Art Education Projects   Art Education

12-2011

A Qualitative Multi-site Case Study: Components, Strengths, & Benefits of Studio Production in Traditional Public High Schools

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A Qualitative Multisite Case Study:

Components, Strengths, & Benefits of Studio Production in Traditional Public High

Schools

By

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Submitted in Partial Fulfillment

of the requirements

for the Degree of

Master of Science in Education

December 2011

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Abstract

My own experiences in the visual arts lead me to a personal understanding of their importance and an interest in arts education advocacy. In order to advocate for the visual arts one must know what the arts teach and how to talk about those benefits. The lack of research on what is taught in the visual arts makes discussing the benefits difficult. Hetland, Winner, Veenema, & Sheridan (2007) began to close this gap with their findings of eight Studio Habits of Mind (develop craft, engage and persist, envision, express, observe, reflect, stretch and explore, understanding the art world) being taught in visual arts classrooms. However, their data was only collected from art magnet schools of the Boston area. My qualitative multisite case study builds on Hetland's et al. (2007) findings by focusing on the extent to which the Studio Habits of Mind are present within traditional public high schools.

Analysis of the data collected in this study began with reflective notes during data collection, and continued with reading and re-reading of field notes, transcriptions of teacher interviews, and course documents. What was done and said in the classrooms were put into categories based on what they were teaching or encouraging students to learn. In addition to the eight Studio Habits of Mind I also found responsibility and confidence being taught. As the data was collected and analyzed differences in the extent to which each Studio Habit of Mind was taught began to surface between the schools, the teachers, and the class levels. Demonstrations, language, time, and emersion were found to support the teaching of the Studio Habits of Mind when used in a balanced teaching approach.

Chapter I: Introduction

Background Narrative

The economy is rough, school budgets are being cut, schools are being pressured to perform on standardized tests, and the community is nervous about what will happen to the their children's education. All too often the solution in this situation is to downsize or cut art programs to free up time, money, and other resources for subjects perceived as more important, such as math, science, and reading. As an artist, art teacher, and supporter of the arts, I believe this decision is a poor one that negatively impacts the students' educational experience. Consequently, I feel a strong desire to advocate for the arts in hopes of ensuring that students receive the education they need and deserve.

My personal quest to advocate for the arts led me to research various paths of advocacy. From the literature dealing with art advocacy I synthesized three paths used in art advocacy: the path of personal experiences, the path of instrumental arguments, and the path of intrinsic value. While each path is distinct in its approach to art advocacy, they share many of the same basic arguments and the basic need of systematic research to support those arguments. In Chapter II, a review of these paths, through the works of Efland (2002), Eisner (1998, 2001), and Winner, Hetland, Veenema, Sheridan & Palmer (2001, 2006, 2007, 2008) reveals the similarities, differences, and overall need for substantial evidence for their claims.

Since each approach is rooted in what the arts teach, teachers and art advocates need the ability to talk about what is taught and how it is taught in the visual arts. After providing evidence of what is taught in the arts, advocates can support their personal experiences, design studies to evaluate transference and integration, or discuss the

relevance and importance of what is taught within the art field (Hetland, Winner, Veenema, & Sheridan, 2007).

When reading research conducted through Project Zero at Harvard University (Hetland et al., 2007), I found the qualities of a visual arts education that art advocates like myself are trying to articulate. The researchers at Harvard found eight Studio Habits of Mind designated as SHOM (develop craft, engage and persist, envision, express, observe, reflect, stretch and explore, and understand the art world). These SHOM are taught within the organization of the three Studio Structures of demonstration-lectures, students-at-work, and critique (Hetland et al., 2007). Reading this study provided the language needed to advocate for visual arts education, but I wondered to what extent the SHOM, found in two art magnet schools, would be found in traditional public high schools.

Problem Statement

Hetland, Winner, Veenema, & Sheridan's study (2007) provided language to talk about the visual arts and their benefits, yet they did not take into consideration learning environments other than art magnet schools. The data for their findings was collected from two art magnet schools with ideal art programs in the Boston area. Art magnet schools refer to those schools in which curriculum is centrally focused on the arts and take the arts seriously (Hetland et al., 2007). This research of Hetland et al. (2007) found what is taught in visual arts classrooms of art magnet schools, but whether or to what degree those things are taught within traditional public schools (schools focused on providing a liberal arts education) is still in question. The purpose of my study, as stated

in the following section, addresses the gap left by the research of Hetland, Winner, Veenema, & Sheridan (2007).

Purpose of the Study

The purpose of this study was to find out the extent to which the Studio Habits of Mind and Studio Structures, found in art magnet schools by Hetland et al. (2007), are present in traditional public high schools. In the next section I present questions that helped guide my research.

Research Questions

Since my study was inspired by the findings of Hetland et al. (2007) at Project Zero, and closely resembles their study, it makes sense that my research questions reflect the connection between both studies. The physical difference between the study completed at Harvard University and my study are the types of learning environments in which data was collected. The research questions used in my study were as follows.

- To what extent are the components found in Project Zero's research (The Studio Habits of Mind and The Studio Structures) present in art classrooms of traditional public high schools?
    - What variations might I find in the presentation and implementation of the Studio Habits of Mind and Studio Structures in visual arts classrooms of traditional public high schools?
    - What resources, teaching methods, or other factors support or do not support the teaching of the Studio Habits of Mind in visual arts classrooms of traditional public high schools?

        o   How can teachers benefit from knowing whether, how, and to what degree

the Studio Habits of Mind are present in art classrooms of traditional

public high schools?

After conducting my research and having a better understanding of the extent to which

the Studio Habits of Mind and Studio Structures are present in traditional art classrooms

my findings can be used in various applications.

Significance of the Study

The findings from this study add to the knowledge of what is taught and how that

teaching is structured in visual arts classrooms, specifically filling the gap of research on

traditional public high schools. Advocates may find this research helpful in supporting

the arts in traditional public high schools. The information from Hetland's et al. (2007)

research gives advocates specific, supported information to talk about the benefits of art

education. Teachers, like myself, can use Hetland's et al. (2007) research to reflect on

personal teaching practices. My study determines these benefits within art classrooms of

traditional public high schools. I hope that my findings contribute to the overall

improvement of art education and the educational experiences of all students. In the next

section I provide definitions of terms that will be helpful in understanding my study.

Definition of Terms

Below I provide definitions for terms used in my research in order to help

differentiate the learning environment used in my study as compared to the learning

environment used in the study carried out by Project Zero researchers.

- The Arts: The arts include all forms of art such as the visual arts, music, dance,

and drama.

- The Visual Arts: The visual arts include disciplines such as painting, ceramics, printmaking, drawing, fibers, computer graphics, photography, and visual artifacts within visual culture.

- Art Magnet School: Art magnet schools are those schools which focus on the arts. Subjects such as math, science, and English are also taught but are not the focus. Students in art magnet schools take a course load heavy with art classes and a majority of the school's funds are spent on the arts. (Hetland et al., 2007)

- Traditional School: A school that uses a liberal arts curriculum and consequently does not focus its resources on one subject, as art magnet schools do on the arts.

- Liberal Arts Education: A curriculum that does not focus on one specific subject but rather develops knowledge in many subjects. Subjects traditionally included in a liberal arts education include literature, languages, philosophy, history, mathematics, science and the arts. Many public high schools and colleges provide a liberal arts education rather than narrowing their focus and funds to one subject area.

- Traditional Art Classroom: Traditional art classrooms are classrooms teaching the visual arts within a traditional school setting, rather than in a subject specialized school such as an art magnet school.

- Disposition: Tishman and Perkins (1993) refer to dispositions as more than just the abilities being taught. Dispositions encompass three elements: abilities, sensitivities, and inclinations (Tishman & Perkins, 1993). When teaching a disposition teachers are teaching the skills required to carry out the behavior, the

sensitivity to recognize appropriate occasions to use those skills, and the

inclination or tendency to do so (Tishman & Perkins, 1993).

With a better understanding of the main terms used in my study I continue in the next

section by talking about the obstacles and difficulties faced during my research.

Limitations of the Study

The time available for this study was a limiting factor. Due to this limitation I

was only able to collect data from three locations, all traditional public high schools.

Chapter I Conclusion

As an art educator and art advocate I wanted to find the best way to share my

positive views of the subject. My curiosity about art advocacy led me to this research

project. Although various approaches are used to advocate for the arts, as indicated in

chapter two, I found a lack of systematic research used to support the claims made in

each approach. Hetland's et al. (2007) research started a base of knowledge for what is

taught through studio production, giving advocates a voice to share the strengths and

benefits of the visual arts with others. Their research however did not take into

consideration learning environments beyond those of art magnet schools. My research

continues to build on the knowledge from Hetland's et al. (2007) research by gathering

data from three traditional public high schools. In the next chapter I present background

information for my study including art advocacy approaches, a more detailed look at the

Studio Habits of Mind and Studio Structures, and an overview of the developmental

levels of high school students.

Chapter II: Review of Literature

As a foundation for my research project I looked at three different approaches to art advocacy including a personal experiences approach, an instrumental approach, and an intrinsic value approach. Following a look at the three different approaches to art advocacy, I present the research of Harvard's Project Zero, which began a research body on what is taught in visual arts classrooms (Hetland et al., 2007). The final section of this chapter provides an overview of the developmental levels of the high school students present in the data collection sites, in order to better understand the interactions within the classrooms.

Approaches to Art Education Advocacy

In this section of the literature review I introduce three approaches to art education advocacy that I condensed from readings dealing with art advocacy. These three approaches include: (a) personal opinion and experience (Dickinson, 1993; Goodheart, 2000; Joseph, 2006; Perrin, 1997), (b) instrumental (Efland, 2002; Eisner, 1998, 2001; Gibson & Larson, 2007; Linn, Baker, & Betebenner, 2002; Sabol, 2010; Winner & Hetland, 2007; Winner, Hetland, Veenema, Sheridan, & Palmer; 2006), and (c) intrinsic value (Hope, 2005; Hetland & Winner, 2001; Eisner, 1998; Pogredbin, 2007; Hetland et al., 2007; Hetland & Winner, 2008). The benefits, drawbacks, and connections among each approach are discussed below.

Personal experience approach.

Advocating for art education based solely on one's personal experiences does not provide solid evidence of the benefits present in the arts domain. Personally I could go on for days talking about my experiences in the arts. Discussing how they have shaped

who I am, made me a stronger more confident person, and given me a way to look at and understand the world around me. Despite the great value I place on these experiences, others may view that value as a personal opinion; their opinions may differ. Authors often speak from personal experiences to present arguments for the desirable benefits of participation in the arts. I have included four of these arguments (Dickinson, 1993, Goodheart, 2000, Joseph, 2006, Perrin, 1997) ranging in date from 1993 to 2006 in order to show that art supporters over time have personally found similar benefits to participation in the arts. Despite the several benefits claimed by many of these authors they do not present systematic research to support their claims, nor do they move past opinion in their writing.

Art education is said to provide students and teachers with a way to make important healthy connections in their lives. Arts, "are languages that all people speak…are symbol systems as important as letters and numbers," and, "provide opportunities for self-expression" (Dickinson, 1993, p. 1). Perrin (1997) talks about art education helping students to make connections with others by teaching them to work in groups, and talks about connecting with ones self through positive self-identification. Goodheart (2000) hints at this benefit and the ability of art students to communicate when she says, "the arts provide languages for shaping and expressing our understandings. Throughout history people have recorded their struggles, their dreams and their lives in works of art" (p. 1). Most recently, Joseph (2006) said "more arts [will] engage students in meaningful learning that gives relevance, rigor and relationship to their lives" (p. 1). Each of these authors refers to art education as enabling students and teachers to connect

with others, each other, and themselves but do not provide systematically researched evidence or examples of those things being taught and developed.

A second benefit of art education that these authors touched on was increased academic achievement and scores on standardized tests. Dickinson (1993) and Joseph (2006) bluntly address this benefit in their articles. "They [the arts], improve academic achievement—enhancing test scores, attitudes, social skills, critical and creative thinking" (Dickinson, 1993, p. 1). Joseph (2006) addressed this benefit by responding to the question, "How do we improve the student achievement in reading, writing, and math scores of our students who are not meeting standards on state tests?" with the response, "More Arts!" (p.1). Dickinson (1993) and Joseph (2006) believe that an education in the arts increases students' performance in other subject areas but do not provide a research base for that claim.

The third benefit addressed in these articles is that of the higher order thinking and life skills taught by an arts education. In 1993 Dickinson said, "They [the arts], exercise and develop higher order thinking skills including analysis, synthesis, evaluation, and 'problem-finding'" (p. 2). Perrin's 1997 article focused on the need to educate young people in terms of broad skills rather than specific tasks in order to prepare them for college and work in the 21st century. She believed that serious study in the arts provides students with the abilities and skills to be "artists in all areas and walks of life" (p. 4). Some of the artistic skills of which Perrin (1997) focused on were pursuing long-term goals, risk taking, learning from mistakes, and creative thinking. Goodheart (2000) talks about life skills or "central capacities in all of learning" (p. 2), such as developing self-discipline, developing visions, understanding the importance of

multiple revisions, and the ability to work with others. Dickinson (1993), Perrin (1997), and Goodheart (2000) go beyond art production to discuss the benefits of art in terms of life skills but do not offer data analyses to support these claims.

Dickinson (1993), Perrin (1997), Goodheart (2000), and Joseph (2006) present several benefits they believe an art education can provide students. Other art education advocates agree that these benefits - healthy connections, improved academic achievement, and developed thinking skills - are why an art education is important to a student's educational experience; but their writing is not supported by research and can therefore not be taken as anything but opinion. In the next two sections I examine two alternative approaches to art advocacy that address some of these same benefits and attempt to provide systematic research to support their claims.

Instrumental approach.

An instrumental approach to art education advocacy presents the benefits of the arts in terms of what they can do for other subject areas, those often considered more important such as math, science, and English (Gibson & Larson, 2007). Advocates using this approach highlight the benefit of improved academic achievement mentioned earlier by Dickinson (1993) and Joseph (2006), and attempt to support it with systematical research. Why an art advocate might use an instrumental approach as well as the pitfalls of such an approach are discussed in the following paragraphs.

Since educators, communities, and the nation focus on subjects considered more important than the arts, many arts advocates are lured to using an instrumental approach (Gibson & Larson, 2007, Efland, 2002, Sabol, 2010). Gibson and Larson (2007) found, through surveys given to employees and community members in four different school

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districts, that when asked solely about the arts people typically gave positive responses and voiced that the arts are part of a complete educational experience. However, when those same people where asked about the importance of the arts in relation to the other subjects taught in school, the arts where consistently ranked lowest on the scale. The idea that the arts are not as important or academically challenging as other subjects in school is infused throughout Western society (Efland, 2002).

Adding to the stigma that the arts already possessed, President Bush signed the No Child Left Behind Act of 2001, validating the arts as less important than other subjects because of their minimal inclusion in the bill. The No Child Left Behind Act, commonly referred to as NCLB, increased testing requirements, which focused school districts' attention on the few core subjects that would be tested such as reading, math, and science (Linn, Baker, & Betebenner, 2002). The increased focus on these 'core subjects' led to "negative effects on art education programs in the areas of scheduling, increased workload, and funding" (Sabol, 2010, p. 2). NCLB has affected art schedules and workloads by requiring art teachers to conduct fewer art classes in order to teach other subjects, provide remediation, or conduct test preparation (Sabol, 2010). Funding of the arts has been decreased by an average of 30% and redirected toward core classes (Sabol, 2010). Funding for and focus on the arts has been diminished due to the perceived unimportance of them.

Gibson and Larson (2007) noted, "Current American values, budget and time restrictions, as well as the pressure for students to perform well in tested subjects have led to a reduction of experiences in arts for many students," and a strong need for art advocacy. No wonder some art advocates use an approach that discusses what the arts

can do for other subjects. The likeliness of art skeptics connecting with instrumental

reasoning for the arts is high because it speaks their language. However, as presented in

the following paragraphs, Eisner (1998), and Winner, Hetland, Veenema, Sheridan, &

Palmer (2006) have reason to believe an instrumental approach cannot and should not be

used for art education advocacy.

It is good anytime one area of your life positively impacts another, but proving

the connection and transference of information from one domain to another can be

difficult. All too often people want to know how the arts boost academic achievement

and arts educators are far too ready to oblige. "Those of us in arts education are

apparently 'faster than a speeding bullet, more powerful than a locomotive, able to leap

tall buildings in a single bound'" (Eisner, 1998, p. 1). Eisner (1998) wonders if we

sometimes claim too much considering current evidence does not support the claims, of

transference and causation, made in instrumental art advocacy.

When Eisner (1998), and Winner et al. (2006) took a closer look at the studies

used in instrumental art advocacy, they did not find causal relationships between studying

one or more art forms and non-arts cognition. Although discrepancies of transference

where found in studies concerning music, drama, and dance, I focused on the studies

dealing with the visual arts (painting, drawing, printmaking, ceramics, etc.).

Correlational studies that compared the academic profiles of art students and non-

art students found that those who chose to participate in the arts also were high academic

achievers (Winner et al., 2006). However, "correlation isn't causation" (Winner &

Hetland, 2007, p. 1). These studies do not distinctively show that the arts cause the

achievement in other subject areas. Perhaps those with high-test scores take more art or

there are other variables that cause both greater arts study and higher test scores (Winner et al., 2006). Eisner (1998) also pointed out various studies that do not take into consideration all the variables that could affect academic achievement besides art participation such as, parent involvement, academic backgrounds, and quality of education.

Other studies claim the arts improve academic achievement despite the lack of art education in the study (Eisner, 1998; Winner et al., 2006). The focus of these studies was how art is used as a tool in other classrooms (Eisner, 1998; Winner et al., 2006). For example, Eisner (1998) showed how the use of art activities within a math class influenced the students' attitudes towards math, subsequently boosting grades; however, the study did not show that what was taught in the arts was the cause of that improvement. Winner et al. (2006) found this same issue in programs that use the arts to assist in the teaching of reading. Yes, it has been shown that these programs improve reading skills but it has also been shown that the improvements are because of the extra reading instruction rather than what is being taught in the arts (Winner et al., 2006).

Eisner (1998) presented a group of studies that base their claims of the arts boosting academic achievement on differences that were statistically non-significant. One study presented by Eisner (1998)

> which included experimental, placebo, and control groups, showed no differences on any of the academic achievement measures, except in one school district where differences on total math scores were found by gender. Despite these findings this study was offered as providing evidence of the contribution the arts make to academic achievement. (p. 3)

Claims in research can be misleading for arts advocates and may not support the same things they are trying to promote.

Although "transfer of learning is an ambitious and noble aim" (Eisner, 1998, p. 4), current studies do not provide sufficient evidence for that claim. Eisner (2001) cautions making false comments about transference, especially when making those false comments could backfire. Society may dismiss the benefits of the arts altogether because they feel advocates are supporting the marginal position that has been assigned to the arts (Eisner, 1998). He feels as if using an instrumental approach is saying, "You're right, the arts are not really important in their own right. Their importance is located in their contributions to more important subjects" (Eisner, 1998, p. 7).

A final glitch in instrumental art advocacy that Winner et al. (2006) found was a lack of research in what is actually taught in the visual arts. Instrumental art advocacy tries to say that what is taught in the arts helps students academically but there is not sufficient research on what is specifically is taught in the arts (Winner et al., 2006). In the next section I take a look at the intrinsic value approach to art education advocacy, which does not talk about the arts in terms of what they can do for other subjects, but focuses on what is taught in the visual arts themselves.

Intrinsic value approach.

Advocates using an intrinsic value approach to art education advocacy believe the arts are separate, distinct, and valuable disciplines (Hope, 2005). "The arts are a fundamentally important part of culture, and an education without them is an impoverished education leading to an impoverished society. Studying the arts should not have to be justified in terms of anything else" (Hetland & Winner, 2001, p. 5). The belief

that the arts are valuable disciplines that do not need to be justified in terms of anything else leads art advocates to use an intrinsic value approach, focusing their attention on what is taught in the arts.

Eisner's (1998) suggestion for art advocacy is one example of an intrinsic value approach. He looks at what is taught in the arts as belonging to three tiers of contribution called arts-based outcomes of art education, arts-related outcomes of art-education, and ancillary outcomes of art education (Eisner, 1998). Eisner (1998) said that arts-based outcomes refer to outcomes that are specific to the world of the arts, such as the ability to participate in conversations about the form and content of an artwork, as well as perform within the arts. Arts-related outcomes are the skills used to perceive and comprehend aesthetic features in the everyday environment, such as the study of visual culture, cloud formations, and city plans (Eisner, 1998). The third tier, ancillary outcomes, refers to the skills that are needed for and taught through participation in the arts (Eisner, 1998). Eisner (1998) mentions that these ancillary outcomes are the skills that would be helpful if transferred to other subject areas, but does not claim that they do transfer. Following such an approach to art advocacy will "give pride of place to those unique contributions that only the arts make possible," and, "avoid becoming sidetracked onto paths that others can travel as well—and perhaps even better" (Eisner, 1998, p. 8).

Winner (2001, 2006, 2007, 2008), a member of the Project Zero researchers and another art advocate recommends taking an intrinsic value approach. Pogrebin (2007) quotes Winner saying, "The arts need to be valued for their own intrinsic reasons. Let's figure out what the arts really do teach" (p. 1). Project Zero researchers (Hetland et al., 2007) at Harvard University conducted a study hoping to identify those things that are

taught in visual arts classrooms. They found that eight Studio Habits of Mind (develop craft, engage and persist, envision, express, observe, reflect, stretch and explore, and understand art world) were being taught within three Studio Structures (demonstrate-lectures, students-at-work, and critique) that were being used to organize instruction (Hetland et al., 2007).

Like Eisner (1998), Project Zero researchers believe the things taught in art may in fact be beneficial in other subject areas and aspects of life but do not believe there is substantial evidence for the claim of transference (Hetland & Winner, 2008). They feel the bonus of transference can be proven after what is taught and what is learned in the arts has been identified. "Only after the first two steps (defining what's taught in art, assessing what's learned) can researchers propose and test psychologically plausible mechanisms of transfer of learning from the arts to another domain" (Hetland & Winner, 2008, p. 1).

The data used to support Project Zero's findings was collected through direct classroom observation, indirect observation through visual and audio recordings of classes, and extensive interviews with the five teachers at two art magnet schools (Hetland et al. 2007). The schools from which they collected data took the arts "seriously" (p. 9) because they, "defined themselves as dedicated to the arts; they hired teachers who were practicing artists; they admitted students selectively, considering students' portfolios; and their programs included intensive arts instruction" (p. 9). The intrinsic value of a visual arts education, found by Project Zero, was discovered in schools with a focus on the arts and a belief in their importance.

Eisner (1998), and Hetland et al. (2007) suggest an intrinsic value approach to art advocacy. Although their focus is on supporting what is taught in the arts through systematic research, they do not dismiss the possibility of the arts benefiting students in other disciplines. However, they do not claim transference of knowledge because there is no research to support that claim. Two-for-one deals that is learning a skill in one domain and having it transfer to another, referred to as "twofers" (p. 10) by Eisner (1998), are bonuses rather than the essential outcomes of a visual arts education.

Approaches to art education advocacy conclusion.

In this section I grouped art education advocacy approaches into three different categories: personal experience approaches, instrumental approaches, and intrinsic value approaches. The terms instrumental and intrinsic value are borrowed from the writing of Eisner (1998). The overall goal of these approaches is to support the arts and help others see their importance within a student's educational experience. Each approach has its strengths and weaknesses; but Eisner (1998) and Hetland et al. (2007) support an intrinsic value approach to define the benefits of studying the visual arts because it focuses on what research has found to be taught in the arts, rather than making claims without any supporting information. In the following section, Educational Content, I discuss the Studio Habits of Mind found by Hetland et al. (2007) and other learning outcomes found by Gardner (2009) and Tishman, Jay, and Perkins (1993), as possibilities for what may be found in production classrooms of traditional public high schools.

Educational Content

Dispositions.

Tishman, Jay, and Perkins (1993) present their readers with seven dispositions referred to as thinking dispositions, which are "tendencies that guide intellectual behavior" (p. 148). These tendencies include the dispositions to be broad and adventurous, to work toward sustained intellectual curiosity, to clarify and seek understanding, to be planful and strategic, to be intellectually careful, to seek and evaluate reasons, and the disposition to be metacognitive. A disposition encompasses the skill being taught, the ability to recognize opportunities to use that skill, and the tendency to do so (Tishman et al., 1993). Tishman et al. (1993) noted that when teaching a disposition one must not only think about how they are teaching the skill but also how they are cultivating students' ability to recognize opportunities to use their skills, and their desire to use those skills.

Mansilla and Gardner (2008) spoke out against education that merely has students memorize facts, and pointed out the need to teach dispositions to interpret the world in ways that are characteristic of experienced successful people in the 21st century. "To thrive in contemporary societies, young people must develop the capacity to think like experts" (Mansilla & Gardner, 2008). The world culture is no longer set up in a manner where apprenticeships lead to mastery of all knowledge needed for a job. Technology, knowledge, environments, and cultures are rapidly changing, and students need to be prepared to continually learn about and interpret their world (Mansilla & Gardner, 2008). The year following Mansilla and Gardner's article (2008) Gardner (2009) explained five dispositions, referred to as the five minds for the future, including the disciplined mind,

the synthesizing mind, the creating mind, the respectful mind, and the ethical mind. Gardner (2009) presents these dispositions as important skills and tendencies to cultivate in students in order to prepare them for successful participation in the world outside of school.

According to these researchers, Tishman et al. (1993), Mansilla and Gardner (2008), and Gardner (2009), dispositions prepare students to become successful citizens. Hetland et al. (2007) has identified eight dispositions that are taught in visual arts classrooms. These eight Studio Habits of Mind (Hetland et al., 2007) are discussed in the following section.

Studio habits of mind.

In Project Zero's research, Hetland et al. (2007), presented eight dispositions specifically taught in a visual arts education, referred to as Studio Habits of Mind. Each of the following sections describes one of the Studio Habits of Mind.

Develop craft.

One defined Studio Habit of Mind called "develop craft" refers to the technical aspects that most people initially associate with visual arts classrooms, such as the technical skills of using tools and materials like viewfinders, brushes, charcoal, and paint (Hetland et al., 2007, p. 6). In addition to learning the technical aspects of the tools and materials, students also learn to care for them. Teaching students the technical skills is the first step to helping them develop a sense of which tools and materials are appropriate for the pieces they wish to make (Winner et al., 2006). Whenever the researchers of Project Zero saw students being taught the disposition of developing craft they also saw other Studio Habits of Mind being taught.

Engage and persist.

To "engage and persist" (Hetland et al., 2007, p. 6) refers to students being taught how to "focus and develop inner-directedness" (Winner et al., 2006, p.12). They noticed that visual arts assignments can take weeks to complete, present roadblocks and ruts, and can be frustrating endeavors. Art teachers help students develop focus, motivation, and other skills necessary to work through these frustrations and persist to successfully complete the task at hand (Hetland et al., 2007).

Envision.

Art classrooms embrace the ability to "envision" and see what cannot be directly observed (Hetland et al., 2007, p. 6). Sometimes students are asked to generate pictures in their mind to work from, rather than working from real life observation (Winner et al., 2006). Other times art students need to imagine forms in their drawings that cannot be seen, or students must detect the underlying structure (Winner et al., 2006). Developing the Studio Habit Mind called "envision" helps students generate images of possibilities, solutions, and goals to work towards (Hetland et al., 2007, p. 6).

Express.

To "express" (Hetland et al., 2007, p. 6) refers to a student's ability to recognize and create properties in an art work that are not literally present, such as ideas, moods, sounds, and atmosphere (Winner et al., 2006). The ability to recognize and present these properties makes communication through the visual arts possible. Students can share their ideas, feelings, personal stories, and visions through expression in the visual arts, as well as recognize what others have communicated through their works of art (Hetland et al., 2007).

Observe.

Another disposition taught in visual arts classrooms is "observation" (Hetland et al., 2007, p. 6). Art students are encouraged to practice the skill of careful observation, to look more closely than usual in order to see things that otherwise may not have been seen (Hetland, et al. 2007). When practicing careful observation students discover that objects have basic geometric forms, notice how lines work together to create rhythm and flow, and learn to notice small but important details (Winner et al., 2006). Observation is used when drawing from life, creating a composition, and reflecting upon their work and the work of others.

Reflect.

Using what they observe, students are asked to "reflect" (Hetland et al., 2007, p. 6) on their own work and the work of others. The Studio Habit of Mind reflect can be seen in two different forms-question and explain, and evaluate (Hetland et al., 2007). Question and explain refers to students thinking about and, "explain[ing] their process, intentions, and decisions" (Winner et al., 2006, p. 14). Evaluate refers to the judgment of students' own work and the work of others by asking what works, what does not work, and what are some possibilities for improvement. Reflection occurs throughout the art process during formal critiques and less formal one-on-one or small group interactions (Winner et al., 2006).

Stretch and explore.

"Stretch and explore" (Hetland et al., 2007, p. 6) is the Studio Habit of Mind that asks students to push themselves outside of their comfort zone and to try new things. However, rather than telling students exactly what new things they should try, students

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are urged, "to experiment, to discover what happens, to muck around, and try out alternatives" (Winner et al., 2006, p. 15).   Students are taught to explore playfully and embrace the opportunity to learn from mistakes and accidents, rather than seeing them as bad things (Hetland et al., 2007).

Understand the art world.

While learning to develop craft and sharpening the other Studio Habits of Mind students are also learning to "understand the art world" (Hetland et al., 2007, p. 6). Like the Studio Habit of Mind referred to as reflection, understanding the art world can also be broken down into two forms termed domain and communities (Winner et al., 2006). Domain refers to art history and current practices in visual arts production (Hetland et al., 2007). The art history and current practices are not presented in a systematic way but rather integrated into the curriculum through art examples. Comparisons and connections of ideas, techniques and styles between student artists and established artists can be made in many ways in order to learn about art history and current art practices (Winner et al., 2006). The community aspect refers to, "learning about the community of people and institutions that shape the art world" (Winner et al., 2006, p. 16). In addition to learning about the community of art, students are taught to work within that community, are learning to work in groups, and are learning how the art community is connected to the larger world (Hetland et al., 2007).

The eight Studio Habits of Mind-develop craft, engage and persist, envision, express, observe, reflect, stretch and explore, and understand the art world-were found to be taught in art magnet schools. in the next section I explore the connections of these studio habits of mind and the dispositions discussed earlier.

Connections between dispositions and studio habits of mind.

Since Hetland, Winner, Veenema, & Sheridan (2001, 2006, 2007, 2008) have worked alongside Gardner (2008, 2009), Tishman (1993), and Perkins (1993) at Harvard University it is no surprise to find similarities among their work. The Studio Habits of Mind, specific to the art field (Hetland et al., 2007), correlate to what Tishman, Jay, and Perkins (1993), Mansilla and Gardner (2008), and Gardner (2009) present as valuable thinking dispositions for an educated person. In the following paragraphs I relate Gardner's (2009) Five Minds for the Future and the seven Thinking Dispositions of Tishman et al., (1993) to the eight Studio Habits of Mind (Hetland et al., 2007). This comparison helps show that what is being taught in visual arts classrooms are dispositions, important to the overall transformation from a citizen of the school environment to a productive citizen of the world. Since the five Minds for the Future are the broadest classifications, I assigned each of the next five paragraphs to one Mind for the Future and show, which Studio Habits of Mind and Thinking Dispositions relate to them.

The first Mind for the Future presented by Gardner (2009) is the disciplined mind. A disciplined mind is a mind that continues to grow. People with disciplined minds understand that they do not know everything, and what they do know may change in the future. Tishman et al., (1993) identified the Thinking Disposition of sustained intellectual curiosity, which refers to the ability and desire to continually learn. When talking about a visual arts classroom, Hetland et al. (2007) described this skill as the Studio Habit of Mind to engage and persist in long difficult assignments, to continue trying, learning, and moving towards becoming more knowledgeable and successful.

Gardner's (2009) second Mind for the Future is the synthesizing mind, which can "survey a wide range of sources, decide what is important and worth paying attention to, and then put this information together in ways that makes sense to oneself and, ultimately, to others" (p. 2), which requires the ability to gather, probe, and evaluate information. Tishman's et al. (1993) refers to the Thinking Dispositions to clarify and seek understanding, to be intellectually careful, and to seek and evaluate reason. To clarify and seek understanding refers to finding connections and explanations to the information presented. Being intellectually careful is when someone is aware of possible errors or inaccuracy in the work of others. And seek and evaluate reason is the disposition to not accept information solely because it is presented as true. Someone who poses the Thinking Disposition to seek and evaluate will look for other explanations and perspectives in order to develop personal reasoning. The category of observe, from the Studio Habits of Mind, would fall under the synthesizing mind because it is a way in which people gather information to be evaluated (Hetland et al., 2007).

The creating mind is Gardner's (2009) third Mind for the Future. This mind forges new ground and is unafraid to take chances and venture into the unknown. Tishman et al. (1993) refers to the Thinking Disposition that falls under this Mind for the Future as the disposition to be broad and adventurous. They note students who are broad and adventurous are open-minded and explore alternative views. The researchers at Project Zero contribute stretch and explore, and envision to the Mind for the Future. They deal with stepping outside one's comfort zone and taking risks to imagine possible outcomes and situations (Hetland, et al., 2007).

The fourth Mind for the Future is the respectful mind (Gardner, 2009). This mind

is open to understanding and appreciating diverse people in a continually 'shrinking'

world. Although Tishman et al. (1993) does not directly touch on a Thinking Disposition

that requires students to positively interact with those who are different from themselves,

they present a metacognitive disposition. Metacognition and self-reflection can be vital

in understanding and respecting others. The researchers at Project Zero found a Studio

Habit of Mind, which they called expression (Hetland et al., 2007). Expression in the

visual arts allows students to share their personal stories and learn about others in order to

form a deeper understanding and appreciation between the diverse citizens of the world

(Hetland et al., 2007).

Finally, Gardner's (2009) fifth Mind for the Future is the ethical mind.

Sometimes there is confusion between the respectful and ethical mind; so to put it simply

the respectful mind is about what you think of others and the ethical mind is about what

you think of yourself. "An ethical mind is able to think of her- or himself abstractly, able

to ask, 'What kind of a person do I want to be? What kind of a worker do I want to be?

What kind of citizen do I want to be?'" (Gardner, 2009, p. 4). The use of this mind deals

with self-reflection. Tishman et al. (1993) called this the Thinking Disposition of

metacognition, to be aware of one's own thinking, control mental processes, and to be

reflective. Hetland et al. (2007) labeled this Studio Habit of Mind, reflect. In a visual arts

classroom they are referring to reflecting on one's own piece of artwork and/or someone

else's piece of artwork in order to discover strengths and improvements for ideas, subject

matter, and composition. Reflection on an artwork asks the students to consider

themselves and their goals, their process of how they arrived at their final piece, and openness for change or improvements (Hetland et al., 2007).

Although some of the Studio Habits of Mind (Hetland et al., 2007) and some of the Thinking Dispositions (Tishman et al., 1993) may fit within more than one of Gardner's (2009) Minds for the Future, I made comparisons in relation to where I thought they formed the best connections. I did this in order to demonstrate the connections among these categories-what is being taught in visual arts classroom and what students need to be learning in order to be considered well educated (Gardner, 2009; Tishman et al., 1993). There are however, two Studio Habits of Mind that I did not put with a specific Mind of the Future (Gardner's, 2009). Develop craft (applied technique) and understanding the art world (art history, trends, and community) are much more specific to the art classroom and are integrated with the other Studio Habits of Mind (Hetland et al., 2007).

A few things can be said about the similarities between the Studio Habits of Mind taught in visual arts classrooms (Hetland et al., 2007), the Minds of the Future presented by Gardner (2009), and the Thinking Dispositions written about by Tishman et al. (1993). First, like the Minds of the Future and Thinking Dispositions, the Studio Habits of Mind can be seen as important skills in the development of successful citizens. And second, the Studio Habits of Mind do not just refer to the skills that are taught within the visual arts classroom; they are dispositions, which encompass learning skills, learning to recognize the need for those skills, and developing the tendency to use the skills. In my study it was important to look for all of these components within the Studio Habits of Mind in order to understand to what extent each of them maybe present in art classrooms

of traditional public high schools. In the next section I discuss the Studio Structures, which organize the time during which the Studio Habits of Mind are taught.

Studio structures.

Studio Structures are the ways that Hetland et al. (2007) found that teachers in their study organized their time, space, and interactions. Although the researchers at Project Zero made mention of a fourth Studio Structure they focused their attention on three of them. The fourth Studio Structure, transitions, was only mentioned long enough to point out that valuable time is wasted when the transitions between the other three Studio Structures are poorly carried out. Below I describe the three main Studio Structures that include demonstration-lectures, students-at-work, and critique.

Demonstration-lectures.

Hetland et al. (2007) found that in visual arts classrooms demonstration-lectures are the times during which information such as processes, products, and assignments are presented to the students. The presentation covers information that will be immediately useful to the students and typically involves some form of visual aspect as well as some degree of interaction between the students and the teacher (Hetland et al., 2007). Since the information is immediately useful, the Project Zero researchers found that the teachers tried to keep their presentation times short (Hetland et al., 2007). This provided more time for working with and reflecting on the information presented (Hetland, et al. 2007). During demonstration-lectures one of the main Studio Habits of Mind addressed is, understanding the art world (Hetland et al., 2007). During this time Hetland et al., (2007) saw students interact the most with examples from the art world through observation and discussion.

Students-at-work.

After the teacher completes the demonstration-lecture, students are given time to make artworks based on the teacher's assignment and the information presented. Hetland et al. (2007) refers to this work time as students-at-work, the second Studio Structure. While the students are working on their projects either individually or in groups, the teacher tends to circulate around the room providing one-on-one consultations and guidance, and occasionally addressing issues as a whole class (Hetland et al., 2007). During students-at-work students may develop multiple Studio Habits of Mind (Hetland et al., 2007). For example, when a student is working on a self-portrait, they are not only developing craft but also observing details perhaps overlooked on a day-to-day basis, expressing an emotion or idea, and reflecting on the success of the piece as they move along. Numerous combinations of the Studio Habits of Mind may be present during students-at-work (Hetland et al., 2007).

Critique.

Periodically throughout the progress on students' work and once after the completion of their work, Hetland et al. (2007) found that the teachers held critiques, the final Studio Structure. The critiques were used as a pause to focus on observation, conversation, and reflection (Hetland et al. 2007). During critique students observed and reflected on their own work and the work of others, considering things such as what is working, what is not working, and possible solutions (Hetland et al., 2007).

Educational content conclusion.

Some of the Studio Habits of Mind fit best into certain Studio Structures but they are fluid skills, which are rarely taught in isolation. They are naturally woven throughout

the Studio Structures of a visual arts classroom (Hetland et al., 2007). Tishman et al.

(1993) refers to teaching in this way, where the dispositions being taught are woven

throughout the educational experience, as enculturation. By providing and setting

examples of the Studio Habits of Mind, encouraging student-student and student-teacher

interactions involving these dispositions, and direct instruction concerning the Studio

Habits of Mind, teachers immerse their students into the culture of the arts (Tishman et

al., 1993). In the next section I provide an over view of the developmental levels of the

high school students within my study in order to have a better understanding of how these

participants see themselves and others within the classroom.

Developmental Levels of High School Students

As time goes on people change (Coleman & Hendry, 1990); it is human nature. I

am not the same person I was at the beginning of college, nor am I close to the person I

was in high school. Social environments, interactions, relationships, body changes, and

brain development influence how a person transitions from childhood to adulthood

(Coleman & Hendry, 1990; Rutter & Rutter, 1993). Since people develop at varied rates,

adolescence covers a wide range of years in a child's life and may be different for each

individual (Coleman & Hendry, 1990). However, the term adolescence typically

encompasses children from the age of 12 to 17, starting in middle school and continuing

through high school (Coleman & Hendry, 1990).

In addition to the difficultly of defining an age range for adolescence, individual

development does not allow a student's age to define exactly where they should be

developmentally (Coleman & Hendry, 1990). For example, all children do not go

through puberty at age 14, age 15 does not mean that the child will definitely be looking

to become more independent, and not all 16 year olds can think abstractly. Age is just a number and children develop at their own pace, which is influenced by personality, culture, and genetics (Rutter & Rutter, 1993). The adolescent years are a time when children of the same age may be at various developmental levels sexually, socially, and cognitively (Rutter & Rutter, 1993).

One of the most pronounced developments during this time period is that of sexual development and physical changes. Nature changes children's bodies making it possible for them to reproduce and continue the human race (Coleman & Hendry, 1990). These changes consist of physical body changes, the production of more hormones, and growth spurts, which make adolescents more aware of their body and the way it looks (Coleman & Hendry, 1990). This heighten awareness develops overwhelming thoughts about what others may be thinking of them, low self esteem and self worth, as well as extra efforts to hide who they are (Coleman & Hendry, 1990).

Adolescence is also marked by a time of social changes in which personal relationships begin to shift from the family and self to peers and others in the search for independence (Adams & Berzonsky, 2003; Choudhury, Blakemore, & Charman, 2006). Disengaging from parental control leads to more control over their decisions, emotions, and actions (Adams & Berzonsky, 2003). The decisions, emotions, and actions may not always be reasonable during this time because their brains are still developing (Blakemore & Choudhury, 2006) and they tend to rely on peers, who are going through the same changes, as examples (Adams & Berzonsky, 2003).

Adolescents are changing cognitively. In the past it was believed that a child's brain is more or less completely developed by the early years of adolescence (Blakemore

& Choudhury, 2006). In more recent studies researchers have begun to find evidence that

adolescents' brains continue to develop into later adolescence (Blakemore & Choudhury,

2006, Choudhury, Blakemore, & Charman, 2006). Changes in the brain during this time

have been shown to develop and improve children's "executive function, that is,

cognitive skills that enable the control and coordination of thoughts and behavior"

(Choudhury, Blakemore, & Charman, 2006, p. 166). Executive functions that showed

improvement over the course of adolescence were behavioral control, processing speed,

working memory, decision-making, and risk assessment (Blakemore & Choudhury, 2006;

Choudhury, Blakemore, & Charman, 2006).

The changes or transitions that happen during this time do not wait nicely in line

for children to handle them one by one (Coleman & Hendry, 1990). Rather, the sexual,

social, and cognitive changes described above are happening simultaneously, which can

be difficult for youth to handle (Coleman & Hendry, 1990). Findings show that girls who

are experiencing 3-4 transitions (sexual, social, and cognitive changes towards adulthood)

at once do far worse academically than those who are only dealing with one or two

transitions at a time (Coleman & Hendry, 1990). The same indirect relationship was true

for the number of transitions being handled at once and the child's self-esteem (Coleman

& Hendry, 1990). Knowledge of these transitions and their difficulty will be helpful as I

observe high school visual arts classrooms in order to better understand the students

interests, ideas, and actions.

Chapter II Conclusion

Being interested in what the arts provide students, I first began exploring

approaches to art advocacy. Three approaches emerged from the readings: personal

experience, instrumental, and intrinsic value. Researchers like Eisner (1998) and Hetland et al. (2007) hold the intrinsic value approach as most valuable in that it requires the field to verify specifically what the visual arts teach through systematic research. Hetland et al. (2007) provided concrete benefits regarding what is taught in studio art classrooms. This review of literature provides a foundation for my study, which builds on Hetland's et al. (2007) findings. Conducting the study described in the following chapter provides greater understanding of the extent to which the components found in Project Zero's research (The studio Habits of Mind and The Studio Structures) are present in art classrooms of traditional public high schools.

Chapter III: Research Methodology

In order to advocate for the visual arts one must know what the arts teach and how to talk about those benefits. The lack of research on what is taught in the visual arts makes discussing the benefits difficult. Hetland et al. (2007) began to close this gap with their findings of eight Studio Habits of Mind being taught in visual arts classrooms. However, their data was only collected from art magnet schools of the Boston area. My study builds on Hetland's et al. (2007) findings by focusing on the extent to which the Studio Habits of Mind are present within traditional public high schools. In the following sections I go over what information I needed to gather and analyze, I explain my method for gathering information, I work through ethical issues, I provide my data management plan, and present my analysis strategies for the study.

Information Needed

Background information.

The background information needed for this study are those things I have already explored in the review of literature: art advocacy approaches, educational content, and the developmental levels of high school students. First, knowing about various art education advocacy approaches will help me understand how my findings may benefit art advocates. Second, the information on educational content reviews not only the Studio Habits of Mind found by the researchers at Project Zero but also covers learning dispositions that others have found across the fields of education. Knowing about the Studio Habits of Mind directs my focus for collecting data, and the additional dispositions developed by Gardner (2008, 2009) and Tishman et al. (1993) provide possibilities for other avenues of learning that I may find. Similarities and differences

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between the classroom structures may contribute to the similarities and differences found in what is taught. Finally, I need to know about the developmental levels of high school students. Teachers can make lessons more or less appropriate for students' age levels and developmental levels. If a lesson does not appropriately match the level of the students then what is taught may be affected. The additional information needed to work through my research questions was generated through data collection and analysis, discussed in the next section.

Generated information.

The information needed from data collection, in order assess the extent to which the Studio Habits of Mind are present in art classrooms of traditional public high schools consists of examination of presentation methods, structures used to organize class time, resources made available to students, intended learning outcomes, and teacher-student interactions. These categories guided the data gathering process during this study.

Methodology

This study is a qualitative multisite case study, as described by Creswell (2007) and Merriam (2009). My first decision in designing my study was to choose whether it would be a quantitative or qualitative study. A qualitative study lends itself well to my research questions because of its focus on the quality of information gathered rather than the amount (Merriam, 2009). By gathering quality data from the natural setting my findings can lend themselves to understanding and interpreting the experiences of participants within visual arts classroom of traditional public high schools (Creswell, 2007). A quantitative study focusing on the same topic would simply present what is learned, based on test results and other quantitative data collection methods. Qualitative

methods address how, why, and to what extent those things are taught. My decision to

conduct a qualitative study will provide descriptive findings, which emerge from an

inductive process of gathering data to build concepts and theories (Creswell, 2007;

Merriam, 2009).

My next decision was how to organize this research effort. I chose to conduct a

multisite case study. "Case study research is a qualitative approach in which the

investigator explores a bounded system (a case) or multiple bounded systems (cases) over

time, through detailed, in-depth data collection involving multiple sources of information

(e.g., observations, interviews, audiovisual material, and documents), and reports a case

description and case-based theme" (Creswell, 2007, p. 73).

Since case studies are conducted in real-life situations, the data collected provides

rich and holistic accounts of the extent to which the Studio Habits of Mind are present in

traditional public high schools. The issue typically facing case studies is that of

generalizability (Merriam, 2009). With this issue, it is important to remember that

readers bring their own thoughts to a study and it is the reader, "not the researcher, who

determines what can apply to his or her context" (Merriam, 2009, p. 51). The benefit of a

rich holistic look into what is taught in art classrooms of traditional public schools

outweighs the need for generalizability because the application of my findings will be left

to the discrepancy of the reader and as qualitative research states, may be specific to

unique situations.

Defining my study as a qualitative multisite study is the beginning of setting up

and organizing the remainder of the study, including the sites chosen, the role of the

researcher, data collection methods, ethical issues, data management plan, and analysis

strategies. These other aspects of designing a study are discussed in the following

sections.

Site of study.

In my study the cases are the individual classrooms from which I will be

collecting data. They are first defined by their location in Western New York, then their

urban, suburban, or rural school district status, and finally by a specific teacher and group

of students who were willing to participate. Since my cases are not "intrinsically

interesting" (Merriam, 2009, p.42), that is they were not chosen specifically but could

have varied based on who responded to participate, I chose three different bound systems.

Choosing three "instances of a larger concern" (Merriam, 2009, p. 42) may extend the

use of my findings and the possibility of readers being able to apply my research to their

own situation.

My study was carried out at three different locations, one urban high school, one

suburban high school, and one rural high school. These sites were chosen using mainly

purposeful sampling methods in order to have information rich sites (Merriam, 2009).

However, as the selection process narrowed the possible locations, some basic random

sampling was used.

The first step for selecting the locations for study was determining the essential

selection criteria (Merriam, 2009). Marshall and Rossman (2006) point out that the

research question often provides the main selection criteria. In accordance with my

research questions it was necessary for me to choose traditional public high schools.

Purposeful convenience sampling (Merriam, 2009), based on convenience to my location

in Western New York, narrowed my search to the districts in that area. At this point I

sent out e-mails in order to share the information about my study with principals and art teachers of potential schools who meet the selection criteria. Once the e-mails were sent the selection process was out of my hands momentarily and resulted in a more random sampling process, because only those schools that replied with an interest to participate were considered. From the schools that showed interest I used purposeful maximum variation sampling to choose the final three sites for study (Merriam, 2009), which is explained here. By choosing one urban high school, one suburban high school, and one rural high school I can cover a wide range of possibilities within my research. The schools I choose were definitively urban, suburban, and rural based on several aspects including town population, square miles making up the town, population density per square mile, and consensus of principals, teachers, and people familiar with the districts.

Urban High is a school located in a city of Western New York, with population at the highest end of the spectrum, approximately 270,000 people (City-Data.com, http://www.city-data.com, 2010; MuninetGuide, http:///www.muninetguide.com, 2011; ZoomProspector, http://zoomprospector.com, 2011). These people are spread over 40 square miles of land giving them a high population density of 6,750-people/square mile (City-Data.com, 2010; MuninetGuide, 2011; ZoomProspector, 2011). Based on the 2000 census data the population in this city is 49.5% White, 37.7% Black, 8.5% Latino, 1.9% Asian, 0.7% Native American, and 1.7% other (City-data.com, 2010; MuninetGuide, 2011).

Suburban High is a school situated in a town of approximately 15,300 people (City-Data.com, 2010; MuninetGuide, 2011; ZoomProspector, 2011). These 15,300 people live in approximately 5.1 square miles of land, giving them an average population

density of 3,000-people/square mile (City-Data.com, 2010; MuninetGuide, 2011; ZoomProspector, 2011). Suburban High is located in a town consisting of a 97% white population (City-data.com, 2010; MuninetGuide, 2011).

Rural High is located in town of approximately 2,100 people covering a space of 1.4 square miles (City-Data.com, 2010; MuninetGuide, 2011; ZoomProspector, 2011). Here the population density is low, at around 1,500 people per square mile (City-Data.com, 2010; MuninetGuide, 2011; ZoomProspector, 2011). Rural High is located in a town consisting of a 95% White, 2% Native American, and 1.5% Latino population (City-data.com, 2010; MuninetGuide, 2011).

Since the data from the 2010 federal census has not yet been released (U.S. Census Bureau, http://www.census.gov, 2011) the numbers used in the above descriptions were found on a website called City-Data.com. The data was then compared to the information found on two other sites for validation.

Participants.

The participants in my study included teachers and students within the classes that I observed. Five teachers, from three schools, were involved in order to accommodate observing both entry-level studio classes and advanced level studio classes. With an average enrollment of 20 students in each of the seven classes there were approximately 140 student participants. The students involved in this study ranged from 9th to 12th grade and their gender was mixed. Of all the participants, the students are considered vulnerable subjects because of their minority status within our culture (Bresler, 1996). In addition to the participants being present in the site of study, I will be present as a participant observer, a role that is elaborated on in the following section.

Role of researcher.

The role of the researcher in qualitative research is as the primary instrument of data collection (Merriam, 2009). A human as the main data-collecting instrument has many advantages such as their abilities to be immediately responsive and adaptive, to process information, clarify and summarize, and follow up on unusual or unanticipated responses (Merriam, 2009). Along with all these benefits it is important to be aware of a possible shortcoming of humans as the primary instrument of data collection, personal biases (Merriam, 2009). Being aware of one's biases can help omit distortion of the findings.

Taking into consideration the advantages and shortcomings of the researcher as the primary instrument of data collection I determined my role as the researcher, within the classrooms participating. Choices ranged from being a "complete observer" to being a "complete participant" (Merriam, 2009, p. 124-125), but most likely would be somewhere between these two extremes (Bogdan & Biklen, 2007). In order to limit the influence of my biases on the study I chose to limit my participation to asking questions about what was happening and being present in the setting. This limitation made my role as the researcher more akin to that of an "observer as participant" (Merriam, 2009, p. 124), focusing on observing the classroom for what is or is not happening naturally, without my influence. In my role of an observer as participant I used three forms of data collection, which are elaborated on in the following section.

Data collection.

Like other methods of qualitative research I used multiple sources of data in my multisite case study (Creswell, 2007). My data sources included observations,

interviews, and document analysis, methods described as "likely to be used" as an observer as participant by Lutz and Iannaccone (as cited in Marshall & Rossman, 2011, p. 139). Bogdan and Biklen (2007) refer to this as triangulation, the use of three sources to compare, contrast, and verify the data collected.

Observations.

Taking on an "observer as participant" (Merriam, 2009, p. 124) role focused my attention on observing while in the classroom. As a novice researcher this allowed me to concentrate on collecting rich data through observations by allowing me to notice things throughout the room but also allowing me to record information as it occurred, rather than attempting to recall details later (Creswell, 2007). Each observation session was kept short, bound by a single class period, in order to ease into situations as well as observe, recall, and record data without becoming overloaded and missing important information (Bogdan & Biklen, 2007; Merriam, 2009).

Another way to ensure collecting rich data is to use systematic and deliberate observations, rather than using "casual, incidental observation that everyone uses in everyday life" (Almy & Genishi, 1979, p. 24). Deliberate observations are planned to occur at a particular time for a particular purpose (Almy & Genishi, 1979). My observations occurred during class time with no constraints on the students or teachers other than those that are customary, creating what Almy and Genishi (1979) refer to as "naturalistic" observations. During these observations I concentrated on the times during which the teacher was interacting with the class as a whole in order to introduce new material and review material, as well as the individual interactions of the teacher with students and small groups.

Although interactions between the teacher and students were a main focus, other aspects of the class were noted. These aspects included relevant interactions among students, observations concerning the general learning environment as suggested by Merriam (2009) and Bogdan and Biklen (2007), and more subtle factors such as facial expressions and body language (Almy & Genishi, 1979), unplanned activities or what does not happen, and my own behaviors. Prior to and at the conclusion of all the observations data was collected using interviews.

Interviews.

As defined by Morgan (1988) interviews are "purposeful conversations, usually between two people but sometimes involving more" (as cited in Bogdan & Biklen, 1996, p. 93). Interviews can range from formal completely structured situations to informal, unstructured, everyday conversations (Merriam, 2009). The most structured interviews are oral forms of written surveys given at a pre-determined times and locations, leaving no room for follow up or probing questions to gain more detail (Merriam, 2009). These types of interviews often create rigid and uncomfortable situations for participants, but allow for consistent data collected across participants (Bogdan & Biklen, 2007). On the other side of the spectrum an informal unstructured interview is typically unplanned and wanders through the topic being discussed in an exploratory fashion (Merriam, 2009). The unplanned mutual discovery that occurs during this type of interview creates a sense of equality and comfort in sharing information (Bogdan & Biklen, 2007). Like in the structure for observation used in qualitative studies, interviews used in qualitative studies often lay somewhere in the middle of the spectrum and combine various characteristics to reach the desired results (Merriam, 2009).

For my study interviews with teachers were conducted once before I began

observations and once after my observations were complete. The interviews were semi-

structured; rather than having a strict script to follow during interviews or no plan at all, I

created interview guides (See Appendix E), using a topical approach (Marshall &

Rossman, 2011). A semi-structured interview guide includes a mix of more and less

structured questions and topics to be explored (Merriam, 2009). This leaves flexibility

for how the questions are asked, how they are answered, and how they are followed up,

in order to make the participant comfortable, probe for details, and cultivate rich data

(Bogdan & Biklen, 2007; Creswell, 2007; Merriam, 2009).

The first interview with the teachers focused on their teaching philosophies, what

they believe is important to teach, and how they attempt to accomplish these things

within the classroom (See Appendix E.1). After my observations were complete, a

second formal interview with the teacher focused on specific situations and lessons that I

observed. This formal interview allowed me to ask questions about the teacher's

intentions, thoughts, and success in different situations (See Appendix E.2).

Informal, conversational interviews (Creswell, 2007) were conducted with

students during class time, as permitted by the teacher. These interviews were on the

spot, casual conversations with individuals or small groups (Creswell, 2007). Although

these interviews were informal, I used an interview guide (See Appendix E.3) in order to

stay focused and ensure the safety of the topics discussed with the participants. The

topics focused on during these interviews included what the students were learning, what

the teacher was asking of them, and what they found difficult or simple about the

assignment.

Since "interviews are often intimate encounters that depend on trust, interview partners may be unwilling or may be uncomfortable sharing all that the interviewer hopes to explore" (Creswell, 2007, p. 145). During all the interviews described above it was important to create an atmosphere where the participants felt comfortable, in order to protect them and stimulate good talking for rich data collection (Bogdan & Biklen, 2007). By asking non-leading and open-ended questions, I hoped participants would feel comfortable. Second, when participants were answering it was important that I listened and treated them as an expert on the topic (Bogdan & Biklen, 2007). Finally, while using probing questions to gather more details I was aware of the participants personal comfort level by paying attention to non-verbal cues and did not push them past their level of comfort (Bogdan & Biklen, 2007).

Document analysis.

The third way of collecting data in this study was through document analysis. Document is an umbrella term referring to a wide range of written, visual, digital, and physical material relevant to the study at hand (Merriam, 2009). Documents used to gather data can be created in two ways. First there are those documents that were created and existed before the research began and then there are documents that are prepared by the researcher or for the researcher with the purpose of adding to the study (Merriam, 2009). Given the many forms of documents and the ability to use preexisting documents or create new documents, the amount of resources available is seemingly unlimited (Merriam, 2009). For my study both preexisting and researcher-developed documents have been used.

Preexisting documents for this study included many of the documents typically used in educational research such as curriculum documents, lesson plans, and teaching philosophies (Merriam, 2009). Researcher-developed documents included photographs of student's final products and questionnaires completed by students (See Appendix F). Photographs were used as a "means of remembering and studying detail that might be overlooked if a photographic image were not available for reflection" (Bogdan & Biklen, 2007, p. 151). During final interviews with teachers the pictures were used for "photo elicitation," in which teachers were shown specific images in order to recall assignments and situations, which helped stimulate discussion and details (Harper, 2002 as cited in Merriam, 2009, p. 146).

Ethical issues.

Conducting a safe and anonymous study begins with designing a well thought out study, and considering the well being of everyone involved. Filing forms with a local institutional review board (IRB) helps ensure that one's study has been thought through and is safe for the researchers and participants. An institutional review board is a committee designated to approve, monitor and review research involving humans, with the intent of protecting the rights and welfare of the research subjects (Collaborative Institutional Training Initiative Program [CITI], 2010). I have filed IRB forms with The Research Foundation at the State University of New York College at Buffalo and received approval to conduct this study.

While conducting my study the words of Bresler (1996) were kept in mind, "In the quest for ethical conduct, it is often a process of prioritizing rather than following a perceived right answer" (Bresler, 1996, p. 141). While conducting my observations and

interviews I strived to not interrupt the flow of the classroom, be attentive to the language I used in conversations and interviews, as well as be open and approachable for participant's concerns. During interviews I was sensitive to the participants comfort level and put them before my own quest of knowledge.

Reciprocity.

Bresler (1996) suggests, "increasing the benefits and minimizing the hurt" (p. 142). Benefits of a study, not only for the researcher but also for the participants, are another consideration when designing a study. One benefit of my study is the growth of knowledge in the field of art education. By providing systematically researched components, strengths, and benefits of art education, my findings may also provide a point of comparison and analysis for other art programs. Sharing my findings with the participants provide them with a better understanding of what is being taught within their studio production classrooms. Teachers and students may choose to use this information as a point of critique and improvement.

Confidentiality and informed consent.

Records of identifying factors have only been kept for organizational purposes. In the reporting and sharing of my findings, all names and identifying factors have been removed or replaced with pseudonyms. Although I made every effort to ensure the safety and confidentiality of my participants I still needed their consent to conduct the study. In Appendix C I have included the letters of consent used to inform participants of my precautions and receive their consent to participate.

Validity.

Triangulation, which is collecting data through three methods, helps confirm emerging findings (Merriam, 2009). For triangulation in my study I used interviews, observations, and documents. Other methods used to ensure the validity of my study were maximum variation and multiple viewpoints of data. Collecting data from an urban high school, a suburban high school, and a rural high school provided a representative sample of schools that could have been included, which allows for a greater range of application of my findings (Merriam, 2009). While collecting and analyzing data, my thoughts and recollection were not the only view of truth. I also asked participants whether I interpreted their actions and comments correctly to validate my findings (Merriam, 2009). In the next two sections I discuss how the data collected and validated was organized and analyzed.

Data Management Plan

My data comes from observations, interviews, and document collection. During observation sessions I recorded in the form of field notes using an observational protocol (See Appendix G.1), which is essentially a form used to organize data the same way every time (Creswell, 2007). Along the top of my observational protocol is space for "demographic information about the time, place, and date of the field setting where the observation takes place" (Creswell, 2007, p. 182). The main body of the protocol is divided into three columns. The first column, a thin column, was used to record how the teacher spent their time during class by using various codes to denote certain activities, as suggested by Almy and Genishi (1979). For example, if the teacher addressed the whole class for the first fifteen minutes, sat at her desk for five, and then worked with students

one-on-one for the remainder of the period, different markings would denote those

separate activities down the left column. The second column, the largest column,

provided a space for descriptive notes, which includes things such as "portraits of the

participants, a reconstruction of dialogue, a description of the physical setting, [and]

accounts of particular events, or activities" (Creswell, 2007, pp.181-182). The remaining

column is a space for reflective notes, including "the researcher's personal thoughts, such

as 'speculation, feelings, problems, ideas, hunches, impressions, and prejudices' (Bogdan

& Biklen, 1996, pp. 121)" (Creswell, 2007, pp. 182).

Although interviews were audio recorded for later transcription, notes were taken

in case of equipment failure and in order to capture my own thoughts and feelings during

the interview (Creswell, 2007). The interview protocol (See Appendix G.2) for hand

documentation of interviews looks similar to the observational protocol and functions in

much the same manner. Demographic information was recorded along the top with a

column for notes and a column to record my thoughts and feelings during the interview

(Creswell, 2007). As suggested by Creswell (2007) a final thank you statement was

included at the bottom of the interview protocol as a reminder to thank the participant and

provide closure for the interview.

Documents are already a form of records and need to be copied, scanned, or

photographed for my use. For the documents gathered I created a document protocol

(See Appendix G.3). Like the first two protocols a space for demographic information is

located at the top however, this demographical information includes things such as title,

author/artist/creator, date, primary/secondary material, and reliability and value of the

source (Creswell, 2007). The body contains two columns. I used the first column to

record key ideas and important details (Creswell, 2007) and the second column to record my thoughts and feelings.

All of the protocols and other documents have been kept in a binder for each location. A section for each day of data collection was made within the binder. As data was reviewed and analyzed, additional thoughts and comments were marked in different colors but still kept under the date of data collection, regardless of the date on which the analysis occurred. My strategies for data analysis are discussed in more detail in the following section.

Analysis Strategies

Analysis can be a complicated endeavor, especially if left as one vast interpretive effort (Bogden & Biklen, 1996). In order to avoid this, data analysis can be thought of as a series of stages and decisions (Bogden & Biklen, 1996). The stages begin when the researcher starts collecting data and having thoughts about it. It is important to be aware of these initial natural analyses in order to move forward towards a deeper analysis and understanding (Merriam, 2009). Beginning data analysis during data collection allows categories and themes to emerge and be explored (Merriam, 2009). "Without ongoing analysis, the data can be unfocused, repetitious, and overwhelming in the sheer volume of material that needs to be processed" (Merriam, 2009, p. 171).

My first step towards conducting analysis "concurrently with gathering data" (Creswell, 2007, p. 184) was to include a column on all of the protocols for recording "observer's comments" (Merriam, 2009, p. 172.). The reflective space provided "time to reflect on issues raised in the setting and how they relate to larger theoretical, methodological, and substantive issues" (Bogden & Biklen, 2007, p. 165). These

beginning analyses guided future data collecting opportunities, explorations of literature

pertaining to emerging ideas, and the creation of codes and categories for the data

(Bogden & Biklen, 2007). In addition to guiding data collection some of these "memos

may ultimately be included as a narrative in the final report" (Creswell, 2007, p. 184).

Another strategy suggested by Bogden and Biklen (2007) is to use visual devices, such as

a graphic organizer or web, in order to bring clarity to the data.

As data is collected and analyzed it needs to be managed even further, which

involves coding (Bogden & Biklen, 1996; Merriam, 2009). Merriam (2009) refers to

coding as a short hand that will allow easy retrieval of various components of data. For

the coding of my data I used activity codes, event codes, strategy codes, and

relationship/social structure codes as described by Bogden and Biklen (1996). Activity

codes separate data based on kinds of regular behaviors (Bogden & Biklen, 1996). In my

study I looked for regular behaviors such as working on projects, asking for assistance,

providing or not providing assistance, peer tutoring, and teaching of each specific Studio

Habit of Mind. Event codes like activity codes delineate different activities, however,

events refer to particular situations that occur infrequently and can provide valuable

information (Bogden & Biklen 1996). Strategy codes are those codes that point out

strategic tactics, methods, or techniques (Bogden & Biklen, 1996). These codes may

prove to be helpful to determine how teachers present and teach the components of art

within their classroom. Finally, relationship and social structure codes show patterns of

behaviors among people (Bogden & Biklen, 1996). Within the classroom I looked for

interactions among the teacher and individual students, small groups of students, the

whole class, and interactions among students.

Once the data has been collected and brought together the coding systems organized the data so that it was easily retrievable. "Yin (2008) calls this organized material the case study database" (as cited in Merriam, 2009, p. 203). Once the database is created and data collection complete, final analysis begins. Since my study collected data from three different sites I began the final analysis as Merriam (2009) suggests, using a with-in case analyses for each site. "Once analysis of each case is completed, cross-case analysis begins" (Merriam, 2009, p. 204). Although specific cases may vary I attempted to build a general explanation (Merriam, 2009) of the extent to which the Studio Habits of Mind are present within traditional public high schools.

Chapter III Conclusion

I conducted a qualitative multisite case study in order to provide an in-depth look as to what is taught in visual arts classrooms of traditional public high schools. Data for this study was collected from three sites-Urban High, Suburban High, and Rural High-providing variation and the possibility for my findings to be used in different situations. As an "observer as participant" (Merriam, 2009) the main form of data collection used was observation. In order to validate my findings I triangulated my observations with formal and informal interviews and document analysis of curriculums, lesson plans and student questionnaires. While collecting data I interacted with both teacher and student participants who signed consent and permission forms pre-approved by the IRB at Buffalo State College. Data analysis occurred simultaneously with data collection and culminated with a with-in case study for each site and a cross-case analysis attempting to describe the extent to which the Studio Habits of Mind are present within traditional public high schools.

Chapter IV: The Data

A qualitative study is a systematic way of looking at, learning about, and understanding a topic. This qualitative study began with its aim at gaining a better understanding of what is taught in high school art classrooms. Research in the past has found that high school art classes, in art magnet schools, teach eight Studio Habits of Mind (Hetland et al., 2007). Picking up were the research of Hetland et. al. (2007) left off, this study looked at what is taught in art classes of traditional high schools. In this chapter the data collected over six weeks of observations is presented. In the following sections I describe each of the three settings where data was collected, discuss how the Studio Structures were used in each setting, pull out examples of the Studio Habits of Mind being taught in each setting, and then introduce differences from the data gathered by Project Zero researchers.

Setting Description

Urban High.

Urban High is temporarily housed in an old school building with large windows facing South; the main building is under construction. It sits in a mature neighborhood; large thick trees providing shade for the nicely kept house was a stark contrast to the surrounding neighborhoods from which the students commuted from using the public buses. (See chapter three for particular demographics.) Exiting the neighborhood and entering Urban High I was greeted by tall vanilla walls lining the dimly lit hallways. The art room is in the basement and enjoys a flood of natural light from the large windows placed high on the walls near the twenty-foot ceiling. It was a typical art room with large tables shared by the students, a large sink, images covering the walls including student

artwork, resources available such as books and art reproductions, and a storage room.

Technology, however, was missing. (See Appendix H.1 for a diagram of Urban High's art classroom.)

Ms. H, the only art teacher at the school, liked this art room better than the one at the main building. In the pre-observation interview she made the following comment about the two rooms.

> If you…oh, if you saw my room before! There were small desks, cramped into small rows, in a small room. It was hard to walk around and help students while they were working…and a sink! We didn't even have a sink. I needed to fill bins of water when we were painting and other, messy things. The one thing I miss from the other school is my LCD screen. I want to show the students more examples of artwork and help get their imaginations going.

Ms. H believes it is important to show students multiple examples and provide demonstrations in order to encourage the freshman students to explore with the materials and use mistakes as learning experiences. Student questionnaires showed that 78% of Students agreed; Ms. H encouraged them to keep trying and experiment.

According to student questionnaires, the majority of students were not in Ms. H's class because they had a personal interest in the visual arts. Of the twenty-seven students in the two classes observed, only four of them claimed to be in the class for a reason other than to get an art credit, which is required for graduation. With so many students who walk in on the first day saying, "I'm no artist and I can't draw," Ms. H, has a goal to help students realize their ability to create and express. A personal quote Ms. H had hanging in her room read, "I believe everyone is capable of creating art. It can be

doodles, graffiti, abstract, realistic, anime, oils, acrylics, sculpture, or Jell-O. I've seen art made of jellybeans and drips. Everyone is capable of creating. Anyone who can imagine can create."

During the 40-minute daily class period Ms. H took time to demonstrate and lecture, then provided the students with time to work. During the work time I observed Ms. H as she critiqued student's work one-on-one, redirected students, encouraged persistence, and maked brief classroom announcements. (See Appendix I for a figure showing the average time spent on demonstration-lecture, students-at-work, classroom announcements, and clean up.) Announcements typically addressed behavior issues, general misunderstandings, and shared student discovered techniques that may benefit classmates. Overall the art class at Urban High had a productive room and supportive teacher who is respected by the students. Work was typically completed and students where proud to show their finished pieces. When observing Urban High I found a collaborative, constructivist-learning environment; an environment in which students and teachers work together to explore materials and ideas in order to construct an understanding and competence (Duffy & Cunningham, 1996).

Suburban High.

Suburban High is a newly built school, a steal-framed building with a solid concrete facade and accents of silver-and-blue structural elements. Unlike Urban High, which has one art room and one art teacher, Suburban High has three rooms and three art teachers. Two of the three teachers participated in my study. Working with two teachers allowed me to observe the entry-level class, Studio in Art, which functions as the New State requirement for graduation in two different situations. I was also able to observe an

Advanced Drawing and Painting class, which has the prerequisite of the Studio in Art Class. Ms. Bog taught one of the Studio in Art classes that I observed and Ms. Ber taught the other Studio in Art Class in addition to the Advanced Drawing and Painting class that I observed.

Ms. Ber and Ms. Bog's classrooms where set up almost identically and reflected the room observed at Urban High. The doors where located in the middle of a long wall in a large rectangular room. To the left and right of the door storage cabinets, drawers, and counters stretched across the wall and around both corners. Large windows spanned the long wall opposite the door. The classroom contained large tables that were shared by multiple students; some extra tables were used to place finished work, works in progress, and the materials necessary for the current lessons. In Ms. Ber's class the teacher's desk and computer were turned perpendicular to the students' work tables. This created a teacher space where students did not work. This arrangement worked in her class because she had a set of student laptops that could be pulled out and used to find images, ideas, and inspirations. In order to provide the students in her class the same technological opportunity, Ms. Bog had her desk parallel to the students' worktables and easily accessible from the students' workspace. (See Appendix H.2 and H.3 for diagrams of the art classrooms of Suburban High.)

A major difference in the two classrooms was the way they looked. Ms. Ber's classroom had art reproductions and motivating quotes hanging on the walls. Student examples, pieces in progress and additional resources such as books lined the windows' extend windowsill. The plain wooden panel cupboards had been transformed with paint into exciting colors, art reproductions, and original student work. These aspects created a

vibrant contrast from Ms. Bog's room that still had the plain paneled cupboards, few additions to the wall, and a relatively empty windowsill.

Ms. Ber was a long-term sub who graduated from college the previous semester. She had been in the class for approximately one month before my observations began and had already gotten used to the routine of classes. For Ms. Ber art is all about ideas. "I want students to understand art is about ideas. It's not just creating something beautiful. They need their ideas. Their ideas are more interesting and will keep them motivated and engaged," Ms. Ber commented in the pre-observation interview. When she gave demonstrations and lectures in class she included the ideas connected to the artwork being shown, possible ideas that the students might explore, and techniques that may help students express their ideas. She also helped students work through expressing their ideas in one-on-one situations during students-at-work. A question commonly asked by Ms. Ber was, "What are you trying to say here? Or When I look at this I think of [blank], is that what you were trying to portray?" She often worked collaboratively with students, brainstorming ideas and solutions, and providing possible suggestions. Student responses to this approach varied. Of the 34 suggestions observed, in the advanced level class, 7 of them were taken literally. The other suggestions were used by the students as starting points, which they responded to and developed their own solutions. A majority of the students in the entry-level class, 19 of 26 opportunities, nodded their head and tried to recreate the teacher's exact suggestion.

Ms. Bog had been teaching for ten years, five of which were at Suburban High. She was familiar with the community and the students. In her room she aimed to create a family atmosphere. Ms. Bog did not talk to the class as a whole before each class.

Instead, she let the students begin working on their own and made classroom announcements during students-at-work, similar to the announcements at Urban High. Students spent work time on their own projects and the class as a whole had casual conversations about prom coming up, how they spent their holidays and weekends, and art techniques. The class conversation was led by Ms. Bog and consequently one-on-one interactions were often heard by all students and allowed them to benefit from the suggestions and demonstrations given to individuals. Aside from technique many of the one-on-one conversations dealt with coming into class during lunch, study halls, and after school in order to complete projects on time. It was also important for Ms. Bog to help students build pride in their work and a desire to pursue their own interests.

The students in all three classes were similar in the fact that most of them were from middleclass families, and each class was made up of a range of grade levels, from 9th-12th. Both Studio in Art classes that were observed were made up of mainly freshmen and some upper classmen, while the Advanced Drawing and Painting class did not have any freshmen. The concentration of freshman in the Studio in Art classes was due to the art credit that it counts as towards graduation, and because it is a prerequisite for all of the other art classes offered. Of the twenty-nine total students in Studio in Art, only six of the students were there for more than the required art credit. In the Advanced Drawing and Painting class twelve out of twelve students were taking that class for their own interest.

In the two Studio in Art classes there was an overall feeling of discovery and learning. They needed to learn how to use the tools and material in order to convey their thoughts and ideas. This time of exploration took up the majority of the 40-minute daily

class period. Ms. Ber's Advanced Drawing and Painting class had a collaborative environment that helped the students to focus on their use of reflection, critique, and evaluation in order to push their ideas and skills further.

Rural High.

After passing all the familiar roads of the city and surrounding towns, I took a right onto a road I had never traveled. I passed several acres of open fields and undisturbed wilderness. Nearing a T in the road, Rural High stood proudly on its own with well kept landscaping and a large welcoming entrance. Entering the school and following directions to the art room, I was greeted with several displays of artwork in the halls. Urban and Suburban High only displayed artwork in the classroom and one or two display cases in the school. Rural High had artwork displayed temporarily in the hallways, on bulletin boards and in the Library Media Center, framed in rotating galleries, and murals as permanent installations painted onto the hall walls.

At Rural High there were three art teachers and three art classrooms, however I only observed two of them including a Studio in Art class taught by Ms. Z and a Drawing and Painting II class taught by Ms. Bel. Ms. Z's classroom was a lot like the ones described from Urban and Suburban High with regards to the classroom environment. (See Appendix H.4 and H.5 for diagrams of the art classrooms of Rural High.) The students shared large worktables, large sinks were available, and storage cabinets lined the windowless walls. Additionally, not only was there a teacher computer but also four student computers. Like at Suburban High the computers were used to find reference images and to begin brainstorming. Easy access to computers helped create an experimental and independent classroom atmosphere. Students knew they were able to

explore their own ideas, get help from one another and the teacher, or get an image from the computer to help with their artwork.

Ms. Bel's classroom was two classrooms in one. The wall that once separated the two rooms was now removed and provided a large space for students to spread out and focus on their own work. One of the classrooms held large individual desks at which students could work and five student computers. The adjacent room had the things typically found in an art room including sinks, storage space, and open space to keep easels, works in progress, and finished artwork. During Ms. Bel's Drawing and Painting II class, students used both classroom spaces to set up their easels and work on their large paintings. Ms. Bel did not have much to say at the beginning of class but welcomed everyone and instructed them to use the time wisely. During the every-other-day 80-minute class period Ms. Bel walked around while the students worked and tried to help foster a studio environment in which students helped one another and were constantly reflecting on their own work. Rather than just critiquing artwork with students one-on-one, Ms. Bel brought nearby students into the conversations. Involving other students in critiques may encourage students to work with their peers, by showing that peers can be good resources and provide constructive criticism.

The students that attended Rural High were from a small town and the farmland surrounding it. Many of them had never left the local area, which is why as Ms. Z explained that the art teachers tried to, "bring outside experiences to them." She described some of the extracurricular activities available through the arts, such as field trips and community projects. Despite the fact that the students grew up in a different area than the students at the Urban and Suburban High they had similar reasons for taking

the art classes. Again, a majority of the students in the Studio in Art class were freshman satisfying the required art credit for graduation and some upper classmen who had put it off. Only three of the nineteen students in the class were taking it for their own interest. In Ms. Bel's advanced class however all ten students were there because of personal interest.

The setting of traditional high school art classes.

Art classrooms of traditional high schools are generally a generous size room with a lot of storage, large workspaces, deep sinks, large windows, and access to images via posters, books, and computers. The activity codes used down the left column of the observational protocol show that teachers in traditional high schools use most of class time facilitating students individual projects. Using phrases such as, "What if you tried…?," "How else might you do this?," "What do you notice about his/her work?," and "That is interesting, what made you think of it?" teachers encouraged experimentation and cooperation. In addition to using phrases that encourage experimentation and cooperation teachers help create such an atmosphere in various ways. For example, Ms. Bog and Ms. Z created family atmospheres in which students felt comfortable enough to experiment and ask for assistance by using personal dialogue in their classrooms. Ms. H focused on redirecting students and teaching personal responsibility, in order to focus the students' attention on the project, by having one-on-one conversations about how they were hurting themselves and their grade by not completing the work. Ms. Ber and Ms. Bel encouraged exploration and cooperation by emphasizing reflection and peer critiques. Each classroom is unique in its set up, focus, teacher, and students. Although the students in traditional high schools received an average of 3.33 hours of art instruction a

week, 6.66 hours less than those students at art magnet schools, all the classrooms observed used the Studio Structures and addressed the Studio Habits of Mind (Hetland et al., 2007), as discussed in the following sections.

The Studio Structures

The three Studio Structures developed in Project Zero's research (Hetland et al., 2007) were demonstration-lecture, students-at-work, and critique. The fourth Studio Structure mentioned but not elaborated on in their research was transitions. All four of these structures were evident in the traditional high schools observed in this study, however the order and extent to which they were used varied.

Urban High.

I observed that Ms. H started every class using the Studio Structure demonstration-lecture. It was during this time that she would focus students on what they were doing for that period by demonstrating or re-demonstrating, referring to the objectives written on the board, and talking through problems she noticed students running into. Followed by Ms. H's demonstration-lecture, which lasted an average of five minutes, students began working on their projects. Hetland et al. (2007) termed this Studio Structure, students-at-work. During students-at-work Ms. H rotated among students with one-on-one instruction in order to redirect them, encourage them, and problem solve with them. Occasionally, Ms. H found that several students were struggling with the same thing and she would interrupt students-at-work with a brief class demonstration-lecture, usually lasting one to two minutes. Towards the end of class Ms. H got the students attention for another demonstration-lecture. During these three or so minutes, she provided instructions and demonstrations for clean up.

Critique, as explained by Hetland et al. (2007) was not a regularly used Studio Structure in Ms. H's art room. Hetland et al. (2007) described critique as time in class where students' artwork, finished or in progress, is temporarily hung in order for students and their peers to discuss its strengths and weaknesses. In Ms. H's classroom critiques were not held as a whole class. However, she did discuss strengths and weakness of pieces with individuals during students-at-work. When asked about critiques in the post-observation interview, Ms. H hesitantly responded with, "Well, yea. We do, we do critiques. Like for the Kara Walker project, I had all the students set their images up in the hallway where we talked about them and the acts of inequality they portrayed." Besides the Kara Walker project, critiques done in this class were on an individual basis and did not interrupt students-at-work. Table 1 shows how the 40-minute daily art period at Urban High was typically spent.

Table 1

The Use of Studio Structures in a Typical Art Period at Urban High-Ms. H
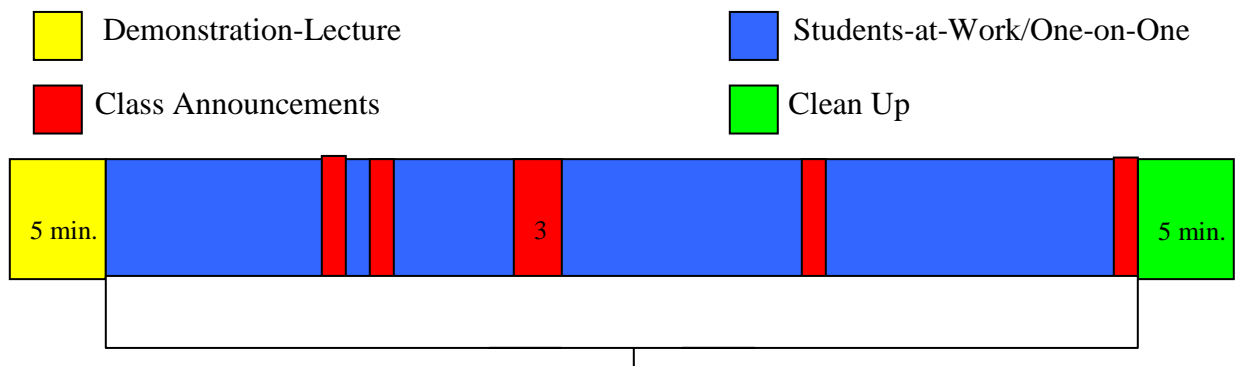
* In the 40-minute class periods at Urban High there was an average of five minutes of demonstration-lecture, 30 Minutes of Students-at-Work/One-on-One with approximately five-eight minutes of class announcements, and five minutes of clean up.

Suburban high.

Ms. Ber and Ms. Bog both use the Studio Structures identified by Hetland et al. (2007), but not in the same way. Ms. Ber, like Ms. H from Urban High, conducted demonstration-lecture at the beginning of every class. Ms. Ber believed that it "helps focus students on art, remind them of the expectations, and sets the tone for the class." Followed by the demonstration-lecture in Ms. Ber's class the Studio Structure of students-at-work began. During students-at-work, Ms. Ber circulated around the classroom to help students with the materials, processes, and ideas in one-on-one situations. Critiques as defined by Hetland et al. (2007) were not used in this class. Students did not hang their work up and discuss it with peers. Instead, critiques looked very similar to those at Urban High. Ms. Ber would discuss the strengths and weaknesses of a student's artwork in one-on-one situations and students critiqued their own artwork using a self-reflection handout. In addition to one-on-one critiques and self-reflection handouts, Ms. Ber conducted one class critique with the Advanced Drawing and Painting class during my observations. This class critique was like those described in Hetland's et al. (2007) research in that students' works, some finished and some in progress, were displayed and the students discussed their work and the work of their peers, verbally reflecting on processes, ideas, and comparison to standards.

Ms. Bog, unlike Ms. Ber and Ms. H, did not get the class's attention at the beginning of the period for a demonstration-lecture. Instead she believed that when the, "students come in and are disciplined to begin on their own they can use their ideas rather than trying to copy [hers]." Her class began with students-at-work right away, however, Mrs. Ber made more class announcements than Ms. Ber and Ms. H during students-at-

work in order to inform and direct the students. Like in Ms. H and Ms. Ber Ms. Bog used

one-on-one discussions and self-reflection handouts as critiques, rather than full class

critiques as used in the art magnet schools of Project Zero's research (Hetland et al.,

2007). Ms. Bog however, also held up examples of works in progress to describe to the

class what was working or not working and why, from the perspective of the teacher

authority. Tables 2 and 3 show how the 40-minute daily art periods were typically used

in the Suburban High art classrooms.

Table 2

The Use of Studio Structures in a Typical Art Period at Suburban High-Ms. Ber
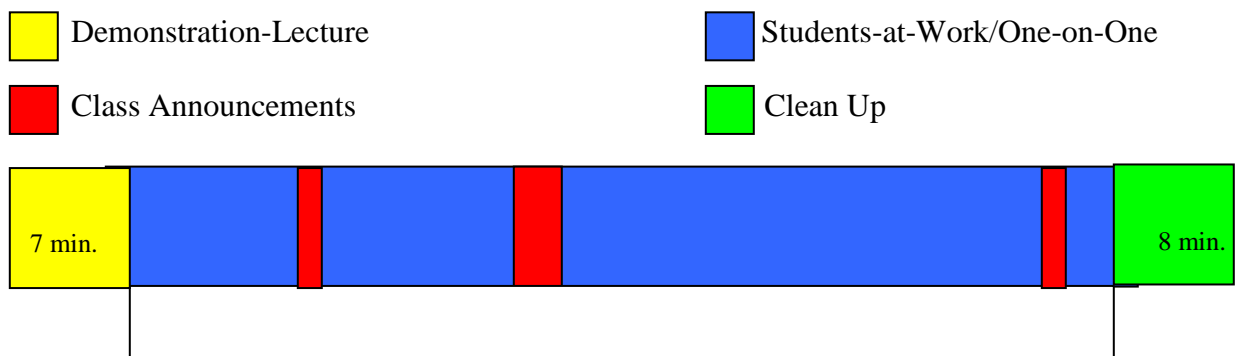
⬛ Demonstration-Lecture	🟦 Students-at-Work/One-on-One
🟥 Class Announcements	🟩 Clean Up

7 min.   8 min.

* In the 40-minute class periods in Ms, Ber's classroom at Suburban High there was an

average of seven minutes of demonstration-lecture, 25 Minutes of Students-at-Work/One-

on-One with approximately four-six minutes of class announcements, and eight minutes

of clean up.

Table 3

The Use of Studio Structures in a Typical Art Period at Suburban High-Ms. Bog

| | Demonstration-Lecture | | | Students-at-Work/One-on-One |
| | Class Announcements | | | Clean Up |

5 min.

* In the 40-minute class periods in Ms. Bog's classroom at Suburban High there was an average of zero minutes of demonstration-lecture, 35 Minutes of Students-at-Work/One-on-One with approximately nine-twelve minutes of class announcements, and eight minutes of clean up.

Rural High.

Ms. Z and Ms. Bel, the two teachers observed at Rural High, used the three Studio Structures. Both Ms. Z and Ms. Bel started their classes with a demonstration-lecture in order to focus and inform students. Following their demonstration-lecture students-at-work began with some class announcements sprinkled throughout it. Class announcements were used in much the same way as at the other two schools, to redirect students, give additional information, and address reoccurring problems.

For the Studio Structure of critique Ms. Z and Ms. Bel went about it differently. Ms. Z preferred to critique and help students with their artwork in one-on-one interactions during students-at-work and have students use self-reflection handouts to critique their own work. Occasionally she would hold up student work and describe what was and was not working in the piece, like Ms. Bog at Suburban High. In addition to

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one-on-one critiques and self-reflection handouts, Ms. Bel had her Drawing and Painting

II students critique in small groups, of three or four, to talk about what was working and

not working in their artwork and the artwork of others. Ms. Bel describes this as an

important experience in order to, "develop their comfort with talking about art and their

ability to accept constructive criticism." This approach more closely resembles what

Hetland et al. (2007) described as critique. Tables 4 and 5 show how the 80-minute

every-other-day art periods were typically used in the Rural High art classrooms.

Table 4

The Use of Studio Structures in a Typical Art Period at Rural High-Ms. Z
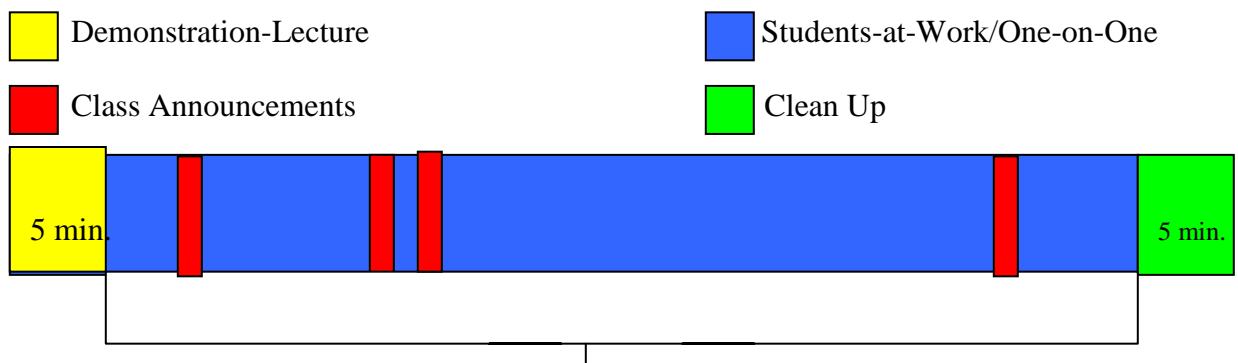
* In the 80-minute every-other-day class periods in Ms. Z's classroom at Rural High

there was an average of five minutes of demonstration-lecture, 70 Minutes of Students-at-

Work/One-on-One with approximately four-six minutes of class announcements, and five
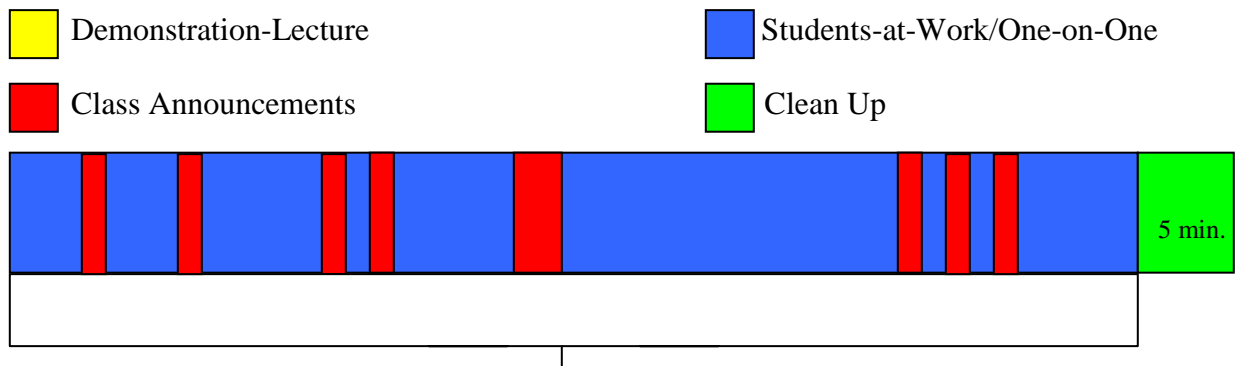
minutes of clean up.

Table 5:

The Use of Studio Structures in a Typical Art Period at Suburban High-Ms. Bel
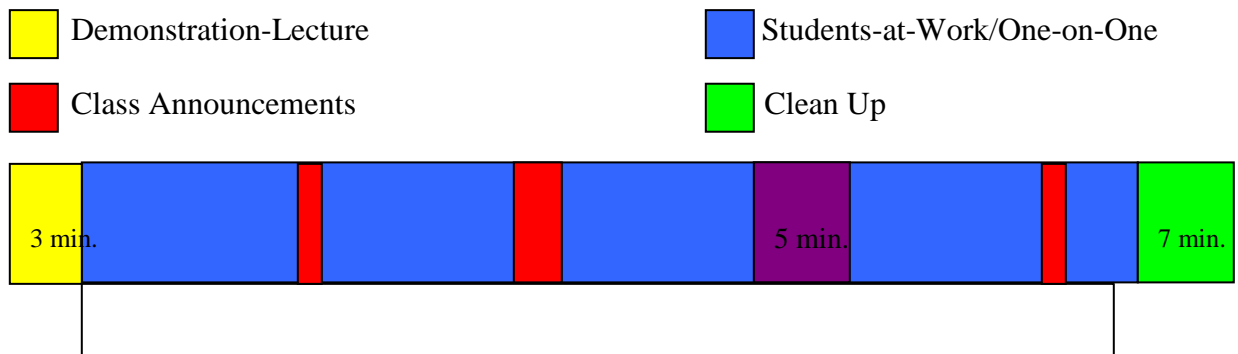
* In the 80-minute every-other-day class periods in Ms. Bel's classroom at Rural High there was an average of three minutes of demonstration-lecture, 70 Minutes of Students-at-Work/One-on-One with approximately four-six minutes of class announcements, five minutes of small group critiques, and seven minutes of clean up.

The studio structures in traditional high school art classes.

Each teacher had a working system among themselves and their students. Overall, like Hetland et al. (2007), I found that each classroom used the Studio Structures of demonstration-lecture, students-at-work, and critique in different ways and to different extents. The majority of the classroom time in traditional high schools, like in the art magnet schools observed by Project Zero (Hetland et al., 2007), is used for students-at-work. A small amount of class time is used for demonstration-lecture, typically at the beginning of class and periodically as brief class announcements, in order to facilitate the student learning. Art classes of traditional high schools often flip back and fourth between demonstration-lecture and students-at-work.

In traditional high schools critiques often are teacher centered. The teachers typically initiate one-on-one critiques with students by pointing out something done well

or providing suggestions for improvement. During the post-observation interviews, I asked all the teachers about what they look to comment on, or find themselves commenting on most during the one-on-one interactions. The teachers teaching Studio in Art consistently responded with, "behavior." Across the board however, all the teachers said they pointed out things that were "working" in order to encourage more things along that line and provided suggestions in order to get the students to think about possible solutions, usually to problems dealing with composition. Another teacher-centered approach to critiques used in art classrooms of traditional high schools involved the teacher holding up a student's artwork for the class to see while they talked about what is or is not working in it. Because of the students' self-conscious attitude as discussed in chapter two the teachers where careful of whose work they shared. "Students can learn from one another's work…but some students would shut down if I used their work. Good or bad!" This allows students to see their peer's work and begin to understand what might help their piece, but does not give them an opportunity to come to those conclusions on their own.

The closest that most art classrooms of traditional high schools get to student centered critiques is the use of self-reflection handouts. The self-reflection handouts contained questions that required the students to give short responses-What did you do well with on this project? What was difficult about this project? What would you do differently next time? These questions get to the same information that the teachers refer to in one-on-one situations but have the students observe and reflect on their own work and process to get to it. Self-reflection however does not allow students to look at other students' work for ideas and possible solutions, or talk to each other about their artwork.

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The advanced classrooms of traditional high schools are where I saw critiques as described by Hetland et al. (2007) being used. Ms. Bel got groups of three to four students together about once a week to critique each other's work. "It's nice having the long period [80 minutes] but sometimes the students feel like they are stuck. Sometimes their mind needs a break, needs to look at something else." The other full critique, as described by Hetland et al. (2007) was in Ms. Ber advanced drawing and painting class. Typically Ms. Ber used the teacher-centered approaches for critique but in her Advanced Drawing and Painting class she held one student-centered critique towards the end of a collage assignment. (See Appendix J.2 for examples of the Collage Assignment.) Both Ms. Bel from Rural High and Ms. Ber from Suburban High were not the main people talking during the group critiques. They allowed students to point out what they saw and thought, while pushing student's ideas further with probing questions. During Ms. Ber's class critique for the collage assignment students pointed out differences between one another's projects and Ms. Ber pushed the conversation further by asking, "How do those differences affect the feeling each piece gives you?" Questions like this one ask students to think about their observations on a deeper level.

Art classrooms of traditional high schools use the three Studio Structures identified by Hetland et al. (2007). As in Hetland's et al. (2007) research how they are used differs in each classroom, depending on the teacher. In the traditional high schools I found that the use of the Studio Structures also depended on the level of the class. More advanced classes had less demonstration-lecture, more students-at-work, and more student-centered group critiques (as described above, from the research of Hetland et al. (2007)). The entry-level classes focused on the Studio Structures of demonstration-

lecture and students-at-work. During the post-observation interview Ms. H's comment

gives a possible reason why the entry-level art classes focus on those two Studio

Structures, "When students come to you saying they can't do art it is important to guide

them and let them explore on their own."

The Studio Habits of Mind

The research of Project Zero (Hetland et al., 2007) found eight Studio Habits of

Mind (develop craft, engage and persist, envision, express, observe, reflect, stretch and

explore, and understand art world) that were taught in art classrooms of art magnet high

schools. Develop craft is the Studio Habit of Mind that many people think of when they

picture an art classroom. It includes learning the techniques for using various mediums,

tools, and conventions of the visual arts, as well as learning the proper care for art tools,

materials, and space (Hetland et al., 2007). Engage and persist is the Studio Habit of

Mind that refers to learning to embrace problems in order "to develop focus and other

mental states conducive to working and persevering at art tasks" (Hetland et al., 2007, p.

6). Development of the Studio Habit of Mind of envision allows students to picture what

is not actually there, be it to develop an idea for a piece of artwork or a possible next step

that will lead them to the final product (Hetland et al., 2007). Express is the Studio Habit

of Mind that refers to "creat[ing] works that convey an idea, a feeling, or a personal

meaning" (Hetland et al., 2007, p. 6). Learning to look at things more closely than

ordinary is the Studio Habit of Mind of observe (Hetland et al., 2007). The Studio Habit

of Mind of reflect involves students learning to think about, talk about, and judge one's

work in "relation to the standards of the field" (Hetland et al., 2007, p. 6). Students

learning the Studio Habit of Mind of stretch and explore learn to reach beyond their

capacities, to explore without a plan, and to embrace the opportunity to learn from mistakes and accidents (Hetland et al., 2007). The last Studio Habit of Mind that the researchers of Project Zero identified, understand art world, refers to learning about art history, current art practices, and how to interact as an artist within the broader art world (Hetland et al., 2007). From the data collected at traditional high schools I have found pieces of all eight of the Studio Habits of Mind. Below I present the data that indicates the Studio Habits of Mind in traditional high schools.

Develop craft.

The Studio Habit of Mind of develop craft was incorporated into all three traditional high schools observed. This Studio Habit of Mind was incorporated in everything that was done in the classrooms. During the demonstration-lecture of each class, which varied in form from large group demonstrations, class announcements, and one-on-one situations, the skills to work with and care for tools and materials were taught. Specific examples of teaching develop craft are described in the following paragraphs.

When showing students the skills to use and care for art tools and materials the teachers I observed enhanced the visual demonstrations with verbal directions. As Ms. Bog showed students how to use colored pencils to create a soft puffed up piece of popcorn; she said, "Be sure you are working with the pencil lightly. You need to work in light circles not straight up and down lines [demonstrating the contrast between the two techniques]. That'll make it look flat. You want to go for a round puffy look." This introduction to the use of colored pencils was revisited as Ms. Bog provided students

with additional one-on-one demonstrations, which continued to encourage students to develop their craft.

The way the teachers I observed demonstrated the use of tools and materials in one-on-one situations varied. In large group demonstrations these teachers often worked on a teacher example or small samples, but when they approached one-on-one situations, the student's artwork was the most readably available work surface. Ms. H and Ms. Bel talked students through what they were seeing and thinking, while Ms. Bog and Ms. Z tended to demonstrate right on the students work, and Ms. Ber carried a sketchbook with her to demonstrate on. When Ms. Bel was asked about these one-on-one situations she said, "I don't expect students to do exactly what I tell them, but usually if I'm saying something the composition or technique needs to be worked on. They need a solution, which might not be the one that I came up with." As teachers talk about and demonstrate the skills of develop craft in order to improve composition and technique students may come to their own solution through critical thinking and the use of their craft in art.

Although each teacher approached the one-on-one situations differently each teacher provided the students with time to practice and develop their own craft. When Ms. Bel and Ms. H talked students through suggestions, or Ms. Ber demonstrated in her own sketchbook, the students were then able to take what was presented and incorporate it into their own piece or find their own solution to the problem. For the teachers who work right on the students' work it was important to have an understanding of cooperation for improvement, like that in the "family atmosphere" Mrs. Bog strived to develop in her classroom. This cooperation allows the teacher to work on the student's artwork without offending them and without completing the entire piece. While Ms. Bog

was demonstrating on one student's artwork she was also saying, "To paint the texture of the broccoli try using a smaller brush and dabbing it. Here, like this… Now, try that on the piece next to it." In both ways, providing suggestions without the use of the students work or suggesting right on their work, teachers provide students the opportunity to use and develop their craft.

In addition to the use of tools and materials the Studio Habit of Mind of develop craft includes the care of these things (Hetland et al., 2007), which was also handled in different ways by different teachers. Ms. Ber, a beginning teacher finds this aspect of develop craft difficult to develop within the students. "That's funny. It's something I have been struggling with. I find myself collecting all the brushes and making sure they are cleaned out properly." In Ms. Bog's and Ms. H's classrooms, students began cleaning up the studio space and materials without being asked. Ms. Bog believes it is because an atmosphere of responsibility was created. "They know they have to keep things nice, for the other students and for when they come back to work on their own projects. I'm not going to clean every brush. It's on their shoulders." At Rural High, the teachers have taken a different approach. Some years they charge the students a small fee to cover the cost of their own tools such as paintbrushes and other years they are assigned art tools in much of the same way that textbooks are assigned and returned at the end of the school year. Based on the students' actions most of these approaches to teaching the Studio Habit of Mind of develop craft worked. Students at Rural high had soft, properly washed and stored paint brush sets and students in Ms. Bog and Ms. H's classes took their time washing their materials and put them in their proper location. The students in Ms. Ber's class always returned the brushes to her but did not take it upon themselves to

wash them out. The fact that Ms. Ber had come into the classroom partway through the year may have had an effect on the students' understanding of the expectations, or the students were use to a system in which they did not wash the brushes themselves, prior to Ms. Ber's arrival. Students observed that the paintbrushes were or were not usable during the next class period, which taught them to care for the tools and materials in order to have quality at their disposal.

Looking at the student questionnaires in relationship to the Habit of Mind of develop craft gave more insight into the extent to which it is present in traditional high schools. The first part of the student questionnaire was a K.W.L chart. The first column in the chart, the K column, represented what the students knew about art at the beginning of the year. The second column represented what they had hoped to learn in their art class, and the final column represented what they felt they learned in the class.   Skills related to the Studio Habit of Mind of develop craft filled the student's K.W.L charts, especially in the 'learned' column. Responses included how to use paint, how to use oil pastels and several other materials, and how to draw more realistically. The skills for develop craft where reflected throughout the student questionnaire, showing up in answers to questions about the skills used during class, their strengths in class, their weaknesses in class, and especially in the K.W.L charts. These responses were consistent across the urban, suburban, and rural schools, as well as across entry-level and advanced-level studio classes; every student who completed the questionnaire referred to the Studio Habit of Mind of develop craft being taught two or more times.

Responses on the questionnaires began to differ when students were asked if certain skills were taught, encouraged, learned, and/or already known. Students were

able to circle more than one option showing that a skill was both taught and encouraged but not learned yet, or that they already knew a skill but it was still taught and encouraged. In reviewing the data from the student questionnaires I found differences in entry-level and advanced level experiences of caring for tools, materials, and using the elements and principles of design. Very few entry-level students marked that they already knew these skills. Their experiences focused on the teacher introducing and encouraging those skills, while advanced level students consistently marked that they were already familiar with the skills of develop craft, but that their teacher still reminded and encouraged them to use them.

It seems the entry level classes focused on developing the abilities or skills of the Studio Habit of Mind of develop craft while advanced level classes continued to encourage and develop the inclination to use those skills. The final part of developing the disposition of develop craft is acquiring the alertness of knowing when those skills are needed (Tishman et al, 1993). With out opportunities for students to make the decision of what tools and materials are needed their alertness to the disposition of develop craft can not be assessed. In entry level classes, especially at the beginning of the year, lessons prescribe certain tools, materials, and techniques to be used, while lessons towards the end of the year, especially in advanced level classes, provide room for students to choose the tools, materials, and/or techniques for themselves. For example, the final collage lesson at Urban High allowed students to determine what tools, materials, and techniques they were going to use to communicate things about themselves. And at Suburban High, entry-level classes had to use paint on their complimentary colored food projects, while the advanced level class was able to choose tools, materials, and techniques with which to

alter books. (See Appendix J.2 for images of the complimentary color food and altered book assignments.)

Like the research by Hetland et al. (2007) I found that at traditional high schools, "teachers demonstrate the use of tools and materials and guide students as they work" (p. 33). Develop craft is incorporated through demonstrations, verbal directions, and developed during student work time. How students are taught to care for tools and materials differs among teachers, some have the students take responsibility them selves for class or personal sets and others hold the students responsible for returning the materials in order for the teacher to properly care for them. The extent to which the disposition (Tishman et al., 1993) of develop craft is developed differs between entry level and advanced level classes where the skills have already been learned and are being further developed.

Engage and persist.

The Studio Habit of Mind of engage and persist was incorporated into all three traditional high schools observed. Students and people have the general ability to engage and persist. This ability is seen in various endeavors at which people excel. One student may work hard to become a skilled soccer player, another to sing in the selective chorus, and another to conquer the video game received for their birthday. Since the ability to engage and persist lies in each person, teachers of the visual arts help students develop the inclination to engage and persist within the art classroom a domain that they may struggle in.

The main way engage and persist is addressed in traditional high schools, like in art magnet high schools (Hetland et al. 2007), is through challenging assignments that

cannot be completed if the student does not engage and persist. Each lesson that I observed took an average of a month to complete. At Urban High the printmaking lesson I walked into had begun two weeks earlier to my arrival and led into the six-week collage assignment. At Suburban High entry-level classes were in the fourth week of a five-week painting assignment when I arrived, and completed a four-week illustration assignment after that. (See Appendix J.2 for images of the five-week [complimentary color food] painting assignment). The advanced level class at Suburban High was completing a four-week collage project when I began observing, and then completed a five-week altered book lesson for the remainder of the school year. (See Appendix J.2 for images of the collage and altered book assignments.) Rural High was no different from the first two schools in that they were finishing up extended projects when I began collecting data and then completed another extended project for the remainder of the school year. The entry level class at Rural High completed a five-week still life assignment, completed a yearlong technique journal, and finished the school year with a five-week surrealism-inspired painting. (See Appendix J.3 for an image of the surrealism-inspired artwork.) The advanced level class completed a lengthy seven-week large-scale portrait, a shorter two-week small-scale portrait, and a final four-week creative composition painting. (See Appendix J.3 for images of the large and small-scale portraits.) Through the challenges and length of the lessons taught in visual arts classrooms in traditional high schools students were encouraged to engage and persist.

In addition to lengthy assignments teachers used their language to encourage students to engage and persist. As discussed in *The Power of Our Words* (Denton, 2007), the way a teacher uses their words can communicate important messages to their

students. For example, when Ms. Bog gave the demonstration-lecture for using colored pencils to draw popcorn she had said, "I found it easier for me to start with the dark areas and work to the light areas." The use of the words, "I found," tell the students that she did not know this to begin with and that she had to keep working with the colored pencils to discover what worked for her. During critiques, in large groups, and in one-on-one situations Ms. Bel and Ms. H found ways to encourage students to engage and persist through the use of their words. "I see that you have taken your time here…the background texture is very interesting but not distracting…the details in the face help you feel what your subject is feeling." Notice the "praise" is specific, not something general like Great! or Good work! Directly acknowledging the care of time spent and the positive relationship to the final outcome encouraged students to engage and persist. Other ways the teachers I observed used their language to encourage students to engage and persist are described in the following categories.

1. *Praise for what has been completed and the effort put in:* "I like what you have done here, can it be incorporated into the rest of the piece" (Ms. Ber), "Now that you have gone back into it, the highlights and shadows really pop" (Mrs. Z), and "Don't give up. You've done such a good job so far" (Mrs. H).

2. *Suggestions to stick with what has already been started:* "I think this is a good start. You might not like it now, but let's see how it can be improved" (Mrs. Bog), "After today you are going to have to be happy with the cover because you are starting to fall behind on the rest of the book" (Ms. Ber), and "It's just the beginning we will rework this a few more times. Don't get discouraged, it will develop." (Mrs. Bel).

3. *Offering help in planning the next steps*: "The background has some nice texture. What are you planning on adding next?" (Ms. H), and "Now that you have worked on the values in the shirt, it makes her hand look flat. I think you should work on bringing her hand to the same level." (Mrs. Bel).

4. *Instructing students to slow down or stop altogether*: "I see you're struggling with this today…why don't you work on your book" (Ms. Z), and "If you are coming in after school you can take a break from the painting and work on your sketchbook" (Mrs. Bog).

Typical comments that were used by the teachers at the traditional high schools, and the art magnet high school (Hetland et al., 2007, p. 42), had themes of keep going, work through the difficult part, focus, I know this is not easy, and be patient. In addition to the typical comments and types of comments used to encourage students to engage and persist, some of the teachers had unique comments that they used. For example, when students brainstormed ideas for their assignments Ms. Bog would not let them simply copy her ideas. She would ask, "Is that something that is going to motivate you to work?" When students were stuck or believed they were at a finishing point in Ms. Bog's class she would ask "Would you marry it?" encouraging students to engage and persist until every piece of their artwork satisfied their own expectations. A final question consistently asked of students as a way to verbally remind them that in order to succeed they must engage and persist was, "When are you coming in to work more?"

The student questionnaires, especially those of the entry-level classes, show that teachers encouraged students to work their hardest on every project, finish the work the way they wanted, to keep trying, and to persist on what was started. Skills to engage and

persist that students felt they used in their art classes included patience, focus, and punctuality of completed assignments. These skills ranged in difficulty for individual students.

Many of the advanced-level students were self-motivated to engage and persist because the visual arts were something in which they already found an interest. They did not need as much encouragement to engage and persist as the entry-level visual arts students, who had not developed a personal interest. Many of the teachers I observed have goals to help students find those personal connections and interests in art so that they can engage and persist on their own. Ms. H's personal quote, which describes several mediums and styles of art and addresses the idea that if you can imagine it you can create it, is displayed in the room to encourage students find as aspect of art they enjoy, imagine a possibility, and engage and persist to complete that idea. Ms. Ber expressed her interest in focusing lessons on personal ideas rather that specific techniques and mediums in order to incorporate students interests and encourage them to engage and persist. "Art is about ideas, not what media is used. Yeah, students need to develop an understanding of how different materials and tools can be used, so they can tell their idea. But how will they take interest in art if it doesn't start with their ideas."

People have the ability to engage and persist but many may not have learned to use those skills when things get difficult or when they are not as interested. Teachers I observed encouraged students to use their ability to engage and persist with in the visual arts even when it may have be something difficult or "uninteresting". Teachers did this through the use of challenging assignments that could not be completed with out the use of engage and persist; teacher language that encouraged continual work in the same

direction, continual effort, short breaks, and personal satisfaction; and by helping students make personal connections to the visual arts through the lessons taught and possible materials or style used. Envisioning a final outcome and/or possible steps to getting there may help students engage and persist in order to accomplish personal satisfaction in their work.

Envision.

In addition to "I can't do this'" and "I'm not an artist," which visual arts teachers conquer by teaching and encouraging students to develop craft and engage and persist, the teachers I observed in this study had to work with students who came into class saying, "I don't know what to do," "I don't have any ideas," and "I'm just not creative." The skill of envision, which is taught and developed in art classrooms of traditional high schools helps students to overcome these thoughts and "imagine how a work will look, and plan ways to achieve that image" (Hetland et al., 2007, p. 48).

All five teachers I observed taught and encouraged students to envision their final projects by brainstorming ideas using thumbnail sketches. The teacher's language was also an important tool to teach and encourage students to envision. Typical questions used to encourage students to envision what was not there included: What if you tried this? What do you see when you think of that? And How would it look if you changed that? These questions ask students to look beyond the current artwork to what it may look like if the teacher's suggestion is taken. Specific positive feedback similar to the comments on page 80 of this document, were another way that teachers' language was used to encourage students to envision. Pointing out a specific thing or area of a piece of

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artwork that is working well may spark a student's mind to envision steps to improving other parts of their artwork in the same way.

The entry-level classes at Suburban High went beyond just having students create sketches to help them envision their projects. Many of the assignments in this class focused on envisioning a transformation from one form to something entirely different, addressing the goal of "improving creative thinking and problem solving skills," stated in the course outline. For example, the sculpture lesson that Ms. Bog explained to me and the popcorn lesson that I observed, asked students to look at something and see what else it could be. (See Appendix J.2 for images of the sculpture and popcorn assignments.) In the sculpture lesson, students looked at pantyhose stretched over wire framing to envision what the shape could become; and in the popcorn lesson, students looked at the form of their popcorn in order to envision characters they could become in an illustration.

Other assignments that focused on the students' ability to envision what was not there were sketchbook assignments for entry-level art classes.

1. Illustrate your favorite memory from summer vacation.

2. Draw yourself 50 years from now, including your surroundings.

3. Draw your greatest fear, your biggest hope, and a dream for the future.

4. Illustrate one of your favorite stories as told by a grandparent, uncle, or other relative.

5. Draw everything you can see from where you are positioned: This can be from imagination, like if you were in a hot-air balloon, or if you were an ant in the grass.

6. Illustrate a visual pun: Draw what a saying says, not what it means (Raining cats and dogs, couch potato, etc.)

7. Create a composition based on your memories from this year.

During one interview Ms. H at Urban High commented on wanting more technology. She said she would use that technology to show the students more examples. "If the students could just see more artwork, how it differs, how it's similar, how artists express different ideas, and how the materials are used, they would have more to pull their ideas from. They would have more to refer to when envisioning their own artwork." In lieu of not having a lot of technology Ms. H and the other teachers provided examples and inspirations by hanging art reproductions in their classrooms, showing student and teacher examples during demonstration-lecture, and making other resources available such as books and handouts with URL addresses to explore on their own.

Many students, in both entry-level and advanced level classes, believed they already had the skills to see what was not there and imagine possible next steps. On questionnaires students listed skills they used in class that pertain to the Studio Habit of Mind of envision including imagination, coming up with ideas, and figuring out how to achieve their ideas. Although some students listed these as the skills they had difficulty with and others as their strengths, 68% of students who completed questionnaires acknowledged the Studio Habit of Mind of envision being taught and encouraged in visual arts classrooms of traditional public high schools.

Express.

As an artist I am aware that expression-to convey ideas, feelings, and personal meaning-is an integral part of art. The teachers I observed agreed. Their comments

being, "Without having the expression or the opportunity to express, I cannot imagine a child wanting to come to school-without having an opportunity to be creative," "They need a chance to be creative and express their thoughts," and Ms. Ber said, "Ideas are what art are about. The students need to be able to express their ideas in order to experience art."

Through observations and informal interviews as a participant observer I found that students liked to express themselves. Students at all of the schools verbally expressed their ideas, thoughts and interests with each other as they talked in class. When I entered the classrooms, I was quickly caught up on the students' after-school activities, up coming dances, and classes they were worried about through discussions. After the first two or three observations students were also willing to talk to me about their artwork. At Urban High the students were willing and eager to talk about their collages and what they were trying to represent. Students have the ability, inclination, and alertness to express themselves verbally but it is also important to understand expression within the visual arts in order to express themselves and understand what the visual culture around them is communicating. Projects like the autobiography collage at Urban High taught students the disposition of express in a visual manner.

At Urban High, Ms. H felt most of her assignments ended up being technical and did not allow the students to express their own ideas. "Looking back at the school year I realized the projects had been really technical. I was sticking too closely to the elements and principals. I wanted them to use their own interests…for more motivation too." Her personal reflection on the year lead to the collage project, which asked students to represent themselves visually, sharing both things that were well known and more

reserved things about them. They were encouraged to include colors, images, documents, and anything else that may have been relevant. This assignment dealt with expression more than most of the other assignments completed during the year at Urban High, such as the line mask and Van Gogh inspired flower assignments.

Aside from the personal collage project at the end of the year designed to incorporate the students' ideas, document analysis shows that there were other aspects of this studio classroom that encouraged visual expression. Students at Urban High not only had a year long altered book assignment in which they expressed their interests and thoughts, but they also completed an assignment dealing with the ideas found in Kara Walker's artwork. After looking at work by Kara Walker and discussing the idea of discrimination students created their own work that expressed a personal experience of discrimination. Ms. H said this was her favorite lesson because all the students were able to think of an idea. "They all had something to bring to the table. They were respectful of other's experiences. The actual technique of creating a silhouette was difficult but they kept trying because they wanted to express their idea." The Kara Walker project was also memorable for the students as reflected in the questionnaires. Several students, 19 of the 27 students recalled creating silhouettes was difficult and 16 students recalled Ms. H encouraging them to express their own experiences during this assignment.

Suburban High and Rural High also helped teach students that their thoughts, feelings, and personalities could be expressed visually, through the lessons they taught. Similar to the altered book assignment at Urban High the entry level art class at Rural High had a year-long project that asked students to use techniques they liked in order to create an accordion book that represented things about themselves. Many of the other

projects in the entry-level class at Rural High focused on technical aspects of art, with intermittent lessons dealing with expression such as the myth lesson in which students had to use collage to express a Greek or Roman myth. (See Appendix J.3 for images of the Greek/Roman myth colleges.) The curriculum outline of the entry level class at Suburban High also showed that many of the beginning lessons, units one through six of ten units, focused on developing the students understanding of the elements and principles of design before focusing on visual expression.

Although the entry-level classes at Suburban High focused on the elements and principles for the first six units, sketchbook assignments were used to introduce the expressive qualities of the visual arts. Some of the sketchbook assignments that asked students to express visually were:

1. Show your most memorable day of summer vacation.

2. Draw and describe what you most look forward to this school year.

3. Draw something that will be new about you this year. Describe your next big change.

4. Complete these sentences and illustrate them: When it comes to creating art, I enjoy _____ the most. My favorite artwork was when I made _____.

5. Draw and describe your favorite scene from nature.

6. Draw and describe the funniest moments in your life.

7. Design a tattoo for someone particular-(celebrity, teacher, friend, family member)

8. Find something that you or your parents kept of yours from when you were a small child. It could be something you made, a favorite toy, an article of clothing, etc. Draw it and describe why it gives meaning to the "saving."

9. Draw and describe five items in your room that you love the most.

10. Create a poem for someone you love. Illustrate it.

11. Draw a self-portrait. Fill the background with images of things you love.

12. Draw a detailed drawing of your hand holding something important to you.

Many of the sketchbook assignments incorporate both visual and written expression. This intended to help the students who already express themselves verbally to connect to the possibility of expressing visually.

When asked about the curriculum outline, referred to on page 88 in this document, the suburban teachers explained that the entry-level class was set up in that way "in order to provide the students with the basic skills to express themselves." Knowing and understanding the elements and principals provides students with the ability to express their thoughts, feelings, and other things that are not literally present such as moods, sounds, and atmosphere (Hetland et al., 2007). This idea helped formulate the final exam for the Studio in Art classes at Suburban High. The first two parts focused on assessing the students' knowledge of tools, materials, and the elements and principals, while the last two parts of the exam put this basic knowledge to use, assessing the students ability to use those formal properties to discuss the expressive qualities of artwork. For example, the last question focused on how the elements and principals can be used to visually express. "Describe how the elements and principals are used in the following piece to create a specific atmosphere."

As shown in the course outline one of the goals for the Advanced Drawing and Painting class at Suburban High was to "explore art making as a mode of self-expression and reflection." According to document analysis the Studio Habit of Mind of expression was focused on more in the advanced-level classes than in the entry-level classes. Observations of assignments also presented that data. Both assignments that I observed in Suburban High's Advanced Drawing and Painting class asked students to express themselves. First they were working on a collage lesson that focused on presenting a symbol of themselves with relevant materials. (See Appendix J.2 for images of this collage lesson.) One student created an image of a violin using old sheet music. Another student portrayed a kangaroo with motivating terms to represent her love of hurdling and her strong legs. The second lesson that I observed in the advanced level art class at Suburban High was an altered book project similar to the project at Urban High. Being at an advanced level the students were asked to carry a theme throughout their altered book such as family members or hobbies. Many students represented their families in their altered books but some other examples included revealing personal secrets and commemorating personal achievements.

The projects completed by the advanced-level class at Rural High also showed students how the visual arts can be used to express. When I first went into the classroom, students were working on large-scale portraits. These portraits were of people who made 'large' impacts on their life, in contrast to the small-scale portrait assignment of loved ones they wanted to hold close to their heart. The final project in this class was to incorporate seven random words into a composition. The words chosen from a class brainstorming session were interpreted and expressed in unique ways by each artist. For

example, some students took the word 'octopus' literally, including an octopus into their composition, while others incorporated the word by using the number eight or eight of something in order to represent the eight legs of an octopus.

Since students already have the ability, inclination, and alertness to express themselves verbally the studio classroom is an opportunity to teach this disposition within the visual arts, expressing visually. The teachers I observed held the philosophy that by teaching techniques, elements, and principles in entry-level classes students are provided with the skills to express themselves visually. As seen in the curriculum outlines, assignments near the end of entry-level classes and assignments throughout advanced-level classes provided opportunities to use various techniques, elements and principles to visually express themselves. Assignments that allowed students to express included sketchbook assignments, personal collages, altered books, and story telling assignments.

Observe.

"She encouraged me to draw what I saw, not what I thought I saw," stated a student on their questionnaire. In all three schools, students were encouraged to look at something to help them while drawing, painting, or creating. Technology limited the ability to get reference images in some of the schools. At Urban High this was a big issue. There was only one computer and no capability to print. To provide the students with images, Ms. H pulled books from the library, created incomplete teacher examples, and hung the few art reproductions she had, however, these examples did not always cover the more personal ideas that students envisioned for their final pieces. At Suburban and Rural High the teachers were able to provide the same resources as Ms. H at Urban High plus individualized reference images from teacher and student accessible computers

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and printers. During the post-observation interviews I asked the teachers why they directed students to seek out reference images. Responses included: "I don't want them to copy others artwork, but finding things that inspire them or things to direct their art is important," and, "They get frustrated when they can't draw something the way they imagine it. A picture lets them see details that they forget about."

During one of the interviews Ms. H referred to some of the first lessons she did with her students that really focused on them observing what they were drawing. Pointing to a large pile of wood in the room, one you would typically see next to a wood burning stove, she said, "See those, we spent two weeks with them. The students turned them, flipped them, and drew them over and over. The biggest thing I had to remind them was to not worry about finishing. I wanted them to draw the texture lines, the edges, the knots, the growth rings, moss, and any details that made that log unique. We finished with a natural still life of some logs and flowers."

The entry level classes at Suburban and Rural High had assignment that asked students to replicate what they saw. At Suburban High the students worked on a complimentary color food painting. Although the colors they were painting with were not realistic the form of the objects were realistic and resembled the magazine pictures being used as a reference images. Students used a grid format to draw their images; observing closely were the edges of the object fell within the grid. Ms. Bog also pointed out textures observed in the images and worked with students one-on-one to create those textures. (See Appendix J.2 for images of the complementary color food painting assignment.) The entry-level class at Rural High worked on a still life charcoal drawing

of a bicycle, bottles, shells, and flowers when I began observing. As Ms. Z helped the

students on their projects there were some suggestions that were given repeatedly:

1. Try looking at the still life more than you look at your paper.

2. Try closing one eye and concentrate on where the things line up on one another.

3. Try using your pencil to measure the proportions of objects.

In addition to these typical suggestions Ms. Z at Rural High, pointed out specific

aspects of the still life to individuals such as "When I look at the top I notice that it is

more curved then it is in your drawing." All entry level classes had completed a gridded

drawing during the school year which required students to focus on one square of a

drawing at a time and forget what they were drawing, so they could observe and replicate

the details as seen rather than as thought. The advanced level classes also were asked to

observe models or sources as they were working on projects. A photograph was used for

the portrait projects and individuals found reference images as they needed them for the

personal symbol collage, altered book, and word composition painting projects. Students

in these traditional high schools were encouraged to use reference images and grids to

develop their observation skills above those used on a daily basis.

When Hetland et al. (2007) labeled the Studio Habit of Mind of observation they

were referring to more than just observing models and sources for artwork. Observation

also refers to looking closely at "Their own artworks as they evolve. Art processes

modeled and artworks created by the teacher in demonstrations. Artworks created by

other students. [and] Artworks from contemporary or historical artists" (Hetland et al.,

2007, p. 58). These aspects of observation were also incorporated into the art classrooms

of the three traditional high schools I observed.

Artworks from contemporary or historical artists were shown in all classes observed. These images were used as a place to start lessons and images to inspire students. Ms. Ber used a contemporary collage artist as a starting point for a personal symbol collage lesson. When she showed these images she had the students discuss them, asking questions as "What do you notice about these images?" and "How might you create this look in your own piece." For the altered book project students had books full of artist's examples from which to pull ideas from. At Urban High, Ms. H invited a contemporary artist to present some of his own collage work, all of which had hidden meanings and told things about himself like the assignment that the students were working on. To begin the final lesson at Rural High Ms. Z introduced the students to surrealist work of famous artists. Students observed the artworks and incorporated the dream like qualities into their final project. Showing artwork of contemporary and historical artists encouraged students to observe them more closely and incorporate aspects that they liked into their own artwork.

To enhance observation skills students were asked to look more closely at their artwork and the artwork of others during critiques. As discussed in the Studio Structures section on pages 62-71 of this document, all three schools used forms of critique in their art classrooms. Sometimes student artwork was held up for the class to observe and see how things were or were not working. At other times small groups or the class was brought together to observe one another's work and discuss what was and was not working. Most of the time however teachers had students participate in critiques through one-on-one teacher-student conversations and through answering self-reflective questions about their artwork. During the one-on-one interactions teachers encouraged observation

through the use of their words and non-verbal actions. For example when Ms. Z wanted a student to look more closely at the values in their charcoal still life she said, "The contrast of this very dark shadow and the highlight on the bottle helps the piece stand out. Where else in your composition can you work on the variation of values to help it pop?" To enhance this verbal cue to observe more closely Ms. Z also pointed to the areas she was talking about. Self-reflection questions that encouraged students to observe their artwork included: What do you like most about your piece? And If you could change something about your artwork what would it be? Critiques encourage students to observe artwork more closely in order to talk or write about them.

Getting students to closely observe teacher demonstrations and examples was done in various ways. Ms. H, Ms. Bog, and Ms. Ber had students gather around one table to watch demonstrations, hoping that being closer to the action would, "result in them paying closer attention and notice the little things" (Ms. Bog). Ms. Z and Ms. Bel had students sit at their own seats while they demonstrated in the middle or front of the classroom. All of the teachers hung their examples from these group demonstrations so students could observe them as needed; they also provided one-on-one demonstrations. "One-on-one demonstrations let the students ask questions without feeling embarrassed. And when they are crowded around the table they can't see everything. So I don't mind showing them again. Like Shuanta, she always needs a second or third demonstration to fully understand." The Studio Structure of demonstration-lecture encouraged students to observe closely so they understood what to do while working on their own projects, however, students did not always notice or remember everything the first time. This required students to use their observation skills a second or third time on teacher

examples and during one-on-one demonstrations; teaching students good observation skills is not only having them look closely but also having them learn to look more than once.

As indicated above observations of the classroom, review of lessons, and interpretation of student questionnaires show that studio classrooms in traditional high schools incorporate the Studio Habit of Mind of observation. Through demonstration-lectures, critiques, verbal, and non-verbal cues students are taught and encouraged to look at things more closely and more than once. In the visual arts classrooms students are specifically asked to observe reference images and objects, artwork of contemporary and historical artists, their own artwork, the artwork of others, and class demonstrations.

Reflect.

"The habit of reflection helps students become independent workers and become able to self-monitor so that they can eventually be autonomous" (Hetland et al., 2007, p. 66). The data collected in this study includes examples of the Studio Habit of Mind of reflect. In the art magnet schools observed in Hetland's et al. (2007) study, the Studio Habit of Mind of reflect was concentrated in the Studio Structure of critique. Since the critiques in art rooms of traditional high schools happened largely in one-on–one situations, the Studio Habit of Mind of reflect was found to be taught mainly in one-on-one situations.

All of the teachers I observed had their students reflect on their own artwork when they talked with them one-on-one, while the teacher was floating around the room during students-at-work. The teachers at Suburban and Rural High also used self-grading

rubrics at the end of assignments in order to provide students with the opportunity to learn the Studio Habit of Mind of reflect. Questions on these self-grading rubrics asked:

1. What skills did you use for this assignment?

2. What did you do well?

3. What did you have difficulty with and what would you do differently next time?

4. Does your project meet the requirements of the assignment?

These questions are also the types of questions that were asked in verbal one-on-one interactions during students-at-work. In addition the short response questions students assessed the success of their pieces using number scales to indicate the level at which they believed to have met the requirements of the assignment.

In the advanced level classes Ms. Ber and Ms. Bel had the students not only practice reflecting on their own work, but also the work of others by holding the few group critiques I saw during my observations. Ms. Ber's critique was a full-class critique that used the entire 40-minute period and Ms. Bel's critiques were approximately five minutes in length with two-three students discussing one another's work. In both set ups of the Studio Structure of critique students were asked to briefly talk about their artwork; their thought process, and explanation of their piece, what they felt they did well, and how they could improve it. After the short introduction to their piece students opened their artwork to questions, comments, and constructive criticisms of their peers.

When students were a bit unsure of what to say or where to begin, teachers facilitated the conversations with open-ended questions and their own thoughts. Ms. Ber pointed out things on students' artwork that she liked and explained why it worked well, and Ms. Bel asked students to compare their artworks. "How does the paint technique on

your picture differ from hers?...How does that effect the feeling of the painting?" These group critiques allowed students to develop the ability to talk about artwork, its strengths and weaknesses in relation ship to the requirements of the assignment and the expectations of the visual arts culture.

In order to provide students with the opportunity to learn from their artwork and the artwork of others, Ms. Bog and Ms. Z held up student artwork and pointed out things that were or were not working well in quick lecture driven classroom announcements. This approach is teacher centered. It showed the students how to reflect on the process and success of an artwork but did not provide them with an opportunity to use the skills of reflect with others artwork.

Another way students in visual arts classes of traditional schools were taught the skills to reflect and developed the inclination to reflect, was through the teachers modeling their own use of the Studio Habit of Mind of reflect. Reflection is known to be a common practice among teachers, artist, and other professionals in the community in order to improve. Teachers are taught to reflect on what went well in lessons and what may need to be changed. Artists also reflect on their process and how it can be improved. During demonstration-lectures teachers verbalized their reflections in order to model it for students. For example, when Ms. Z was demonstrating one point perspective she was unable to erase the guide-lines connected to the vanishing point; she took this opportunity to verbalize her reflections, "I drew these lines too dark so now they wont erase. Next time…this next line I'll make lighter so I can erase it." Modeling reflection practices is another way that teachers present the Studio Habit of mind of reflect to students in visual arts classrooms of traditional high schools.

While introducing the altered book project Ms. Ber shared her personal altered

book as an exemplar and discussed her process of creating and reflecting. "First I just

experimented with the pages and tried to find or develop alteration techniques that I

liked. That way I could see which one seemed to give the feeling I was looking for to

represent my family." Ms. H showed personal reflection when she approached me after

an observation and asked, "Why does this class seem more excited about the things they

can express in their work and in what my example shows?" As an outside observer I was

able to tell her that I noticed she focused on her example and what the collage represented

in the second class rather than how to cover the background and layering materials. In

the next class Ms. H pointed out to her students that she noticed the class was doing well

using the materials, but needed to focus more on how the collage could express who they

are. "I realized you guys are doing well with the materials but after reflecting on

yesterdays class I realize I did not talk a lot about the ideas you should be

communicating." Holding another demonstration-lecture Ms. H focused on how her

example expressed herself. Ms. H acknowledged that she might not have covered this

aspect enough and modeled self-reflection for improvement.

The students' ability and inclination to reflect are taught in one-on-one reflective

conversations, group critiques, self-reflections on grading rubrics, and teacher modeling.

In addition to observing reflect being taught, students presented their belief that reflect

was taught and encouraged in their art class on the student questionnaires. The advanced

level classes especially believed this, providing responses such as: "She reminds me to

take a break and look at my project with fresh eyes," and "She encourages me to question

and improve me piece once more when I think I am done." Through these group and

individual reflections students learn to talk about and evaluate their work and the work of others in respect to guidelines and standards.

Stretch and explore.

From the very beginning of assignments in a studio art class, students were asked to push their ideas and abilities outside of their comfort zone, by brainstorming multiple possibilities for the final project that would fulfill the guidelines. Thumbnail sketches are usually done in pencil on low quality paper regardless of the final medium. Using pencil and cheap paper removes fears of making mistakes because they can be erased or crumpled up and thrown away. Removal of this fear can lead to productive mistakes and encourage students to see mistakes as learning opportunities as they create possible solutions to problems.

At Rural High one student was sketching for her assignment to create a surrealistic painting and Ms. Z suggested that putting "the elephant somewhere else in the composition could make it more interesting [not directly in the center]." The student tried moving the elephant and found a more exciting composition by drawing the elephant stepping onto a ledge, which formed an energetic diagonal line; a willingness to stretch and explore past her original idea lead to a self-improved composition.

Beyond drawing thumbnail sketches to stretch and explore possibilities for compositions students were given time to experiment and explore the mediums being used. Urban High used the technique of collage all six weeks of my observation, plus the week prior to my arrival. Students used prints to create multi colored collages, used extra prints to create abstract collages, used collage techniques to create Artist Trading Cards (ATC), and finished the school year with the self-expressive collages. The students were

able to stretch and explore the techniques of collage and then demonstrate their level of understanding on the final collage assignment. At the other two schools, Rural High and Suburban High, teachers also gave students time in class to stretch and explore the mediums being used through small practice projects and medium studies. With time students have the opportunity to stretch and explore past the basics of a medium or idea and reach something they would not have originally thought of.

Outside of class students had additional time to explore and experiment with materials and compositions. The teachers at Suburban and Rural High allowed students to bring materials and projects home, come in during lunch and study halls, or stay after school to continue working towards a self-constructed understanding and project; Urban High did not but Ms. H did tell the students where they could find materials in local stores for use and practice at home. Suburban High also had students stretch and explore ideas and techniques outside of the classroom through weekly sketchbook assignments. These assignments provided students with additional opportunities to explore drawing with pencil and creating visual solutions. I noticed several of the sketchbook assignments repeated throughout the school year and was told by the teachers that it was intended to have students revisit ideas, to stretch and explore, and visually represent the assignment in an alternative way.

The teachers I observed used open-ended questions and statements to encourage students to stretch and explore. When students are given a general direction but are not limited they can explore and make their own connections of understanding. Typical language used to encourage students to stretch and explore included:

1. How else could you have done this?

2. How can you use both of these ideas in your final project?

3. Don't worry about mistakes.

4. Don't worry about what the final piece will look like.

5. Just start creating and see what happens.

Sometimes teachers gave specific suggestions instead of general language to encourage exploration. When Ms. Ber gave a specific suggestion for a student's altered book she did not intend the student use her idea to the tee. Ms. Ber said, "What if you rethought how to display the people in your family? Like a pop-up tree," hoping to direct the student to stretch and explore a more interesting way to display images of their family. "I don't mean that my suggestion is the only solution. They can finish their work however; but if I say something it means they need to keep pushing themselves to find a solution." Many students responded to this kind of suggestion by carrying out exactly what the teacher suggested. The power of these suggestions came after the initial suggestion was carried out, when students' minds continued on the path of stretch and explore. The student working with the family tree for example did in fact create a pop up tree to display pictures of her family members, but then she also added leaves to cover those pictures and make the page interactive. Although students may simply carry out the suggestions provided by teachers, those suggestions may also lead them to stretch and explore beyond the suggestion.

In visual arts classrooms of traditional high schools students are asked to and encouraged to stretch and explore. Students are asked to brainstorm several possibilities to meet project requirements, they are encourage to stretch and explore with materials in

and out of class, and they are encouraged to stretch and explore as they work on their projects through open-ended questions and direct suggestions.

Understand art world.

I found the final Studio Habit of Mind of understand art world in traditional high schools. Understanding the art world involves learning about art history, current art practices, and learning to interact as an artist (Hetland et al., 2007). The main way that understanding the art world was incorporated into the traditional high schools was through looking at and talking about art reproductions. Art reproductions were brought into the classrooms through books, posters, and PowerPoint presentations used during demonstration-lectures. At Urban, Suburban, and Rural High the art teachers used art reproductions to show that artists both past and present use the styles, mediums, and ideas being worked with in the classroom, such as surrealism, collage, and family.

In addition to the art reproductions used as examples and inspiration, Rural High and Urban High provided experiences with original contemporary artwork. The teachers at Rural High set up three field trips to museums and galleries in Western New York. Different art students were on each trip and saw two to three different showrooms full of work by contemporary artists. Ms. Z reflected on the field trips saying, "It was nice at the beginning of the year. It gave students a lot of different inspirations and ideas to connect with and use." Instead of bringing students to see contemporary artwork, Ms. H had a contemporary artist bring their work into the classroom. The visiting artist discussed his process of collage with the students and facilitated their exploration of meaning incorporated in his artwork. After this presentation the students' collages began transforming from layered paper into layered pieces of expression. Being able to see

original artworks and interacting with artists helped students connect to and understand the art world.

The second part of the Studio Habit of Mind of understanding the art world is, "learning to interact as an artist with other artists" (Hetland et al., 2007, p. 6). At each traditional high school students were asked to act as artist beyond the creation of their artwork. Beyond the creation of artwork includes working in collaborative studios, working on collaborative projects, working with and for the community, presenting artwork, viewing others artwork, and parting with their own artwork. At the three traditional schools working in collaborative studios, presenting their artwork, and viewing the artwork of others were the main ways that students were taught to interact with and understand the art world.

Ms. Bog believes the importance of the studio in art classroom lies in the opportunity for students to interact with others. "In here students are with peers they wouldn't usually see. Resource students and honors class students work together." The visual arts classrooms of traditional high schools provide students with a community to interact with like artist do. As an artist I acknowledge the importance of working with other artists in order to learn from one another, teach one another, and explore possibilities with one another. Working in a studio classroom with other student artists set up a collaborative studio environment in each of the traditional high schools. Students saw each other's artwork as it progressed and often made recommendations. In the entry-level art classes peer recommendations during students-at-work resembled observations and compliments such as, "That reminds me (makes me think) of…" and, "O, how did you do that?." These types of student comments guided one another to take

their artworks in unseen directions or continue in a direction that has been acknowledged as working well. In the advanced-level classes peer recommendations during students-at-work reflected the peer recommendations during teacher facilitated group critiques. These recommendations were more specific and direct such as, "The two different textures makes it confusing," and "What about all your trips? You could talk about your family and how you've been everywhere." The peer comments in advanced-level classes addressed composition, technique, and concept possibilities. In traditional high schools classrooms of students support art interactions and teach students the Studio Habit of Mind of understanding the art world.

At the end of the school year each school held art shows to present the accomplishments of the students throughout the year. For these art shows students took on the roles of curators as they helped frame, label, and hang the work for the art shows. At Urban High students showcased their work in on the walls of the gym. Teachers, students, and family members stopped into the art show at their convenience during school hours. Suburban High held their art show the same night as the district budget vote hoping to get more viewers to stop in. Both family members of the students and people from the community attended the art show since they were already there voting on the schools proposed budget. And Rural High showcased student work at the Albright Knox Art Museum. In addition to having students learn about being a curator the schools' art shows provided opportunities for students to show pride in their work and share their visual expressions.

In addition to the school art shows students had opportunities to show their work outside of the school setting. Rural High displayed some of their artwork at a local

women and children's hospital. After school, students created colorful alphabet-inspired animal planters to donate to the hospital. They were put on display throughout the hospital in order to bring some cheer and playfulness to a place that can be heavy and depressing. At Urban High students also had the opportunity to display their artwork outside of the school setting. When Ms. H's grant proposal for the Kara Walker inspired silhouettes was accepted she not only received additional funds but also was given space in the Allentown Art Festival to display the students' artwork. In addition to having students learn about being a curator the schools' art shows provided opportunities for students to show pride in their work and share their visual expressions. The experience of displaying artwork outside of the school setting showed how art can be used to impact and communicate with the outside world.

Each school had additional experiences in the art world such as donating artwork to a local hospital and displaying artwork at the Allentown Art Festival as discussed above. At Rural High the animal planters went beyond simply creating pieces of artwork and displaying them. The students had to go through the process of creating proposals and models for their projects. While the high school students were working on their planter projects, elementary school students in the district were working on watercolor paintings of the same animals. These paintings and photographs of the planters were used to create a collaborative book with an animal representing each letter of the alphabet. As I was interviewing Ms. H she told me about a collaborative art project in the up coming summer. The students were invited to work with a contemporary artist on a mural outside a remodeled urban high school. At Suburban High a silent art auction gave students the opportunity to donate their artwork to raise money for cancer research.

For the silent art auction high school students worked on painting chairs using an artwork as inspiration. They also collaged flowers from second grade students to create Van Gogh inspired collage-paintings for the silent art auction. Showing work in art shows, community projects, and fundraisers provided students with the opportunity to learn about interacting as an artist in the larger art world, outside of the classroom.

Creating artwork is only part of the art world found outside of the classroom. Observations showed that students participated in the art world not only through their art production but also while collaborating on projects, displaying their work, looking at the work of others, working on community projects, and parting with their own artwork. Learning to do all of these things shows students what the larger art world is like. All three traditional high schools I observed taught students to understand and participate in the art world beyond the classroom.

The studio habits of mind in traditional high school art classes.

Although each studio art classroom in the traditional schools was different, they had many similarities. I found the main similarity among the schools I observed and the art magnet schools observed by Hetland et al. (2007) was the presence of all eight Studio Habits of Mind.

In addition to demonstrations enhanced by verbal directions the Studio Habit of Mind of develop craft was taught through studio production. Develop craft was infused in all the projects done in the traditional high schools. The teachers in entry-level classes commented on the importance of learning to use a variety tools and materials. "They've never used some of these things. The other classes are more focused but I want to make sure they know what there is to choose from" (Mrs. Bog). The curriculum in entry-level

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classes allowed students to work with several tools and materials allowing them to develop craft in several areas and knowledgably choose an advanced-level class to develop their craft of more specific mediums.

Students reported that their studio art teachers encouraged them to engage and persist pointing out that it takes take time and patience to complete a piece of artwork. Some responses on the questionnaires included, "She always told me to keep trying," "When I was done she asked me to find one more thing to improve," and "She always told me to come in extra time to work on projects." In order to help students realize that art cannot successfully be created without engage and persist the teachers I observed at the traditional high schools had students complete challenging assignments that required them to engage and persist.

In addition to lengthy-challenging projects the teachers I observed used positive statements to encourage students to continue working when they made mistakes or became frustrated. These statements included acknowledgement of effort, acknowledgement of successful aspects of the artwork, acknowledgement of interesting ideas, introducing possible next steps, and suggesting short breaks in order to come back to their artwork with fresh eyes. Some teachers had unique statements that encouraged students to engage and persist including "Will this motivate you to keep working?" "If you can envision it then you can create it." and "Would you marry it?" The teachers I observe used positive and unique statements to encourage students to engage and persist.

Many students did not believe they were artist because they were stumped right at the beginning trying to envision something to create, making comments such as "I can't do this," "I'm not creative," and "My ideas are bad." In order to develop the Studio

Habit of Mind of envision teachers showed art reproductions as examples and inspiration. The students used the assignment criteria and examples to create required thumbnail sketches of multiple visions for their artwork. Helping students choose and combine their ideas into one vision for the final project validated their ideas and developed the inclination to envision their own art projects. Another way the teachers I observed encouraged students to learn the Studio Habit of Mind of envision was to incorporate lessons that required them to see what was not there. This technique was especially apparent in Suburban High where entry-level classes were given three assignments on transforming organic shapes into objects envisioned by the students. Envision also deals with seeing possible next steps in a piece. This aspect of envision is often addressed when teachers use their language to guide students to what may be done next. Some of these statements and questions include "What if you tried…?" and "This part is coming along well. How might you bring this area up to the same level?" The teachers I observed taught and encouraged the Studio Habit of Mind of envision by showing art reproductions as examples, having students brainstorm several ideas, helping them chose and combine their ideas, incorporating lessons that focused on envisioning, and using their language to encourage critical thinking and guide students to possible next steps of the process.

I found that the extent to which the Studio Habit of Mind of express was incorporated into the visual arts classrooms I observed varied based on the level of the class. At the end of the school year Ms. H, an entry-level art teacher, had noticed a lot of her projects focused on the formal aspect of art. She felt the things students learned in those lessons were important but wanted to teach the students that art can also be

expressive. This led to the final self-expressive collage. The entry-level curriculum at Suburban High also focused on the formal elements at the beginning of the year, but acknowledged the importance of expression by moving into more expressive assignments in the last four units of the ten-unit curriculum. In the entry-level classes many of the projects focused on the formal aspects and incorporated expression through quick sketchbook assignments and lessons towards the end of year. In contrast advanced-level classes incorporated lessons that required expression through out the year. It appears that the focus on formal aspects in entry-level art classes and brief introduction to expression builds the skills for students to use expression in more depth in advanced-level classes.

Observation was an important Studio Habit of Mind in all of the classrooms observed. Students were encouraged to observe during demonstration-lectures in order to gain a better understanding of what they should be doing by noticing teacher demonstrations and details of art reproductions. Some lessons in the classes I observed focused on the students use of observation, including object studies, still life lessons, and assignments that used grids. While students were working on these and other assignments they were required to look closely at their references (3-D still lives or 2-D reference images) in order to capture all the details, as they are seen not as they are imagined or remembered. Teachers modeled observation skills by vocalizing what they noticed about art reproductions, student work, and references. Observation was also important during critiques, one-on-one and group critiques. Students observed their work and the work of others in order to discuss them. The Studio Habit of Mind of observe was developed during demonstration-lecture, students-at-work, and critique by having

students watch demonstrations, look at reproductions, use references, talk about art, and seeing teachers model and vocalize their own use of observation skills.

One way that teachers taught the Studio Habit of Mind of reflect was through modeling: holding up student artwork and pointing out aspects that were working well and meeting the standards. Students were encouraged to use the skills of reflect during critiques. This means that in entry-level classes students reflected on their project and process in one-on-one situations with the teacher and on self-grading rubrics. In the advanced-level classes students reflected on their own work and the work of others in one-on-one situations, small group critiques, and full class critiques. All the variations of critique asked students to discuss or write about artwork in relation to the requirements and standards. Questions asked by the teacher in person and on reflective worksheets included "What works best in this piece?" and "What would you improve in it?" Reflect was taught through modeling and was encouraged during critiques using open-ended questions. Because students in advanced-level classes participated in small group and class critiques, in addition to the one-on-one and self-grading rubrics seen in entry-level classes they had more practice with the Studio Habit of Mind of reflect.

The Studio Habit of Mind of stretch and explore was incorporated into the three schools I observed in a few ways. From the beginning of assignments students were encouraged to stretch and explore beyond their comforts by creating multiple thumbnail sketches of possible visions of their projects. Extended time to work with tools and materials also helped develop the Studio Habit of Mind of stretch and explore. During class, extra time was given by building in exploration time to lessons or carrying tools and materials across several assignments. Students could also stretch and explore with

tools and materials outside of class by coming in during free periods, bringing materials home, and purchasing their own materials. In addition to having students draw thumbnails and providing time the teachers guided students to stretch and explore with what they said. Some times teachers used general statements, including "How else could you have done this?" "How can you use both of these ideas in your final project?" and "Just start creating and see what happens," in order to encourage the students to stretch and explore. At other times teachers gave students suggestions for their artwork in order to encourage them to stretch and explore beyond their comfort zone and original ideas. Some suggestions were general such as, "Moving the elephant somewhere else in the composition could make it more interesting [not directly in the center] (Ms. Z)," and other suggestions were more specific such as, "What if you rethought how to display the people in your family? Like a pop-up tree (Ms. Ber)." Although these suggestions were often completed exactly as described by the teachers, especially in entry-level classes, they were not meant to be the only solution. At times, especially in the advanced-level classes, students came to other possible solutions because the teacher's suggestion sparked an idea or the teacher's suggestion was completed and built on with the student's own idea. Students were taught the Studio Habit of Mind of stretch and explore through the creation of thumbnail sketches, the use of time, and the teacher's comments and suggestions.

Most of the ways that the Studio Habit of Mind of understand the art world was incorporated into the three schools I observed were common across all the schools. The most common way that students learned about the art world, both past and present, was through the incorporation of art reproductions in their classrooms. Students in all the

schools participated in the art world by creating artwork, displaying it and viewing the artwork of their peers at school art shows. All three schools also provided their students with opportunities to participate in the visual arts outside of the school environment through community projects. Urban High displayed their Kara Walker inspired projects at the Allentown Art Festival and worked with a local artist to create a mural on their school. Suburban High held a silent art auction to raise money for cancer research, and Rural High created animal planters to donate to a local hospital. Urban and Rural High went beyond these common methods of teaching students to understand the art world by providing them with opportunities to view original artwork, through visiting artists and field trips to local galleries. The final Studio Habit of Mind of understanding the art world was taught in all the schools I observed by using art reproductions for visuals; having the students create art, display art, and view peer's artworks; introducing original artwork with visiting artist and field trips; and participation in community projects.

As seen above I found that each school and teacher did not approach the Studio Habits of Mind in the same way, but all eight Studio Habits of Mind were present in all of the classrooms observed in this study.

Beyond the Studio Habits of Mind

While observing the studio art classrooms of traditional high schools there were some things that did not fit well into the Studio Habits of Mind as studied by Hetland et al. (2007). In addition to the Studio Habits of Mind, I found studio art teachers in the traditional high schools focused heavily on responsibility and confidence traits, which were not mentioned in Hetland's et al. (2007) study.

Responsibility.

I observed that responsibility in the studio art classrooms was a constant focus. Responsibility is the skill to understand the relationship between one's actions and the outcome of those actions as well as to take ownership of the outcomes (Dictionary.com, 2011). From my data I found that responsibility in studio art classrooms included using materials correctly, acting appropriately, and completing projects on time. Using materials and acting appropriately in the studio is part of the Studio Habit of Mind of develop craft. If students did not take care of the materials correctly the outcome was poor quality materials, which they still had to use. Behaving appropriately in the studio classroom resulted in additional privileges such as taking materials home and being allowed to work on additional assignments. Taking responsibility for focusing and for completing assignments seemed to be lacking in Hetland's et al. (2007) study. In the traditional high schools I observed responsibility and ownership of one's own actions was a disposition taught in addition to the eight Studio Habits of Mind, as I explain below.

In the traditional high schools students needed to be redirected to their work, especially in the entry-level classes. When the teachers commented on the lack of work being done, students would make verbal comments and display non-verbal resistance. Verbal comments included, "This is stupid," "I can't do this," and "I don't care." Some non-verbal actions included eye rolls, folded arms, and walking away. At Urban high Ms. H took it further than just pointing out that work was not being completed. In hopes to teach the students responsibility for their own actions she had individual conversations with students about why they needed to get their work done. Ms. H said, "I'm trying to get them to understand that it is their responsibility. Not doing their work doesn't affect

me, it affects them, their art work, and also their grade." After these conversations most students began working. A few exceptions continued to resist and did not show interest in positively affecting their own artwork. Talking to students in this way helped them see that they have a choice; not doing their work and getting a zero or trying their best, completing their best work, and getting their best grade.

Teachers at Suburban and Rural High also presented students with choices in order to help them develop responsibility for their actions. When students were confronted with the possibility of not completing an assignment in time, teachers at Suburban and Rural High presented the students with options for extra time to complete their assignments. Students could come in during lunch, a free period, after school, or focus more during class time. Talking to a student who needed to finish the complimentary-color food painting Ms. Bog said, "Well, you can decide. If you come in after school we will work on it, but not coming in, turning it in like that will get you partial credit for the partial work." Using the clear and direct language pointed out the choice that the student had and the connection between them and the final outcome of the situation (Denton, 2007).

Rural High gave students the choice of projects to be working on in order to encourage and develop responsibility. In the entry-level class students had the choice to work on the given assignment or their year-long book project while in class. Teachers stressed the importance of both projects and expected both of them to be completed, but the students where able to develop their own time-management plan. This type of choice and opportunity for responsibility was also seen in the advanced-level class at Rural High. While the students were working on their large portraits they were assigned

another shorter assignment and their final painting assignment. The overlapping of assignments gave students the choice of when to work on each assignment and put the responsibility of completing them in the student's hands rather than in the teacher's.

Providing students with choices and talking with students about those choices demonstrates how they control the outcome of a situation and develops responsibility-the ability to understand the relationship between one's actions and the outcome of those actions as well as to take ownership of the outcomes (Dictionary.com, 2011). Having good quality materials to use, being given privileges, creating successful artwork, and also receiving a good grade was the responsibility of the students and reflected their actions.

Confidence.

In addition to the Studio Habits of Mind and the disposition of responsibility, studio art classrooms of traditional high schools were teaching the disposition of confidence. Confidence is the belief in one's powers or abilities (Dictionary.com, 2011). With in visual arts classrooms I found that confidence includes believing projects can be accomplished, being proud of finished artwork, and developing a positive self-image.

Displaying artwork, having it appreciated, donating it, and having it bought are all ways to show the students that their artwork is successful. All three schools had art shows displaying students' artwork. Urban High displayed work in the gymnasium and invited friends and family to view it during school hours, as well as displaying some work at the Allentown Art Festival. Suburban High held an art show at the school during the district's budget vote and Rural High had student work displayed at the Albright Knox Art Gallery for their school art show. All three schools had art shows in highly

visible places, to encourage students to see their artwork being appreciated by classmates, teachers, family, and community members.

On a day-to-day basis teachers encouraged students to be confident of their work through praise. As students were working and teachers gave praise of their artwork students began to see that their work was worthwhile. Teachers gave direct and specific praise. Specific praise shows students that it is authentic (Denton, 2007) and that they truly did well on that aspect of their artwork. In addition to teachers giving praise peers gave praise during students-at-work and during critiques. Although peer praise was not as specific as teacher praise, resembling the phrases such as "That's good!" and "Wow!", the students appreciated the positive words because approval of their peers is personally important to adolescents (Choudhury, Blakemore, & Charman, 2006).

Another way the traditional high schools attempted to teach students to have confidence in their work was by providing them with opportunities to be successful. One-way students had opportunities for success was through scaffolded lessons. Before beginning a final product students completed exercises with the materials and subject matter. Practice taught them that they could be successful and each attempt typically provided improved results. Another way teachers put students in positions to be successful and confident was through a range of lessons, dealing with various materials and ideas. This was especially true in the entry-level classes. Ms. Z stated it nicely when she said, "They may not be good at everything, but, I think, if I can find one lesson they enjoy I can help them realize they are successful."

By showing art work, donating it, hearing praise, and finding their strengths students are taught to be confident and proud of their artwork.

Beyond the studio habits of mind in traditional high school art classes.

In addition to teaching the eight Studio Habits of Mind taught in art magnet schools I found that studio art classrooms of traditional high included two other dispositions. The disposition of responsibility goes beyond the Studio Habit of Mind of develop craft-using and taking care of studio materials and space. Responsibility incorporates teaching students to be responsible for their decisions and actions. The disposition of confidence goes beyond the Studio Habits of Mind of stretch and explore, engage and persist, and envision. Many times confidence is a precursor to these Studio Habits of Mind, something that drives the students to stretch and explore, engage and persist, and envision. However, students who do not have the prior confidence are guided in the art room to develop it in conjunction with the Studio Habits of Mind. I found that Studio classrooms of traditional high schools do include the Studio Habits of Mind and focus heavily on developing responsibility and confidence.

Chapter IV Conclusion

The schools in this study differed from the art magnet schools observed by the Project Zero researchers (Hetland et al., 2007). Students received an average of 3.33 hours of art instruction per week compared to the 10 hours students received at art magnet schools (Hetland et al., 2007). The student populations at the traditional high schools were not all interested in the visual arts, as were the students at the art magnet schools who submitted portfolios for entrance. Despite the differences in time spent on the arts and the students' interest in the visual arts I found that visual arts classrooms of traditional public high schools incorporate the eight Studio Habits of Mind presented in Hetland's et al. (2007) study, and additionally incorporated the dispositions of

responsibility and confidence. The extent to which each of the Studio Habits of Mind, Studio Structures, and additional dispositions were taught in each classroom of my study varied based on the school, the teacher, and the class level.

Using the data from this chapter, chapter five will discuss how my understanding of the Studio Habits of Mind has grown. (See Appendix J for examples of artwork from the three traditional high schools.)

Chapter V: Conclusion

As an artist and art educator I was interested in advocating for the arts and began reading various articles when I came across the research of Hetland et al. (2007). The Project Zero researchers at Harvard (Hetland et al., 2007) found eight Studio Habits of Mind that were taught in art magnet schools. Using the following research questions as a guide my study looked to further understand the presence of the eight Studio Habits of Mind within visual arts classrooms of traditional public high schools.

- To what extent are the components found in Project Zero's research (The Studio Habits of Mind and The Studio Structures) present in art classrooms of traditional public high schools?

  o What variations might I find in the presentation and implementation of the Studio Habits of Mind and Studio Structures in visual arts classrooms of traditional public high schools?

  o What resources, teaching methods, or other factors support or do not support the teaching of the Studio Habits of Mind in visual arts classrooms of traditional public high schools?

  o How can teachers benefit from knowing whether, how, and to what degree the Studio Habits of Mind are present in art classrooms of traditional public high schools?

Using the data presented in chapter four, chapter five discusses how my understanding of the Studio Habits of Mind has grown from this study.

Variations Affecting the Studio Habits of Mind and Studio Structures

In the three traditional classrooms I found the eight Studio Habits of Mind that Hetland et al. (2007) found being taught in art magnet schools and the three Studio Structures that were being used. However, the extent to which they were focused on and used varied based on the school, the teacher, and the level of the class being taught.

School budgets and administration involvement can affect the Studio Habits of Mind within visual arts classrooms. At Urban High small budgets and little administration involvement could have had a negative impact. The students there would not have experienced displaying their work in the art world outside of the school and would not have had additional funds to work with various tools and materials if Ms. H had not taken it upon herself to propose a grant for these things. Suburban High however, having a larger budget, did not need to propose a grant for additional funds in order to provide students with various tools and materials. Rural High also had no issues with funds, nor did they lack support from their administration. In fact, the administration at Rural High asked the art department to add another class to their program, which enhanced students' ability to stretch and explore with in the art field. Although aspects of a school may affect the Studio Habits of Mind that are taught teachers have the ability to go above administration involvement and funds in order to provide students with their learning needs.

Teachers' personal styles, teaching philosophies and methods, and bias can affect the Studio Habits of Mind in visual arts classrooms. As a long term sub Ms. Ber was teaching the curriculum left by the full time teacher. However, she discussed an interest in incorporating lessons that require students to express their ideas through their artwork.

The Advanced Drawing and Painting Class, taught how Ms. Ber envisioned it, would have focused on express more than the same class taught by the full time teacher. Looking at the same Studio in Art curriculum taught at Suburban High by two different teachers demonstrates another example of how the teacher can influence the Studio Habits of Mind. For daily critiques Ms. Bog often demonstrated her own reflection on artwork as she held up student artwork and discussed what was working. Ms. Ber on the other hand, like Ms. Bel at Rural High, did most critiques in one-on-one situations. One-on-one situations and periodic involvement of peers in daily critiques provided students with more opportunities to reflect rather than watching reflection happen. Teachers will affect the Studio Habits of Mind that are taught and need to be aware of how their philosophy, methods, and bias play out in the classroom.

Being aware of how the school, teacher, and class can affect the Studio Habits of Mind and Studio Structures is important in order to create an art program that focuses on the needs of the students. If in fact advanced-level students have already developed the dispositions of develop craft, engage and persist, responsibility, and confidence than it seems logical reference them in advanced-level classes but focus on other Studio Habits of Mind. This study provides the schools involved a deeper look at what affects their curriculums, and where changes may enhance or detract from the curriculum.

Supporting the Studio Habits of Mind

Some resources and teaching methods used in the classrooms I observed supported the teaching of the Studio Habits of Mind and others did not. The most common teaching method that supported the Studio Habits of Mind was demonstrations. Teacher demonstrations showed things such as how to develop craft, how creating

thumbnail sketches can help stretch and explore, how using references and examples can create a vision, or how engagement and persistence can result in understanding and ability. Demonstrations included visual examples (student work, teacher work, art reproductions, and original contemporary art), teachers performing tasks step by step, verbal instructions, and verbal modeling of the teacher's thought process and observations. Demonstrations were often held as a large group and at the beginning of class but also occurred as one-on-one situations and classroom announcements throughout the class period.

The second way teachers effectively taught the Studio Habits of Mind was through the use of their language. During critiques, be it self-reflective critiques, one-on-one critiques, small group critiques, or full class critiques teachers used their words to teach and encourage the use of the Studio Habits of Mind. The teachers typically used specific comments to talk about and praise students' artwork and general open-end comments or questions to encourage students to use the various Studio Habits of Mind such as envision, stretch and explore, express, and reflect.

The third way students were taught the Studio Habits of Mind were through time. With time students were able to work through their assignments and build their own knowledge and understanding. As work progressed teachers noted more or less time was needed in order for students to successfully complete their assignments and adjusted accordingly to meet the needs of the students.

The final approach to teaching the Studio Habits of Mind was through immersion in the art world. All the schools I observed provided students with opportunities to create artwork, display their artwork, view artwork, and participate in art based community

projects. These experiences taught students to understand the art world and helped build their confidence.

When one or more of these teaching methods got over used the teaching of the Studio Habits of Mind began to suffer. For example, consistent demonstrations and teacher modeling did not allow students time to work with the Studio Habits of Mind independently. They may have understood the teacher's persistence resulted in better control of the paint but were not given time to develop persistence themselves, identify the need to persist, or develop the inclination to persist. When provided with too much time to work on their projects and not enough demonstrations or verbal interactions to facilitate students became lost and frustrated in the visual arts. Providing a balance of teacher instruction and student work time provided students with a guide to understand and develop the dispositions present in the visual arts, known as the Studio Habits of Mind.

Chapter V Conclusion

It appears that the Studio Habits of Mind and Studio Structures are integral pieces of a visual arts education but they can be enhanced, or diminished, by various factors including the school, the teacher, the class level, and teaching methods. It is important for art educators and administrators to understand the factors that affect the teaching of the Studio Habits of Mind and Studio Structures in order to assess their own art programs and in order to find the balance of demonstrating the Studio Habits of Mind and allowing students to develop them on their own.

Using a multisite case study I was able to compare and contrast various schools, teachers, and classes in order to determine the factors that affect the Studio Habits of

Mind and Studio Structures. In finding so many variables I recommend further studies addressing single cases in more depth. The effects of teacher methods and resources on the Studio Habits of Mind and studio structures could be studied more closely by focusing data collection in a single case study. Focusing data collection to a particular case and conducting a critical analysis may determine what is positively and negatively affecting the Studio Habits of Mind and Studio Structures within that particular case. To take this study and the findings of Hetland et al. (2007) further other studies may want to study The Studio Habits of Mind and Studio Structures in elementary schools, intermediate schools, or non-traditional sites. The extent to which the Studio Habits of Mind and Studio Structures were present in the visual arts classes of traditional public high schools was affected by the school's/administration's involvement, the teacher's philosophy, the class level, and the teacher's non-use, use, or overuse-age of demonstrations, teacher language, time, and immersion.

Appendix A: Review of Literature Chart

To what extent are the components found in Project Zero's research (Studio Habits of Mind & Studio Structures) present in art classrooms of traditional public high schools?

Approaches to Art Education Advocacy

Personal Experience Approach:

Dickinson, 1993
Goodheart, 2000
Joseph, 2006
Perrin, 1997

Instrumental Approach:

Efland, 2002
Eisner, 1998, 2001
Gibson & Larson, 2007
Linn, Baker, & Betebenner, 2002
Sabol, 2010
Winner & Hetland, 2007
Winner, Hetland, Veenema, Sheridan, & Palmer, 2006

Intrinsic Value Approach:

Eisner, 1998
Hetland & Winner, 2008
Hetland & Winner, 2001
Hetland, Winner, Veenema, & Sheridan, 2007
Hope, 2005
Pogredbin, 2007

Educational Content and Structure

Studio Habits of Mind:

Gardner, 2009
Hetland, Winner, Veenema, & Sheridan, 2007
Mansilla & Gardner, 2009
Tishmand, Jay, & Perkins, 1993
Winner, hetland, Veenema, Sheridan, & Palmer, 2006

Studio Structures:

Hetland, Winner, Veenema, & Sheridan, 2007
Tishman, Jay, & Perkins, 1993

Development Levels of High School Students

Adams & Berzonsky, 2003
Blakemore & Choudury, 2006
Choudhury, Blakemore, & Charman, 2006
Coleman & Hendry, 1990
Rutter & Rutter, 1993

A Qualitative Multisite Cas Study: Compinents, Strengths, & Bnefits of Studio Production in Traditional Public High Schools

Problem Statement:

Art programs are often devalued in education when compared to other subjects. Many approaches have been taken in order to show the importance of art within a student's education, such as, the personal experience approach, the instrumental approach, and the intrinsic value approach. Each approach has its own benefits and shortcomings.

Overall there is a lack of systematic research on what is taught in visual arts classrooms (Hetland, Winner, Veenema & Sheridan, 2007). Project Zero researchers, at Harvard University, set out to find just that. However, their findings consisting of eight **Studio Habits of Mind** and three Studio Structures were derived from data gathered only art magnet schools (Hetland, et al., 2007).

Research has still not shown what is taught in visual arts classrooms of traditional public high schools.

Literature Review:

- **Approaches to Art Advocacy**
  - Personal Experience
  - Instrumental
  - Intrinsic
- **Educational Content**
  - Thinking Dispositions
  - Minds for the Future
  - **Studio Habits of Mind**
- **Classroom Structure**
  - Studio Structures
- **Developmental Levels of High School Students**

Research Questions:

- To what extent are the components found in Project Zero's research (**Studio Habits of Mind** & Studio Structures) present in art classrooms of traditional high schools?
  - What variations might I find in the presentation and implementation of the **Studio Habits of Mind** and Studio Structures?
  - What resources and teaching methods support/do not support the teaching of the **Studio Habits of Mind** in traditional schools?
  - How can teachers, administrators, and advocates benefit from an awareness of what is taught in art classrooms of traditional high schools?

Data Collection:

- **Case Study Observations**
  - Urban High School
  - Suburban High School
  - Rural High School
- **Interviews**
  - Teachers (Formal)
  - Students (Informal)
- **Document Analysis**
  - Lesson Plans/Curriculums
  - Journals
  - Artwork

Research Findings:

- Factors affecting what is taught in visual arts classrooms of traditional public high schools:
  - School Location
  - Teacher
  - Class Level

- Resources and teaching methods that support the Studio Habits of Mind in traditional public high schools:
  - Demonstrations
  - Teacher Language
  - Time
  - Emersion

- How teachers, administrators, and advocates can use this information to enrich students' education.

Appendix C: Letters of Consent

Appendix C.1: Principal's Letter of Consent

Dear _____,
03/25/2011

       Hello, my name is Kristy Tartaglia and I am currently attending Buffalo State College for my master's degree in art education. I am conducting a study about what is taught in visual arts classrooms of traditional public high schools and would like to ask for your assistance. The study will examine what is being taught in traditional visual art classrooms, will add to the knowledge in the field of art education, and perhaps benefit art advocacy.

       Data will be collected through observations during classes, casual conversations with students, formal interviews with the teacher, document analysis including photographs of final products, and questionnaires. Some of the classroom sessions may be videotaped and formal interviews audio-taped, however; these recordings will not be included in the final presentation of my study. They are for my use in recalling details and analyzing data. When writing up my study, all identifying factors of participants in the study will be removed and fictitious names will be used for students, teachers, and schools.

       I chose your school because it is a public high school with a traditional liberal arts curriculum. Your participation is voluntary and you can withdraw at anytime. I would like to begin the steps necessary for approval to conduct my study within your school.

       If you are unable to contact the researcher and have general questions, have concerns or complaints about the research study, or questions about your rights as a research subject please contact Mrs. G, SUNY Research Foundation/Buffalo State, by phone at [Phone Number] or by email at [E-Mail Address].

       Please indicate your support or non-support of this research and sign below. Thank you for your time and consideration.

Thank you,

Kristy Tartaglia
[E-mail Address]
[Phone Number]

Please check an option and sign below:
___**I support the study** described above and will move forward on approving the researcher
   to conduct it within my school.
___**I do not support the study** described above and will not move forward on approving
   the researcher to conduct it within my school

District: _____School: _____
Principal's Name:_____
Signature:_____ Date:_____

Appendix C.2: Teacher's Letter of Consent

Dear _____,
04/13/2011

       Hello, my name is Kristy Tartaglia and I am currently attending Buffalo State College for my master's degree in art education. I am conducting a study about what is taught in visual arts classrooms of traditional public high schools and would like to ask for your assistance. The study will be a reflection of the components, strengths, and benefits of studio production classes in traditional high schools and will add to the knowledge in the field of art education.

       Data will be collected through observations during classes, semi-structured informal interviews in the classroom with students, formal interviews with the teacher, document analysis including photographs of final products, and surveys. Classroom sessions may be videotaped and formal interviews audio-taped, however; these recordings will not be included in the final presentation of my study. They are for my use in recalling details and analyzing data. When writing up my study, all identifying factors of participants in the study will be removed and pseudonyms will be used for students, teachers, and schools to preserve anonymity.

       Your participation is voluntary and you may withdraw from the study at any time. Should you decide not to participate I thank you for your time and consideration.

       If you are unable to contact the researcher and have general questions, have concerns or complaints about the research study, or questions about your rights as a research subject please contact Mrs. G, SUNY Research Foundation/Buffalo State, by phone at [Phone Number] or by email at [E-Mail address].

       Please complete the bottom of this letter and return it to me, keeping the second copy for your records.

Thank you,

Kristy Tartaglia
[E-mail Address]
[Phone Number]

Please Check an Option Below and Sign:

_____ I agree to these terms and **I will be participating** in the study described above.
_____ I do not agree to these terms and **I will not be participating** in the study described
      above.

Name:_____

Signature:_____ Date:_____

Appendix C.3: Students' Letter of Consent and Permission

Dear Student & Guardian,   04/13/2011

Hello, my name is Kristy Tartaglia and I am currently attending Buffalo State College for my master's degree in art education. I am conducting a study about what is taught in visual arts classrooms of traditional public high schools and would like to ask for your assistance. The study will be a reflection of the components, strengths, and benefits of studio production classes in traditional high schools and will add to the knowledge in the field of art education.

Data will be collected through observations during classes, semi-structured informal interviews in the classroom with students, formal interviews with the teacher, document analysis including photographs of final products, and surveys. Classroom sessions may be videotaped and formal interviews audio-taped, however; these recordings will not be included in the final presentation of my study. They are for my use in recalling details and analyzing data. When writing up my study, all identifying factors of participants in the study will be removed and pseudonyms will be used for students, teachers, and schools to preserve anonymity.

Student's participation is voluntary. Should a student decide not to participate, that decision will remain anonymous and they will continue to participate in all classroom activities as directed by the teacher. None of their responses, comments, or actions will be used in the documentation of my final study, without prior consent. A student may withdraw from the study at any time.

If you are unable to contact the researcher and have general questions, have concerns or complaints about the research study, or questions about your rights as a research subject please contact Mrs. G, SUNY Research Foundation/Buffalo State, by phone at [Phone Number] or by email at [E-Mail Address].

Please complete the bottom of this letter and return it to me. The second copy is for your records.

Thank you,

Kristy Tartaglia
[E-Mail Address]
[Phone Number]

Please Check an Option Below and Sign:
_____ **I will allow** this student's participation in the study described above.
_____ **I will not allow** this student's participation in the study described above.

Student's Name:_____
Student's Signature:_____   Date:_____

Guardian's Name:_____
Guardian's Signature:_____   Date: _____

Appendix D: Schedule of Study

Schedule of Study

Apr-11					
4	**5**	**6**	**7**	**8**	
11	**12**	**13**	**14**	**15**	
Public School's Spring Break					
25	**26**	**27**	**28**	**29**-Suburban	

May-11					
2-Urban	**3**	**4**-Suburban	**5**-Rural	**6**-Suburban	
9-Rural	**10**-Urban	**11**-Urban	**12**-Suburban	**13**-Rural	
16-Suburban	**17**-Rural	**18**-Urban	**19**-Rural	**20**-Suburban	
23-Rural	**24**-Urban	**25**	**26**-Urban	**27**-Suburban	
30-Urban	**31**-Rural				

Jun-11					
		1-Urban	**2**-Rural	**3**-Suburban	
6-Rural	**7**-Urban	**8**-Suburban	**9**	**10 O**	
13	**14**	**15**	**16**	**17**	
20	**21**	**22**	**23**	**24**	
27	**28**	**29**	**30**		

*The dates of observations at each location were spread out in order to gather data over a

longer period of time and avoid seeing a limited variety of activities in each classroom.

Appendix E: Interview Guides

Appendix E.1: Formal Semi-Structured Pre-Observation Interview

Interview With the Teacher Before Observations

Researcher: Kristy Tartaglia
Date:_____

School: _____   Teacher: _____   Class: _____

(Types of questions to ask: experience, opinion/values, knowledge, sensory, background, hypothetical, devil, ideal positions, interpretive, probe)
(Types of questions to avoid: multiple questions, leading questions, yes/no questions)

I would like to know more about the art program at your school and more specifically your teaching philosophy and how it plays out in the classroom.

(Main topics and possible probing questions)

1. (Describe the resources and support the art program receives at your school.)
   o How much time/money is dedicated to the visual arts?
   o From your perspective what are the opinions of administrators/other teachers/the community towards the visual arts?
   o Is there anything else you would like to share about the art program at this school? (What else can you tell me about the art program at this school?)

2. (Tell me about your teaching philosophy.)
   a. What are your goals as a teacher?
      i. Describe the knowledge you hope for your students to leave your class with.
         1. How do you help students develop this knowledge?
         2. How do you encourage students to retain/use this knowledge?
      ii. Describe the skills you hope your students leave your class with.
         1. How do you help students develop/use these skills?
   b. Describe how your philosophy/goals incorporated into your teaching practice.
      i. Explain the methods/resources you use to reach your goals.
      ii. How do you structure your time/space to reach these goals?
   c. Explain how you determine or how you would determine the success of your classroom goals?
   d. Is there anything else you would like to share about your teaching philosophy and style?

Thank you for your time and I look forward to coming in for observations.

Appendix E.2: Sample Formal Semi-Structured Post-Observation Interview

Researcher: Kristy Tartaglia
Date:_____

School: _____Rural High_____   Teacher: _____# 1_____   Class: _____Studio in Art_____

(Types of questions to ask: experience, opinion/values, knowledge, sensory, background, hypothetical, devil, ideal positions, interpretive, probe)
(Types of questions to avoid: multiple questions, leading questions, yes/no questions)

After observing your classroom over the past month and a half I have some questions that I hope will help me understand what your students are learning and how they are learning it.

(Main topics and possible probing questions)

General Questions for all the teachers that I have observed:

1. How long have you been teaching?
2. How long have you been teaching at this school?
3. Do you use art curriculum books within your classroom? If so, for what?
4. Why do you let students use the computer and other sources for references?
5. How do you feel about _____ within art education.
   a. Perspective and the other formal aspects of art (elements & principles)
   b. The technical aspects of art (medium technique & tool care)
   c. Art history
   d. Ideas and concepts
   e. Skills (art & life skills)
        i. What skills (art & life skills) do an art education teach/develop?
   (What is their importance and how much should they be focused on?)
6. When you give students suggestions for their artwork how do you hope they use that information?
7. When you are walking around the room, while the students are working, what sort of things are you looking for? (What sort of things do you try to comment on or inform about?)
8. Why do you think an art education is important?

General questions for the teachers I observed at this School:

1. Tell me more about the extra things you do with students.
   a. What do you believe/hope your students learn from:
        i. Community Service?
        ii. Projects that involve other departments in the school?
        iii. Field trips (Art Park, Beyond-In)?
        iv. Art Club?

2. Is there a specific reason you let the students listen to music well working on their projects?
   a. In what ways do you limit or control this privilege?
3. What do you believe has contributed to the success of your art program and the recognition it has received?

Questions specifically for this teacher:

1. Can you tell me more about some of the lesson I did not see?
   a. Rubber Stamp
   b. Paper Marbling
   c. Plaster Sculpture

2. Tell me more about the still life project.
3. Tell me more about the surrealism project.
4. Tell me more about the final exam project.

   a. What makes this a good lesson?
   b. What makes this an important assignment?
   c. What where the objectives of the project?
   d. What were you trying to get students to understand and learn?
      i. How successful were the students in understanding and learning those things?
      ii. Describe how you assessed that success?
   e. What skills were students working on/using?
   f. How did you assist and encourage students to be successful with these objectives and skills?
   g. What do you believe students took away from this project?
   h. If you were to do this project what (if anything) would you change?

5. You had mentioned you believe you have read Studio Thinking before.
   a. When & for what purpose did you get the book?
   b. Have you read it?
      i. What did you think of the book?
      ii. What did you learn from the book?
      iii. What are the connections between the ideas in the book and your classroom?
         1. Have you tried to implement some of the ideas in your classroom?

Thank you for your time. I have really enjoyed observing your class and learning more about your art program.

Appendix E.3: Sample Informal Interview with the Students

<div align="center">Interview With Students During Class (Conversations)</div>

Researcher: Kristy Tartaglia   Date: _____

School: _____   Class: _____

(Types of questions to ask: experience, opinion/values, knowledge, sensory, background, hypothetical, devil, ideal positions, interpretive, probe)
(Types of questions to avoid: multiple questions, leading questions, yes/no questions)

1. What are you working on?
    a. What has the teacher asked you to do?
        i. How has you teacher assisted you in accomplishing those tasks?
    e. What skills are you using/developing?
    f. Describe what you find easy/difficult about this assignment.
    g. What do you have you learned so far from this assignment?

Student Questionnaire
Researcher: Kristy Tartaglia

School:_____   Teacher:_____ Class: _____
Date:_____

Grade:_____   Gender: Male:_____ Female:_____

Reason for taking the class: Personal Interest:__ To Graduate:__ Both:__ Other:_____
Please fill in the following KWL chart below.

K.now (What are some things you knew about art before this class?)	**W.ant** (What are some things you wanted to learn when you began this class in September?)	**L.earn** (What are some things you learned from this class?)

Please complete the writing prompts below.

1.   Over the school year my teacher encouraged me to…

2.   The skills I used in this class include…

3.   In this class my strength was…

4.   The thing I struggled with most in this class was…

Please complete the checklist below by circling each that applies.
In this class I, was (T)aught / was (E)ncouraged / (L)earned: [(A)lready knew]

T	E	L	A	Work with various materials
T	E	L	A	Care for tools and equipment
T	E	L	A	Use the elements of art
T	E	L	A	Use the principles of art
T	E	L	A	Create a strong composition
T	E	L	A	Engage problems (Not give up on a problem)
T	E	L	A	Develop focus (Take your time and work on extended projects)
T	E	L	A	Problem Solve
T	E	L	A	Mentally picture what is not there
T	E	L	A	Imagine possible next steps (Plan ahead)
T	E	L	A	Create works of art that convey an idea, feeling, or a personal meaning
T	E	L	A	Look at things more closely, to see details that otherwise might not be seen
T	E	L	A	Think about aspects of one's work and/or work in process
T	E	L	A	Talk about aspects of one's work and/or work in process
T	E	L	A	Judge your own work in relation to the field of art and the assignment
T	E	L	A	Judge others' work in relation to art and the assignment
T	E	L	A	Reach beyond your skills and comforts to try something new (Experiment)
T	E	L	A	Embrace the opportunity to learn from mistakes
T	E	L	A	Art movements (styles)
T	E	L	A	Traditional Artists
T	E	L	A	Contemporary Artists
T	E	L	A	Participate in the art world (classroom, art organizations, museums, etc.)
T	E	L	A	Time management
T	E	L	A	Brainstorming
T	E	L	A	Trying
T	E	L	A	Practicing

Appendix G: Note Taking and Data Collecting Documents

Appendix G.1: Observation Protocol

Observation Protocol	
Researcher: Kristy Tartaglia	Date:
School: Teacher: Class:	
Observations	Thoughts/Feelings
Time:	
Time:	
Time:	
Time:	

Appendix G.2: Interview Protocol

Interview Protocol	
Researcher: Kristy Tartaglia	Date:
School: Teacher: Class:	
Interview	**Thoughts/Feelings**
Question: Question: Question:	

Appendix G.3: Document Protocol

Document Protocol	
Researcher: Kristy Tartaglia	Date:
Document: Creator:	Validity:
Observations	Thoughts/Feelings
Time:	
Time:	
Time:	
Time:	

Appendix H: Note Classroom Diagrams

Appendix H.1: Urban High Classroom-Ms. H's Classroom
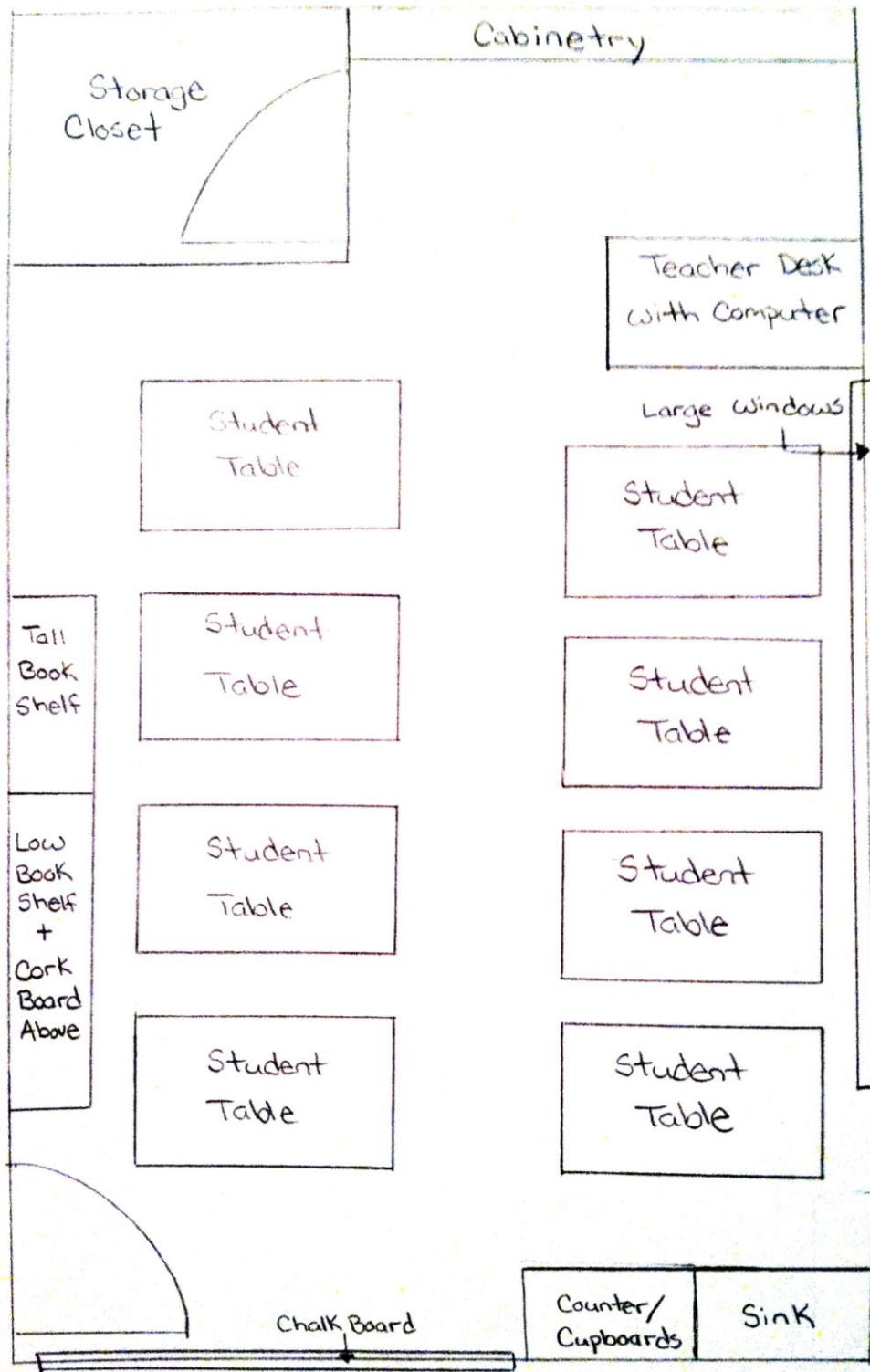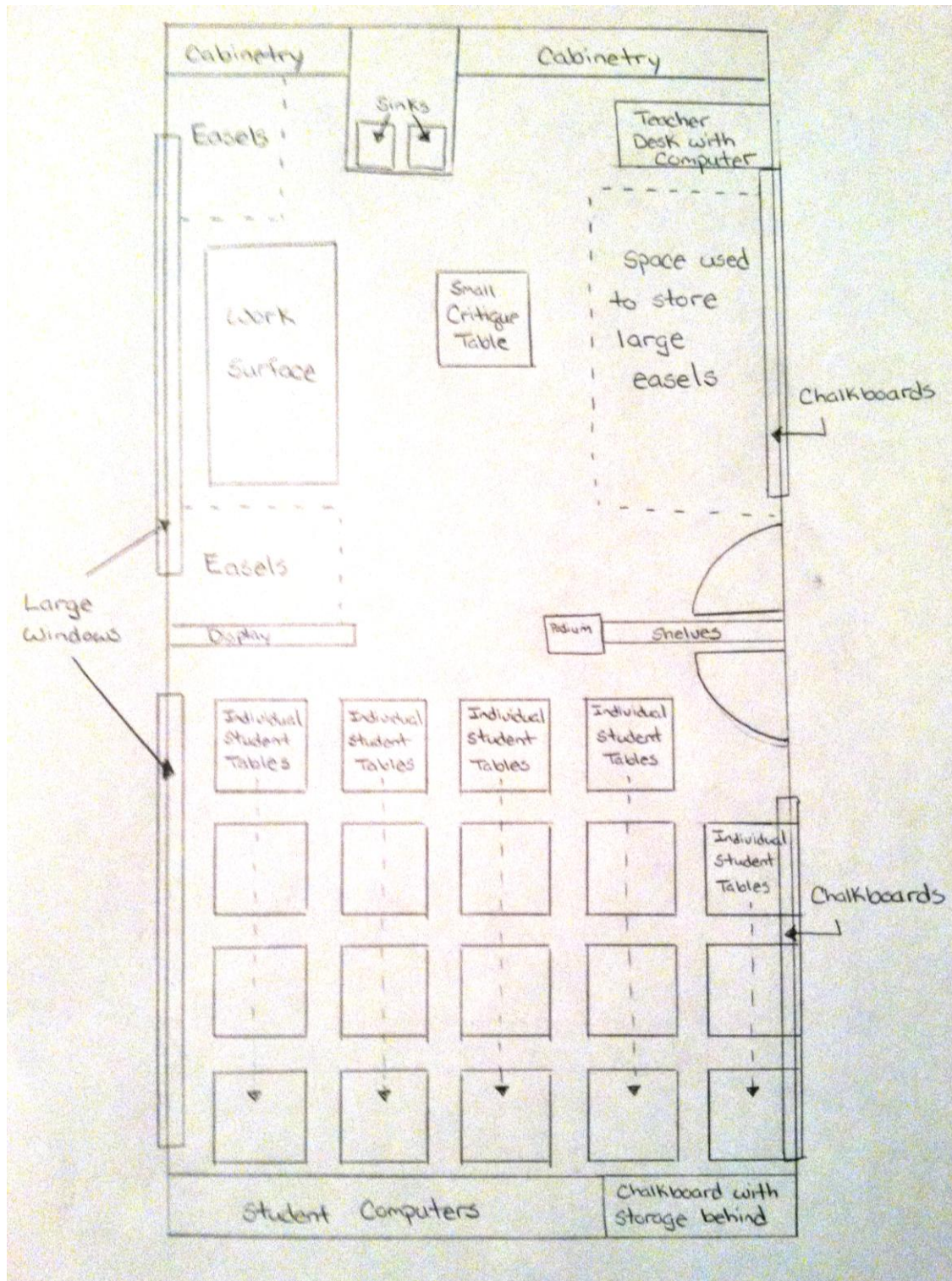
Appendix H.2: Suburban High-Ms. Ber's Classroom
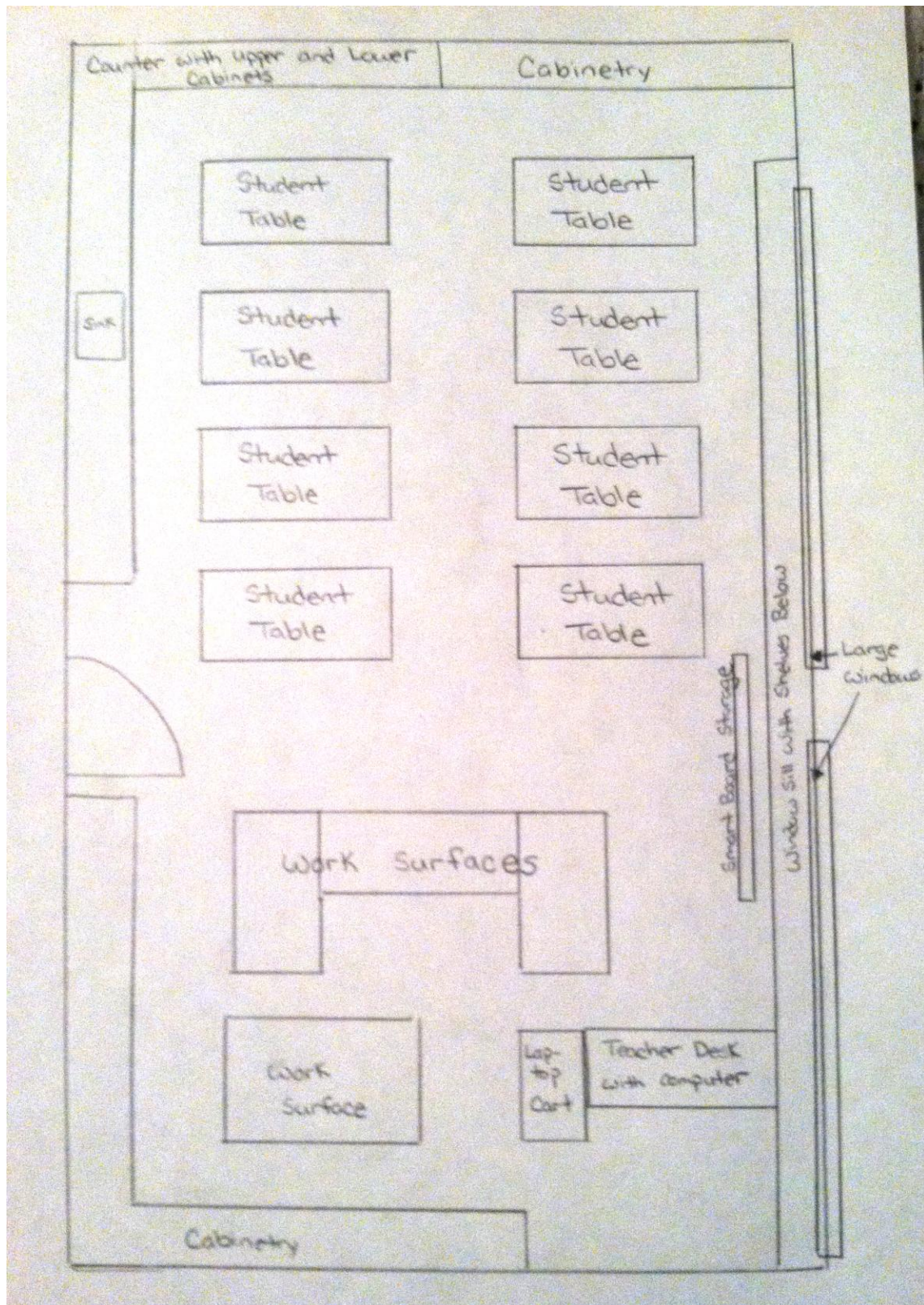
Appendix H.3: Suburban High-Ms. Bog's Classroom
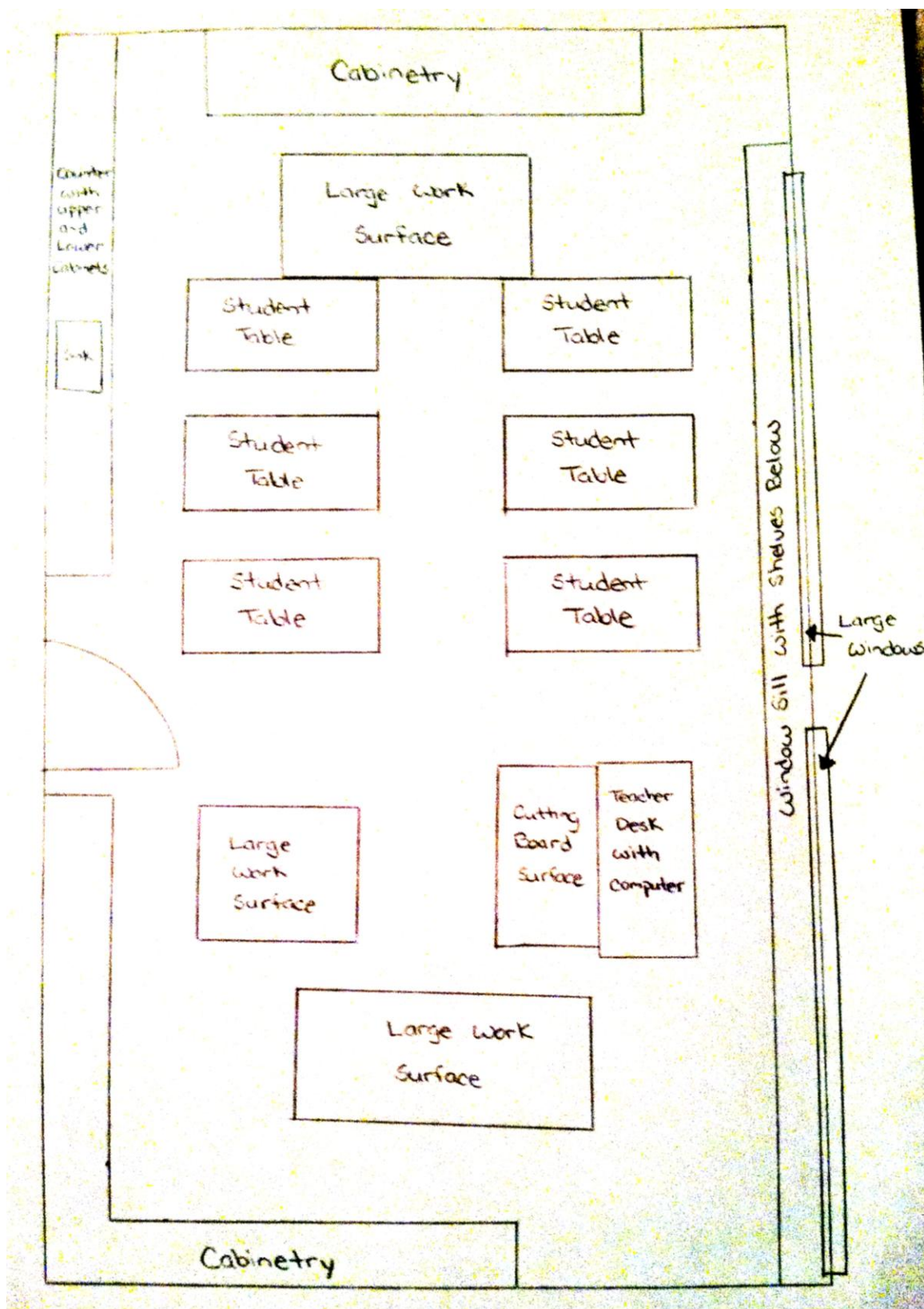
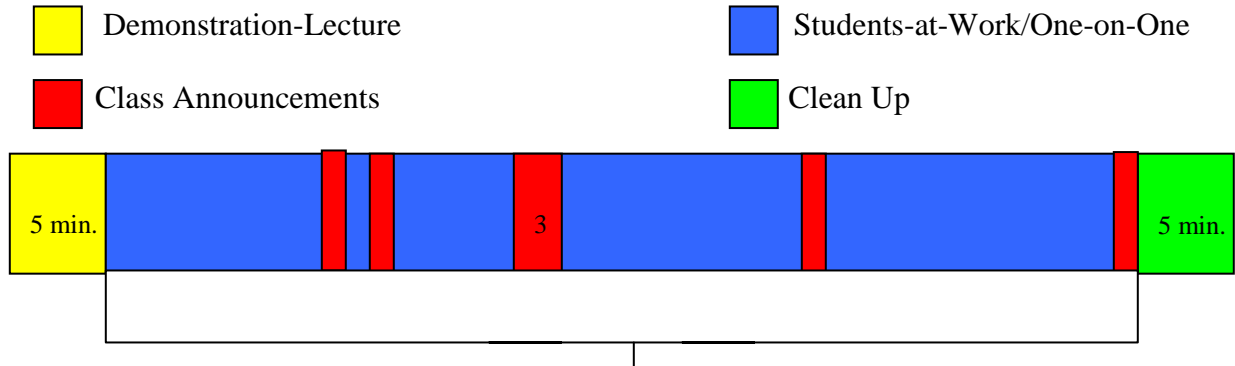**Appendix H.4: Rural High-Ms. Z's Classroom**
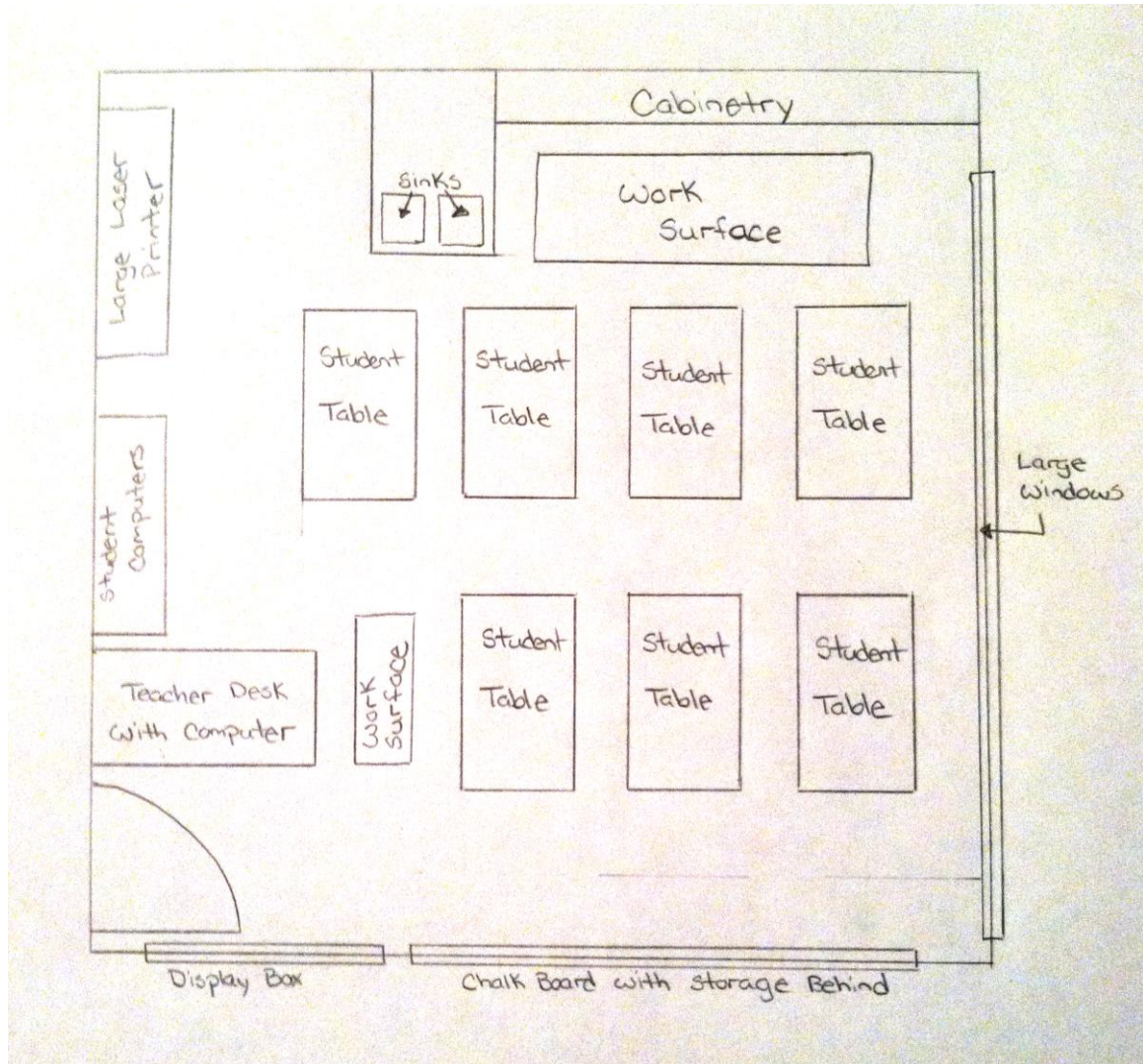
Appendix H.5: Rural High-Ms. Bel's Classroom
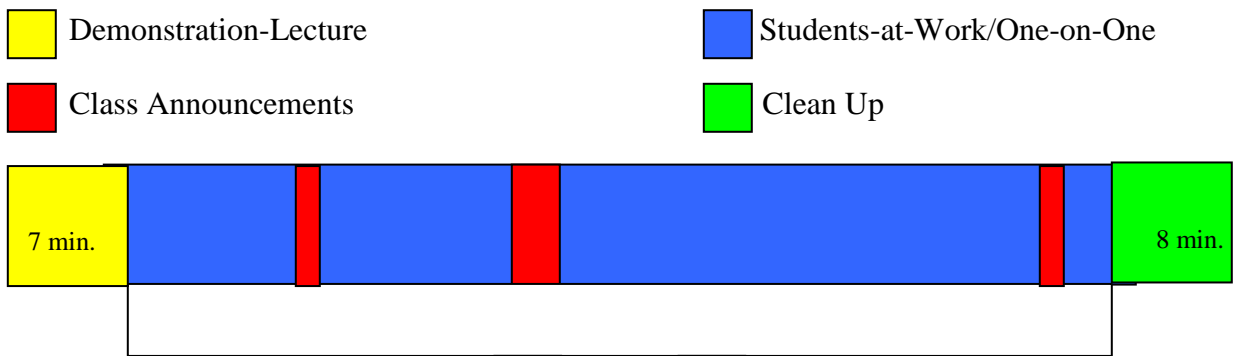
Appendix I: The Use of the Studio Structures

Table 1

The Use of Studio Strucutures in a Typical Art Period at Urban High-Ms. H

■ Demonstration-Lecture	■ Students-at-Work/One-on-One
■ Class Announcements	■ Clean Up

* In the 40-minute class periods at Urban High there was an average of five minutes of demonstration-lecture, 30 Minutes of Students-at-Work/One-on-One with approximately five-eight minutes of class announcements, and five minutes of clean up.
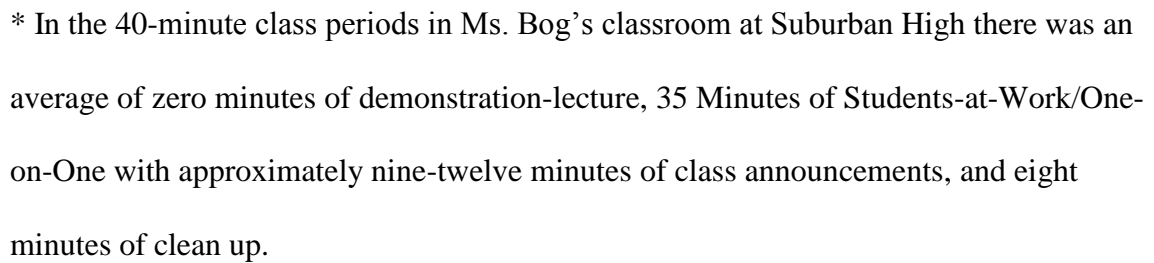
Table 2

The Use of Studio Structures in a Typical Art Period at Suburban High-Ms. Ber

■ Demonstration-Lecture	■ Students-at-Work/One-on-One
■ Class Announcements	■ Clean Up

* In the 40-minute class periods in Ms, Ber's classroom at Suburban High there was an average of seven minutes of demonstration-lecture, 25 Minutes of Students-at-Work/One-on-One with approximately four-six minutes of class announcements, and eight minutes of clean up.

Table 3

The Use of Studio Structures in a Typical Art Period at Suburban High-Ms. Bog

| | Demonstration-Lecture | | Students-at-Work/One-on-One |
| | Class Announcements | | Clean Up |

* In the 40-minute class periods in Ms. Bog's classroom at Suburban High there was an average of zero minutes of demonstration-lecture, 35 Minutes of Students-at-Work/One-on-One with approximately nine-twelve minutes of class announcements, and eight minutes of clean up.

Table 4

The Use of Studio Strucutires in a Typical Art Period at Rural High-Ms. Z

| | Demonstration-Lecture | | Students-at-Work/One-on-One |
| | Class Announcements | | Clean Up |

* In the 80-minute every-other-day class periods in Ms. Z's classroom at Rural High there was an average of five minutes of demonstration-lecture, 70 Minutes of Students-at-Work/One-on-One with approximately four-six minutes of class announcements, and five minutes of clean up.

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Table 5

The Use of Studio Structures in a Typical Art Period at Suburban High-Ms. Bel

| | Demonstration-Lecture | | Students-at-Work/One-on-One |
| | Class Announcements | | Clean Up |

| 3 min. | | | | 5 min. | | | 7 min. |

* In the 80-minute every-other-day class periods in Ms. Bel's classroom at Rural High there was an average of three minutes of demonstration-lecture, 70 Minutes of Students-at-Work/One-on-One with approximately four-six minutes of class announcements, five minutes of small group critiques, and seven minutes of clean up.

Appendix J: Sample Artwork

Appendix J.1: Urban High

Due to the lack of consent for images I was unable to obtain pictures from Urban

High.

Appendix J.2: Suburban High

- Entry-Level: Complimentary Color Food Painting

- Entry-Level: Pantyhose Transformation

- Entry-Level: Popcorn Transformation

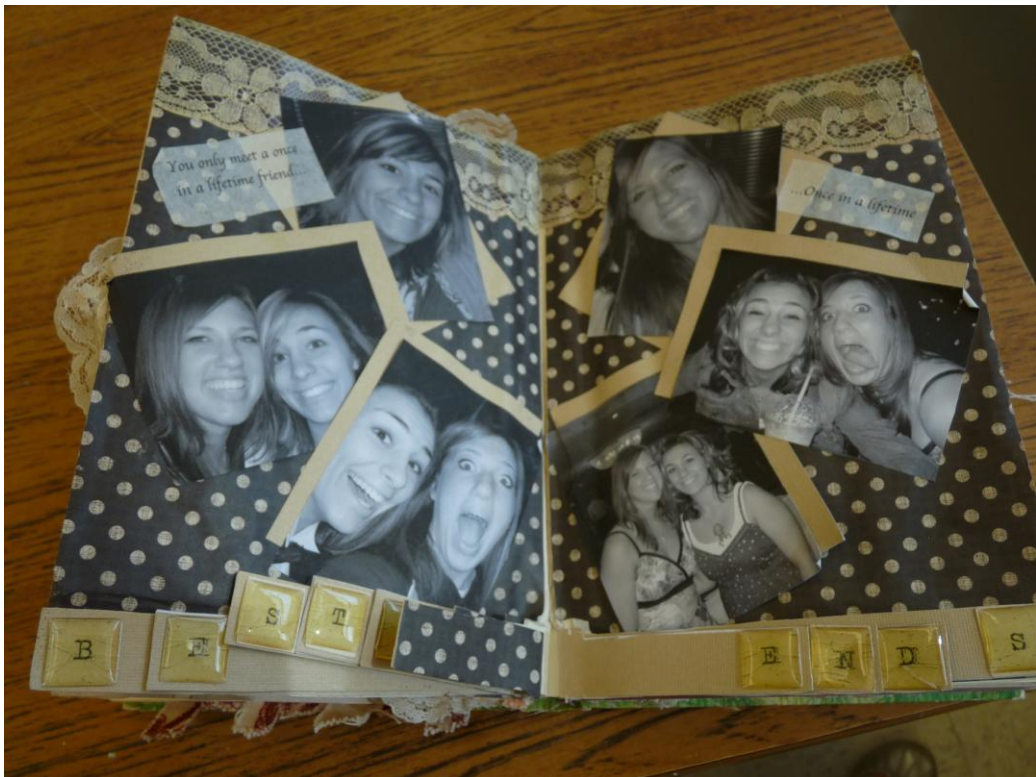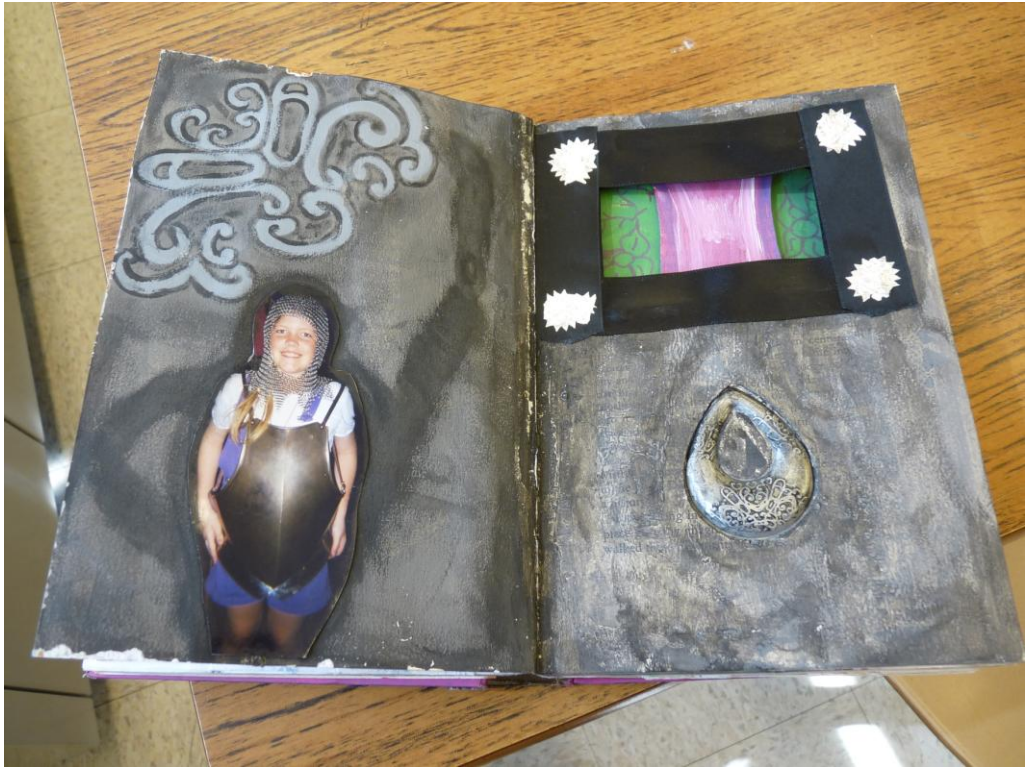- Entry-Level: High School and Second Grade Collaborative Painting
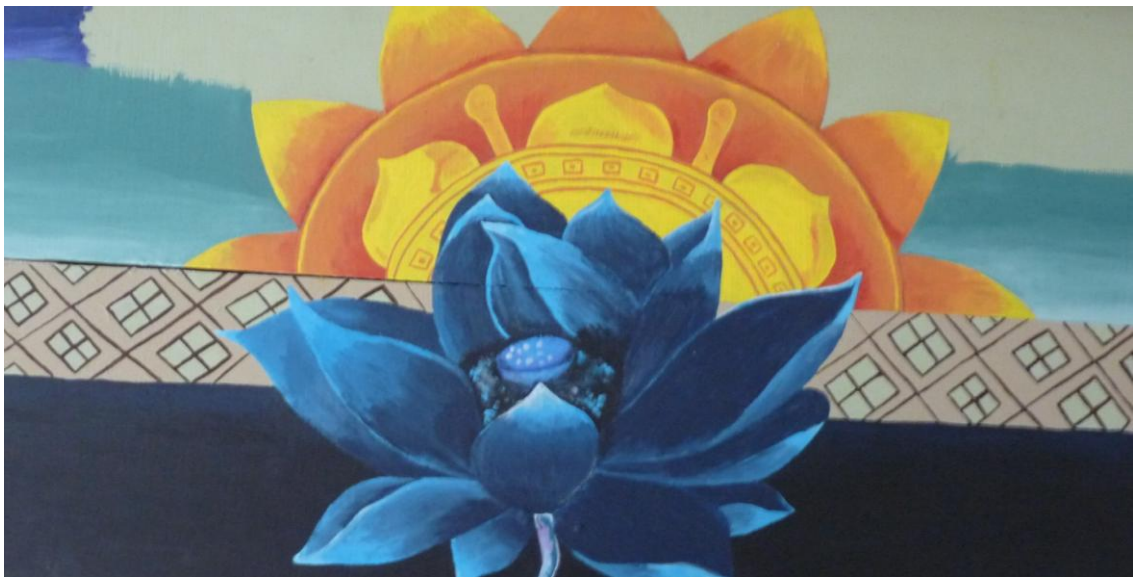
- Advanced-Level: Self-Symbol Collage

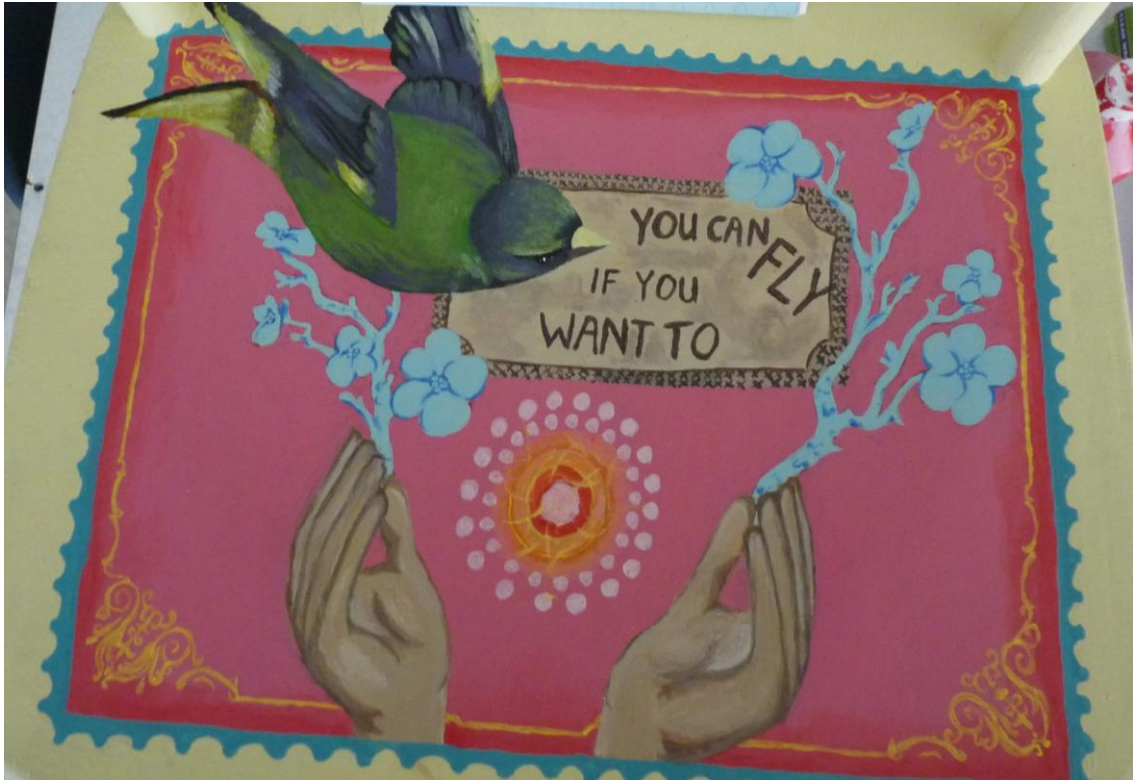- Advanced-Level: Altered Book

- Extra Curricular: Furniture for Silent Art Auction

Appendix J.3: Rural High
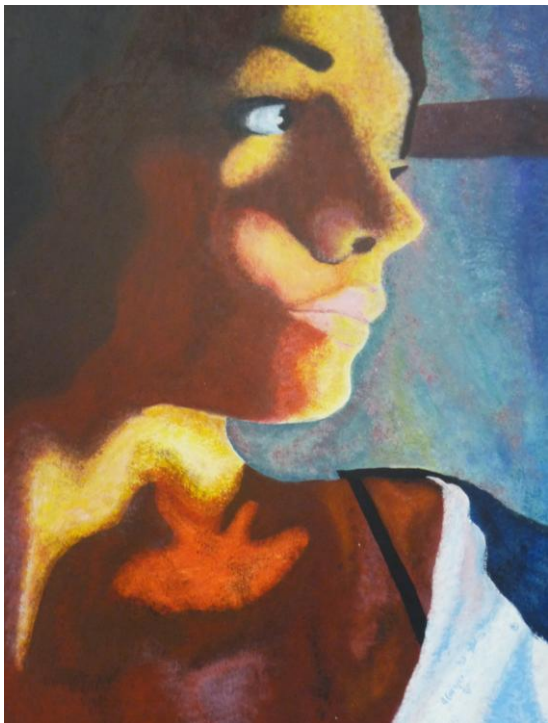
- Entry-Level: Surrealism Painting

- Entry-Level: Myth Collage

- Advanced-Level: Large-Scale Portrait (3 ft. x 5 ft.)

- Advanced-Level: Small-Scale Portrait (5 in. x 3 in.)

Appendix K: Executive Summary

Executive Summary:

A Qualitative Mulisite Case Study: Components, Strengths, & Benefits of Studio Production in Traditional Public High Schools

Research Questions:

1. To what extent are the components found in Project Zero's research (The Studio Habits of Mind and Studio Structures) present in art classrooms of traditional public high schools?
    a. What variations might I find in the presentation and implementation of the Studio Habits of Mind and Studio Structures in visual arts classrooms of traditional public high schools?
    b. What resources, teaching methods, or other factors support or do not support the teaching of the Studio Habits of Mind in visual arts classrooms of traditional public high schools?
    c. How can teachers benefit from knowing whether, how, and to what degree the Studio Habits of Mind are present in art classrooms of traditional public high schools?

Studio Habits of Mind:

- *Develop Craft*- learning techniques for using various mediums, tools, and conventions of the visual arts, as well as learning the proper care for tools and materials

- *Engage and Persist*- learning to embrace problems and work through what maybe be difficult, taking everything as a learning experience

- *Envision*- imagining what is not actually there to develop ideas or possible next step

- *Express*- creating works that convey an idea, a feeling, or personal meaning

- *Observe*- Learning to look at things more closely than normal for details and information

- *Reflect*- learning to think about, discuss, and judge one's work in relation to the standards

- *Stretch and Explore*- learning to reach beyond one's capacities and comforts, to explore without a plan

- *Understand the Art World*- learning about art history, current art practices, and how to interact as an artist within the art world

Studio Structures:

- *Demonstration-Lecture*- the teacher addressing the whole class both verbally and visually, with information that will be immediately usefully for their assignments

- *Students-at-Work*- the time students are working individually on their assignments, while the teacher typically circulates the room facilitating their work

- *Critique*- the observation of and the reflection on students' work and the work of their peers

Approaches/Methods:

- Qualitative Mulisite Case Study as a Participant Observer: In order to conduct my study I entered seven classrooms in three different traditional public high schools as a participant observer. I recorded data with minimal intrusion to the natural setting. With the exception of occasional informal interviewing of the students. All teacher and students participants read and signed consent forms for participation in this study and the IRB oat Buffalo State College as approved that this study be conducted with the human participants specified. As data collection began so did analyzing the data. Data (observational-field notes, formal and informal semi-structured transcribed interviews, and documents such as curriculum guides) was read and read, organized and reorganized, and analyzed to determine the extent to which the components found in Project Zero's research (The Studio Habits of Mind and the Studio Structures) are present in art classrooms of traditional public high schools.

-Observations/Field Notes: As class naturally occurred I recorded the things I saw, heard, and thought. I focused on what the teachers said to the students and what they showed the students. Recording data as it happened helped me avoid missing important information.

-Formal/Informal Semi Structured Interviews: Formal interviews were preformed with teachers and informal interviews with the students. For both the formal and informal interviews I referred to a question guide in order to provide some structure as well as a level of comfort to the interview, while staying focused and rich data. Student interviews were held randomly during class to document the students' perspective on what they are being taught in visual arts classrooms of traditional public high schools. And the teacher interviews were conducted once before observations began and once after the observations were completed. This allowed me to ask the teachers about their teaching philosophy and style; then ask about their purpose and intentions, behind specific situations I observed.

-Document Analysis: During my time in the different classrooms I collected relevant documents for a third source of data. Relevant documents included self-reflection handouts, information handouts, course-outlines, lesson plans, sketchbook assignments and written exams.

Important Findings/Analysis:

This study was designed to research the skills taught in visual arts classrooms of traditional public high schools, in reference to what was found in art-magnet high schools by Hetland, Winner, Veenema, & Sheridan (2007) from Harvard University. Important findings include:

1. **Factors affecting what is taught in visual arts classrooms of traditional public high schools:**
    a. *School-* School location, funds, and administration may affect what is taught in visual arts classrooms of traditional public high schools. For example, a lack of technology limits the images that can be shared with students to encourage observation and understanding the art world. A lack of funds may limit the materials available in turn encouraging students to stretch and explore with specific mediums. And involvement of administration can emphasize understanding the art world by supporting extra-curricular activities, community projects, and field trips.
    b. *Teacher-* Teachers have their own personalities and interests which can affect what is taught in visual arts classrooms of traditional public high schools. For example a teacher who aims to create a family atmosphere will emphasize the Studio Habit of Mind of understanding the art world by having the students work together like artist in the outside art world. Having a philosophy that creativity is one of the most important skills to learn will lead to lessons that focus on the Studio Habit of Mind of envision.
    c. *Class Level-* The Studio Habits of Mind taught in traditional public high schools differs in entry-level and advanced level classes. In entry-level classes develop craft, engage and persist, envision, observe, and stretch and explore are focused on. In addition to the Studio Habits of Mind taught in entry-level classes, advanced-level classes continue to scaffold and teach express, reflect, and understanding the art world in more depth.

2. **Resources and teaching methods that support the Studio Habits of Mind in traditional public high schools:**
    a. *Demonstrations-* Demonstrations introduce students to the thinking skills of the Studio Habits of Mind. Demonstrations typically involve the teacher presenting the students with information that can be immediately used. This information may pertain to any of the Studio Habits of Mind. Visual instruction is enhanced with verbal instruction as teachers guide students through their thought process during the demonstrations.
    b. *Teacher Language:* <u>Open-Ended Questions</u>- Open-ended questions encourage students to use the skills introduced during demonstrations. For example, in order to point out a specific area that needs work in a painting a teacher could say, "This bottle needs more shadows," the teachers I observe however said something more like this, "The range of values that you used on the sea shells turned out well. Where else might you need to add some value, in order to create that same pop?" The second statement provides the students an opportunity to observe and reflect on their own rather than having the teacher point everything out themselves. Open-ended questions can especially encourage, engage and persist, envision, observation, observe, reflect, and stretch and explore. <u>Specific Praises-</u> Providing students with specific praises rather than general statements points out what they are doing well, which may improve the likely hood that they develop the

inclination to use the skill that was praised again. For example, when a teacher I observed told a student, "Combining those two thumbnails has made your composition more interesting," she was hoping that student would continue to stretch and explore to create strong compositions in the future.

    c. *Time-* Time can allow students to work through the Studio Habits of Mind rather than just observing and hearing about them. Understanding the Studio Habits of Mind includes learning the ability to perform them, the ability to recognize the need for them and the inclination to use them.

    d. *Immersion-* Experiences that reflect real world art experiences, including: creating art, displaying art, donating art, viewing art, visiting art galleries, collaborative studios, and interactions with contemporary artist.

3. **How teachers, administrators, and advocates can use this information to enrich students' education.**
    a. Understanding how the Studio Habits of Mind are taught and what may affect the extent to which they are taught can help teachers, administrators, and advocates to evaluate their own programs and what they are teaching in visual arts classrooms.

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