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A GUIDE FOR THE DEVELOPMENT OF THEORETICAL UNDERSTANDING AND PRACTICE OF TEACHING FOR ARTISTIC BEHAVIOR:
A RESPONSE FOR 21ST CENTURY ART EDUCATION

by

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A thesis submitted to the Graduate College
in partial fulfillment of the requirements
for the degree of Master of Arts
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Education in the 21st century is restructuring to meet the needs of an increasingly technological society where learning objectives need to focus more on learning abilities rather than knowledge acquisition. Creativity and authentic learning have been identified as new learning objectives for the 21st century. Throughout the history of education, art education has maintained relevance through the integral role it plays in meeting the learning and developmental needs of our students. Teaching for Artistic Behavior (TAB) offers both a philosophy and practice for relevant 21st century art education.

Through research and deep reflection on my ten year practice as an elementary TAB art educator, I have identified both theory and considerations for practice to help "marry the theoretical with the practical" for those interested in operationalizing TAB as a paradigm for art education. Art educators drawn to TAB benefit from developing a "way of thinking" resulting from understanding the contexts and learning theories underlying the TAB philosophy and its "Three Sentence Curriculum". I have created a conceptual framework illustrating factors in these contexts and the interconnectedness of a TAB practice through the concept of TAB as a learning ecology. Constructing personal understanding through this framework is helpful for the successful design of an art program reflecting the TAB philosophy.
ACKNOWLEDGMENTS

I would like to begin by acknowledging the influence of two women who changed the path of my career. Katherine Douglas and Diane Jaquith, your vision, intelligence, and passion have inspired thousands to consider deeply the value of "child-centric" art education and have motivated my work with this thesis. Your generosity and open sharing have inspired a movement, which I'm proud to be part of.

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Lisa Van Plew-Cid
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CHAPTER I

INTRODUCTION

Art education has maintained relevancy in education through its contributions to the development of students as learners and as successful, contributing members of society. Since the beginning of public education in the United States in the late 19th century, educational objectives have evolved reflecting the changing needs of society, and art education has followed suit. Education is once again experiencing a restructuring movement to address the shifting role of knowledge and a need for more authentic student learning that supports personal success in an increasingly technological age. Previous emphasis on knowledge as facts, information and skills to be presented and acquired in school is limiting for learner development as post-modern learning needs have evolved. These new needs require education to value divergence resulting in multiple pathways and overlapping processes for learning, to develop personal creativity, and to focus on authentic, personal learning over the simple acquisition of knowledge. Students need to have a developed ability to apply and use knowledge rather than just have it. Art education serves as a significant component within the evolving role of education to meet 21st century learning needs, but there is a disjuncture between the theoretical premises for 21st century educational goals and the pragmatic application of concepts to develop personal creativity and authentic learning in what has been valued for current art education practice. How can paradigm for art education shift to best respond to these learning needs in the 21st century?

I explored the question of how I could best serve my students and their learning and development after reentering education as a full-time elementary art educator ten years ago. What was the real value of my students participating in an art class? While researching
philosophies and methods for art education, I discovered Teaching for Artistic Behavior (TAB). Its philosophy seemingly provided a method that allowed for art education practice congruent with 21st century objectives for the development of critical thinking and creativity. The philosophy immediately resonated with me as both a teacher and an artist. The student behaves as an artist, self-directed while engaging in authentic art making experiences. The teacher behaves as a careful observer, facilitator and coach, leveraging the studio experience for personal learning. This process seemed more valuable than the more teacher-directed method of assigning art projects that met certain pre-determined objectives, often rooted in prescribed knowledge deemed important to know. TAB's philosophy values the growth of the student as a creative and a learner who develops the personal skills, abilities and dispositions to support authentic learning and creativity through participating in the process of art making. The question of how to best frame for a program that allows for student success and growth is one I have been researching, developing and implementing during my past ten years of practice as a TAB art educator. I have used this deep reflection of my own practice and research of theory that supports the TAB philosophy to help marry the theoretical with the practical understanding necessary to develop a personal TAB practice.

What are 21st Century Educational Objectives?

I began my research investigating new objectives for 21st century education. This research led me to understand the changing role of knowledge, and how the exponential growth of knowledge due to technological advancement has created more of a need for people to have the ability to seek out, access, and gather information, process, construct understanding and apply it. The ability to develop and use knowledge has become more important than simply acquiring it. How does this translate into new objectives for education? New objectives for the
restructuring of education focus more on authentic learning. I have used Fred Newmann's and Gary Wehlage’s (1993) three criteria as a definition for "authentic learning". Authentic learning is demonstrated when learners:

- Construct meaning and produce knowledge.
- Use disciplined inquiry to construct meaning.
- Aim work toward production of discourse, products, and performances that have value or meaning beyond success in school. (p.8)

Creativity is another 21st century objective for which I researched to define and explain in this paper. The development of authentic learning and creativity are supported by student skills, abilities and dispositions, which are also identified and discussed.

**How Does Art Education Best Respond to These New Educational Objectives?**

How does art education best respond to these new educational objectives focusing on authentic learning and creativity? What are best practices that allow for students to engage and take ownership of their learning driven by personal goals and intentions? Art making being an inherently personal experience provides a way to exercise and develop creativity while participating in the thinking processes that help construct meaning and understanding for learning. This learning results in work that has real value for the student.

TAB presented as paradigm for 21st century art education emphasizes the student as an artist developing artistic behaviors through art making alongside others in a situated, interconnected environment. Educational theories supporting and integrated within the TAB philosophy include Constructivism, Emergent Learning, and Inquiry Learning. I have researched and referenced these theories in the context of TAB. Evolving student and teacher roles in learning are explored and described. Desired learning outcomes are identified and described as
student "artistic behaviors", or what can be considered a set of skills, abilities and dispositions that support art making and learning. Post-modern educational emphasis on the learning environment and learning collaboration within a community is explored through my research of Ecological Psychology. I identify the TAB art studio as a community of practice informed by both rhizomatic and ecological psychology principles resulting in what I identify as a learning ecology. A TAB learning ecology is described as an interconnected learning environment, thoughtfully designed, situated and facilitated by a TAB art educator. Students participate in this carefully considered studio environment motivated through autonomy and choice in the pursuit of personal goals and interests resulting in true engagement and learning. Previous paradigms for art education with an emphasis on the acquisition of knowledge are challenged by the TAB philosophy valuing the student behaving independently as an artist who is encouraged to develop artistic behaviors that support the development of personal creativity and authentic learning. The TAB philosophy is a relevant response for 21st century art education, encouraging the development of personal knowledge and the abilities to use and apply this knowledge through generating ideas that can be explored and expressed in novel ways that have meaning for learning and success beyond school.

**Operationalizing TAB for Practice**

Art educators pursuing ways to more authentically facilitate and engage students in personal learning and art making find validation and context with the TAB philosophy for art education. But when initially approaching TAB, one will soon realize that it is not a formula for the instruction of art. It is a philosophy informed by a set of contexts and theories that support students' ability to participate in authentic art making experiences in a studio setting. Art educators approaching or interested in deepening the practice of TAB benefit from developing a
"way of thinking" that is a result of understanding the personal, pedagogical, and environmental contexts and learning theories underlying the TAB philosophy. Aspects of these contexts and theories are part of a framework for the TAB pedagogy. Constructing personal understanding of this framework created through these contexts and theories is necessary for the successful design of an art program reflecting the TAB philosophy.

**Intended Outcomes of My Research and Reflection**

This paper has been organized to support the interested reader with information of how to develop and implement a personal practice for art education based on a "way of thinking" developed through the understanding of theory and contexts supporting the philosophy and pedagogy of TAB. Theory, contexts and information supporting the understanding of 21st century and post-modern learning objectives and the TAB philosophy are presented. I offer reflection and analysis of my practice as a TAB art educator allowing the reader to create an interpretation through my personal lens. I have used my research and reflection to create a conceptual framework illustrating the personal, pedagogical and environmental contexts of TAB to consider when designing a program. An interactive framework is included allowing the reader to personally respond to the conceptual framework creating a foundation for the individual design of a TAB art program.

**Theory and context.** The "body of knowledge" in chapters II and III present research of theories and contexts that inform the TAB philosophy and information that identifies and describes new student learning objectives that are inspiring educational reform. I illustrate how art education has evolved to meet societal needs over time, creating an understanding of how the influence of 21st century learning is shaping another natural shift in paradigms. TAB is presented as a response to this shift and is defined according to its contexts, tenets, and "Three
Sentence" curriculum. Student learning outcomes are identified for TAB, and I describe how the locus of control for authentic, personal learning shifts from teacher to student. Learner outcomes are considered to be the skills, abilities, and dispositions identified as "artistic behaviors". Development of personal creativity is an overarching goal in the practice of TAB, and I describe how creativity can be defined and how it develops. Art educators can develop personal understanding of the TAB philosophy through becoming familiar with and thinking about the theories, concepts, and contexts that influence and describe it.

**Interpreting the TAB philosophy for practice.** Reflecting upon ten years of practicing TAB at the K-5 level, I use my "personal lens" as a current TAB practitioner to share my connections, reflections, and research to help operationalize the philosophy for others. I have created a conceptual framework illustrating the interconnected personal, pedagogical, and environmental considerations for the development of a personal program framework. TAB is not a formulaic pedagogy, and program development is unique to TAB practitioners. Art educators can reference factors in the framework as considerations for the design of a personal TAB program. I have created an "interactive" framework to be used as a personal response to the consideration of these factors.

I offer further discussion on how to consider the conceptual framework illustrating interconnected contexts, which together create what I identify as a "learning ecology". Although the concept of a learning ecology emerged as a pedagogical response to the new ways teachers and students interact with each other through technology, O'Toole (2011) reasons "it is also a broader concept, applying well to a world without digital technology". A learning ecology is described as "an open system, dynamic and interdependent, diverse, partially self-organizing and adaptive (Brown, as cited in Spires, H., Wiebe, E., Young, C., Hollebrands, K., & Lee, J., 2012,
Brigid Barron (2006) further describes a learning ecology as a "set of contexts found in virtual or physical spaces that provide 'opportunities for learning'" (p. 3). Understanding the interconnectedness of the personal (student/teacher), pedagogical, and environmental contexts of the TAB philosophy as a dynamic, interdependent, self-organizing system that works within a considered, situated environment supportive of both independent and collaborative learning through art making helps frame understanding of how TAB as a pedagogy works.

Art educators and others interested in a student-centric approach for art education that supports 21st century objectives for learning will discover supporting research and a framework that will guide personal understanding of the TAB philosophy and pedagogy. Students engaging in authentic art making within an environment influenced by TAB will be motivated to engage through exploring interests and making choices, developing personal creativity and critical thinking skills that support authentic learning.
CHAPTER II

EDUCATIONAL OBJECTIVES IN THE 21ST CENTURY

We do not have to ponder very long upon the condition of the world today to realize that children who are presently in elementary school will be called upon to revise, change, and remake our world into an entirely new pattern of existence. Problems in human relations, growing populations, international understandings, and the problems resulting from rapid technological change make it imperative that the development of creativity becomes one of the most important considerations of our educational system. To teach toward creativity is to teach toward the future of society.

—Lowenfeld & Brittain, *Creative and Mental Growth*, 1964

Viktor Lowenfeld and W. Lambert Brittain's (1964) words from their book *Creative and Mental Growth* predict a future that is happening now. Technology has influenced the way that knowledge is discovered, shared, navigated, and applied. It has connected people and ideas on a global level. To actively participate in this rapidly changing technological society, our children’s education needs to help develop the skills, abilities and dispositions that support personal learning. Paramount in intellectual development for a post-modern society is the ability, as Lowenfeld and Brittain indicate, to be creative. Being curious, having an ability to detect and solve problems, making connections and generating novel ideas are facets of creativity that can lead to necessary innovations that develop society.

**Post-Modern Learning in the 21st Century**

The 21st century has been referred to as “The Knowledge Age”, but the meaning of “knowledge” has shifted during the last century. During the Pre-Industrial age, a “know how” type of knowledge was valued that allowed people to function in everyday life and community. During the Industrial age, education was made a legal requirement, giving children of all socioeconomic backgrounds access to learning through a free public education. As public education was establishing its purpose and pedagogy, the role of the student as a “whole” learner
was being explored in order to create curricula that ensured students had equal access to available knowledge. Today, the amount of available knowledge is almost impossible to comprehend, and it has become an educational priority to help students determine what knowledge they need and how to get it. The technological development of the late 20th and 21st Centuries has caused information to be accessed and shared more easily, resulting in what R. Buckminster Fuller (1981) introduced as the theory of “knowledge-doubling” in his book, *Critical Path*. After initially determining that knowledge doubled every century, he then determined that by the end of World War II, knowledge doubled every 25 years. The speed at which knowledge was doubling was getting faster. In reflection of this progression, IBM, in their white paper *The Toxic Terabyte* (Coles, Cox, Mackey, & Richardson, 2006), projected that the world’s information base (knowledge) will eventually double in size every 11 hours (p. 2). The growth of this unfathomable amount of knowledge creates new objectives for education.

Learning in the Post-Industrial/Post-Modern age requires the ability to use knowledge, to construct personal meaning, and have the ability to apply it. “Teachers are now faced with the challenge that ‘former conceptions of knowledge, minds and learning no longer serve a world where what we know is less important that what we are able to do with knowledge in different contexts’” (Dr. Sharon Friesen as cited by Stephenson, n.d.).

Post-Modernism, a term first used in the 1970s, is described by Bauman (2007) as “represented by the passage from ‘solid’ (stable) times to ‘liquid’ times”. In an article published through the New Zealand Council for Educational Research, “Post-Modernism” is further defined as:

…the end of traditional structures and institutions, and the end of what another theorist calls ‘grand narratives’–the big, one-size-fits-all stories of modern thought (Lyotard).
There is a loss of faith in the idea of ‘progress,’ the idea that we are gradually heading along the one true pathway towards certain universal goals – such as the full picture of knowledge, or equality and justice. Instead, there is an emphasis on multiple pathways and plurality; on diversity and difference; and on the partiality of all knowledge (that is, the idea that we can only have an incomplete picture, and the idea that all knowledge is biased). Change is seen, not as a linear progression, but as a series of networks and flows, connections and reconnections that, because they are always forming and reforming, never have time to solidify. (Gilbert, 2009)

Learning in the 21st century is an overlapping, connected process, not discrete. Education needs to respond to this post-modern shift in framing for learning that follows "multiple pathways", leverages "diversity and difference" and helps students learn to navigate, develop and use knowledge for personal, authentic learning.

**Personal, Authentic Learning**

What is considered "authentic learning"? Fred Newmann and Gary Wehlage explored this question beginning in 1990 through the Wisconsin Center on Organization and Restructuring of Schools. They were curious as to how students engaged in using their minds well. They defined "three criteria that are consistent with major proposals in the restructuring movement".

- Construct meaning and produce knowledge
- Use disciplined inquiry to construct meaning
- Aim work toward production of discourse, products, and performances that have value or meaning beyond success in school (Newmann & Wehlage, 1993, p. 8)

Using these three criteria to create new standards for instruction, they created standards for "authentic pedagogy" to engage students in high quality learning. These standards include
"teaching that requires students to think, to develop in-depth understanding, and to apply learning to important, realistic problems" (Newmann & Wehlage, 1995, p. 3). The word authentic was used to "to distinguish between achievement that is significant and meaningful and that which is trivial and useless" (Newmann & Wehlage, 1993, p. 8).

Critical and creative thinking skills that support construction of personal meaning and understanding necessary for authentic learning include being curious, being able to resource and research, having the ability to make connections and using abilities to independently problem solve. As education during the industrial era intended to provide children from all socioeconomic backgrounds access to knowledge and learning, students from our diverse learning populations in the 21st century need access to these skills and abilities to be successful in this post-industrial time.

20th and 21st Century Research Informing New Objectives for Authentic Learning

Educational emphasis on learning and ability over the teaching and acquisition of knowledge is not novel to 21st century educational philosophy. Research performed and published by philosophers and researchers throughout the 20th century can inform what is necessary for authentic learning in the 21st century. In the following paragraphs I describe influential work of Paulo Freire, Jean Piaget, John Dewey, Howard Gardner and David Perkins and also the collective research published through the Partnership for 21st Century learning in the Framework For 21st Century Learning.

Educational philosopher Paulo Freire referred to the act of teachers “depositing” information into students who simply “receive” it as “banking knowledge,” and claims that this hinders the intellectual growth of students. This method gives no opportunity for students to personally conceptualize knowledge. Freire understood this personal understanding to be a result
of students making connections that happen through inquiry. "Freire introduced the idea of a 'problem-posing education' where learners interacted with information through conversation, questioning and sharing of one's interpretation" (Micheletti, 2010).

Jean Piaget supported the idea that a child’s cognitive development was the result of how knowledge was personally constructed. He was not interested in assessing the knowledge a child had, but how it emerged. He identified two processes of adaptation of information: accommodation and assimilation. Both processes work with a person’s personal “schema” which consists of what knowledge one already knows and the process of obtaining that knowledge. In “accommodation,” a pre-existing schema is altered in order to fit in the new information (to experience and create new information). “Assimilation” is a process in which new information fits into pre-existing schemas (to fit new information into old). Both types of adaptation require the learner to interact with and think critically about information. Kolb (1984) reflects on Piaget’s theory in that “learning (intelligent adaptation) results from balanced tension between accommodation and assimilation” (p. 23). Students need to be provided accommodation but motivated in assimilation. Piaget’s theory supports the basic premise of constructivist theory in that students are encouraged to create their own meaning through experience.

John Dewey was a leading researcher in the developmental nature of learning and taught the idea that learning needs to be “drawn out” of the learner. He believed that the “impulse of experience gives ideas their moving force and ideas give direction to impulse” (Kolb, 1984, p. 22). Active student participation in experiences was motivating and imperative for personal learning. During active participation in experiential learning, Dewey identified the idea that learners engage in “productive inquiry”: an active pursuit (although not always conscious) of a problem, point of fascination, object of wonder, etc. (Spires, Wiebe, Young, Hollebrands, & Lee,
in which a learner instinctually seeks what he needs in order to do what he wants
to do (Cook and Brown, as cited in Spires et al., 2012, p. 245).

The research of Howard Gardner and David Perkins through Harvard's Graduate School
of Education supports the value of students participating in "apprentice-type" experiences where
students are supported and encouraged to use learning independently. Harvard's Project Zero
was initially conceptualized to challenge “the widespread notion that the linguistic and logical
had priority over expressive and communicative systems” in education (Gardner, 1989, p. 72).
Gardner and Perkins's work “focused on interdisciplinary discussion and analysis of major
concepts and processes in the arts” (Gardner, 1989, p. 72). The Arts Propel project, a study
within Project Zero, investigated practical efforts in educational settings based on the
philosophical analysis and psychological experimentation that had been the focus of the previous
research of Project Zero. As part of the “findings” of the Arts Propel project investigated by
Gardner and Steve Seidel during the 1970’s, it was determined that human intelligence was
trained in two ways:

- Intelligence was mobilized through “apprenticeship,” featuring observations,
demonstrations and coaching in context.
- In more scholastic settings, students attend lectures and are expected to master what
  they’ve heard or read in subject matter.

It was determined that the scholastic approach diminished learning (Gardner, 1989, p. 75). With
an apprenticeship approach, students who observed teachers' work and demonstrations were
"gradually drawn into these activities. First participating in simple, carefully supported ways, and
then gradually tackling more difficult assignments, with lessened support from their teacher"
The apprenticeship approach enhanced student learning and ability to work independently.

The Partnership for 21st Century Learning ("Framework for 21st Century Learning", 2007) emphasizes skills and abilities needed for the development of personal learning necessary for success in life and work. Approaches to teaching embraced in both the past and present need to evolve to accommodate for the development of these new 21st century learner skills and abilities. According to David Perkins, cognitive development researcher with Harvard’s Project Zero, “teaching” has historically been approached one of two ways. One is that isolated skills and knowledge are presented, beginning with the simple building blocks of a particular topic and then more complex ideas are built from these. This approach removes context from learning, and deep understanding of the content is less likely. Learning is structured around disconnected skills and fragmented pieces of information. The other approach is focusing instruction on a particular topic. Students are taught about other people’s ideas about the topic but are rarely given the opportunity to come up with and refine their own ideas. “Learning is equated with consuming knowledge or information, without developing the critical thinking or creative, knowledge building skills necessary to transfer knowledge to novel situations” (Perkins as cited in Stephenson, n.d.) Neither of these approaches best serves a learner’s ability to construct personal knowledge and meaning and to develop the creative and critical thinking skills that allow for the actuation of this knowledge. New approaches for 21st century education need to be implemented, such as creating a learning culture where students have opportunities to develop learning skills and abilities and have opportunities to apply what they have learned in a meaningful way. “Skills,” considered one’s ability to control materials, tools and processes, become complimentary to the development of one’s ability to learn. Learner disposition reflects
intrinsic desire, motivation and independence that result in engagement of thinking that supports problem identification and solutions and learning. The capacity to know is more important than “knowing”. Knowing where to get information is more important than being presented information. Once information/knowledge is acquired, learners use it to make connections and solve problems to create new information. Perkins proposes an evolutionary approach to teaching and learning that balances structured learning emphasizing inquiry with “intended opportunities” that creates an engaging environment for teaching and learning.

Essential learning targets that guide teaching and program design should support student skills, abilities, and disposition necessary for personal and authentic learning and application of this learning. Developed learning skills give students access to information and knowledge, and their ability to process and use it helps develop personal meaning and understanding. Presented in Table 1 below are lists of learning skills and abilities that have been identified within three research projects to support student skills in gaining access to information and abilities that allow for the construction of personal knowledge, understanding, and learning. These skills and abilities could be considered essential learning targets.

Arthur Costa and Bena Kallick (2008) developed sixteen “Habits of Mind” that characterize what intelligent people do when they are confronted with problems. Lois Hetland, Ellen Winner, Shirley Veenema and Kimberly Sheridan through Harvard’s Project Zero developed “Eight Studio Habits of Mind” (2007) to support learning and creativity development through art education. The skills and abilities identified by Costa and Kallick and Hetland, et al., could be considered desirable learning outcomes complimenting the listed 21st century skills and abilities (presented through the "Framework for 21st Century Learning", 2007), which have been identified as necessary for learning.
Table 1

Description of Learning Skills and Habits

<table>
<thead>
<tr>
<th>21st CENTURY SKILLS</th>
<th>HABITS OF MIND</th>
<th>STUDIO HABITS OF MIND</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Critical thinking and problem solving</td>
<td>• Persisting</td>
<td>• Develop craft</td>
</tr>
<tr>
<td>• Communication and collaboration</td>
<td>• Thinking and communicating with clarity and precision</td>
<td>• Engage and persist</td>
</tr>
<tr>
<td>• Flexibility and adaptability</td>
<td>• Managing impulsivity</td>
<td>• Envision</td>
</tr>
<tr>
<td>• Initiative and self-direction</td>
<td>• Gathering data through all senses</td>
<td>• Express</td>
</tr>
<tr>
<td>• Social and cross-cultural skills</td>
<td>• Listening with understanding and empathy</td>
<td>• Observe</td>
</tr>
<tr>
<td>• Productivity and accountability</td>
<td>• Creating, imagining, innovating</td>
<td>• Reflect</td>
</tr>
<tr>
<td>• Leadership and responsibility</td>
<td>• Thinking flexibly</td>
<td>• Stretch and explore</td>
</tr>
<tr>
<td>• Research and inquiry</td>
<td>• Responding with wonderment and awe</td>
<td>• Understanding art world</td>
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<tr>
<td></td>
<td>• Thinking about thinking (metacognition)</td>
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<td></td>
<td>• Taking responsible risks</td>
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<td></td>
<td>• Striving for accuracy</td>
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<td></td>
<td>• Finding humor</td>
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<tr>
<td></td>
<td>• Questioning and posing problems</td>
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<td></td>
<td>• Thinking interdependently</td>
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<tr>
<td></td>
<td>• Applying past knowledge to new situations</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Remaining open to continuous learning</td>
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</tbody>
</table>

New learning objectives including the use of inquiry to construct meaning and produce knowledge that can be used in valuable and meaningful ways inform evolving pedagogy in the 21st century. Research substantiating authentic learning supports educational standards and objectives which value personal engagement, thinking, and understanding that can be used in ways that have value beyond success in school. Freire supports using inquiry for the personal conception of knowledge that leads to learning. The work of Piaget, Dewey, Gardner and Perkins supports the constructivist theory for learning through student participation in meaningful experiences processed through productive inquiry to draw out learning. Authentic learning is defined more as a "capacity to know" rather than by the "knowing" that occurs through the simple consumption of information and knowledge. David Perkins identifies learning capacities as learner "skills, abilities, and dispositions" that support authentic learning. These learning capacities are interpreted through the set of 21st century skills presented through the Framework for 21st century learning, through the "Habits of Mind" defined by Costa and Kallick and also the "Studio Habits" defined by Hetland et al. 21st century skills and the "Habits of Mind" also help define creativity, another essential capacity for authentic learning.

**Creativity**

Authentic student learning occurs best when students are supported through intended opportunities and experiences to engage in personal inquiry and critical and creative thinking, supporting 21st century learning objectives. The Framework for 21st Century Learning (2007) created through the Partnership for 21st Century Learning identifies “Four C’s” that define “Learning and Innovation Skills” which support authentic learning: Critical Thinking, Communication, Collaboration and Creativity. Creativity, as foretold by Viktor Lowenfeld and
W. Lambert Brittain in 1964, needs to be “one of the most important considerations of our educational system” (p. 7).

Teaching “creativity” is as great a challenge as it is an idea that is difficult to define. “Because creativity is complex and multifaceted in nature, there is no single, accepted definition” (Treffinger, Young, Selby, & Sheppardson, 2002, p. vii). After examining several vetted resources on creativity, common characteristics can be identified. Treffinger et al. (2002) explained that the definition teachers “adopt will determine the factors or characteristics considered to be essential to the understanding and locating evidence about creativity within an individual” (p. 34). Once a teacher identifies the factors of creativity, these characteristics of an individual need to be “drawn out,” applied and developed. Teachers can teach creatively FOR creativity (Jaquith, 2011, p. 10).

I outline characteristics or factors of creativity in Appendix A on the basis of my research on creativity, drawn from the following.

Cindy Foley in her 2014 TED talk, Teaching Art or Teaching to Think Like an Artist, outlined three attributes to describe “creativity:”

- **Idea Generation** – Creativity is the potential for ideas within; one has to have courage to have ideas.
- **Comfort with Ambiguity** – This can be an obstacle to creative work, a discomfort in not knowing, and all creative people struggle with it. But they identify it and tackle it. It is part of the process to arrive at a solution.
- **Trans-disciplinary Research** – This is the type of research that serves curiosity. Information/determinations discovered are not discrete but connected. Knowledge discovered through all learning is IN SERVICE TO IDEAS, and creative people are open
to what they know and what they don’t know yet when pursuing novel solutions and ideas.

In the research paper, Assessing creativity: A guide for educators, Treffinger et al. (2002) explored definitions/explanations of creativity from over 200 sources. They quoted fourteen respected names in creativity research in their paper. After reading through and analyzing these explanations and descriptions of creativity from other sources (See Appendix B for fourteen descriptions of creativity cited by Treffinger et al.), the following characteristics of creativity were held in common:

- **Curiosity**: to be interested and be willing to seek; this personal interest creates motivation.
- **Being able to consider**: to “see” and think differently.
- **Be comfortable with the unknown**: with that which is ambiguous; be open to a process, often times not known or defined.
- **Detects and pursues problem solving**: engages in higher-level thinking to gather and develop new information.
- **Makes connections and associations**: with information and ideas; thinks divergently when generating and considering new possibilities and chooses what works.
- **Generates or comes up with novel ideas**: thoughts and solutions.
- **Translates and expresses** these novel ideas, thoughts and solutions.
- **Personal characteristics** include having courage, being determined, motivated, autonomous, and self-actualized.
The process of behaving creatively was a focus for Mihaly Csikszentmihalyi, a Hungarian psychologist. Csikszentmihalyi (1996) theorized that there are five stages of Creativity:

- **Preparation:** becoming curious about ideas and questions
- **Incubation:** subconsciously making connections
- **Insight:** when an understanding is realized
- **Evaluation:** analyzing the worthiness of a problem
- **Elaboration:** the physical realization of the idea of the question (p. 79-83)

Csikszentmihalyi (1990) also described the optimal state that a creative person embodies while immersed in this process as “flow.” This “flow state” is one of complete absorption with an activity and the result of being intrinsically motivated. He claims that when a person is in this “state” of creativity that flows, one experiences satisfaction, happiness, and a feeling that one is on a right path.

Viktor Lowenfeld and W. Lambert Brittain reflected on how to encourage creativity in the context of art education in their book, *Creative and mental growth* (1964). Encouraging creativity is the result of creating an interactive environment in which the child can feel free to explore creativity using his own mode of expression. Here knowledge is constructed as the student participates in a process of assimilation, creating new knowledge (p. 11). As schools are supposed to support the development of intelligence, Lowenfeld and Brittain defined this “intelligence” not as an ability to retain and recite knowledge, but as an ability to question, to seek answers, to find form and order, to rethink and restructure, and to find new relationships (p. 2).
In order to teach for creativity, educators need to identify the attributes of creativity. These attributes can be accommodated for in a supportive learning environment as students develop personal creative ability through participating in a creative process. Personal creativity is best encouraged when students can explore using their own modes of expression. Art education, through which personal art making occurs, must provide an environment that accommodates creativity.

Art education has secured relevancy in education in the past through different philosophies and pedagogies reflecting the needs of the time. The current need for learners to have the skills, abilities, and dispositions to support creativity and authentic learning necessary in the 21st Century creates a new relevancy for art education. The accepted late 20th century paradigm for art education focusing on art as a "discipline" outlining a body of knowledge and information for students to know no longer serves new objectives for education that require the ability to construct knowledge and understanding to apply in meaningful ways. Authentic student learning and creativity are better developed in a situated environment where students have the opportunity to engage in the constructive experience of personal art making.
CHAPTER III

RESPONSE FOR ART EDUCATION IN THE 21ST CENTURY

...the arts have been an inseparable part of the human journey; indeed, we depend on the arts to carry us toward the fullness of our humanity. We value them for themselves, and because we do, we believe knowing and practicing them is fundamental to the healthy development of our children's minds and spirits. That is why, in any civilization - ours included - the arts are inseparable from the very meaning of the term 'education.' We know from long experience that no one can claim to be truly educated who lacks basic knowledge and skills in the arts.

—National Standards for Arts Education, 1994

Deep Consideration for What We Do in Art Education

In the past, art in education was valued for its role in developing skills useful for industry; for the development of a common aesthetic that aligned social classes and created appreciation for form, beauty, and content; to honor and value personal creativity and expression; to secure “art” as a discipline equal to others in education; and to support ability to navigate images in an ever evolving technological society through making and critique. Pieces of all these objectives remain part of the confluence in art education for the 21st century. Postmodern art education can continue to provide space for elements of these objectives in a responsive learner-centric environment that emphasizes personal creativity, skills, and abilities, which are developed through participating in authentic art making experiences.

Art education best plays a viable and critical role in the development of skills and abilities outlined for 21st century education when objectives that support the student as a learner are clear. Marvin Bartel (2012) identifies that “the primary goal (for art educators) is not the shortest route to a fine work of art, but the best route to a fine student” (p. 136). Intensifying a “passion to work, to search, to discover, and to learn” become objectives (Bartel, 2012, p. 136). The locus of control in art education must shift from the teacher to the student in order to support
authentic art and creativity development. Emphasis needs to be placed more on student autonomy, development, and process than on artistic product. Clyde Gaw (2012) reflects that “teacher-directed approaches result in curriculum and instruction that are efficiently delivered and artistic products seem to be high quality; however, students at a fundamental level are not in control” (p. 109). Furthermore, Gaw states, “One cannot make the claim that art education experiences empower students to become independent thinkers if they are left out of the decision making processes central to the ideas they express” (p. 117).

When developing a personal educational philosophy, one of the primary considerations for an art educator is whether a lesson outcome is focused on product or on learning. There can be product in learning, and learning happens when creating product, but primarily learning should drive pedagogy. This subtle shift in thinking towards student “learning” has a great impact on how art programs are organized and how students participate in them. Michael Rosen (2014) in The guardian asserts, “How we teach the arts is as important as the fact we're doing it”. Just having an art program in a school doesn’t guarantee that students are given the opportunity to develop and exercise personal creativity; it is important to consider how an art program is framed and implemented.

Viktor Lowenfeld and W. Lambert Brittain reflected on the philosophy of “art education” in contrast to the “fine arts”, emphasizing the importance of focusing art education on the child, creativeness, and ability in their book *Creative and mental growth* (1964):

It might be well to mention here that the philosophy in art education is distinctly different from that of the so-called fine arts. Whereas the emphasis in art education is on the effect that the creative processes have on individuals, it is the aesthetic value of the end product that is of importance in the fine arts. However, we cannot separate an individual from
what he paints. With the improved creativeness of the individual, his greater sensitivity toward experiences, and his increased ability to integrate them, the quality of his aesthetic product will also grow. Focusing attention upon the painting, drawing, or construction puts emphasis upon the end product only and limits growth to present understanding of the field of art, and in particular to the taste of the individual teacher. Focusing upon the child, however, makes the creative process extremely important, not only to the potential artist but to every child, regardless of how or in what profession this creativity will be utilized. (p. 10-11)

**Goals and Outcomes for Art Education**

When art educators are examining philosophy in the development of pedagogy, research in both general and art education should be given consideration. How does research in both education and art education inform best practice for art education? Contemporary philosophy of general education places importance on the development of intelligence that allows learners to more deeply understand content and develop the skills and abilities to think and creatively employ the use of personal knowledge. This is relevant as an objective in art education alongside the personal development of creativity, aesthetic, and content knowledge nurtured through participation in authentic art making opportunities.

In consideration of educational needs, it is essential in art education to create an environment where the learner is supported in the development of personal creativity. Students are supported in their ability to personally construct meaning and produce knowledge. Opportunities are created for critical and creative thinking that support process and producing. According to Jaquith & Hathaway (2012), contemporary researchers and high school and college educators have expressed concern about the lack of divergent thinking and creative problem
solving in education. They argue, “Schooling has evolved into a prescriptive, data-driven bureaucracy where the system rewards convergent thinking” (p. 1). They suggest, “To address this deficiency, educators should find a balance between direct teaching and independent learning so students have sufficient opportunity to inquire, engage, discover, apply and evaluate their own ideas” (p. 2). Art education, when reflectively framed, has a great opportunity to support learners in teaching for creative thinking through art making.

**Teaching for Artistic Behavior as a Philosophical Response for Art Education**

The Teaching for Artistic Behavior (TAB) philosophy supports postmodern needs for personal, authentic student learning through the development of personal creativity and other identified "artistic behaviors". Students are considered “artists” who are motivated through autonomy, interest, and a developed sense of purpose that leads to engagement resulting in authentic and personal learning. Critical and creative thinking skills are developed through participation in authentic art making opportunities. Art educators who embrace the TAB philosophy design a curricular framework that is centered on student control and ownership of learning. The learning environment is carefully considered and intentionally designed, various forms of instruction are utilized and ongoing formative assessment informs both the student and the teacher. The essential foundations of the TAB philosophy and the educational concepts and theories supporting the philosophy will be explored in this thesis, in order to create understanding and influence a "way of thinking" necessary when utilizing TAB as a pedagogy for art education.

Education in the 21st century requires considering student learning differently than has been done in the past. There needs to be less emphasis on knowledge and more opportunities for students develop creativity and abilities that support authentic learning. Due to the exponential
growth of knowledge in a post-modern age, students need to be supported in the development of personal understanding and the ability to apply their understanding in a diversity of ways rather than being presented prescribed information for learning. Through the Partnership for 21st Century Learning ("Framework for 21st Century Learning, 2007), a new learning framework for education has been created with a focus on the development of critical and creative thinking skills necessary for learning and resulting innovations. These thinking skills are nurtured through the development of personal creativity. Art education has a renewed relevance in the support and development of personal creativity that supports student learning for 21st century needs.

A response to these 21st century needs in art education is TAB. TAB’s philosophy values the “child as artist” through opportunities to participate in authentic art making experiences that develop personal learning and creativity. TAB embraces the constructivist principle that learners build understanding through metacognitive empirical work. Deep, enduring understandings and critical and creative thinking abilities are developed through engaging in personal art making in a considered, responsive, and supportive environment. Consideration of the personal, pedagogical, classroom (environmental) contexts of TAB provide a way for art educators to structure and design a framework supporting the implementation of this relevant new paradigm for art education in the 21st century.

Understanding how to operationalize the philosophy of TAB as a 21st century practice for an art education program requires personal understanding of underlying educational concepts and theories that help influence an art educator's "way of thinking". With a developed mindset guided by TAB's "Three Sentence Curriculum"; What do artists do? The child IS the artist, and The art room is the child's studio, art educators can more successfully implement an art program influenced by the TAB philosophy and pedagogy.
TAB and Choice-Based Art Education

TAB has previously identified itself as "Choice-Based Art Education" (CBAE), but with the evolution of TAB's practice and the recent growth of CBAE practices, differences have emerged. Although "choice" is an essential way to engage students in personal art making, it is only one component in the TAB philosophy. CBAE is an approach to art education that emphasizes student choice in art making. It is a teaching method that allows students to make choices in media, process, and interpretation (Purtee, 2015). The extent to which student choice is offered varies in CBAE programs. The variables in the description of choice are considered in the balance between teacher selected and student choice in media, process and interpretation. The following is a chart (see Figure 1) from Melissa Purtee, writer with the online community Art of Education, describing levels of choice in an art program. TAB utilizes different levels of "choice" according to the varying methodologies used in practice.

<table>
<thead>
<tr>
<th></th>
<th>Media</th>
<th>Process</th>
<th>Interpretation</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Limited Choice</strong></td>
<td>Students make choices within a single media, like choosing which colors of paint to use.</td>
<td>Students make choices that apply to one process.</td>
<td>The teacher develops the main concept, and students add personal touches.</td>
</tr>
<tr>
<td><strong>Moderate Choice</strong></td>
<td>Students choose from a limited range of options, like choosing between three different drawing materials.</td>
<td>Students choose between a limited amount of processes, like deciding between printmaking or painting.</td>
<td>The teacher gives some parameters, like a theme or essential question, which students must work within.</td>
</tr>
<tr>
<td><strong>Full Choice</strong></td>
<td>Students choose from a wide range of options, like media-based centers or an array of supplies.</td>
<td>Students choose between many processes.</td>
<td>Students are expected to generate and develop their own ideas.</td>
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TAB values "artistic process with three essential goals: student independence, acquisition of artistic behaviors, and the generation of ideas" (Douglas & Jaquith, 2009, p. 7). TAB supports
personal creativity development and expression through the creation of an environment where the student drives personal art making experiences. Described by Diane Jaquith, co-founder of Teacher for Artistic Behavior, "TAB is the philosophy or “why” we teach art, and “choice” is a method for "how" we do it" (personal communication, January 14, 2017). TAB has roots in the principles of constructivist teaching and learning philosophy, where understanding and knowledge are developed (“built,” “constructed”) through participating in experiences and reflecting on those experiences. Student learning results through applying personal knowledge, making connections and engaging in higher-level thinking. The child has the opportunity “to teach oneself by gathering information and experiencing the world around her” (Adams & Powell, 1995, p. 1).

When asked to describe the difference between a choice-based art program and TAB, Diane Jaquith points out that the difference is the teacher's intentions for students.

If ALL of your planning, decision-making, considerations, and advocacy are with the intent of supporting students to become independent learners and thinkers during art class, then you are teaching for artistic behavior. If you occasionally have skill-builders or whole-class assignments it may still be a TAB program if the purpose of those activities is to expose students to media they might otherwise not try or to provide basic skills so students can continue to work independently. However, if most of the decision-making is done by you, the teacher, or is focused on product, not process, you may be offering choices within your art program. That's OK too - just probably not TAB. (personal communication, January 29, 2017)

Diane Jaquith also illustrates the different ways that choice can be implemented in an art program through the document "Continuum of Choice" found in Appendix C.
TAB offers both a philosophy and methodology that support 21st century learning objectives identifying ways of thinking and learning and discovering self through participating in visual arts practice.
CHAPTER IV

TEACHING FOR ARTISTIC BEHAVIOR: THE PHILOSOPHY AND PEDAGOGY

In this chapter, the philosophy and pedagogy of TAB is described and illustrated. Information about TAB and supportive research presented in this chapter are intended to provide information for the reader to develop an understanding of TAB that will influence a "way of thinking" necessary when developing a personal pedagogy for art education practice.

The development of TAB as a paradigm for art education began in the 1970s. Following is a first person description of history of TAB from its founder, Kathy Douglas, to help the reader form more of an understanding of TAB's roots and how TAB grew out of teacher practice.

Teaching for Artistic Behavior is rooted in personal teacher practice that began in the 1970s. Katherine Douglas began incorporating open studio practices in her elementary art program in Massachusetts as a way to offer more authentic art making experiences for her students. Through deep discussions with colleagues John Crowe and Pauline Joseph, this practice of a studio approach in teaching art began to develop and formalize. They began presenting at conferences and co-taught a graduate class at the Massachusetts College of Art and Design in 1995. In 1996, they presented at the NAEA Convention in San Francisco. By 1999, the term Teaching for Artistic Behavior identifying the philosophy/methodology was created. Around this time, Diane Jaquith joined Katherine Douglas in presenting TAB at state, regional and national conferences. In 2009, Diane and Kathy co-authored the book Engaging Learners Through Artmaking through Teachers College Press, which introduced and continues to introduce this form of choice-based art education to many. Subsequently, two more major publications have been
released: *The Learner-Directed Classroom* by Diane Jaquith and Nan Hathaway (2012), and the e-publication, *Choice Without Chaos*, by Anne Bedrick (2012). Articles in several art education magazines and journals continue to be published. TAB continues in its grassroots tradition of teacher-driven pedagogy with multiple state, regional, and national gatherings much due to its active presence on social media. (Personal communication, May 22, 2013)

“Teaching for Artistic Behavior has developed into a vital national professional learning community” (Douglas & Jaquith, 2009, p. xi). TAB is an independent movement in art education developed by teachers and for teachers firmly planted in classroom practice (Douglas & Jaquith, 2009, p. xii) and continues to grow as relevant response for art education in the 21st century.

**Philosophy**

Teaching for Artistic Behavior values the child as an artist who has opportunities to participate in authentic art making experiences that exercise self-expression and develop personal creativity. Success of the implementation of this philosophy lies “in its flexibility and inclusiveness” (Douglas & Jaquith, 2009, p. xii) and researched and careful consideration for practice. Practitioners of TAB have discovered ways to implement its contexts in a variety of settings, both public and private, and in grades Pre-K through 12th grade. The constructivist approach of TAB is driven by the objective that students to develop artistic behaviors (see Appendix D describing examples of Artistic Behaviors), which support their thinking and creativity. The essential question art educators need to ask themselves when considering how to frame a TAB-based art program is, “What is it that artists do?” The personal, deeply considered response to this question along with understanding the ideas that "the child is the artist" and "the art room is the child's studio" becomes the foundation for the design of pedagogy and the
learning environment. Learner abilities as artistic behaviors supporting making and creativity development become learning targets. Space and "place" is carefully considered and created by the TAB educator to support and encourage students within a community of artists.

**Pedagogy and Methodology**

TAB uses familiar art education practices through multiple modes of instruction including direct instruction, demonstrations, problem posing, studio practices and assessment (Douglas & Jaquith, 2009, p. xii). A goal of these practices is to support student autonomy and independence. Students are encouraged to engage in work that has personal relevance, which leads to “ownership of knowledge, learning processes and resulting skills and understanding” (Pollard with Filer, as cited in Jeffrey & Craft, 2004, p. 80). This involves students participating in every aspect of the art making experience and making choices ranging from what ideas will be used to when they feel a work is “complete.”

Foundational ideas of the TAB Pedagogy (Douglas & Jaquith, 2009) include:

- Teacher as “instructional designer” who considers and creates a “learning ecology” where student learning is self-initiated and directed.
- Students are motivated and engage and construct understanding and knowledge through personal choice and making.
- Curriculum designed to support divergent thinking, creative process, student abilities (artistic behaviors) and skill development.
- Curated learning environment considering climate, time, space, and materials.
- Developed management systems.
- Demonstrations focusing on skill and creativity development.
• Teacher responsiveness resulting in varied forms of instruction that are both prescriptive and emergent.
• Formative assessment informing both teacher and student.
• Studio culture valued as a “community of practice.”

Structure and management. The structure and management of a TAB art program are essential components for instruction and student independence. Typically, the structure of a TAB art class includes the following:
• Whole class meeting/demonstration (10-15% of the time)
• Self-directed studio work time (70-80% of the time)
• Reflect and Share (10%)
• Clean up (10%) (Douglas & Jaquith, 2009, p. 25)

As mentioned previously regarding TAB’s flexibility, TAB practitioners have designed innovative ways to implement this way of teaching and learning in art education. To remain authentic to the philosophy of TAB, all of a TAB teacher’s planning, decision making, and considerations must be with the intent of supporting students in learning and thinking (Jaquith, personal communication, January 29, 2017) and the development of artistic behaviors. The student has control of explorations and is the generator of the ideas that propel personal art making.

Whole group instruction in a TAB program happens during demonstrations that focus on both skill and creativity development. These demonstrations may be prescriptive if they are intended to expose students to media and process that support the ability to successfully express ideas, create context, and work independently (Douglas & Jaquith, 2009, p. 25). Small group, individual, and peer instruction tend to occur in response to interests and pursuits that emerge
through student work in the studio (Douglas & Jaquith, 2009, p. 27). Opportunities to make historical, cultural, and contextual connections often happen according to what work and ideas teachers see in student making. Teacher observations and responsiveness are fundamental in the development of emergent curriculum in a TAB learning environment.

Expectations for student behavior and procedures for working are extremely beneficial for student productivity. Students may be asked to reflect and offer input for the description of expectations and procedures, which are commonly posted in a TAB art studio. Posting and frequent review help to embed understanding of what artists do when working in a studio environment. This understanding allows for the safety, comfort, productivity, and flow necessary for all within a “community of artists” to participate alongside in the art making process.

**Contexts or practices.** Three contexts or practices, are considered part of the educational scope for Teaching for Artistic Behavior:

- *Personal Context*
- *Pedagogical Context*
- *Classroom Context* (Douglas & Jaquith, 2009)

A "Three Sentence Curriculum" has been recently developed as a guide for TAB practice.

1. The child is the artist.
2. What do artists do?
3. The art room is the child's studio (Douglas & Jaquith, 2018, p. 4).

TAB is a philosophy for art education that is rooted in and developed through teacher practice. Over the past two decades, TAB has situated itself as a relevant paradigm for teaching art in a postmodern society valuing creativity development, diversity, student autonomy, and drive, in personal, authentic learning. Research in art education coming out of projects such as
Harvard’s Project Zero, along with the development of educational theories and disciplines emerging as a response to the shift in learning due to needs and factors in 21st century society, inform, connect to, and create deeper relevance for three contexts of the TAB philosophy for art education. Each context is carefully considered in the planning and design of a TAB art program.

**Personal context.** "The Child is the Artist." The teacher acts in many roles. The teacher and the student are learning colleagues. In a TAB based art education program, students are considered artists who have control over their subject matter, materials, and approach. Authentic learning practices and intrinsic motivation are valued as knowledge, understanding, and ability are constructed through personal choice and making. Students engage with inquiry as a constructive form of learning, developing, personal thinking, and creativity.

Personal relevance motivates and drives art making. Student autonomy in a TAB program offers freedom for students to make their own choices and direct their learning. This “self-direction and choice making gives ownership” (Bartel, 2012, p. 132), and, therefore, creates a purpose for the student. Bartel (2012) refers to Daniel Pink’s (2009) trifecta of intrinsic motivators as autonomy, purpose, and mastery (the desire to keep improving something that matters to you) (p. 133). This intrinsic motivation leads to meaningful student engagement.

When participating in an environment that allows for intentional experiences to create and design, students are able to engage in an inquiry process that develops creativity and understanding through thinking. Personal inquiry results from curiosity and inspires students to consider ideas and pose questions. Inquiry is inspired from needs to “clarify, to become better informed and to build awareness” (Bartel, 2012, p. 138). Inquiry naturally occurs in “play” as students explore what is not yet known, and from this ideas are often generated. These ideas are pursued by students providing a need to engage in divergent thinking while figuring out how to
tangibly express these ideas. Students need to identify and use what they know and apply it to novel situations creating new knowledge and creative solutions. Making these types of connections constructs meaning for students. Students have natural opportunities to engage in metacognitive thinking as they evaluate, process, analyze, synthesize, and act on new knowledge in order to revise and refine their ideas and making. Participation in authentic art making experiences encourages a “hands on, minds on” disposition for student learning (Stephenson, n.d.). The desire to create a culture/ecology for this type of personal student learning becomes the foundation for the framework of a TAB based art education program.

**Pedagogical context.** "What do Artists Do?" Central are learner skills and abilities that support the development and expression of personal creativity when designing a TAB art education program. Curriculum framework results from consideration of the skills and content necessary to support art making and the development of artistic behavior. Multiple modes of instruction are considered and used in the development and presentation of both prescriptive and emergent curriculum. Demonstrations focus on skill, ability, creativity, and content that support art making and artistic behaviors. Inquiry and open-ended questioning are valued as students build personal understanding over time. A TAB teacher is instructional designer, facilitator, and coach (Douglas & Jaquith, 2009).

As an instructional designer, art teachers must deeply consider what it is they want students to be able to do. Supporting learner abilities to be creative is at the heart of the TAB practice. Fostering student agency and independence in art making and learning, supporting creative thinking, including the ability to generate ideas, and framing an environment that encourages the development of artistic behaviors drive this pedagogy for art education. Harvard’s Project Zero (Gardner, 1989) approach to art education is based on the idea that
students need to be introduced to artistic “ways of thinking” by teachers who have a deep knowledge of how to ‘think’ as artists (p. 76). A broad base of knowledge in both artistic media and process is helpful when guiding learners in the personal development of artistic skills and a creative process. Creating conditions in a learning environment that allow students to learn more effectively is considered by Sir Ken Robinson (2015) to be one of the most important jobs of a teacher.

Diane Jaquith (2011) reflects that, “young people’s creative abilities are most likely to be developed in an atmosphere in which the teacher’s creative abilities are promptly engaged” (p. 5). Bob Jeffrey and Anna Craft (2004) in the article Teaching Creatively and Teaching for Creativity: Distinctions and Relationships, describe teaching creatively as “using imaginative approaches to making learning more interesting and effective” (p. 89). This helps a teacher teach for creativity through developing “young people’s own creative thinking and behavior” (p. 89). The ability to teach creatively requires art educators to exemplify the “requisite artistic skills and understandings” (Gardner, 1989, p. 78) in order to facilitate for them. Teaching creatively in teaching for creativity requires that teachers intentionally design a climate and environment that establishes relevance, engages students, and encourages intrinsic motivation that results in personal ownership and development of learning. Learners take control of their learning and an atmosphere of “possibility thinking” is valued. “Possibility thinking” is described as a “capacity to think creatively and make connections” (Jeffrey & Craft, 2004, p. 12). Divergent thinking necessary for creativity is supported as both the teacher and student pose questions. Teachers who offer solutions for students when facing problems in art making are participating in a convergent process where the answer is provided and student choice is limited. In direct contrast, open-ended questions “direct and define student work” (Bartel, 2012, p. 132) and “build
student curiosity and awareness of their own options and discoveries” (Bartel, 2012, p. 136). Authentic learning is student-led. Learning, broadly defined as both “acquiring knowledge” and an “individual capacity for effective action” (St. Onge & Armstrong, as cited in Williams, Karousou, & Mackness, 2011, p. 45), is a goal for a TAB practice.

An individual’s capacity for effective action is supported through the development of artistic behaviors. Lois Hetland et al. (2007) describe these behaviors as abilities or “ways of thinking” as studio “Habits of Mind” (see Appendix E describing these "Studio Habits of Mind"). These habits of mind can be considered “dispositions” that support an individual’s capacity to construct and apply knowledge. David Perkins (as cited in Hetland et al., 2007, p. 1) describes learner dispositions as a “trio of qualities” that comprise high-quality thinking. They include skills (identified as an “ability” in the studio context [Hetland et al., 2007, p. 17]); alertness to opportunities to use these skills; and theinclination to use them (p. 1). The developers of both Studio Thinking and Teaching for Artistic Behavior propose that these dispositions are central to artistic thinking and behavior. Twenty-first century learning is supported as TAB teachers value a learner’s “capacity to know” more than just “knowing” (Siemens, 2005).

Curriculum in a TAB practice is designed to support learner skills, abilities, and dispositions that develop personal creativity. Curriculum is informed by both prescriptive objectives and by what emerges during student making. Prescriptive objectives are developed to support the “skill building essential for creativity” (Jaquith, 2011, p. 19). Factors necessary for successful student navigation of a creative process are identified and explicitly taught. Aspects of curriculum may be “sequential in the sense that they revisit concepts and problems in an increasingly sophisticated way” (Gardner, 1989, p. 77), developing student ability over time.
Jaquith (2011) recommends always being “mindful of the purposes of instructional activities” (p. 18). A guiding objective for a TAB teacher when planning is that the “locus of control” remains student centered (Jaquith & Hathaway, 2011, p. 5). TAB teachers are responsive, offering feedback to what they observe while students are working. As students organize both the process and personal destinations, teachers respond to what they observe during interactions between the students, their environment, their personal process, and each other. Elliot Eisner (as cited in Jaquith, 2011) illustrates this as an opportunity for a teacher to “make educational gold out of emerging activities in the classroom” (p. 16). This teacher ability “requires a high degree of artistry in teaching. Artistry in teaching is more likely to occur when the classroom provides a context for improvisation and where unpredictability, rather than predictability, of activities and consequences is acknowledged” (Jaquith, 2011, p 16).

Teaching resulting from both prescriptive and emergent objectives occurs in a variety of forms in a TAB learning environment. Whole group, small group, and individual instruction occur in response to a prescribed objective or what emerges in class and allows for differentiation of instruction responsive to individual needs. Peer teaching spontaneously occurs as students collaboratively work both alongside one another and together in an interconnected learning environment, described later as an “ecology.” Students also gather information from visual sources intentionally and spontaneously placed in the learning environment. Research resulting from the Arts Propel study through Harvard’s Project Zero describes two educational “vehicles” in a learner-focused art program. One is a “domain project” which presents curriculum that supports prescribed objectives and the other is a “portfolio” which documents a collection of student work that shows progress in self-pursued learning (Gardner, 1989, p. 78-81). Independent student work can be collected in a portfolio in a TAB program, indicating what
knowledge has been explored and the resulting learning. Information presented in teacher
“demonstrations” or “demos” could be considered an example of a “domain project” presenting
information supporting prescribed skills, content, or abilities necessary in creativity development
or as a response to what student interests and artistic pursuits emerge in the studio.

Teachers in a learner-focused art education program act as instructional designers,
facilitators, and coaches. A TAB teacher facilitates an environment that allows for learning
instead of overprescribing knowledge through teaching. As a “constructivist” teacher helping
students build and use personal knowledge, problems are identified or sometimes “set up”.
Students are supported in their exploration of these “problems”, and the teacher helps to guide
the direction of student inquiry in pursuit of solutions and new learning (Adams & Powell, 1995,
p. 1). This guidance requires teachers to be responsive to what emerges as the result of student
pursuits. Jaquith (2011) references the need for certain constraints and boundaries necessary for
the effective function of a TAB art class. “Students understand and appreciate knowing what
choices are and are not acceptable in terms of artistic practice, content and behavior” (p. 17). To
manage emergence, Williams et al. (2011) note that this “requires continuous monitoring,
response and recovery resulting in decisive interventions dampening negative emergence and
accentuating positive” (p. 46). It is a misunderstanding that allowing the freedom a TAB art
practice provides results in a “free for all” type of environment. Freedom combined with lack of
monitoring and intervention can cause failure. “Finding a balance between direct teaching and
actively facilitating for independent work is critical to support autonomy and creativity in an art
class” (Jaquith, 2011, p. 17).

Artistry in teaching in a learner-focused environment requires careful curating of content
and procedure for balance of both prescribed and emergent curriculum supporting student
creativity. A situated environment for independent learning “balances structured learning with intended opportunities” (Perkins as cited in Stephenson, n.d.). Teachers of a TAB practice teach for both knowledge construction and learning. They can attend to the ability for students to be self-motivated and self-organized through focusing on three things:

1. Quality of the interaction afforded by the resource and the facilitator.
2. The range of affordances for open interaction with other peers.

These are all considered in situating an environment for learning, further addressed in the Environmental context.

**Assessment.**

*Affirmative inquiry-based critique uncovers discoveries and drives continued inquiry, thus building awareness and sequenced learning. Students have more questions at the end because they know more and because they appreciate the way in which good questions inspire new learning and evocative work.* (Bartel, 2012, p. 142)

The purpose of assessment in a TAB-based art program is to provide reflection and feedback for both teachers and students, providing information for continued practice, instruction, and program design. Formative assessment is ongoing as all participants, teachers and students, gather evidence of learning in multiple ways during activities. Formative assessment identifies types of thinking utilized, knowledge, and skills being gained, ideas that one has had and ideas that are still being pursued. Work and process reflecting ideas and pursuits are observed, discussed, documented, reflected upon, and shared both individually and within a “community of artist learners”.
Assessment is guided by program objectives, which need to be carefully considered and determined by an instructional designer. The objectives in a TAB art program reflect 21st century educational goals that support learners in their ability to construct personal understanding and ability to apply it, to develop creativity and thinking skills that allow access to and understanding of information, creating usable knowledge, and an ability to work collaboratively. Measuring objectives that reflect these objectives could include identifying emergent behaviors reflective of creativity, innovative use of materials and technologies, insightful connections and collaborative ventures (Jaquith & Hathaway, 2011, p. 121). Teachers can “look for evidence that students are developing critical and creative thinking skills while gaining knowledge through their work” (Jaquith & Hathaway, 2011, p. 121). This type of assessment should be integrated into instructional design and, according to Kulikowich & Young, “should be seamless, continuous and have functional value for the learners as well as the assessors” (as cited in Young, 2004, p.176). Individual competencies and potentials are evaluated providing feedback to students to broaden their own understanding. Timing feedback requires careful consideration as Gardner (1989) warns that offering critique too early in a student’s performance can be detrimental to motivation and confidence (p. 78). There is “no point in assessing competencies or even potentials unless a student had some significant experience in working directly with relevant artistic media” (Gardner, 1989, p. 78).

Students participating in an authentic art making experience are encouraged and supported through formative assessment via feedback and given time to develop creative competencies. Formative assessment is used as a tool to inform instruction and is best when it measures student ability to construct and use knowledge rather than simply measuring what knowledge they have. Careful instructional designers, “relate learning experiences to instruction
and combine assessment with teaching” (Spires et al., 2012, p. 248). In a TAB-based practice, Jaquith and Hathaway (2012) believe that a “responsive practitioner processes observations and explores instruction/assessment to empower and deepen learning” (p. 121). Student skills and abilities are valued in the development of personal creativity in a TAB art program. Evaluating student processes such as the ability to generate ideas; to make decisions for making; solving problems in making; using knowledge and constructing new knowledge; and self-evaluating work and expression becomes an objective. Due to the individual evolutionary nature of these processes, creating summative data is challenging to do quantitatively. Bartel (2012) reflects that “in a choice based setting there are not always rubrics and standards against which to compare—nor should there be” (p. 134). Qualitative assessment provides more useful information for a TAB teacher about individual achievement towards personal thinking ability and ability development. A “learning portfolio” consisting of student work and personal reflection can act as a “summative” assessment tool, showing individual competencies and potentials over time. Evaluation of this work informs the teacher and, ideally, broadens the understanding of personal achievement and development for the student. In the Arts Propel study through Harvard’s Project Zero, Howard Gardner identifies a “process portfolio” more as a formative assessment tool for independent work. This portfolio is considered “a collection of works in process” that can include “finished works, original sketches, interim drafts, critiques (by self and others), and artworks by others they like or dislike” (Gardner, 1989, p. 80). Assessment of the “process portfolio” measures “process of learning rather than quality of the final product” (Gardner, 1989, p. 81).

Multiple forms of assessment can be used in a TAB program. Most valuable is teacher observation and responsiveness. Lois Hetland et al. (2007) have determined that "observation of
students is the fundamental way teachers assess how students’ minds are developing as they work and learn” (p. 27). Hetland et al. created a way to “observe” student making that provides information called an “episode of student learning” (as cited in Jaquith & Hathaway, 2012, p. 126). An “episode” can be anything a student says, does, or makes that reveals thinking. The teacher compares this observation to a “learning goal” that has been identified in relation to a studio thinking habit (As described in Appendix D.). These observations allow teachers to discover what individual students can do and aren’t doing yet. These determinations help a TAB teacher come to decisions about what to do next in teaching to develop learning.

Student reflection and self-assessment are abilities developed in TAB as a learner-directed pedagogy that transfers ownership of learning from teacher to the student. This type of reflection can occur individually and with peers. In a learning ecology where interconnectedness is embraced, students and peers can measure their own learning journey through being metacognitive about their effort, engagement and connection. “Students can exchange personal views and test those against the ideas of others, building understanding” collectively (Adams & Powell, 1995, p. 2). Using information gathered through collective assessment creates a “value” within a specific “community of artists” that allows for members to measure their practice and performance specific to chosen pursuits (Wenger-Traynor & Wenger-Traynor, 2015). As a responsive teacher, a challenge is to meet students where they are after determining what they are pursuing and what learning and thinking they are engaged in. Hetland (2012) observes that “kids seek their own levels in a learner-directed classroom, each child finding his or her own ‘growing edge’ and teachers meet them at these edges and offer just enough help to keep them moving along” (p. 125).
Participating in a “critique” is a way for students and the teacher to reflect on their work and the working process. Hetland et al. (2007) describes that a “dynamic flow of thinking occurs between students and the teacher” during a critique, and that this “flow of thinking connects intended learning with enacted learning” (p. 21). There are four ingredients to a critique: it is focused on art works, it is reflective, it is verbal, and it is “forward looking” (Hetland et al., 2007, p. 27). Through a critique, students and teacher can evaluate knowledge constructed and used, types of thinking engaged, learning goals met and can set goals that guide future work. Bartel (2012) believes a “discovery based critique” that is affirmative and provides recognition for students enhances motivation (p. 138). A critique is an assessment tool that can enlighten and encourage students learning together.

**Environmental context.** "The Art Room is the Child's Studio."

Self-directed learning is a lifelong habit. It is nurtured in an empathic culture of imagination, practice, inquiry, experimentation, discovery, and critique. Self-assigned practice, projects, and reflections replace teacher assignments and preliminary examples. In bottom-up learning with top-down coaching, directed hands-on practice sessions and small sample making sessions replace most teacher demonstrations to introduce new processes. (Bartel, 2012, p. 141-142)

The space in which TAB is practiced is considered a “studio” where students work as artists. Often times, students work alongside others in what can be considered a “community of practice.” This is a space that “provides resources and opportunities for students to construct knowledge and meaning in the process of making art” (Douglas & Jaquith, 2009, p. 13). The studio is considered a learning environment in which time is structured, space is carefully arranged, and materials are thoughtfully chosen (Douglas & Jaquith, 2009, p. 13). Students
participate in meaningful learning experiences when the environment is thoughtfully designed to induce and support learning through authentic art making opportunities. TAB art educators act as both facilitators and designers of a learning environment that cultivates a culture that builds the abilities and confidence of students supporting personal learning.

Twenty-first century learning emphasizes not only the individual’s ability to develop knowledge but also to use knowledge to analyze, synthesize, evaluate, and produce. With the exponential growth of knowledge due to technological advancement, the ability to have the capacity to know has become more important than “knowing” (Siemens, 2005). St Onge & Armstrong broadly define learning as both “acquiring knowledge and having a capacity for effective action” (as cited in Williams et al., 2011, p. 45). This “requires individual capacity and a social or institutional context in which to act” (Wenger, as cited by Williams, et al., 2011, p. 45). Siemens (2005) describes this as “actionable knowledge.” The desire to construct actionable knowledge needs to be induced. An informed educator takes into account the nature of the subject matter in deciding how to motivate and help students (Kolb, 1984, p. 21) and induce learning. It is a “metaskill” to evaluate the worthiness of learning something before the learning begins (Siemens, 2005), and to successfully design the learning environment TAB teachers carefully use this skill.

TAB teachers consider the learning environment a “community of practice.” Learning is supported through the facilitation of an experience for students. This experience is driven by the pedagogical objectives of TAB to develop creativity skills and learner autonomy. Student autonomy is motivated by a sense of purpose in work that can be identified when students have goals for themselves. Students can be induced to pursue goals that reflect objectives teachers have developed. Building an objective into an experience requires a type of “artistry” in
instructional and environmental design on behalf of the teacher (Young, 2004, p. 176). “The ‘trick’ for teachers is to induce students to adopt goals that closely match what the learning environments that they have designed afford” (Young, 2004, p. 176). Barron (2006) suggests that learning can be nurtured through “seeding” learning environments with supportive resources that help sustain self-perpetuating processes (p. 194). Affordances, situated factors for learning, intentionally offered, placed, and facilitated for in a learning environment can guide students towards adopting goals that support the objectives of the TAB philosophy.

“Ecological psychology emphasizes the importance of the environment in cognition, hence it considers ‘cognition as situated’” (Cantada, 2010). TAB teachers plan for situating an environment for student learning by considering overarching objectives and the learning environment as a community of practice. Although the concept of a "learning ecology” was developed in response to new ways of learning through digital technology, O’Toole (2011) explains that a learning ecology is “also a broader concept, applying well to a world without digital technology”, and this concept fits aptly in the consideration of framing an environment for a TAB teaching/learning practice.

Anggraein (2015) describes a learning ecology as “an educational philosophy and self-supporting ecosystem in which individuals and groups are offered a collection of curated resources and tools that will support growth and learning and foster participation”. Barron (2006) proposes that the concept of a learning ecology addresses 21st century learning as a “learning forward environment” where learning is “multi-direct and multi-model” taking on “organic attributes with evolving interdependence among participants” (p. 3). Spires et al. (2012) have identified four conditions of a learning ecology that could also be considered in framing a TAB learning environment.
These include:

1) Teacher as content expert, facilitator, mentor, and improvisator
2) Self-directed, self-regulated, curious, and creative learners
3) Immediate and constant access to information
4) Intensity, relevance, and personalization of learning (p. 4)

These conditions help identify a learning ecology that manifests as a “community of practice” embracing the rhizomatic philosophy that the learning experience is interconnected with the environment and fellow practitioners. Learners respond to environmental affordances and can build knowledge together as emergent learning is negotiated (Cormier, 2012). Teachers respond to this unpredictable learning that arises out of the interaction between the learners and their environment and balances it with prescriptive learning objectives that support a learner’s skill, ability, and disposition to develop and exercise creative ability and autonomy.

When designing for a learning ecology, the teacher, as an instructional designer needs to identify, situate, and facilitate factors that support student-learning needs. Student motivation is considered in the design of a learning ecology and is encouraged through students finding personal relevance and purpose for work. When this happens, a student has the opportunity to experience artistic “flow” in making and learning. Mihaly Csikszentmihalyi describes this "flow state" as “a state in which people are so involved in an activity that nothing else seems to matter; the experience is so enjoyable that people will continue to do it even at great cost, for the sheer sake of doing it.” (Csikszentmihalyi, 1990, p.4). The success of supporting student engagement and flow depends on how the teacher designs the environment and how the environment is situated. This is imperative for success. Weakness in this design or implementation of design can result in student apathy, lack of motivation, or self-structure. To encourage success, teachers
benefit from reflection and refinement of how the objectives, processes, procedures, and interactions are situated, implemented, and facilitated. In the ecological perspective, “situated factors” are referred to as "affordances", as they afford for student learning. Affordances particular within a TAB learning environment are identified and discussed in depth in Chapter VI.

In the next chapter, I use my personal lens and experience as a ten-year practitioner of TAB to reflect on the research and modifications I have done and made in the implementation and refinement of my personal TAB practice at the K-5 level. I identify and highlight concepts and factors which I have determined the "most important to consider" in a TAB practice. These include considerations of the practices of TAB that include the student, the teacher, pedagogy, and the environment in a TAB learning environment. Through my own research and translation, I have identified how the students, teacher, pedagogy and environment interconnect creating a "learning ecology" that supports the desired TAB learning outcomes which result in the development of personal and collective learning, artistic behaviors, and creativity through participating in learner-led authentic art making experiences.
CHAPTER V

INTERPRETING TAB AS A RESPONSE FOR 21ST CENTURY ART EDUCATION

My intention with my thesis is to support those interested in the TAB philosophy as pedagogy for art education in developing a way of thinking that guides and informs practice. Identifying what you want students to be able to do and why it is essential when choosing program objectives that influence instructional and environmental design for student learning. In TAB, these objectives focus on the student having the opportunity to participate in art-making authentically as an artist. This experience is leveraged by a TAB educator to encourage student learning where knowledge and understanding are constructed, thinking and creative abilities are developed and student work results in an expression that has meaning for students that transcend school objectives. I have outlined TAB philosophy, presented supportive research, identified essential factors to consider in program design as a conceptual framework, and created an organizer for a reader response. Following, I interpret 21st century learning objectives, TAB philosophy, essential concepts in a TAB practice and the TAB environment as a learning ecology.

Twenty-first century education requires students to not just develop knowledge but also to develop the critical and creative thinking skills that allow them to create, manage, and use knowledge. According to Newmann & Wehlage (1993) “authentic achievement occurs when:

- Students construct meaning and produce knowledge.
- Students use disciplined inquiry to construct meaning.
- Students aim their work toward production of discourse, products, and performances that have value or meaning beyond success in school.” (p. 8)
Learning is not a “discrete” process, but one that is connected and overlapping. Mindful educators recognize this and are focused not just on what is learned but how best learning occurs. Authentic instruction and program design support the skills, abilities, and dispositions necessary for this authentic learning achievement. This has become an important post-modern objective for learning.

I was drawn to the TAB philosophy for art education over a decade ago because of its focus on authentic student learning. The philosophy emphasizes the student as an artist: one who participates in artistic behaviors that develop personal creativity, thinking skills, meaning, and knowledge for life (not just school). The art room or workspace is a “studio”, carefully situated by a teacher who identifies the supports, procedures, and processes necessary to support student work.

Ten years ago I, as most who consider TAB as a practice for art education do, leaned on the more concrete constructs of TAB practice that include the creation of media centers and managing the method of student choice when planning for implementation. But through observation, responsiveness, and personal reflection, my understanding of the TAB philosophy as a powerful paradigm for authentic learning has evolved. Our studio has become a laboratory where I observe and respond to my students and their work and processes while reflecting on their progress in the development of their personal learning and ability to learn. Although I began with a structure and method to implement TAB, my program, students, and understanding of the TAB philosophy have developed over time in a way that better supports authentic learning. John Crowe (2009) in the preface to the TAB flagship book *Engaging Learners Through Artmaking* by Katherine Douglas and Diane Jaquith, describes a comparison of TAB to a “postmodern kaleidoscope curriculum; ‘the designs [are] constantly changing and becoming something new,
and yet all of them remain interrelated” (p. xiii). My program has evolved in reflection of the TAB philosophy, and it is unique to me, as it will be for all who implement TAB. There is no one way to tell someone how to “do TAB,” as many approaching this new paradigm for art education ask. TAB is a teacher-created practice resulting from research and personal understanding of the philosophy. I have contemplated how I can use my journey in the practice of TAB to help others “operationalize” this philosophy for their own planning and program design. I have determined that as one approaches TAB, he or she needs to do the research necessary to develop a “way of thinking” that will inform and guide them in the development and design of their own program unique to them. I envisioned the idea of creating a conceptual framework based on my experience, research and interpretation that may serve as both a resource illustrating components and considerations of TAB and how they are connected. This caused me to reflect on what ideas and factors “rise to the top” as integral components of TAB. I made a list of these and began a year-long study of both primary and secondary sources relating to Teaching for Artistic Behavior and relative factors, concepts and components. I created a framework that can be considered and used by new teachers to TAB and those who have experience with TAB but desire to deepen their personal practice through further contemplation of the TAB philosophy. My Literature Review (presented in Chapters II, III and IV) presents my research as a “body of information” that can be a resource further supporting a Conceptual Framework I designed reflecting the interconnected components of TAB philosophy and practice. I will discuss in the next paragraphs components and concepts I determined integral to TAB.

Centric to the TAB philosophy is the student. The student is an artist who pursues what interests him or her to motivate personal art making. All program design is considered in the context of students experiencing success in generating and choosing their own ideas and
participating in identified artistic behaviors that support the development of personal creativity, ability, skill, and knowledge. Students are supported in their autonomy and encouraged in ownership of their learning creating a personal purpose that Daniel Pink believes equals “motivation” (as cited by Bartel, 2012, p. 133) and that Marvin Bartel (2012) describes as resulting in “engagement” (p. 133). Personal (intrinsic) motivation leads to engagement necessary for authentic learning. Critical thinking skills are employed as students engage in the divergent thinking necessary to both pose and solve problems that inherently present themselves in the process of making. Students as artists construct knowledge resulting from engaging in the inquiry necessary to actively participate in a self-driven art making process. An ability to think metacognitively is developed as students engage and evaluate their own process and work.

Development of personal creativity in a TAB art education practice is paramount when considering the abilities and dispositions to be developed in students. Traits of creativity could be interpreted as desirable “artistic behaviors”. Through my research, I identified eight common descriptors of “creativity” and five personal characteristics reflective of being creative. These are listed in Chapter II (also featured in Appendix B.)

Teachers of TAB use their personal research to create their own practice based on the philosophy of Teaching for Artistic Behavior. The role and capacity of a TAB art educator expand beyond one as a keeper of art knowledge and skill to be shared with students. A TAB art teacher thinks about how students learn. He or she “teaches creatively for creativity” (Jeffrey & Craft, 2004, p.77). A TAB art teacher has a broad base of art knowledge that continues to develop to best respond to student need for information. Marvin Bartel (2017) refers to a TAB art educator as one that is both a “coach” and a “learning colleague” (personal communication).
Students and teacher work alongside as artists in their studio, all sharing in process, accomplishments and discoveries. Instruction is both prescriptive and emergent. Instruction is differentiated and offered individually, and in both small and large groups. A responsive teacher leverages the information, discoveries, or needs that emerge as a result of student pursuits. A TAB art educator is knowledgeable about strategies that encourage intrinsic motivation and development of the skills and abilities in students. Teachers are informed instructional and environmental designers.

The environment in a TAB art studio is considered a “third teacher”, influencing, encouraging, and supporting student learning. The learning environment is carefully considered and situated by a TAB art teacher to provide experiential learning experiences through providing personal authentic art making opportunities. Through my research of new educational practices due to the changes occurring due to the advancements and influence of technology, I discovered the concept of a “learning ecology”. John Seeley Brown describes a learning ecology as “an open system, dynamic and interdependent, diverse, partially self-organizing, and adaptive” (as cited in Spires et al., 2012, p. 234). Although the learning ecology concept emerged out of new learning methods necessary to accommodate virtual learning communities, Barron (as cited in Spires et al., 2012, p. 234) describes a “learning ecology as a set of contexts found in virtual or physical spaces that provide opportunities for learning.” This “set of contexts” can be considered to be the “affordances” described by Young as “possibilities for action” that include a variety of learning and environmental factors that help “anticipate, scaffolds, guide and structure” (as cited by Young, 2001, p. 171) independent action and learning. A learning ecology is defined by the interconnectedness of situated affordances and individuals resulting in an exchange of ideas and learning that is “in flux and constantly evolving” (Spires et al., 2012, p. 234). Anggraeni (2015)
describes a learning ecology as “an educational philosophy and self-supporting ecosystem in which individuals and groups are offered a collection of curated resources and tools that will support their growth and learning, and foster participation”.

Discovering this concept of a “learning ecology” was a very exciting and pivotal point in my research. “The concept of a learning ecology was used to show how new technologies encourage new niches/habits, requiring new collective/individual behavior, but it is also a broader concept, applying well to a world without digital technology” (O’Toole, 2011, p. 1). This concept applies to the philosophy and pedagogy of TAB in its learner centric, interconnected, collaborative approach to learning. Diane Jaquith (2011) describes a TAB environment as a place where “learners control their own art making guided by intrinsic motivation to find and solve problems of their own choosing” (p. 16). Students “self-direct their learning in a choice-based art class with a carefully designed structure that promotes their independence” (Jaquith, 2011, p.16). Jaquith (2011) describes the art teacher as a “facilitator, providing instructional support when needed” (p. 16). The TAB art teacher is a program designer, providing affordances such as ‘space, time, varied materials, instruction and a climate' conducive to independent work and development of artistic behaviors” (Douglas & Jaquith, 2009, p. 5). The TAB studio and program is a physical form of learning ecology.

I intended to use my experiences and long-term reflection in my personal TAB practice to help others develop and deepen their own “way of thinking”. This way of thinking creates an overarching understanding necessary to successfully design and implement a practice that supports students’ ability to participate in authentic art making experiences in supportive, collaborative studio environment. I reflected and identified learning-based concepts that are both relevant to and supportive of the TAB philosophy to research using both primary and secondary
resources relative to both TAB and new theories and concepts for education for the 21st century. Through my research, I was able to provide reasoning for some understood concepts in TAB and also discover new connections to emerging concepts for learning, including the idea of a learning ecology. The connection between the TAB philosophy and practice and conditions of a learning ecology includes supporting learners in their self-directed and self-regulated learning; the role of the teacher being one that is a designer, content expert, facilitator, mentor and learning colleague; and in the creation of a situated environment that provides structure and support for learners and their ability to be successful in authentic achievement.

My research resulted in a body of knowledge presented through my thesis for which those interested in the TAB philosophy as a paradigm for art education can use to learn and develop personal understanding about TAB and concepts that support it. It is my intention that this understanding can be used to utilize the framework presented in my Findings to reflect and assist in the development of a personal “teacher-developed” practice embracing TAB. Through research, mindfulness, reflection and ten years of approaching my ever evolving TAB program and studio as a “laboratory” for observation and understanding, I hope to “marry” the theoretical with the practical through operationalizing the philosophy of Teaching for Artistic Behavior.
CHAPTER VI
FINDINGS: A CONCEPTUAL FRAMEWORK FOR PERSONAL PRACTICE

Created to organize concepts, ideas, and information supporting the philosophy of Teaching for Artistic Behavior and to illustrate how the "contexts" or "practices" of TAB are interconnected, the conceptual framework I developed and present as part of my "findings" is intended to help influence “a way of thinking” that guides an art educator in designing and refining a personal TAB art program. The components illustrated in the framework work together encouraging student success in the ability to independently behave like an artist and develop artistic behaviors that support personal expression, creativity, thinking, and authentic learning. Program design influenced by this conceptual framework results in considerations for student outcomes, environmental design, and curriculum. The integrated components that constitute a TAB program work together creating what I have identified as a type of "learning ecology”. The conceptual framework presented can be considered an illustration of the interconnected factors and considerations for a TAB learning ecology, and this "learning ecology framework can be a useful design tool" (Barron, 2006, p. 221) for practice.

The contexts of Teaching for Artistic Behavior outline pedagogical, personal, and environmental considerations. Ongoing assessment is integral in order for the teacher to gather information used to evaluate student pursuits and development and for planning and program refinement. A “Three Sentence Curriculum” orientates objectives for program design:

• The child is the artist.
• What do artists do?
• The art room is the child's studio (Douglas & Jaquith, 2018, p. 4).
In a TAB art program, paramount is the child (student) being considered an “artist”. Considering “what artists do” includes emphasis not just on art content, skills, and knowledge, but also on process (highlighting idea generation), creativity, thinking, and individual development. Students develop artistic skills, abilities, and dispositions within a carefully designed, curated, and cultivated environment. TAB teachers have highly developed capacities to facilitate, mentor, coach, improvise and consult (Spires et al., 2012, p. 238) while utilizing using a broad knowledge of subject. The TAB teacher as an instructor/designer “deliberately plans opportunities for students to become more aware of their personal characteristics, interests and creative strengths” (Treffinger, et al., 2002, p. 91). Teachers and students can be considered "learning colleagues" in the learning environment of a TAB art studio, learning from experiences with and alongside each other as the "locus of control" for student work in the studio gradually shifts from teacher to student.

This conceptual framework presents a TAB art program as an interconnected “learning ecology” supporting student learning within a “community of artists”. Spires et al. (2012) recognizes “learning as a social practice that evolves around people’s interests” (p. 239). Using personal interest as a source of intrinsic motivation is also a fundamental aspect supporting personal choice and learning in a TAB art program. Spires et al. (2012) “suggest the need to be intentional about how students are situated in a learning environment” (p. 239). A TAB teacher, considers, plans and manipulates a variety of factors to support student work and learning in a studio environment.

The concept of a “learning ecology” was inspired by how teaching and learning is affected by new technologies, but according to O’Toole (2011), and as noted earlier, “it is also a broader concept, applying well to a world without digital technology.” Attributes of an ecology,
in a conventional sense, include interdependence amongst those factors that co-exist and factors that overlap. It is a self-regulating system that uses and creates new resources and changes over time. During this process, individuals and relationships are modified creating new cohesion and balance (O’Toole, 2011). This ecological concept is comparable to a “learning” ecology as both “an educational philosophy and as a self-supporting ecosystem in which individuals and groups are offered a collection of curated resources and tools that will support their growth and learning” (Anggraeni, 2015). Participants and factors in this environment are interconnected, interdependent, interactive, and inclusive. Environment and factors are situated for learning and participants are prepared in “HOW to participate in learning processes that leverage ecology of environment” (Spires et al., 2012, p. 239). John Seeley Brown, an active proponent of a learning ecology as a model for 21st century education, describes a learning ecology as “an open system, dynamic and interdependent, diverse, partially self-organizing, and adaptive” (as cited in Spires et al., 2012, p. 234). Studio "Culture" and the social "Climate" essential in a TAB art program are important components in what can be considered a TAB “learning ecology”. Also essential are situated factors for student success in personal art making, learning and community collaboration, which I refer to as "Affordances". A TAB art educator considers culture, climate and affordances in the design of a personal practice, and, I offer further description of these following.

**Culture**

A TAB art studio is a community space and place for art making and learning. A studio culture is cultivated to support student autonomy, learning, thinking, and personal creativity development within a learning community. Instructional design for a TAB studio culture is influenced by these three learner-centered educational principles described by Young (2004):
• Learners are self-directed by personal goals and intentions
• Learning improves with practice
• Learning improves with feedback (p. 62)

Bartel (2012) advocates, “art teachers of self-directed art studio classes proactively cultivate a culture that builds ability and confidence with practice routines and reflection rituals that are difficult enough to be challenging, but easy enough to make progress without too much frustration” (p. 134).

A TAB learning ecology is congruous with some rhizomatic principles for learning within a community. Dave Cormier (2012) has done much work on the rhizomatic learning theory, which describes an environment (habitat) where students respond to environmental conditions negotiating "curriculum" as a community. The teacher provides context for this emergent curriculum and teaches for student ability to deal with the uncertainty as learning emerges through student probing, exploring, and responding. Learning continues and grows even as ideas "break off" continuing to be explored and leading to the development of new ideas and learning. A teacher structures a culture for learning by creating an environment where students:

• react to the learning environment
• direct own learning paths
• connect to others and the community
• and are responsible for and measure their own learning journey.

**Autonomy.** Learners behave as artists participating in authentic art making experiences motivated and engaged by autonomy, personal relevance and sense of purpose actively situated for and responded to by the teacher/facilitator. "When students feel more autonomous in their pursuit of creative thinking, much of the preparatory thinking for production can happen outside
of class. The boundaries between school art and home art are erased" (Jaquith, 2011, p. 16). Students develop and exercise autonomy with "self-initiated learning and creativity that happens in and outside the school environment" (Barron, 2006, p. 194). Student identity as a thinking/learning artist is not limited to the classroom. Personal work has value and meaning beyond success in school.

**Learning.** In a learner-centered studio culture, student skills, abilities and dispositions are challenged to evolve through a situated environment, activity and interactions. Learning is developed "through the personal knowledge creation process and through interactions in the community" (Cormier, 2012). Students engage through the pursuit of ideas and authentically participate in inquiry and critical and creative thinking processes necessary to explore and express these ideas. Knowledge is constructed and applied individually and through interactions with others in the learning community.

**Creativity.** Creativity is recognized through the use and expression of creative abilities and personal characteristics (see Appendix A). A culture of creativity is encouraged through identifying and exploring personal interests and ideas, inquiry, and creative and critical thinking, and expressed through production. Students experience success, develop confidence, and a sense of value as a creative person creating identity influencing their ability to achieve in life and work.

**Climate**

Hetland et al. (2007) addresses the importance of creating a positive social climate within in a “studio culture” (p. 16-17). A positive social climate within a community of artists feels safe, nurturing, supportive and encouraging. An effective social climate is developed through the formal and informal ways students interact with the teacher and each other. Peer interactions are
as valuable as interactions with the teacher. Language conveying messages about what is valued and possible and that helps students think and reflect about their work is modeled. Teacher observation and responsiveness are essential as student reflection, plans, pursuits and actions are influenced by teacher feedback. “Use of open-ended questioning can direct and define student work” (Bartel, 2012, p. 137). "Confidence, courage, and curiosity are nurtured to participate in creative production" (Treffinger et al., 2002, p. 47). Teachers and students need to have a sense of safety and respect to take the risks and make the connections required for learning and development within a TAB studio culture.

**Affordances**

"Affordances" is a term used in the context of a learning ecology to describe situated factors for learning. These factors are considered and actively planned for by a teacher in the design of a TAB learning ecology. Young (2004) describes environmental affordances as "possibilities for action" (p. 171). An instructional designer identifies and implements these affordances to structure, guide, anticipate, and scaffold (actions and interactions of learners as they move forward achieving their goals) student work, process and learning. Affordances are provided not only to guide the learner but also to "induce" (p. 172) intention by situating the environment to influence the learner to adopt goals that will result in engagement, productivity and learning. The student behaves as an "agent" interacting within this environment picking up on affordances through exploration and discovery (p. 172) and developing an ability to be aware of influential factors in an environment. This education of "attention" (p. 172) on the part of the learner assists in an ability to detect and use information provided in an environment and strengthens personal ability to learn.
A TAB instructional designer considers environmental affordances for the development of student skill, ability, and disposition. Student skill development involves art knowledge that supports a working ability to express ideas and to give context for personal work (Douglas & Jaquith, 2009, p. 92). A variety of artistic behaviors and understanding of a creative process develop student ability to participate in the art making process. Developed student intention and attention allows students to behave autonomously as an agent in one's own learning. Student disposition encouraged by the environment of a TAB learning ecology is a desire and inclination to pursue one's own learning autonomously.

Informed by my personal practice, research, and a list created by Jaquith & Hathaway (2011) suggesting TAB practitioners work backwards from the goal that students are able to create art independently (p. 11), I have identified and offered researched description to support the factors as affordances for a TAB practitioner to develop understanding of for the design a learning environment.

**Space. Considerations for arrangement of furniture, movement and areas for work and meetings.** Space in a TAB studio environment should be flexible and responsive to student work and movement (Hetland et al., 2007, p. 15). The "flow of student movement" (Douglas & Jaquith, 2009, p. 19) is intentional and planned for in room design. Arrangement of space should provide student access to tools and materials (Douglas & Jaquith, 2009, p. 18). Media centers are identified, situated (often placed to work together) and behave as a "3-D lesson plan" (Douglas, personal communication) providing resources for student work with the specific media. A meeting area is identified for group instruction and sharing (Douglas & Jaquith, 2009, p. 20), and can often serve as an area for students to work.
**Time.** Consideration for sustained interactions, idea incubation, feedback and reflection. Artistic learning should be organized around meaningful projects (in TAB, this art making is self-driven), carried out over significant periods of time…allowing ample time for feedback, discussion, and reflection. This interests, motivates and encourages students to develop skills (with long term impact on student competence/understanding) (Gardner, 1989, p.77). Shared practice in a studio culture takes time and sustained interaction (Wenger-Trayner & Wenger-Trayner, 2015). Students as collaborative agents in their own learning and systems created for independent and autonomous work co-evolve (over time) (Williams et al., 2011). “TAB in a choice-based setting can sustain intrinsic motivation because students challenge themselves with ideas and art media of personal interest, if given time to sustain" (Douglas & Jaquith, as cited in Jaquith, 2011, p. 16). “Problems that have depth, duration, and complexity challenge students and motivate them toward knowledge creation” (Spires et al., 2012, p. 245). It is important to provide time for “play” (Douglas & Jaquith, 2009); time for idea incubation (Csikszentmihalyi, 1996); time for discovery (Zalmstra, 2012, p. 146); and time for reflection (Gardner, 1989, p.77). Similarly, it is important to allow for unstructured time…students arrange time for own purposes (Jaquith & Hathaway, 2012, p. 18). Such an environment is designed to encourage time management: an executive functioning skill (Jaquith & Hathaway, 2012, p. 21). Some strategies to help foster time management include: step-by-step planning, peer assistance, visual reminders (Jaquith & Hathaway, 2012, p. 21).

**Activities.** Activities occurring in a TAB environment include demo-lecture, skill-builders, process, student-driven making, which develop artistic behaviors, support creative process, and encourages thinking and learning. Activities support independence, development of artistic behaviors and idea generation (Douglas & Jaquith, 2009, p. 7). Students as artists make
the choices that direct work (Douglas & Jaquith, 2009, p. 10). These artist choices include:

subject matter, purpose, theme, process, topic, material, art form, style, and every aspect of how and what one does (Bartel, 2012, p.132).

**Prescriptive teaching/learning.** The objective of activities should support the development of student skills, abilities, and dispositions including personal creativity and critical thinking. "Educators should find balance between direct teaching and independent learning so students have sufficient opportunity to inquire, engage, discover, apply, and evaluate their own ideas" (Jaquith & Hathaway, 2011, p. 1-2). Structured or prescriptive learning can include skill building and understanding of creative process and can happen through a variety of types of demo/lectures. The purpose of demo-lecture is for presenting ideas, tools, media, processes, creativity, and behaviors. With a demo-lecture a teacher can set tasks, illustrate concepts and model processes, approaches and attitudes (Hetland et al., 2007, p. 23). Teachers use questions to direct and motivate work (when teachers give examples they give answers, not questions) (Bartel, 2012, p. 133). Students need to be able to formulate and ask self-relevant questions, and this ability is modeled and nurtured by a teacher (Bartel, 2012, p. 132).

**Emergent teaching/learning.** A responsive teacher also leverages opportunities for emergent learning (Jaquith & Hathaway, 2011, p. 121; O’Reilly, as cited in Spires, et al., 2012, p. 234). Emergence requires new institutional structures: We need a shift from a monolithic learning environment where everything is controlled and predictable to a more pluralistic learning ecology in which both prescriptive and emergent application domains and modes of learning have their place (Williams et al., 2011).

**Creative process.** TAB teachers emphasize and identify a creative process, which defines ways in which an artist works that becomes more clearly defined through repeated action"
Learners apply understanding of this creative process and newly discovered knowledge to existing understandings as they construct meaning and make, and these connections become assimilated (Kolb, 1984, p. 23). Student process and work is not just a "hands on" experience, but a "minds on" experience, as well (Stephenson, n.d.). Divergent, metacognitive and inquiry thinking are supported through student activity. Responsive teachers “help students notice connections between their subjective experience and the world around them” (Hetland et al., 2007, p. 18).

Flow. Teachers and students identify and value "Flow". Flow is being so fully engaged, you lose track of time…. having an optimal experience. “Flow is the result of an optimal match between the goals/intentions of a learner and affordance of the environment on a specific occasion” (Csikszentmihalyi, as cited in Young, 2004, p.174). A flow of thinking connects intended learning with enacted learning, which is center to a studio class (Hetland et al., 2007, p. 21).

Methods. (for instruction) Teachers embracing the concept of a TAB learning ecology create a “balance” between freedom and constraint that creates and enables conditions for learning and creativity” (David, Sumara, Luce-Kapler, as cited by Stephenson, n.d.). “Considerations for balancing structure while developing a ‘least restrictive environment’ are essential in order to fully engage children’s creative experiences” (Gaw, 2012, p. 109). TAB employs a variety of methods appropriate for specific objectives. Following is a description of choice, prescriptive and emergent learning, responsive teaching, and inquiry as methods for teaching and learning in a TAB learning ecology.

Choice. Student/artist choices include subject matter, purpose, theme, process, topic, material, art form, style, and every aspect of how and what we do (Bartel, 2012, p. 132). This
self-direction and choice-making give students ownership of their creative process and learning (Bartel, 2012, p. 132). Choice is an intrinsic motivator (Jaquith, 2011, p. 5), which more authentically drives student work than extrinsic motivators. Student/artist choices direct and define work. Student ability to formulate and ask self-relevant questions is necessary to develop in art-making skills, creativity and personal learning. Ability to make productive choices and to be metacognitive about work resulting in a developed ability to ask questions that result in new discoveries, new learning and personal growth is modeled and nurtured by teacher.

*Prescriptive and emergent.* Structured or prescriptive learning can include the explicit teaching of creative process and certain skills and abilities and can happen through demo/lectures. Emergent learning is leveraged by a responsive teacher (Jaquith & Hathaway, 2011, p. 121; O’Reilly as cited in Spires, et al., 2012, p. 234), who observes learning opportunities that support the development of student skills and abilities. Teachers also need to dampen negative emergence that affects personal learning and encourage positive emergence (Williams et al., 2011). Both prescriptive and emergent teaching methods are considerately planned and accommodated for in a TAB learning ecology.

*Responsive.* Mindful teacher observation results in responsive teaching that is critical to student learning (Hetland, et al., 2007, p. 16). A responsive TAB teacher as a learning facilitator anticipates, scaffolds, guides, and structures (Young, 2004) student process and learning. A responsive teacher uses open-ended questioning, provides wait time for responses, and offers feedback (Adams & Powell, 1995, p. 2). Relevant and personal feedback influences student plans and actions (O’Toole, 2011).

*Inquiry.* What John Dewey referred to as productive inquiry “is that aspect of any activity where we are deliberately (although not always consciously) seeking what we need in order to do
what we want to do" (Cook and Brown, as cited in Spires et al., 2012, p. 245). Students participate in constructive inquiry where knowledge is both constructed and applied (Stephenson, n.d.). A constructivist TAB teacher "sets up problems (independent art making), monitors student exploration guiding the direction of student inquiry that promotes a new pattern of thinking" (Adams & Powell, 1995, p. 1). Students are supported in their ability to self-motivate an inquiry process that can drive personal art making and learning through the development of critical thinking abilities that include what Spires, et al. (2012) describe as essential elements of this process:

- considering and posing questions
- gathering and analyzing information
- creatively synthesizing this information to solving problems
- evaluating and revising results
- and using this new knowledge to act, share or publish. (p. 245)

Bartel (2012) affirms "inquiry-based self-critiques uncovers discoveries and drives continuous inquiry, thus building awareness and sequenced learning" (p. 141-142). “Learning is most potent when it is a product of first hand inquiry, exploration, and experimentation. Insightful teachers know this and trust their students to make mistakes, take risks, innovate, and reflect on both successes and failures. They provide their students the opportunity to discover information vital to their growth and development as learners and artists” (Jaquith & Hathaway, 2012, p. 47).

Management systems. Management systems are necessary for independent student work in various media centers and include defined, communicated, and often times posted, "procedures that are consistent and embedded" (Jaquith & Hathaway, 2012, p. 11). Student work
and progress are tracked to provide evidence for progress and can be used for district required data collection. “Art teachers of self-directed art studio classes proactively cultivate a culture that builds ability and confidence with practice routines and reflection rituals that are difficult enough to be challenging, but easy enough to make progress without too much frustration” (Bartel, 2012, p. 134). TAB teachers are reflective of studio management systems and regularly evaluate their success and make necessary adjustments to increase effectiveness.

**Materials and tools.** Within a TAB studio learning environment "raw data, primary sources, manipulatives, physical, and interactive materials" (Adams & Powell, 1995, p. 2) are utilized and provided. It is conducive for student art making to organize and label media and work spaces (Douglas & Jaquith, 2009, p. 13). Ensuring student accessibility to centers, media, and tools (Douglas & Jaquith, 2009, p. 13) is necessary for independent work. Proper and appropriate use of materials and tools is expected and taught (Douglas & Jaquith, 2009, p. 13).


**Peer learning.** A learning community consists of a mix of novices and experts working together toward a shared authentic experience, a shared intentionality (Young, 2004, p. 175). Students exchange personal views and test those against ideas of others. Each student can build understanding based on empirical (experiential) evidence (Adams & Powell, 1995, p. 2). A collective body of knowledge (intelligence) develops as the result of students/peers working with
ideas and information together. This knowledge can be leveraged by the teacher to identify emergent learning (Spires et al., 2012, p. 234). Learning that occurs within and among the "community of artists" participating in a TAB learning ecology is powerful, relevant and authentic.

**Interactions.** Interactions are subtle learning considerations that can have a big impact within a learning ecology. These interactions spur learning and evolve collective understanding among a community of artists. A variety of interactions occur within a TAB studio learning ecology. Students interact with and learn through: materials and tools; their own research; exploration; experimentation; the teacher; one another (Jaquith & Hathaway, 2012, p. 51); visual resources; processes; and problems. Planned and natural groupings occur within the environment including: teacher/student; whole group; small group; independent; collaborative (Douglas & Jaquith, 2009, p. 10-11; Hetland et al., 2007, p. 4). “Learning, idea exchanges and inquiry all take place in a dynamic system among students and teachers” (Spires et al., 2012, p.3).

**Authentic Student Learning in TAB**

Authentic student learning and development through art making is the overarching objective in the Teaching for Artistic Behavior philosophy. “Learning can be defined, broadly, as acquiring ‘knowledge’ and having the ‘capacity for effective action’” (St. Onge & Armstrong, in Williams et al., 2011, p. 45). It, therefore, requires individual capacity and a social or institutional context in which to act (Wenger, in Williams et al., 2011, p. 45). TAB practice frames an environment in which this happens through supporting and encouraging the learner through their artistic pursuits through the methodology of student choice for every aspect of the personal art making process. Curriculum within a TAB framework for practice is both prescriptive and emergent. Some art knowledge and explicit instruction regarding technique,
process, creativity, and thinking can compose a prescriptive curriculum, but much of the curriculum in a TAB program emerges through student work, needs and interactions. A reflective and responsive TAB teacher “leverages” this emergence to encourage and use the individual and collective knowledge developed in class. "Emergence is situated within – and preferably integrated within – an overall, inclusive learning ecology, along with prescriptive learning as and where appropriate” (Williams et al., 2011, p.46). Students, as artists, acquire knowledge in a variety of ways and work in an environment that is framed in a way that students can act on this knowledge while encouraged to develop thinking skills that help them metacognitively develop new knowledge. The inquiry process is embedded into the thinking/working culture. Students authentically participate in this inquiry process with a teacher’s mindfulness that students intrinsically engage in personal learning through developed autonomy and purpose.

As a TAB teacher is planning and reflecting on program design that best supports student learning, it is important to recognize the interconnectedness of sub-contexts of the TAB learning ecology. Sub-contexts include identification of teacher and student roles (Personal); the desired skills, abilities, and dispositions to be developed in students and how this is best supported (Pedagogical) and what environmental considerations are essential for situating the culture and climate necessary for student learning and opportunities to apply this learning (Environmental). Once planned, the teacher is the facilitator of this environment, acting similarly to a conductor, observing and responding often through balancing structured learning (individually and in small and large groups) and providing intentional opportunities, as suggested by Harvard’s David Perkins (in Stephenson, n.d.). Stephenson (n.d.) refers to this as “the act of structuring learning, not in the sense of a pre-determined, closed plan of action, but rather an organic, biological
understanding of structure, where organisms (in this case...students and teacher) respond and adapt to changing conditions”. A TAB teacher is attentive and responsive to what is happening during class all the while considering what the overarching objectives are. Teacher responsiveness also results in a careful balance of “freedoms and constraints that create conditions for learning and creativity” (Davis, Sumara, & Luce-Kapler, in Stephenson, n.d.). A TAB learning ecology is a carefully crafted and managed learning environment.

**Final Considerations for the Design of TAB as a Learning Ecology**

As a final consideration in the design of a personal Teaching for Artistic Behavior art program, Spires et al. (2012) outline, “Four, unique, tacit conditions for a learning ecology” in their publication “Toward a New Learning Ecology”. These include:

- Teacher as content-expert, facilitator, mentor, improvisator
- Self-directed, self-regulated, curious, and creative learners
- Immediate and constant access to information
- Intensity, relevance, and personalization of learning. (p. 235)

For teachers designing a TAB program or for those that are reflecting on personal practice to evolve their programs, it is intended that this conceptual framework provides a resource for personal contemplation and consideration. Reasoning for a “framework” versus a prepared curriculum has been presented, overarching goals and objectives have been identified and the concept of a “learning ecology” as structure for interconnected learning has been defined and factors that support its creation have been offered.

**Tools to Assist in the Personal Design of a TAB Art Program**

I created this conceptual framework (Figure 2) to visually organize the contexts and considerations for TAB as a learning ecology. This conceptual framework and the body of
information presented in previous chapters are to be analyzed in a way that influences a “way of thinking” for those interested in deepening an understanding of the Teaching for Artistic Behavior philosophy. The following graphic (Figure 2) and subsequent reflection (Figure 3) can assist in a teacher’s design of an art program implementing the TAB philosophy.

**Conceptual Framework Illustrating TAB (Appendix E)**

*Figure 2. A Conceptual Framework created by Lisa Van Plew-Cid illustrating the interconnected contexts or practices of TAB for reference when designing a program for personal practice. Conceptual Framework is also found in Appendix E, including a link to a webpage also illustrating the graphic.*
### Organizer for Personal Reflection of TAB Conceptual Framework for Practice

<table>
<thead>
<tr>
<th>Context</th>
<th>Consideration</th>
<th>PERSONAL REFLECTION</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>PERSONAL CONTEXT</strong></td>
<td>Highly developed teacher capacities</td>
<td>What are your reflections and considerations? What will you do?</td>
</tr>
<tr>
<td>CHILD IS THE ARTIST.</td>
<td>• Teacher has broad knowledge base of subject matter (art)</td>
<td></td>
</tr>
<tr>
<td>* Teacher is the designer/facilitator.</td>
<td>• Observer</td>
<td></td>
</tr>
<tr>
<td>* Student and teacher are learning colleagues.</td>
<td>• Responder</td>
<td></td>
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<tr>
<td>* Locus of control in class gradually shifts from teacher to student.</td>
<td>• Facilitator</td>
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<td></td>
<td>• Coach</td>
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<td>• Mentor</td>
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<td>• Consultant</td>
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<td></td>
<td>• Improvisator</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Artist</td>
<td></td>
</tr>
<tr>
<td><strong>PEDAGOGICAL CONTEXT</strong></td>
<td>Student characteristics</td>
<td></td>
</tr>
<tr>
<td>WHAT IS IT THAT ARTISTS DO?</td>
<td>• What to identify as important in the development of artistic and creative behavior?</td>
<td></td>
</tr>
<tr>
<td>* When identified these become &quot;Artistic Behaviors&quot;.</td>
<td>• Identify, acknowledge and &quot;draw out&quot;.</td>
<td></td>
</tr>
<tr>
<td>(See Appendix D for suggested Artistic Behaviors from TAB. New suggested Artistic Behaviors can also be found in the 2nd Edition of Engaging Learners (Douglas &amp; Jaquith, 2018). Some TAB educators use</td>
<td></td>
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<tr>
<td><strong>SKILLS</strong></td>
<td><strong>ABILITIES</strong></td>
<td></td>
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<tr>
<td>• Literacy in art media &amp; tools</td>
<td>• Collaborate</td>
<td></td>
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<tr>
<td>• Art knowledge</td>
<td>• Engage</td>
<td></td>
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<tr>
<td>• Other?</td>
<td>• Pace &amp; persevere (persist)</td>
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<td></td>
<td>• Refine</td>
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<td></td>
<td>• Use care &amp; consideration in making (craftsmanship)</td>
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<td></td>
<td>• Self-direct and monitor</td>
<td>Make meaningful choices</td>
</tr>
<tr>
<td></td>
<td>– Make meaningful choices</td>
<td>Follow creative process: idea, plan, make, reflect, share</td>
</tr>
<tr>
<td></td>
<td>– Follow creative process: idea, plan, make, reflect, share</td>
<td>• Develop/use/apply knowledge</td>
</tr>
<tr>
<td></td>
<td>– Divergent</td>
<td>• Critical &amp; creative thinking</td>
</tr>
<tr>
<td></td>
<td>– Metacognitive</td>
<td>• Divergent</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Metacognitive</td>
</tr>
<tr>
<td><strong>Studio Habits to help identify Artistic Behaviors.</strong></td>
<td><strong>DISPOSITIONS</strong></td>
<td><strong>CREATIVITY</strong></td>
</tr>
<tr>
<td>------------------------------------------------------</td>
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<tr>
<td><em>What are desirable learner outcomes?</em></td>
<td>Behaves autonomously &amp; independently</td>
<td>Curious</td>
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<tr>
<td></td>
<td>Confident</td>
<td>Generates Ideas</td>
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<td></td>
<td>Inclination to develop and use skills and knowledge</td>
<td>Translates and Expresses these ideas</td>
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<td></td>
<td></td>
<td>Comfort with the unknown</td>
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<td></td>
<td></td>
<td>Detects and pursues problem solving</td>
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<td></td>
<td></td>
<td>Makes connections and associations</td>
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<td></td>
<td></td>
<td>Being able to &quot;consider&quot; (to see and think differently)</td>
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<tr>
<td></td>
<td></td>
<td>A researcher</td>
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<td></td>
<td></td>
<td>Reach a state of &quot;Flow&quot;</td>
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<table>
<thead>
<tr>
<th><strong>ASSESSMENT AND TRACKING</strong></th>
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<tbody>
<tr>
<td>&quot;Formative and Ongoing&quot;</td>
</tr>
<tr>
<td>Identify progress of student development of artistic behaviors.</td>
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<tr>
<td>Informative of student work, process and interests to inform planning and instruction.</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>TRACKING</strong></th>
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<tbody>
<tr>
<td>Student work</td>
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<tr>
<td>Student process</td>
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<tr>
<td>Reflection and learning</td>
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</tbody>
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<table>
<thead>
<tr>
<th><strong>ENVIRONMENTAL CONTEXT</strong></th>
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</thead>
<tbody>
<tr>
<td>Learner-centric</td>
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<tr>
<td>Community of artist/learners</td>
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<tr>
<td>Culture of creativity</td>
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</tbody>
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<table>
<thead>
<tr>
<th><strong>CULTURE</strong></th>
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</thead>
<tbody>
<tr>
<td>Teacher track (record?)</td>
</tr>
<tr>
<td>Student track (record?)</td>
</tr>
</tbody>
</table>
### THE ART ROOM IS THE CHILD'S STUDIO.

#### Space and Place

| **CLIMATE** |  
| --- | ---  
| - Social climate  
| - Safe and comfortable  
| - Confidence, courage, curiosity  

#### AFFORDANCES

"Opportunities for learning"

| **SPACE** |  
| --- | ---  
| - Flexible  
| - Flow Of Movement  
| - Meeting Area  
| - Media Centers  

| **TIME** |  
| --- | ---  
| - Sustained interaction  
| - Idea incubation  
| - Feedback  
| - Reflection  

| **ACTIVITIES** |  
| --- | ---  
| - Demo-lecture  
| - Process  
| - Student driven – making choices for all they do  
| - Development of:  
| - Artistic behaviors  
| - Thinking  
| - Learning  

| **METHODS** |  
| --- | ---  
| - Choice  
| - Prescriptive and emergent teaching and learning  
| - Responsive  
| - Observation  
| - Feedback  
| - Inquiry  
| - Open ended questioning  

| **MANAGEMENT SYSTEMS** |  
| --- | ---  
| - Procedures  
| - Tracking (Centers)  
| - Routines and rituals  
| - Standards & expectations  

| **MATERIALS AND TOOLS** |  
| --- | ---  
| - Student accessibility  
| - Organizing and labeling  
| - Safety: use properly and appropriately  

| **VISUALS** |  
| --- | ---  
| - Media specific information  

| for making | • Postings |
| - Artistic behaviors |
| - Methods |
| - Vocabulary |
| - Techniques |
| - Standards/expectations |
| • References |
| - Art/art prints |
| - Student art |
| PEER LEARNING | • Mix of novices and experts in different areas |
| • Build understanding together |
| • Develop collective body of knowledge |
| INTERACTIONS | • With own research and learning |
| • Materials and tools |
| • Explorations |
| • Experimentation |
| • Teacher |
| • Visual resources |
| • Processes |
| • Problems |
| • Each other |
| CURRICULUM | What Can Be Prescribed? |
| Delivered as | Direct instruction |
| | Demonstrations |
| | Problem posing |
| | Studio practices | How Can You Leverage What Emerges? |

*Figure 3. This conceptual framework and graphic organizer outlining concepts to reflect on for practice was influenced by my research and also my personal practice as a TAB educator. It is to be used for reflection guiding the design of a personal TAB practice.*

In the following chapter, I use reflection of my research and my own practice and journey to analyze my findings for the reader.
CHAPTER VII

REFLECTION THROUGH THE PERSONAL LENS OF A TAB PRACTITIONER

Education in the 21st century is responding to developing needs for student learning and ability. Through research, I have determined that learning needs include students having the opportunity to develop personal knowledge and construct understanding through developed ability to critically and creatively process understanding to apply in meaningful ways both in and out of the school environment. Due to the personal nature of an art making experience, art education has an opportunity to respond to these 21st century learning needs in a significant way. In this chapter, I outline my research considerations and how this informs reasoning for a paradigm shift in art education. I discuss TAB as a response for this shift and review the personal, pedagogical and environmental considerations of its practice. I then address the development of TAB as a philosophy and practice over time, and also reflect on changes in myself as an art educator, changes in my students since participating in an art program influenced by TAB and changes that have occurred in my TAB program during the last ten years of my practice. There are common misconceptions about the practice of TAB, which I address towards the end of this chapter. I also address some limitations TAB has been met with when considering it as a new paradigm for art education. Finally, I ask the question "what next" when considering TAB as a response for 21st century art education.

Research Considerations

As education, in general, is evolving in response to student learning needs of the 21st century, art education is creating a response as well. Twenty-first century learning needs require students to develop critical and creative thinking skills, abilities and dispositions to create,
manage, and use knowledge. Authentic achievement is possible when students can develop the
ability to think divergently, be metacognitive, and participate in an inquiry process providing
access to personal learning and understanding (Newmann & Wehlage, 1993). These thinking
abilities and dispositions are identifiers of personal creativity. Creating an environment where
student autonomy is encouraged and valued sets the stage for students to develop a personal
"purpose" for learning that results in motivation and engagement that leads to authentic learning.
A new paradigm for art education has emerged that embodies a learner centric philosophy
supporting 21st century learning needs. Teaching for Artistic Behavior is a teacher developed
philosophy and practice for art education that contextualizes personal, pedagogical and
environmental considerations for authentic student learning. TAB as a learning ecology
considers the "interconnectedness" of these contexts.

Art educators approaching the TAB philosophy for art education benefit from the
personal research, reflection, and mindfulness when planning for their individual programs and
practice. I have provided a body of knowledge and a conceptual framework to influence a "way
of thinking" necessary for instructional and environmental design based on my own research of
what has presented itself as most important in my reflection and evolution of personal practice
with TAB over the past ten years. Developing a practice from theory requires personal
motivation, research and reflection, and I desire to help "operationalize" the TAB philosophy
with the research and interactive framework I have developed and presented for those interested
in this learner-centric approach for art education.
**Shift in Paradigm for Art Education**

**Paradigm:** a system of ideas, principles, concepts, doctrines, and approaches which form the understandings possessed within a field of knowledge that form the basis of its work. (Efland, 1992, p. 1)

Paradigms for art education have shifted since the beginning of public school in the 1800s to serve multiple purposes in education. History has proven that education changes to reflect the needs of a society, and art education has adapted to remain relevant in general education. Art education has served such purposes as to provide vocational training, to help promote a common "moral aesthetic", and to encourage a child's natural need to exercise an innate creative experience. Paradigms emerging during the 20th century include *Discipline Based Art Education* (DBAE) that recreated art education as a “subject-based discipline” to complement the sequential, measurable “objective” based curriculum in other curricular areas to which education has been accountable. *Visual Culture* focuses on the ability to “create meaning” within a growing complex “Visual Culture”.

Twenty-first century education values the "arts" as a fundamental subject, and also recognizes the increased need to for people to "develop the skills, dispositions and abilities to succeed" which is supported in an arts education. It recognizes the challenges and opportunities of the rapidly changing world we live in, primarily due to the continuing advancements of technology and connection as a global society. Schools need to be "learning environments" that provide a "support system" for the development of a student's capacity to succeed in work, life and citizenship. Learning and innovation skills such as creativity, critical thinking and problem solving are identified as a 21st century learning outcomes. Development of personal skills such as initiative and self-direction and an ability to be flexible and adapt are valued "to navigate

Divergent thinking and creative problem solving (Jaquith & Hathaway, 2012, p. 1) are necessary abilities in a post-modern, global culture. The TAB philosophy responds to these 21st century needs as a new paradigm for art education in its focus on the student as artist/learner and the authentic development of artistic behaviors that support personal learning in an interconnected learning environment.

To address the deficiency of the decline in creative thinkers resulting from modernist objectives for prescriptive teaching, data driven instruction, bureaucratic objectives and emphasis on convergent thinking, Jaquith & Hathaway (2012) propose that "educators should find a balance between direct teaching and independent learning so students have sufficient opportunity to inquire, engage, discover, apply and evaluate their own ideas" (p. 2).

TAB values the role of the child as “artist” in the development of self, creativity and expression, critical and creative thinking skills, confidence and collaboration skills that supports success both as a learner and person. TAB considers personal, pedagogical and environmental contexts in program development, which are discussed in the next section.

**Major Findings and How to Consider Them**

The conceptual framework presented in my findings illustrates the interconnected "contexts" or "practices" that provide the scope for the structure of the TAB pedagogy. These interconnected contexts are all considerations in the development of TAB as a learning ecology. This concept of a learning ecology indicates an interconnected "learning forward" (Spires et al., 2012, p. 234) environment that supports the purpose and objectives of Teaching for Artistic Behavior. Students are considered artists, participating and developing artistic behaviors and personal creativity in the process of self-generated art making. All curricular, instructional, and
environmental considerations on the part of the TAB teacher are in reflection of how to support students authentically behaving like artists. Pedagogical objectives of TAB that include authentic learning, the development of thinking and personal creativity are supported through students authentically engaging as artists. Authentic learning is encouraged as students pursue their own interests and make choices as artists. Students are able to act autonomously and create personal purpose in their pursuits encouraging motivation and engagement. TAB art educators are responsive to student art making, interests, learning, and behaviors that emerge in the studio. A TAB art educator fills many roles in the art studio. In addition to being a reflective and responsive instructional and environmental designer, he or she also facilitates, mentors, coaches, consults and, often times, needs to improvise. Having a broad knowledge of art and the creative process helps when responding to students. It is beneficial for a TAB art educator to identify as an "artist" and be mindful of his or her own creative process to connect to students' process, growth and development as artists. The culture, climate, and affordances (situated factors for learning) of a studio environment for working and learning are carefully considered and situated by an art educator to support students as artists and acts as an integral component of a learning ecology.

Students, the teacher, purpose/objectives and environment interconnect becoming “an open system, dynamic and interdependent, diverse, partially self-organizing, and adaptive” (Brown, in Spires et al., 2012, p. 234). It is evolutionary, responding to the needs of artist-learners. Students and teacher "co-create meaning and significance out of a wide range of possible learning experiences" (Spires et al., 2012, p. 238) leveraging the "collective intelligence resulting from individuals and communities working with ideas and information" (O’Reilly, as cited in Spires et al., 2012, p. 234). Comparable to an ecology in the conventional sense where
factors co-exist, overlap and interact, regulate and re-regulate, change, grow, produce and develop over time (O'Toole, 2011), so does an "ecology" in the context of student learning within a shared community.

I offer two final interpretations for a learning ecology supporting students, learning and creativity to affect personal consideration and understanding.

First is an interpretation of factors of a learning ecology in the context of "creative productivity". According to Rhodes, "creative productivity is best described as a dynamic, complex system in which all four components are interdependent" (as cited in Treffinger et al., 2002, p. 46). These are identified as the “Four P’s”:

- PERSON ~ traits, attitudes, behaviors of creative individual
- PROCESS ~ stages or mental process that one goes through in thinking about problem and creative solution, includes tools and strategies used
- PRODUCT ~ outcomes of creative thinking
- PRESS ~ environment and the situation in which creative thinking takes place (Rhodes, as cited in Treffinger et al., 2002, p. 46)

Second is how Spires et al. (2012) identify "four unique, tacit conditions for a learning ecology":

- Teacher as content expert, Facilitator, Mentor, Improvisator
- Self-Directed, Self-Regulated Curious and Creative learners
- Immediate and constant access to information
- Intensity, relevance and personalization of learning. (p. 235)
It is my intention that the audience develops a way of thinking reflecting understanding of the interconnected learning environment of a learning ecology that uses the TAB philosophy in an ability to authentically address the needs for 21st century learning.

**Development of Teaching for Artistic Behavior**

The philosophy that eventually became Teaching for Artistic Behavior was conceptualized and put into practice by Katherine Douglas, an elementary art teacher, and developed with the collaboration of John Crowe and Pauline Joseph in the 1970s. Teaching for Artistic Behavior (TAB) was formally introduced as a pedagogy for Art Education through the research and structure presented by Katherine Douglas and Diane Jaquith with the book *Engaging Learners Through Artmaking: Choice-Based Art Education In The Classroom* published in 2009. Since then, interest in this paradigm for art education has grown due to book publications, grassroots national and regional professional development, social media that includes multiple active Facebook groups, and the personal passion and spirit of sharing of practitioners of TAB. These factors have caused TAB to grow and evolve in response to teacher practice, research, sharing and collaboration.

Although TAB was presented as a pedagogy identifying as "Choice-Based Art Education", TAB has begun to re-emphasize itself as a philosophy valuing the child as artist, the development of artistic behaviors and the situation of the studio as a learning environment. In contrast to other approaches to art education that offer student "choices" in media, techniques and themes, all considerations in a TAB program are made in reflection of students "being" an artist and growing in artistic behaviors that include generating personal ideas for art making and self-directing personal process. Utilizing "choice" in TAB is a method for students to participate in authentic, self-directed art making.
When initially presented, "four practices defined the educational scope" (Douglas & Jaquith, 2009, p. 9) for Teaching for Artistic Behavior. These include the personal, pedagogical, classroom, and assessment contexts that "form the structure" (Douglas & Jaquith, 2009, p. 9) for TAB practice. Although the description of these practices provides a foundation for teachers to consider when "framing thinking" for personal TAB practice, over the past few years a "Three Sentence Curriculum" (Douglas & Jaquith, 2018, p.4) has emerged. These three sentences are straightforward and encompassing, emerging as direction for practitioners considering TAB as pedagogy for 21st century art education. This "Three Sentence Curriculum" that includes "What do artists do? The child is the artist. The art room is the child’s studio" (Douglas & Jaquith, 2018, p.4) summarize the practice of TAB.

The "practice-based theory" of TAB has developed and evolved since its conception over 40 years ago and since its formal introduction in 2009. This is due to the nature of it being a "teacher-developed" philosophy, and it has evolved through the observation, mindfulness, personal research, and sharing of TAB practitioners. Although TAB's emphasis on student independence, acquisition of artistic behaviors, and the student as the generator of ideas remains, TAB art educators continue to evolve it as a practice. Evolving practices expanding and giving new definition to TAB, which has its roots in elementary art education, include developing practices for middle and high school, urban and low-income populations and for students with special needs. TAB further reflects post-modern attributes in its flexibility and responsiveness to the changing needs of our student population and its scope in addressing objectives for art education in addition to the identified needs for 21st century learning in preparing our students for life, work and citizenship in a rapidly changing global society.
Changes in Myself as an Art Educator

After ten years of practice with the TAB philosophy, I have discovered myself to be a close observer and extremely mindful about my practice. I am a refiner of my practice and regularly consider and re-consider both my program and environmental design to best support my students as artists, their making and the development of their artistic behaviors. Although I've considered myself one who pursued and studied educational "best practices" in the past, I have become a passionate researcher in the development of TAB for my and others’ practice. My studio and program have become a laboratory where I have investigated and implemented different design factors and strategies, observed, reflected, discarded factors and evolved and presented new ones. My most recent evolution has occurred during my research for the writing of this thesis in the concept of a "learning ecology" and its connection and illustration to how the personal, pedagogical and environmental factors interconnect to create a dynamic, student centric, collaborative learning environment. For those interested in operationalizing the philosophy of TAB for personal practice, you will find yourself reaching out to other practitioners, researching, planning and implementing program design and refining this practice often. It is a dynamic, creative, challenging and rewarding practice that requires the art educator who pursues it to be considerate, reflective, resourceful, creative and willing to do the research and reflection that will affect a different way of thinking for teaching and learning.

Practicing pedagogy like TAB allows me to connect as both an artist and teacher regularly. The reason why I was initially attracted to this philosophy was because I was an artist; it resonated with my own identity and process. I realized that even as an art educator who valued individual student expression and was flexible in students making different choices for making, I was the one who generated the ideas; the one who came up with the "projects". My "way of
thinking" shifted when I began to research the theory of Teaching for Artistic Behavior. What is it that I wanted my students to do? Did I want them to be "art makers" and learn what the design elements and principles were and how to recognize and use them? Did I want them to have access to art in both a historical and cultural context? Did I want them to become familiar with different ways to make art? The answer to all these questions is "yes", and all of these things can and do happen in a TAB practice, but what I really want the most for my students, I wasn't explicitly teaching FOR. What I really wanted was for my students to connect to and embrace their creativity and to behave like artists. When considering what it was that artists do and what common behaviors of artists are, I reflected on my identity and process as an artist. First and foremost, I acknowledge that I have ideas, and those ideas are worth expressing. There is a confidence that has to come along with believing your ideas are valuable enough to take the risk in expressing them. What if it doesn't come out right? What if I can't do it? In fact, it is the response to these questions that shuts down many people who no longer consider themselves "creative" and are unsure or unwilling to express themselves and make art, or dance, or write, or make music, or however else we express our thoughts, our soul, and creativity. There is willingness and a certain comfort with ambiguity and risk that an artist needs to embrace to express their ideas and make art. THIS is what I want for my students. I want them to be curious and be willing to consider what they think. I want them to be risk takers; to get comfortable with walking towards something that they don't know yet. I want them to persist when something doesn't turn out "right" and have the capacity and confidence to consider other possibilities when figuring out what works. I want them to recognize that their way of expressing ideas is unique to them and valuable. I want my students to be actualized in their personal creativity. As an artist and educator this is what I want to nurture and am capable of teaching for. It is much bigger and
broader than what I was teaching before, and I passionately believe more valuable for our students as lifelong learners and inherently creative people. TAB gave me and continues to give me a reason to consider more broadly and deeply the revision and refinement of my practice as an artist/art educator.

**Changes in my Elementary Students**

With a change in my "way of thinking" when approaching my teaching practice, what I observed as valuable "outcomes" for my students shifted, as well. No longer is an ability to understand and utilize a design "element" in art making a measurement for "success". Although I encourage my students to make connections and become familiar with the influence and styles of art in past and present history and culture, this is done in context with what work emerges and is approached during student pursuits in the studio. Art media, skills, and techniques are presented to equip the students with strategies to choose from when making choices in how to express ideas, not to measure on a rubric how successfully they were implemented. I observe my students in their progress over time in the development of their ability to behave independently as an artist, in their development of artistic behaviors that influences an ability to exercise creativity and think critically, and in ability to identify and express their own ideas through art making. This progress is not finite, and I don't approach assessment summatively. My observations and assessments are formative, providing information in how to support my students as individuals in their development of their own artistic behaviors. Student motivation and engagement are gauged as access to personal progress and learning, and I will adjust factors in my program and environment in response to this.

With this shift in objectives for my students, the atmosphere of our classroom has shifted, as well. The art classroom in the context of TAB identifies as an artist "studio". The TAB art
studio is not a place that reflects specific teacher created objectives for art making and "cherry-picked" information, it is a place where "artists" participate and grow in the pursuit of personal art making through a self-driven, supported process. Prescriptive curriculum is carefully considered to support student success in an ability to work independently as an artist, and the TAB teacher leverages what emerges through student work to contextually address art history, culture, creativity, process, media work, skills and techniques as an emergent curriculum. "As this control gradually shifts from teacher to child, responsibility for learning transfers to the student" (Douglas & Jaquith, 2009, p. 7). These new objectives are explicitly shared with students, and students' comfort with this responsibility and control develops over time. Following are some of my reflections on what developed over time and is still developing for my students during the past ten years.

- When I first began to implement TAB, my students varied in their willingness and ability to pursue their own ideas and direct their art making. Some jumped right in, but many were wanting and needing to be told what to do. As a result of this, I understood how important it was to explicitly teach "idea generation" and emphasized the process artists go through when creating. This process was initially framed through a sequence of actions that was first identified as "Play/Plan", "Make" and "Reflect" and has now evolved to include "Idea" and "Share". This process is a cycle, occurring over and over (this is illustrated in the first graphic featured in Appendix G).

- Student ability to independently drive process has developed greatly over time. Over the years, this cyclical process of “idea generation” has developed to include "Idea", "Plan", "Make", "Reflect" and "Share". This process is posted and frames work for students as they follow it over and over, identifying with artistic behaviors in the pursuit of their own
art making (see Appendix G, which offers my example of how this has been implemented in practice). TAB art educators keep in mind that this process can be flexible and often respond to individual approaches to work.

- Students' sense of ownership of "their studio" as a place they are responsible for and do their work has increased over time.
- Students identify as "artists" and are increasingly becoming aware of what artists "do". We do a lot more than just "make art".
- Students authentically collaborate with each other in art making. There is a lot of "peer teaching" in our studio. Students learn skills and gather information from each other.
- An investment in process and art making has developed over time, resulting in independence, motivation and engagement.
- I remember towards the beginning of implementation, one of my 5th graders complained about writing an artist statement. He told me, "This is art; we don't write." My students have grown in understanding that artists reflect on their learning and their art making. We "learn new things and can tell about it". We can "tell" three ways: through our art, through our writing about our art and through conversation. With that said, any writing in a TAB program should be relative and meaningful for students and their work.
- A willingness to solve problems has increased. It is an inevitable, important part of art making.
- Students don't look at problems as insurmountable. They persist independently exploring solutions.
- Students authentically understand that problems are learning opportunities; they help us learn what works and what doesn't work.
• Students are becoming more meta-cognitive about skills they have gained and are reflective about using those skills for art making. They are also aware that we participate in certain activities to gain new skills, and they also learn many new skills while making their own discoveries and through working with others.

• 3rd, 4th, and 5th grade students maintain an artist sketchbook in and out of class. They have grown to understand that a sketchbook is a place where artists "record their ideas" and "practice their skills". Students have investment in their sketchbooks and independently bring them back and forth from home to school to use for ideas for art making in the studio. Some students collaborate in sketchbook work and anticipate sharing their work and ideas with each other and me.

• An observation about new students who join us at different grade levels and throughout the year is that most adapt pretty quickly to this artist/learner centric art studio environment. After a brief introduction to the processes and layout of the studio, other students often take over the orientation for new students. For some new students, this is a change from previous art programs they experienced that were more teacher directed, and, sadly, some come from schools that don't have an art program. When discovering that they "get to make art they want" and make their own choices, most have to wrap their mind around this but are excited. I had a new 2nd grade student join us at the end of last year who explained to me that, "this makes so much sense. Artists should be making their own art."

• I consider the most notable development over time is student confidence. Our space is truly their art studio. They are comfortable and confident knowing how to work in it, how to participate and persist in their own process and value expressing ideas that are original
and meaningful for them. They take ownership of their process; they are not dependent on me. I have also observed their confidence in trying new things and in their willingness to reflect and think about what they know and have discovered to refine their work. Most feel safe with this "critique" process, and it has resulted in the development of art making and expression skill.

As new students begin with me in Kindergarten, I am clear on what skills and abilities they will need to develop in order to be able to successfully work independently within centers in the art studio. As these Kindergarten students participate in developmentally appropriate studio experiences that allow them to explore and use all the different media in the studio and how to navigate the studio as their work environment, they are gradually introduced, in context, to the behaviors and processes in which artists engage. This has proven to become a strong foundation for students to participate independently as artists in their studio in 1st grade and beyond. The ability to work independently, to participate and develop artistic behaviors that include acknowledging and generating their own ideas for art making and having the alertness and inclination to utilize personal skills and abilities continue to frame my way of thinking as desirable student outcomes for our art program. As students make progress with these outcomes, I continue to reflect and refine my TAB practice to best support continued and developing student progress.

**Changes in my Program**

Through reflection and refinement, my TAB elementary art program has evolved over the past ten years. The structure and framework offered in the introductory TAB book *Engaging Learners Through Artmaking: Choice-Based Art Education in the Classroom* (Douglas & Jaquith, 2009) gave me access to the philosophy and practical elements for implementation of
this pedagogy. In the subsequent years of practice, I began to understand more the theories Teaching for Artistic Behavior embraces that influenced the evolution of my program. Over the years, what has become "most important" emerged as I scaled back on other implementations. Most important was my students developing the ability to authentically and independently behave as artists. I developed a mindset focused on the skills, abilities and personal dispositions I determined necessary to "behave like artists" who develop personal creativity and learn, and this became the reference for how I designed my framework, curriculum and environment. Regarding instruction, Diane Jaquith emphasizes that we be "mindful of the purposes of instructional activity" (Jaquith, 2011, p. 5). When planning for lessons that are teacher directed, Diane Jaquith (2011) notes that when considering the skills that are taught explicitly, the ones identified should be "effective for skill building essential for creativity" (p. 5). Skills presented through prescriptive teaching should support students being able to express their ideas through independent art making. In the beginning of my TAB practice, what I taught explicitly was solely in response to what emerged in the studio through student interests and work, but over the years, I have developed a sequence of media and design skills that are formally presented at each grade level K-5. These skills were carefully chosen to support the development of student work and success in personal expression. We consider these "skill builders" to be "toolbox skills" that students gather over time in addition to the skills discovered resulting from personal and collaborative art making. Artists use these skills and continue to discover new ones. I have had to "find the balance between direct teaching and independent learning" (Jaquith & Hathaway, 2012, p. 2). Following is a table (Table 2) listing student/artist "Skills", "Abilities" and "Dispositions" that frame and guide both direct teaching and independent learning.
### Table 2

*Examples of Skills, Abilities, and Personal Dispositions Identified in my Elementary TAB Art Program*

<table>
<thead>
<tr>
<th>SKILLS</th>
<th>ABILITIES</th>
<th>DISPOSITIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Literacy in art media and tools</td>
<td>• Critical and creative thinking</td>
<td>• Alertness to opportunities to use skills</td>
</tr>
<tr>
<td>• Knowledge</td>
<td>• Divergent thinking</td>
<td>• Inclination to develop and use skills and knowledge</td>
</tr>
<tr>
<td></td>
<td>• Meta-cognition</td>
<td>• Intrinsically motivated</td>
</tr>
<tr>
<td></td>
<td>• Inquiry</td>
<td>• Produce for reasons beyond school</td>
</tr>
<tr>
<td></td>
<td>• Creativity</td>
<td>• Confident</td>
</tr>
<tr>
<td></td>
<td>• Curious</td>
<td>• Behave autonomously and independently</td>
</tr>
<tr>
<td></td>
<td>• Generate original and meaningful ideas</td>
<td></td>
</tr>
</tbody>
</table>
Other areas and ways my program has shifted or evolved:

- I've identified "essentials" for student work in the studio.
  - Using tools, media and equipment properly
  - Exploring different media used to make art
  - Use what I know
  - Discover new things
  - Think and tell
  - Creative process: play, idea, plan, make, reflect and share. This is cyclical. (see Appendix G)
  - Engage ~ "flow"
  - Pace and persevere
  - Refine work
  - Use consideration, care and neatness

- Student work processes have been refined.
  - I keep a running record of what centers students work in and what they are doing daily: planning, making or reflecting.
  - 3rd, 4th and 5th grade maintain a sketchbook for recording ideas and practicing skills, and we have a daily "sketchbook check".
  - Although in TAB programs practiced by other art educators, students may choose to take artwork home or start a new one, I have an expectation that if the student commits to using a "plan" for a "make" that they work on it until it is finished. I have found that this allows students to persevere in problem solving instead of giving up, understanding that we can learn from what doesn't work and can bring
things to completion through perseverance. Sometimes, the finished product is considered successful or not, and the understanding that what was learned in the process becomes more valuable over the product.

- An emphasis on thinking and metacognition has developed.
  - Emphasis on higher level thinking utilizing my interpretation influenced by Arthur Costa's "Three Story House" of thinking and questioning (Costa, 2001) (see Appendix H). Students are encouraged to think more deeply about work and process and develop an awareness of this thinking.
  - 3rd, 4th, and 5th graders maintain a "data notebook" where they self-track sketchbook, center, and work progress. They also use this notebook to reflect what they know and what they learned. It is carried with them from 3rd to 5th grade, and they take it with them when they graduate. This also helps meet the school-wide expectation that students self-record progress and documents are maintained indicating student growth.

- I've developed a class schedule that reflects how I have designed my TAB practice.
  - The daily schedule outlined in Engaging Learners Through Artmaking: Choice-Based Art Education in the Classroom (Douglas & Jaquith, 2009) for an art program based on Teaching for Artistic Behavior includes a "5 Minute Demo", time for studio work and time for reflection, share and clean up. My program has evolved where the days are designated either a "Demo Day", where a media center "demo" is being presented and/or practiced; a "Sharing Day", where students share their work and what they have discovered; a "Studio Day", where students are working independently in centers; or a "Special Day", where we are
meeting requirements for school-wide collaborative work, preparing for art shows or working on logistics.

- I've developed procedures and organized the learning environment for better logistical management for my program.
  - How I situate and manage media centers. I don't often limit the number of students who can work in most of our centers. If there are many, I designate another table (from another less used center) for students to use. My centers are flexible to meet the needs of the class.
  - Centers I limit are clay and digital art. For these centers, I have a "sign up" list, and when their name comes up, they put their other work on "hold" to work in the sign up center.
  - Space: Our space in the studio is flexible. We move tables and chairs to meet the needs of the class.
  - Media: Most media is labeled, organized according to media center and accessible by students. Certain media is put away and distributed by me. Examples of media and tools that are teacher controlled are clay, drawing pencils, Prismacolor colored pencils and linoleum blocks.
  - Paper: Students have access to paper used for "planning", but, after checking their ideas in with me, I provide the quality paper for "making". This has cut down waste of quality paper.
  - In the beginning, I created informational "menus" for each center on presentation boards. This has evolved into a real time "Toolbox" board (big bulletin board) we have posted in the studio reflecting the demos we have completed (grades K-5)
and discoveries that have been made in student work. Other essential information is posted near the appropriate media center. I also use acrylic stand up frames to post information relative for student work. I am always thinking of ways to collect skills and information presented and learned either formally or emergently to use a resources posted or available in the studio.

**Misconceptions about TAB**

During the past ten years, I have come across many misconceptions about TAB. In the following discussions, I will identify and address some of these misconceptions.

- **Misconception:** There is one correct “formula” to implement TAB. Reality: There is no one "formula" to outline how to implement a TAB art program. The philosophy of TAB is more a "way of thinking" when framing for student artistic behavior in a studio environment. This "way of thinking" is influenced by the theory and philosophy supporting the development of creativity and artistic behaviors and the autonomy and independence of the learner driving and participating in authentic art making experiences.

- **Misconception:** Some believe that allowing students to choose what they would like to do in a studio environment would result in a “free for all”. Letting kids "do what they want" will not result in productivity and learning. Reality: Leveraging student interest and autonomy increases intrinsic motivation and ownership of personal learning. TAB art educators thoughtfully design an environment with structures and procedures to support student success in independent art making. If students are not able to function independently with the autonomy and choice necessary for TAB, more than likely, the art educator needs to reevaluate the systems, procedures and structures designed to support students in the self-direction of their work.
• **Misconception: The artwork of students in a TAB art program is low quality.** Reality: For teachers making the switch to more authentic, student driven art making from a program where art making is more teacher directed, there will be a difference in what artwork looks like. When generating their own ideas and making choices for media and execution, children's artwork will authentically reflect their thoughts and process. Art that is the result of teacher direction and choices reflects the thoughts and process of the adult. TAB's focus is not on artwork as aesthetic output, but as a reflection of a child's own thoughts, process and development. The quality of art is not a reflection of the quality of learning.

• **Misconception: Kids don’t learn.** Reality: From the perspective of implementing an "objective", "skills-based" curriculum, student learning can be gauged and measured against these objectives. There is a lot of student learning in a TAB learning ecology, but this learning is individual to the student and reflects the overarching objectives of TAB that focus on student abilities and the development of artistic behaviors over time.

• **Misconception: TAB is STEAM or a "Maker Space".** Reality: All share a constructivist approach to learning, share in an emphasis on thinking skills, and value student-initiated problem solving. STEAM and maker spaces emphasize technology and more formalistic "design thinking". With a focus on science, activities are prescribed with STEAM and more direction is provided. Students in TAB conceptualize, make choices and direct their own art making, choosing from both traditional and more contemporary forms to make art.

• **Misconception: TAB Teachers don't do anything or have less work.** Reality: While a TAB art educator spends less time standing in front of a classroom directing art making, much
thought and work goes into designing, implementing, reflecting and refining a learning ecology to support student success in independent, authentic art making experiences. During class, a TAB art educator is a close observer, paying attention to individual student work, process, and explorations; supports a variety of individual art making; observes and may track individual progress; and gauges student interests and what emerges in the studio. TAB art educators use a broad understanding of art and process to leverage and respond to what emerges by presenting references, information and individual, small and whole group demonstrations in context with student work. What emerges and happens in the studio can’t be predicted and requires attention, flexibility, and responsiveness from a TAB art educator.

• Misconception: TAB is only good for elementary…or only high schoolers can handle it. Reality: When TAB emerged as pedagogy for art education, it was seemingly geared more towards elementary. But its philosophy is inclusive of pluralistic, post-modern objectives for art education in the 21st century. As this philosophy has been explored by practitioners, TAB art educators have developed and continue to grow specific practices for middle and high school art education and also for special populations including those with special needs and urban and low-income populations.

• Misconception: No teaching happening. No skills taught. Reality: Skills are presented through demos; researched, explored and discovered independently; and peer shared. Skill development is both planned and responded to in context of student work.

• Misconception: Not tied to standards. Reality: TAB art educators respond to both local and national standards through environmental design, supporting student ability and creativity and skill development through demos and personal choices for art making.
• Misconception: Not all kids will know how to work independently and be able to come up with ideas. Reality: Students DO need to be supported in the ability to function and learn in a more "student directed" learning environment. Students need to be taught "how to participate in learning processes" (Spires et al., 2012, p. 239). Idea generation is often explicitly taught, reviewed, and reflected on as an embedded consideration in a TAB art program.

Other Limitations

Teaching for Artistic Behavior as a new paradigm for art education has been met with some limitations. There is disagreement with others in art education community in what should be the objectives for art education. Many remain committed to the "discipline" of art valued in the Discipline Based Art Education model for art education. Many state art standards emphasize the four disciplines presented through DBAE: aesthetics, art criticism, art history and art production, although the new National Art Standards have more emphasis on learner creativity and development. It should be noted, that TAB also has a focus on aesthetics, art criticism, art history and art production in the context of independent student work and pursuits, and TAB teachers have been successful in using the flexibility of TAB in aligning program objectives with state arts standards; many of which have not been yet revised to reflect 21st century learning standards as reflected in the National Arts Standards.

School districts have individual requirements for data, assessments, common curriculum, and the identification and measurement of essential standards. The developmental, individualistic, qualitative objectives of TAB can be a challenge to quantify for data purposes.

Recently, there has been a movement of other methods for art education that utilize the element of "choice". It is often confused that if some "choice" is offered in art instruction, this
would be "TAB". Programs or activities that allow for students to choose methods, media, or techniques are not TAB if students are not generating individual ideas for their work and making all of the choices in the making of their artwork. This includes "artists choosing subject matter, purpose, theme, process, topic, material, art form, style and every aspect of how and what we do" (Bartel, 2012, p. 132). It is also a misunderstanding that there is NO direct teaching in TAB, and it is "full choice" all the time. A TAB program responds to the need for instruction that supports student skills, abilities and dispositions to participate in authentic art making experiences that develop the artistic behavior necessary for the development of personal creativity. TAB recognizes this as an overarching objective that is implemented through the method of "choice".

Since TAB is a teacher developed philosophy and practice, its recognition at the university level as a model for art education has been slowly recognized. As the practice grows and more has been published about TAB, it is hopeful that this new paradigm for 21st century art education will be an essential part of art education programming for pre-service art educators.
CHAPTER VIII

CONCLUSION

Final Reflections on TAB as a Personal Model for 21st Century Art Education

If interested in implementing Teaching for Artistic Behavior, it is beneficial to do the research helping to influence the "way of thinking" necessary when approaching the design of a personal practice. TAB art educators are close observers of their programs, are flexible, persist, and are responsive to the factors that are necessary for student success. It usually takes 3 years, on average, to establish a successful framework for an art program utilizing the TAB philosophy. And, even after that, the program will evolve in response to deeper understandings on the part of both students and teacher. TAB art educators need to have broad base of knowledge of art and process to respond to what emerges in student work and development. They are resourceful and are willing to do the research necessary to support student interests and pursuits. As people who identify with their own creativity and process, this connection helps frame an environment and approach that supports students in their personal development of creativity and expression.

TAB art educators are dynamic and passionate. They find a way to connect and "own" the philosophy of TAB for themselves to authentically support students in the development of their creativity and artistic behavior. Careful analysis of the skills and abilities necessary to support independent student art making and process need to be considered when planning for prescriptive curriculum. Don't hesitate to scale back on things that prove not necessary for a TAB art program. Reflect on what is the most necessary for students to engage personally with their own art making. Scale forward on things that best support student learning, process, independence, collaboration, and critical and creative thinking.
Identify a creative process (See Appendix G) students will follow to help frame personal art making with an emphasis on idea generation. Identify and develop clarity on what it is you want your students to be able to do. Identify what "artistic behaviors" you would like your students to develop through personal process and art making, and let these become pedagogical objectives supported through the design of an interconnected TAB learning ecology.

**TAB as Pedagogy for 21st Century Art Education**

The TAB paradigm for art education is not for everyone, but elements of its philosophy can influence and inform other methods for art education as is evidenced with the recent growth of art education offering more student choice. But TAB, with its emphasis on the student as artist participating in authentic art making experiences that support autonomy, self-expression, the development of artistic behavior and personal creativity within a community of artists, is a sapient response for 21st century art education. Twenty-first century learning emphasizes student autonomy and personal investment in learning and ability to construct and apply knowledge, think critically, develop and exercise personal creativity that will better ensure success in work and life. Within a considerately designed TAB learning environment, students are motivated and engaged through self-driven purpose and relevance and participate in divergent, metacognitive and inquiry thinking processes that result in the construction and application of knowledge that has personal meaning. This authentic learning experience results in the development of personal skills, abilities, and dispositions that support students as self and citizen in a post-modern society. In an educational age that expresses discord between 21st century needs for students to autonomously think and be creative and practices that result in data-driven methods that value prescriptive learning and convergent thinking, TAB offers a developed practical pedagogy for art
education that has a clear purpose for authentic student learning and development of personal creativity.

**What's Next?**

With the continuing growth of Teaching for Artistic Behavior, what is next for this learner-centric pedagogy for art education? The TAB philosophy will continue to evolve through individual practice responding to the needs for authentic student learning and process reflective of 21st century learning objectives. TAB art educators have formed a strong community of open sharing and discussion that has led to authenticity of personal practice and expansion of practice for middle and high school students, for those with special needs and for students in urban and low-income populations in addition to the practice of TAB at the elementary level, where TAB established its roots. These developments are not finite, and more will evolve through the professional dialogue and collaboration that is a hallmark of this teacher developed philosophy and practice. Research supporting and defining TAB continues to develop through personal practice and reflection and the connection to best practices for 21st century learning. As the process of creating is cyclical, evolutionary and sustaining, art educators will continue to develop and evolve the practice of Teaching for Artistic Behavior in the support of preparing our students for life, work and citizenship in a rapidly changing global society through framing and leveraging the intimate experience of authentic personal art making.
REFERENCES


Appendix A

Creativity Description
Information Collected and Assembled by Lisa Van Plew-Cid

CREATIVITY

Curiosity: to interested and be willing to seek; this personal interest creates motivation
Being able to consider; to “see” and think differently
Be comfortable with the unknown, with that which is ambiguous; be open to a process, often times not known or defined
Detects and pursues problem solving; engages in higher level thinking to gather and develop new information
Makes connections and associations with information and ideas; thinks divergently when generating and considering new possibilities and chooses what works
Generates or comes up with novel ideas, thoughts and solutions
Translates and expresses these novel ideas, thoughts and solutions

Personal characteristics include having courage, being determined, motivated, autonomous and self-actualized
(Above harvested from Treffinger, Young, Selby & Shepardson, 2002).

Idea Generation – Creativity is the potential for ideas within and one has to have courage to have ideas.
Comfort with Ambiguity – This can be an obstacle to creative work, a discomfort not knowing, and all creative people struggle with it. But they take it, identify it and tackle it. It is realized that it is part of the process to arrive at a solution.
Trans disciplinary Research – This is the type of research that serves curiosity. Information/determinations discovered are not discrete but connected. Knowledge discovered through all learning is IN SERVICE TO IDEAS, and creative people are open to what they know and what they don’t know yet when pursuing novel solutions and ideas.
(Foley, 2014)

Five Stages of Creative Process
Preparation: becoming curious about ideas and questions
Incubation: subconsciously making connections
Insight: when an understanding is realized
Evaluation: analyzing the worthiness of a problem
Elaboration: the physical realization of the idea of the question (Csikszentmihalyi, 1990, p.79)

FLOW

Csikszentmihalyi (1990) describes the optimal state that a creative person embodies while immersed in this process as “flow”.

This “flow state” is one of complete absorption with an activity and the result of being intrinsically motivated. He claims that when a person is in this “state” of creativity that flows, one experiences satisfaction, happiness and a feeling that one is on a right path.
Appendix B

Fourteen Descriptions of Creativity
Treffinger, Young, Selby & Shepardson

1. Teresa M. Amabile's view of creativity involves an interaction of three components: domain-relevant skills, creativity-relevant skills, and task motivation. Domain-Relevant Skills include knowledge about the domain, technical skills, and special domain-related talent. The Creativity-Relevant Skills include working styles, thinking styles, and personality traits. The Task Motivation dimension involves the desire to do something for its own sake, or based on the interest in the activity by a particular person at a particular point in time.

2. Erich Fromm described creativity as "the ability to see (or to be aware) and to respond" (Fromm, 1959, p. 44). The creative attitude requires the capacity to be puzzled, the ability to concentrate, the ability to experience oneself as the initiator of ideas and actions, and the ability to accept, rather than to avoid, conflict or tension. Creativity involves the "willingness to be born every day" (p. 53).

3. Howard Gardner offered this definition: "The creative individual is a person who regularly solves problems, fashions products, or defines new questions in a domain in a way that is initially considered novel but that ultimately becomes accepted in a particular cultural setting" (Gardner, 1993, p. 35).

4. William J. J. Gordon's approach to creativity emphasizes the use of metaphor and analogy for "connection-making." To describe the essential element of his approach, Gordon chose the Greek word, synectics, which refers to the joining together of different and apparently irrelevant elements. The synectics approach holds that people can increase markedly their ability to make creative connections if they understand and use metaphoric thinking deliberately. The synectics approach involves seeking and using direct, personal, and symbolic analogies to find new solutions to problems.

5. J. P. Guilford emphasized that "problem solving and creative thinking are closely related. The very definitions of these two activities show logical connections. Creative thinking produces novel outcomes, and problem solving involves producing a new response to a new situation, which is a novel outcome" (Guilford, 1977, p. 161). Guilford emphasized: sensitivity to problems, fluency, flexibility, novelty, synthesis, reorganization or redefinition, complexity, and evaluation. In Guilford's Structure of Intellect Model (currently used extensively by Mary Meeker and her associates at the SOI Institute in Oregon), creativity has usually been associated with the mental operation described as divergent production. Guilford also emphasized in his research, however, the importance of other factors in creativity, including, for example, transformations and implications as products, and the behavioral content area. The SOI model emphasizes the role of specific intellectual factors, or mental abilities, in creativity and problem solving.

6. Joe Khatena, the co-developer (with E. P. Torrance) of several creativity assessment instruments, defined creativity in terms of "... the power of the imagination to break away from perceptual set so as to restructure or structure anew ideas, thoughts, and make novel and associative bonds" (Khatena & Torrance, 1973, p. 28).

7. Donald W. MacKinnon, whose classic studies of highly creative architects provided much information about personal characteristics associated with creativity, emphasized that creative responses must be both novel and adaptive to reality (i.e., useful). MacKinnon found that creative people were frequently characterized by inventiveness, individuality, independence, enthusiasm, determination, and industry. Highly creative people were self-confident and self-accepting and could address both their personal strengths and limitations openly and honestly. They were also able to deal with ambiguity and lack of closure.

8. Abraham H. Maslow approached creativity by emphasizing the importance of self-actualization in human behavior. In general, Maslow held that many people are afraid to learn too much about themselves, and thus never become self-actualized. Creative people are able to overcome those fears and the rigid pressures of society, and
are thus able to free themselves to attain personal integration, wholeness, and creativity. Creative, self-actualizing people were described by Maslow as bold, courageous, autonomous, spontaneous, and confident. Creativity in Maslow's view is as much concerned with people and the way they deal with their daily lives as it is with impressive products.

9. Sarnoff A. Mednick proposed that creativity involves the process by which ideas already in one's mind are associated in unusual but original ways to form new ideas. He emphasized the need to dig deeply into one's associative structure, probing beyond obvious connections, to find the novel or remote associative linkages among ideas out of which original solutions are formed. For Mednick, then, creativity involves combining mutually remote associations in an original and useful way.

10. Mel Rhodes felt that, "Creativity cannot be explained alone in terms of the emotional component of the process or in terms of any other single component, no matter how vital that component may be" (Rhodes, 1961, p. 306). In an effort to synthesize many definitions, Rhodes proposed that it is essential to consider four factors in a multifaceted conception of creativity. These are person (personality characteristics or traits of creative people); process (elements of motivation, perception, learning, thinking, and communicating); product (ideas translated into tangible forms); and press (the relationship between human beings and their environment).

11. Carl R. Rogers approached creative personality development by emphasizing three major "inner conditions" of the creative person: (a) an openness to experience that prohibits rigidity; (b) ability to use one's personal standards to evaluate situations; and (c) ability to accept the unstable and to experiment with many possibilities. He emphasized that creative people are "fully-functioning" or psychologically-healthy individuals.

12. E. Paul Torrance, arguably the person whose work is most widely associated with creativity testing, defined creativity as "a process of becoming sensitive to problems, deficiencies, gaps in knowledge, missing elements, disharmonies, and so on; identifying the difficulty; searching for solutions, making guesses, or formulating hypotheses about the deficiencies; testing and retesting these hypotheses and possibly modifying and retesting them; and finally communicating the results" (Torrance, 1974, p. 8).

13. Donald J. Treffinger, Scott G. Isaksen and Brian K. Dorval emphasize the importance of harmony or balance between creative and critical thinking during effective problem solving and decision-making. In their definition, creative thinking involves, "encountering gaps, paradoxes, opportunities, challenges, or concerns, and then searching for meaningful new connections by generating many possibilities, varied possibilities (from different viewpoints or perspectives), unusual or original possibilities, and details to expand or enrich possibilities." Critical thinking involves "examining possibilities carefully, fairly, and constructively, and then focusing thoughts and actions by organizing and analyzing possibilities, refining and developing promising possibilities, ranking or prioritizing options, and choosing or deciding on certain options" (Treffinger, Isaksen, & Dorval, 2000, p. 7).

14. Graham Wallas, author of one of the early classic studies in the field, defined four major stages in the creative process: preparation (detecting a problem and gathering data), incubation (stepping away from the problem for a period of time), illumination (a new idea or solution emerges, often unexpectedly), and verification (the new idea or solution is examined or tested).

Note. Retrieved from Assessing Creativity: A Guide for Educators. National Research Center on the Gifted and Talented. 2002. The work reported herein was supported under the Educational Research and Development Centers Program, PR/Award Number R206R000001, as administered by the Office of Educational Research and Improvement, U.S. Department of Education. The findings and opinions expressed in this report do not reflect the position or policies of the National Institute on the Education of At-Risk Students, the Office of Educational Research and Improvement, or the U.S. Department of Education. This document has been reproduced with the permission of The National Research Center on the Gifted and Talented.
### Continuum of Choice-Based Learning and Teaching

<table>
<thead>
<tr>
<th>Explicit Curriculum</th>
<th>Emergent Curriculum</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>No Choice</strong></td>
<td><strong>Full Choice</strong></td>
</tr>
<tr>
<td>Teacher determines problem, content and media through assignments and planned activities</td>
<td>Students are problem finders and problem solvers</td>
</tr>
<tr>
<td>OR</td>
<td>Students select content and media all of the time</td>
</tr>
<tr>
<td></td>
<td>Students have full ownership of process, direction, outcomes</td>
</tr>
<tr>
<td></td>
<td>Teacher is flexible with curriculum in response to student interests and needs</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Modified Choice</strong></th>
<th><strong>Near-Full Choice</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Teacher chooses content, student chooses media</td>
<td>Occasional teacher-directed assignments to meet state and district requirements</td>
</tr>
<tr>
<td>OR</td>
<td>One day per week/month</td>
</tr>
<tr>
<td>Student chooses content, teacher chooses media</td>
<td>At end of unit of study</td>
</tr>
</tbody>
</table>

**Choice as Reward**
- Students have choices when required assignments are completed
- Students have choices at designated times
  - One day per week/month
  - At end of unit of study

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Appendix D

*Artistic Behaviors*

## Sidebar I.1. Artistic Behaviors

This list is the result of action research generated by a group of choice-based art teachers in the summer of 2008 and is in no way an exhaustive list. In the true nature of being open to possibilities, there are infinite variations for artistic behaviors yet to be discovered.

### Problem Finding
- Identify questions
- Research
- Visualize possibilities
- Think divergently

### Problem Solving
- Revise, refine, or reinvent ideas
- Intuit
- Infer and understand
- Ponder

### Constructing Knowledge
- Apply concepts to work
- Synthesize understandings in new situations

### Experimenting
- Play
- Improvise
- Explore media
- Innovate

### Working Habits
- Plan and sketch
- Pace
- Persevere
- Engage
- Set goals
- Collaborate or not
- Discuss
- Collect objects, data, materials
- Organize
- Take risks

- Practice and repeat skills and techniques
- Rework mistakes
- Work in a series or not

### Representing
- Observe
- Compose
- Express
- Communicate ideas visually
- Represent a point of view
- Develop style

### Reflecting
- Perceive
- Question
- Interpret
- Assess
- Critique self and others
- Apply understandings
- Find meaning

### Connecting
- Connect with other disciplines
- Make associations
- Examine artwork
- Respond to visual culture
- Develop empathy

### Valuing
- Embrace freedom
- Appreciate ambiguity
- Open up to possibilities
- Make choices

Appendix E

Studio Habits of Mind

Figure 1.2. Eight Studio Habits of Mind

Develop Craft

*Technique:* Learning to use tools (e.g., viewfinders, brushes), materials (e.g., charcoal, paints), and artistic conventions (e.g., perspective, color mixing)

*Studio Practice:* Learning to care for tools, materials, and space

Engage and Persist

Learning to embrace problems of relevance within the art world and/or of personal importance, to develop focus and other mental states conducive to working and persevering at art tasks

Envision

Learning to picture mentally what cannot be directly observed and imagine possible next steps in making a piece

Express

Learning to create works that convey an idea, a feeling, or a personal meaning

Observe

Learning to attend to visual contexts more closely than ordinary “looking” requires, and thereby to see things that otherwise might not be seen

Reflect

*Question and Explain:* Learning to think and talk with others about an aspect of one’s work or working process

*Evaluate:* Learning to judge one’s own work and working process, and the work of others in relation to standards of the field

Stretch and Explore

Learning to reach beyond one’s capacities, to explore playfully without a preconceived plan, and to embrace the opportunity to learn from mistakes and accidents

Understand Art World

*Domain:* Learning about art history and current practice

*Community:* Learning to interact as an artist with other artists (i.e., in classrooms, in local arts organizations, and across the art field) and within the broader society

Appendix F

Conceptual Framework for Teaching for Artistic Behavior

Link for concept map where it can be zoomed in to read in detail: https://bubbl.us/MTYxNzA0Ni8zMzE3MDUzLzk2NGNjMDYzOTlkMjUyMjc2MGFhNjEzNzdmYjgxMGYx-X
Appendix G

Creative Process
Idea, Plan, Make, Reflect and Share
Appendix H

House of Thinking
Influenced by the work of Arthur Costa (2011)