. I will show the students how to handle the materials and clean up so they won’t be ruined.

Closing Discussion
1. I will instruct the students as they come in to tack their illustration on the wall and sit in front of it with a pencil and sketchbook.
2. I will write the following questions on the board and ask them to write the answers to each in their sketchbook.
   a. What elements are in your illustration?
   b. How do these elements act as a metaphor for a barrier in your life?
   c. What role does this barrier have in the person you are today?
   d. What have you learned about yourself by thinking critically about this barrier?
   e. What could others learn from viewing your illustration?
   f. What would you like to tell others about your illustration?
   g. If you could change something about your illustration, what would it be?
   h. What could you add to your illustration to make it more successful?
3. When students have completed their responses, I will ask them to arrange the illustrations in one place on the wall and to move their seats into a U, together facing the illustrations.
4. I will ask students to take turns reading their responses to the class, while the class listens and studies the illustration
5. Afterwards I will lead a short discussion about that illustration, stemming from what the student has read, or asking the class what is successful about the piece and how it could be made even better.
6. After all the pieces have been read about and discussed, I will lead a discussion that examines the importance of examining barriers in our lives. I will ask students to comment on what everyone
had in common, and what things were different for each. I will ask why it is beneficial to think critically about how barriers have an affect who we are.

7. I will thank them for their hard work and openness and congratulate them on successfully using art as a means of analyzing themselves.

**Classroom Organization**

During the discussions, chairs will be arranged in a semicircle facing the blackboard and the projector screen. This will facilitate easier discussion.

During the work period, tables will be floating around the room for painting and drawing. Students will be responsible for getting their own tools and materials and putting them away at the end of the period. Students will be responsible for cleaning their work area before the end of the period.

<table>
<thead>
<tr>
<th>Art Processes</th>
<th>Artists</th>
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</thead>
<tbody>
<tr>
<td>Basic watercolors demonstration</td>
<td>Surrealist painters who deal with barriers and metaphors:</td>
</tr>
<tr>
<td>Short lecture on foreground/background</td>
<td>Max Ernst</td>
</tr>
<tr>
<td><em>Forest and Dove</em></td>
<td>Paul Nash</td>
</tr>
<tr>
<td><em>Landscape from a Dream</em></td>
<td><em>Harbour and Room</em></td>
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<tr>
<td><em>Materials</em></td>
<td></td>
</tr>
<tr>
<td>9x13” sketchbook, pencil, eraser, pushpins, watercolor paints, watercolor paper, masking tape, brushes, water cups, palettes, rags, prismacolor colored pencils, sharpies.</td>
<td></td>
</tr>
<tr>
<td>chalkboard, chalk, digital camera, computer, digital projector, blank wall</td>
<td></td>
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</tbody>
</table>

**Assessment**

- I will be grading students on their ability to
  - Choose an appropriate, effective metaphor for their idea that reflects the concept of barriers
  - Plan a composition that uses both background and foreground.
  - Explore one of the techniques shown in my demonstration and take it to another level
  - Cause viewer to really question the illustration’s meaning and possible relate it to his/her own life
  - Answer critique questions in closing discussion
  - Participate in class discussions
Self-Assessment

- I will equate the effectiveness of my portrayal of the importance of thinking critically about barriers to the students’ level of understanding in their final responses and final discussion.
- I will equate the effectiveness of my portrayal of metaphor, foreground/background and watercolor methods to the use of each in students completed illustrations.
- Throughout the lesson I will look for student understanding as a reflection of the lesson’s clarity. As needed, I will alter the format for maximum student understanding.
- At the end of the lesson, I will note students overall response and understanding of the lesson and brainstorm possible improvements.

Resources

1. http://young.tate.org.uk/content/barriers-0

2. Max Ernst, *Forest and Dove* 1927
   http://www.tate.org.uk/servlet/ViewWork?cgroupid=999999961&workid=4134&searchid=11430

3. Paul Nash, *Landscape from a Dream* 1936-8
   http://www.tate.org.uk/servlet/ViewWork?workid=10544&searchid=23166
4. Paul Nash, *Harbour and Room* 1932-6


REFERENCES


