Theory in Art Education Practice

A booklet created by ART 309 Spring 2024 students summarizing key theories that may inform art education practice and teaching philosophies.

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Introduction

This booklet was created by Illinois State University ART 309 students in the spring of 2024. This is not intended to be an exhaustive list of theories but a strategic selection of theoretical postures that could be useful when thinking about the values and priorities that inform student teachers and early career educators. After researching and reflecting on the scope and impact of their selected theory, each student engaged in a 10-minute presentation where they summarized the most important ideas with their peers. One of the rationales of this assignment is to collectively create a theory handbook students can revisit as needed. During their student-teaching, future teachers may be asked to explain how pedagogical decisions they have made are connected to current research and theories.

This assignment is connected to the course objectives and teaching standards:

- Apply current research in teaching and learning and relevant theoretical concepts in your lesson planning, teaching, and assessment.
- Demonstrate effective written, verbal, nonverbal, and visual communication techniques in the art classroom.
- Apply research-based classroom management strategies to ensure a safe and democratic learning environment.
- Familiarize with learning theories and educational paradigms relevant to art education at the secondary level.
- From Illinois Professional Teaching Standards: Standard 2 - Content Area and Pedagogical Knowledge (2G): understands the theory behind and the process for providing support to promote learning when concepts and skills are first being introduced.
- From CPAST: M. Connections to Research and Theory: CAEP R1.1 Discusses, provides evidence of, and justifies connections to educational research and/or theory AND Uses research and/or theory to explain their P-12 learners' progress.

Effective teachers strive to understand themselves, their students and the culture where they teach. Quite often they make decisions that are informed by specific views about themselves, their students and society. As seen in the examples discussed later in this booklet, educators have drawn ideas from different fields of knowledge including sociology, psychology and philosophy to identify new concepts that may help explain and, possibly, transform their practice.

This booklet covers 17 theories that are relevant to the teaching of art education. The theories covered are Constructivism, Behaviorism, Critical Pedagogy, Critical Race Theory, Feminist Theory, Cognitive Theory and Cognitivism, New Materialism, Social-Emotional Learning, Studio Thinking and Studio Habits of Mind, Culturally Responsive Teaching and Multicultural Education, Connectivism Learning Theory, Social Learning Theory, Experiential Learning Theory, Project-Based Learning, Transformative Learning Theory, Humanistic Learning Theory, and Human Capital Theory.

This booklet examines the work of well-known psychologists such as Jean Piaget, Albert Bandura, and Lev Vygotsky, as well as the work of others such as Paulo Freire, Jilian Hogen, and Kimberly Sheridan. All of the aforementioned people, as well as the work of many others, have created a vast range of research, knowledge, and understanding of human nature, education, and the world as a whole. Each section of this booklet contains six sections answering the following: 1. What is it? 2. Who said it? 3.Key concepts 4. So what? 5. From Theory to Practice: One Example and 6. Reflecting. This allows for a thorough examination of each theory as well as a personal opinion written by each student.

In these summaries, students relied mainly on authoritative sources like journal articles and trusted online publications. Students analyzed and presented the most critical information using engaging and easy-to-understand language and examples, often from their teaching experiences.

Constructivism

What is it?

Constructivism is a theory composed of precisely what it sounds like. This theory emphasizes the meaning of students constructing their knowledge of a topic. It includes techniques such as active learning, social interaction, scaffolding, and reflection. Constructivism also uses the learner's prior knowledge as a foundation to begin building deeper connections. This inquiry-based learning theory works well in any educational setting. Students who seek out knowledge on their own are more likely to retain their learning, and it will be ingrained more deeply in them if they were the ones to make their discoveries rather than just being told the information.
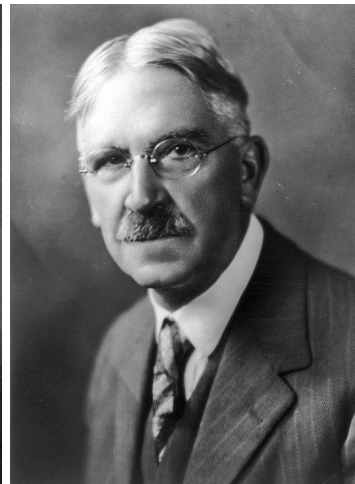
Who said it?

Jean Piaget is the main contributor of the constructivist theory and is often considered the "father of the Constructivist view of learning." He theorizes that humans create knowledge through interaction and experiences. Piaget believed that the individual was the center of their own learning, and it is up to them to acquire and build their knowledge. Lev Vygotsky also contributed a little bit to this theory with his ideas of social learning. His Zone of Proximal Development adds to the idea of students building their learning using the knowledge of their peers as well. Social development is important in any area, but if students are put together and told to solve a problem, there is a higher chance they will be able 1) find a solution and 2) retain their newly found knowledge for longer since they played a key part in constructing it. John Dewey was the third contributor to this theory. His main component of it is that students should practice real-world activities. When learning concepts, it helps students to know exactly where these ideas fit into their lives, and when being able to apply it to their real life, there is more of an opportunity for learning.

Jean Piaget (1896-1980)   Lev Vygotsky (1896- 1934)   John Dewey (1859-1952)

Key Concepts

This theory can work as both a social or individual technique. If being used socially, students can work off of one another to build up the knowledge of the entire group, or if it is being used individually, a student can use their own prior knowledge and the supplements of the lesson to construct a new idea or concept. In both scenarios, the teacher should ask students to recall their prior knowledge on a topic in order to begin learning the new idea. This will serve as a solid foundation for students to begin constructing more knowledge, and it will add to what they already know. For this theory, knowledge is acquired through inquiry. Students are choosing how they learn concepts,

and how they seek out information. Reflection is also a key component to this theory. After learning, students should reflect on the information that they have found, and what that means for them. If their reflection can be tied to real world instances, that can also be crucial in the retention of information.

As a teacher, utilizing this theory in the classroom should be fairly easy. If you offer a diverse way to learn, you are already practicing constructivism. Rather than just standing at the front of the room and lecturing your students, give them chances to have small group discussions or research their own information relating to the topic at hand. This way they are playing critical roles in their own learning. The process of building their learning instead of just handing information handed to them is more likely to stick. Building lessons around real world activities is also a way to use this theory in practice. If students can see things happening around them that relate to their learning, they are more likely to take that concept with them. Having learning in-context is much more valuable than working with the hypothetical or abstract, and it is easier for younger students to grasp.

So What?

Constructivism is the starting place for all of education. If students are given the chance to create their own knowledge, apply it to their real lives, and then reflect on the process of learning and the new knowledge they have gained, they have been set up well to actually remember that information and repeat that process. Teachers should strive to have many opportunities for constructivism to take place in the classroom. Whether that be offering small group discussions between lectures, research projects, or even just interaction with the topic at hand, students can greatly benefit from building their own knowledge. Scaffolding is also important in the classroom, and it is a component of this theory. Relating back to the Zone of Proximal Development, students will have their own learning to use, the learning of their peers, and then the knowledge of the authority figure, in this case the teacher. Utilizing all three pieces can be extremely important in a student's education, and their process of learning. With art education specifically, this is relatively easy to do.

When teaching new techniques for art making, letting the students watch you perform it, and then having them go and try it themselves will be incredibly valuable to their learning. Or in the world of art history, instead of just having students listen to a lecture and then regurgitate that information back to you in the form of an exam, research projects can be assigned instead. Using that, students will be in charge of their own learning, and have a sense of autonomy over what they are creating and learning. One last thing that constructivism teaches students is how to manage themselves. Since the teacher is putting them in a position to construct their own learning, they have more responsibility when it comes to gathering information and knowledge. This can be good just to teach students how to solve problems individually and become more independent active learners.

From Theory to Practice: One Example

Constructivism is easily applied in the classroom. A teacher giving students the chance to have small group discussions about the information that they are learning is just one of many ways to incorporate constructivism into the curriculum. As mentioned before, art is an easy subject to use this theory in. When talking about art making specifically, a teacher can demonstrate to the class how to do a specific technique, and then have the students go and replicate that technique. In that scenario students are learning by doing, and thus constructing their own ideas on how to create art. Another way that an art teacher could utilize the constructivist theory is by showing the students an art style or a piece of artwork, and then having them try to recreate it without any instruction. This forces students to either research certain techniques, or simply have them think through what they believe the process may have been, and then attempt it themselves. As long as the use of this theory is using a student's prior knowledge and having them construct their own ideas on the basis of what they have already learned, then this theory is being used correctly and effectively.

Reflecting

Personally, I find this theory to be incredibly valuable and useful in the classroom. I have used it in every lesson plan I have created. It is very important to me to offer my students multiple modes of learning and taking in information, so I often give chances for small group or entire class discussions throughout my lecture time. This way, students are able to build their own ideas about a topic, but I am also around to help facilitate, and guide them in the correct direction if need be. I would say that a majority of my school experiences have also been influenced by constructivism. I myself find it important for me to figure things out on my own, and have seen firsthand how much better I retain what I have learned if I seek out the information myself instead of just being told things. It makes it easy to apply things to my real life, and it shows how obvious certain concepts can relate to the world. I think every teacher should strive to incorporate this theory into their everyday teaching. Art teachers specifically have many opportunities to work with this theory and use it to better the education of their students.

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Behaviorism

What is it?

Behavioral learning theory, better known as behaviorism, is a psychological theory that focuses on how people learn through interactions with their peers and people around them along with the environment in which they are in. The theory is based on the general idea that all behaviors exhibited are acquired through conditioning, this happens through the process of reinforcement, meaning that punishment and reward helps the outcomes of behavior. The theory views learning as a change in observable behaviors resulting from an experience, meaning the experience observably affects the behavior changing which in turn means they learned something. Behaviorism is somewhat of a controversy in the science world, all scientists agree that there is a science of behavior, but how this is categorized or viewed is tricky. The consensus on the argument is that behaviorism is categorized under psychological theory, however it also has its whole other subgroup known as behavior analysis. Behavior analysis is used in many sciences and is separate from behaviorism, however behaviorism is specifically measured and observed through behavior analysis due to the fact that the theory is specifically based on the outcomes and changes in behavior based on environment and interaction.

There is a lot of strategy when trying to execute behaviorism and for there to be observable behaviors to measure. Empirical evidence is one of the main focuses, the behaviors being observed have to generally be measurable and observable rather than being subjective experiences. There also have to be some sort of stimuli for the behaviors to change, such as something has to be happening in the environment for the observer to execute

behaviors. Conditioning as mentioned before is also very important, there are two types of conditioning, one being classical conditioning which is when there is a neutral party who is associated with a positive party and the neutral party is stimulated and changes behavior to positive based on observation. The other kind of conditioning is called operant conditioning which is created through reinforcement or punishment, changing the behavior based on the consequences that will be rewarded or happen due to a lack of behavior. Lastly control behaviorism is affected by lots of things including outside factors. The environment is key in this theory. Anything within the environment is subject to influence the outcome, so to execute a behaviorism experiment you need lots of control of the environment otherwise the outcomes could vary.

As a whole world view, behaviorism is used in many ways. Behavioral psychology as a whole is used from everything between individual mental analysis to systematic reviews. As a society that engages with one another in every way possible every day, behavior is affected by a lot of things. Environment is the key to this, we compare and contrast behaviors from different parts of the world to ours in America and see that it is drastically different, the explanation being our environment is different. This could be because of different food, government, social issues, school systems, population, culture, clothes, speech, any variable you can think of! Which is why behavioral analysis is so hard to view in a whole world perspective because the interactions and environments differ everywhere.

Who said it?

Photo: John B Watson (1920)
John B Watson (1878-1958) coined the term Behaviorism during his proposal, his goal was to revolutionize human psychology. It was hard for Watson to get his theory into a firm experimental phase as the main theory of Introspectionism was dominant at the time, what Watson was proposing seemed more like common sense to most people at the time in 1913. Many people believed that the key to understanding the mind was to study conscious experiences directly, while Watsons idea suggested that psychology should focus on observable behaviors and how organisms, including humans, react to their environments. Watsons proposal outlined a study to see how external stimuli prompt specific responses from organisms. In other terms he wanted to shift the focus of psychology from the inner workings of the mind to the outward behaviors that can be observed. Despite his efforts and proposals, Watsons studies failed to become true experimental science, but other psychologist efforts made his ideas of

Behaviorism very successful but could not have done so if he had not presented the ideas which is why Watson is mainly given the credit for the Theory.

The other contributor to Behaviorism is a lengthy list, there are animal psychologists like Pavlov and Thorndike that made significant progress by observing and understanding animal behavior, and then others like Edward Tolman and Clark Hull. Tolman made significant progress in understanding goal-directed behavior and is a huge reason direction and goals is a big part of the Behaviorism model. Hull on the other hand worked on creating theory which investigated the internal habits and drive affecting behavior, which later led science to see how those internal factors affect and interact with the external environments around them. Overall, there were many contributors throughout the years to this scientific model, all of their efforts helped shape what we know about Behaviorism today.

Key Concepts

Main Concepts and how to approach when teaching.
1. Behavioral Objectives: Behaviorism focuses on the importance of clear, defined, measurable learning objectives. If there are not clear goals for the behavioral outcomes then it is difficult to set up the environment and interactions to meet that goal.
   a. Teaching: Most teachers will outline the standards or learning objectives they want students to meet, but making sure there are measurable goals is important to the individual. We see in IEP plans that there are clear examples of measurable goals, for example: The student will be able to add and subtract two digit number problems. Students will be able to complete 1 problem in a 5 minute time frame. This is a measurable goal that is clear and defined in what the outcome behavior should be, so adapting this to the everyday classroom with all students is a great way to measure behaviorism.
2. Reinforcement: Reinforcement encourages the desired behaviors and discourages undesirable behaviors. Possessive reinforcement rewards the individual for demonstrating the goal behaviors, this can be a number of things like praise, treats, tokens, anything that rewards good performance. Negative reinforcement involves

removing challenging stimuli from the environment to increase the likelihood of meeting the behavioral goal.

   a. Teachers usually use a reward system in the classroom, for example giving out candy for students who answer a question in discussion reinforces the behavior of participating in class.

3. Punishment: Punishment is not as commonly used as much as reinforcement is, but it can be used to decrease undesirable behaviors. This could be a number of things, the most common is imposing consequences for disruptive behavior, loss of privileges, ect. However it's important to note the punishment has to be judged well and consistent in order to be effective.

   a. Teachers execute punishment in many ways, for elementary school kids usually it's a loss of privilege such as you didn't do __ so you will sit out for recess. For older students sometimes punishment is detention, being benched for games, being walked out of class, suspension, ect. These punishments show students that the behavior they exhibited was unacceptable.

4. Drill and Practice: Behaviorism advocates for repetition and practice to strengthen learning. Using drills and practice exercises helps reinforce learning and helps the individual develop fluency in various skills or reinforces the positive behavioral outcomes.

   a. Teachers have routines and schedules in their own classrooms, for art this could be a cleaning/pack up routine that helps students with the behaviors of keeping the classroom clean. Learning is also beneficial when teachers review material multiple times, with elementary having students repeat definitions and words out loud multiple times helps them obtain the information.

5. Direct Instruction: Behaviorism supports the use of direct instruction methods, where there are clear explanations, model skills, and provide guided practice. This approach emphasizes teacher-led, structured learning activities to ensure that the individual acquires the specific knowledge and skills being taught.

   a. Using the UDL method and having multiple means of instructional supports such as powerpoints, worksheets, and written on board instructions helps visual learners, having multiple verbal instructional time where you remind multiple times helps auditory learning, and lastly demonstrating the material, having the students do the process with you, ect helps hands on learning in the classroom. Overall direct instruction helps reinforce the behaviors of stude nts following the directions and complete assignments.

6. Behavior Management: Behaviorism offers strategies for managing environment behavior effectively. To establish clear expectations for behavior, provide immediate feedback, and use reinforcement to promote positive behavior. Techniques such as token economies, where individuals earn tokens or points for desired behaviors that can be exchanged for rewards, are commonly used.
    a. For teachers this model looks like identifying the behavior being exhibited, identifying what is happening in the classroom/environment to affect this behavior, changing the environment or reinforcing the goal behavior, and then rewarding positive when the behavior is being met.
7. Individualized Instruction: Behaviorism can be applied to tailor instruction to the individual's needs. Use of the principles of reinforcement and shaping to change behavior and provide the supports for individuals who are struggling behaviorally.
    a. As educators we know we need to individualize learning for our students, but also if you see one or two students struggling and feel the need to adjust the instruction to make it more clear, it can be safe to assume that the adjustments to instruction might help other students even if they aren't openly struggling. Individual check-ins with students help their behavior because there is a one on one influence happening, instead of relying on a group/classroom environment to help them meet that behavioral goal alone.

So What?

Behaviorism in education is shown through many things, school is not just an intellectual learning environment but also a social learning experience for students. Students learn social skills by being at school, so in turn they exhibit behaviors they see their peers exhibiting. So as educators, setting clear expectations and goals on what positive behavior is is important, and this can range between teaching character counts and pillars to learning goals for math. In Art education, it's important to set clear goals and expectations for conversation around art, facilitating classroom critique etiquette or simply teaching your 1st graders to be more descriptive all can be taught through the Behaviorism model. Set clear expectations and manageable goals, repeat the procedures and expectations, reinforce good behaviors, punish or manage negative behaviors, and then overall manage the behaviors throughout the year. Students learn not just through their peers actions but also by the environment and example you set in your classroom, so staying consistent is

key to success. Behaviorism as a whole helps in your classroom management and overall is important for creating a safe and efficient learning environment for your students.

From Theory to Practice: One Example

In an art room I think the best example you can apply Behaviorism to is a clean up procedure with the students. As the Teacher, the clean up procedure, expectations, and directions should be laid out very clearly at the beginning of the year or semester. Some teachers even hang posters with clean up procedures listed out which is a helpful reminder to students throughout the duration of the course. After being set clear guidelines it's important to show positive reinforcement, give praise to specific students who you see cleaning properly and efficiently. For students not doing so, start to give reminders, reinforce the expectations you laid out for them. If you don't stay on top of this, one student may see another not cleaning properly and then decide if they aren't cleaning why should I have to, this is where the theory lies, the environment and peer interaction will interfere with the system. To avoid this try and flip it around, giving positive reinforcement helps the students not cleaning properly take guidance from those who are instead of the other way around.

In extreme measures, punishment might need to be put in place. For instance if you have tried negative reinforcement by calling the student out who is not cleaning, reminding them of the procedures and such and it's still not working, then you might have to make consequences to the students actions. In this case I believe loss of privileges would be the

best model, if the student cannot properly use and clean their paint brush, then students will no longer be allowed to work with the paint, and if it were older students I think this would result in some sort of failed grade in my own personal classroom. Overall, you must make clear objectives to cleaning, repeat them and create procedures, reinforce or punish as needed, and manage the measurable behaviors throughout the course, this is how you would use the Behaviorism model in the classroom.

Reflecting

Personally, I think Behaviorism is a great structure to use in the classroom, I think it works for all grade levels in different ways. In elementary I think it is great and students follow it because they are more prone to repetitive procedures at this age, they like clear directions and it;s very black and white to them so to speak. In middle school it's a great model because the students are so focused on what their peers think, if you use the positive reinforcement or punishment they will usually fix the negative behavior due to the fact that they don't want the negative attention in front of their peers. In high school I think both work simultaneously, however I think this is the age where you need to bring in more of that individualized learning, getting feedback from the students on what's working and what's not working, setting the clear behavioral goals together so students can meet them clearly.

I can definitely see myself using this method in my own classroom, I think this model is used in almost all art classrooms one way or another, whether it be intentionally used or a product of something else. School is such a sociable environment that it can be observed of students influencing each other all around America, all around the world. If we as educators are not using this to our advantage then what are we doing? Playing on the idea of community, environment, and social aspects can help reinforce and build a safe healthy environment in your classroom, which is what the Behaviorism theory encourages and produces when used properly.

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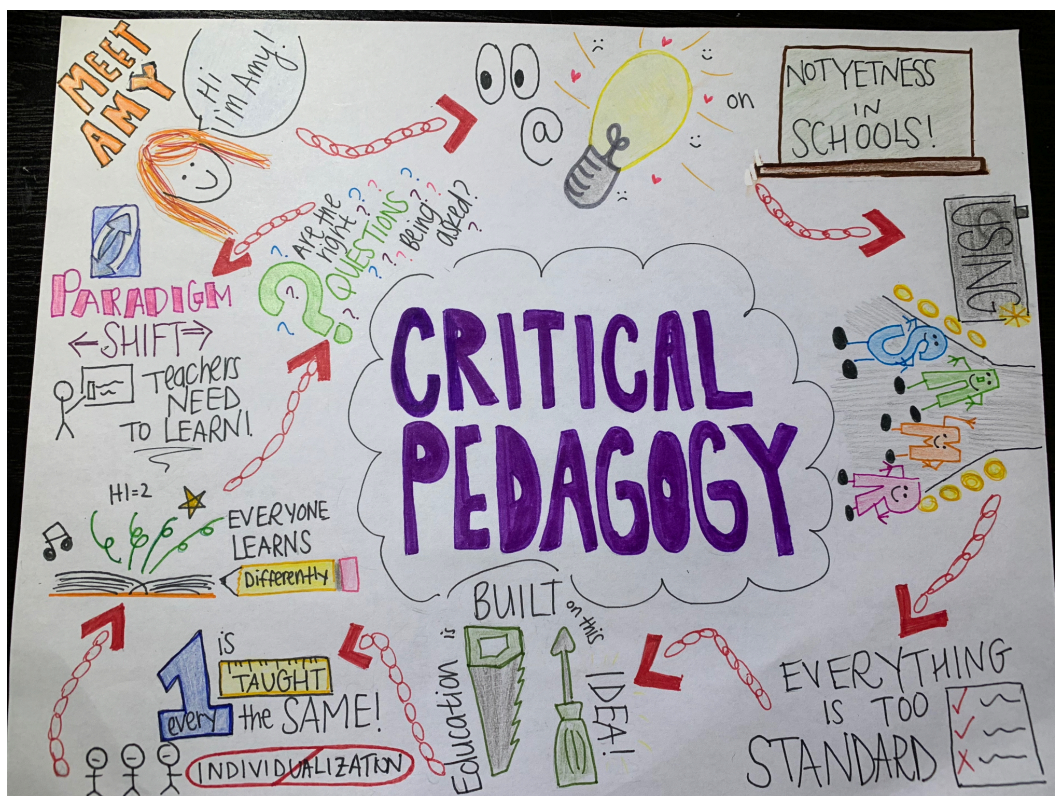18, 2024, from

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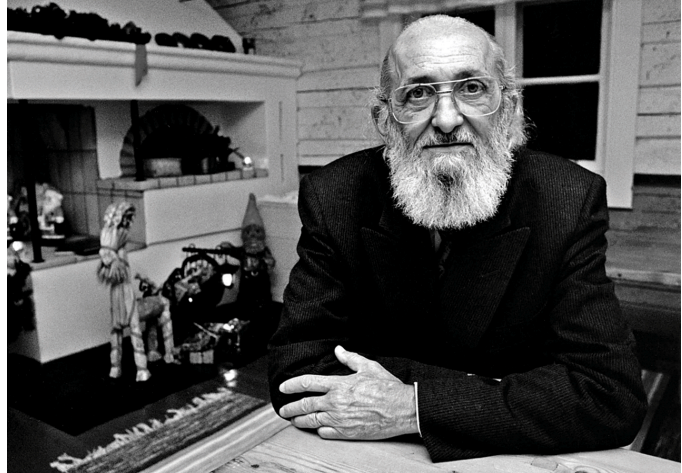
Critical Pedagogy

What is it?

"There is no such thing as a neutral educational process. Education either functions as an instrument that is used to facilitate the integration of the younger generation into the logic of the present system and bring about conformity to it, or it becomes "the practice of freedom," the means by which men and women deal critically and creatively with reality and discover how to participate in the transformation of their world" (Freire, 2000, p. 34).

Critical Pedagogy critically engages students with art, society, and culture. It encourages students to challenge dominant narratives, question power structures, and explore social issues through art making. This pedagogy aims to, "encourage independent learners who critique the status quo through visual narratives and engage explicitly with questions of generating truth, autonomy, and learner empowerment" (Shor & Pari, 2000). Critical pedagogy has many subcategories, including Culturally compatible pedagogy, Culturally congruent pedagogy, and Culturally relevant pedagogy.

Paulo Freire is a Brazilian philosopher who is the leading creator of Critical Pedagogy. He is most famously known for his book, *Pedagogy of the Oppressed* published in 1986. In summary, *Pedagogy of the Oppressed* emphasizes dialogue, conscientization (critical consciousness), and praxis (reflection and action) as means to empower oppressed individuals and transform society. His research encourages students to think critically of society around them rather than engaging in the typically oppressive traditional learning format. Freire created Critical Pedagogy as a means for social change, and activism, and advocates for a more democratic and participatory approach to learning.

It is important to note that there are many different contributors to this pedagogy. Henry Giroux's perspective on Critical Pedagogy aligns and expands on Freire's groundwork. He believes that education should promote democracy and challenge power imbalances. Rather than promoting the typical status quo, Giroux argues that students should be taught to challenge authority at its root. These students can then become socially and politically driven members of society.

Key Concepts

- **Conscientization (Critical Consciousness)**
  - According to *Critical Consciousness: A Critique and Critical Analysis of the Literature*, "If people are not aware of inequity and do not act to constantly resist oppressive norms and ways of being, then the result is residual inequity in perpetuity. If inequity is likened to a disease or poison, then Critical Consciousness has been deemed the antidote to inequity and the prescription needed to break the cycle." (Jemal, 2017).
  - CC challenges dominant narratives and questions oppressive power structures in society. Through critical consciousness, students reflect, determine motivation, and take action to fight against societal oppressors.

- **Dialogue**
  - Critical Pedagogy is heavily reliant on facilitating and having conversations on social injustice. This dialogue may be difficult and cause discomfort, but is important in analyzing social action and creating praxis.
- **Praxis (Reflection and Action)**
  - Praxis is the act of reflecting on injustice and acting on it.
  - "Social action should naturally loop back to analysis and dialogue such that reflection and social action merge to form praxis, the foundation for revolution." (Jemal, 2017).
  - Praxis is student centered; each informs the other in terms of theory and practice.

How Knowledge Is Acquired & Taught

Overview

Critical Pedagogy firmly highlights the importances of challenging hegemony in the classroom. Because these norms are pushed so hard in traditional education, they can become protected from critique by arguing that it is "what we have always taught" (Rivers, 2020).

Image adapted by H.J.DeWaard from P. Freire Pedagogy of the Oppressed
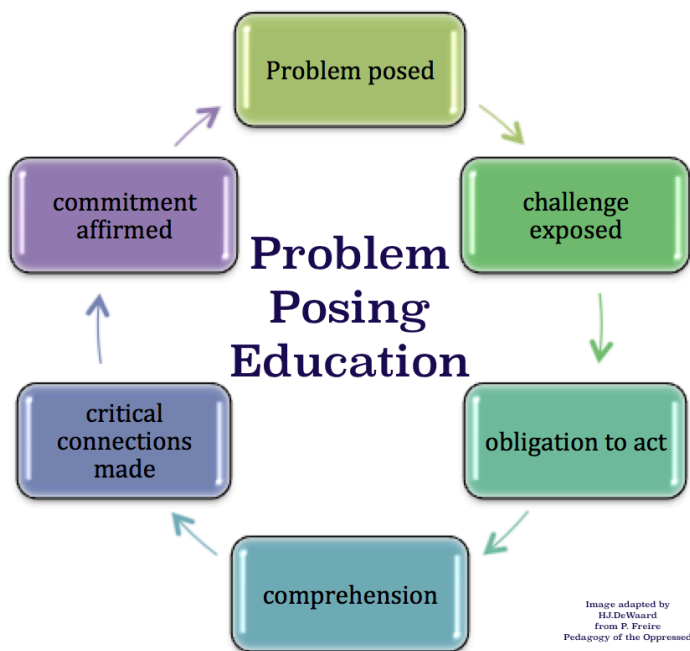
Problem-Posing Education

According to Freire, banking education is the process in which teachers deposit knowledge into students' minds. To counter this ideology, Feire developed problem-posing education where the teacher poses questions for students to challenge from a whole-world perspective.

This allows students to critically investigate social injustices and participate in their education process. By using questions and dialogue in the classroom, students disrupt hegemonic structures created by the curriculum in place. When used, critical pedagogy prevents disengagement, defiance, social disaffection, fragmentation, and risk of incarceration.

So What?

Critical Pedagogy is a powerful teaching technique, especially in an art education setting. Unlike other general education classes, art has the opportunity to teach students in an unorthodox manner: through creating. Critical Pedagogy can be translated into an art education setting by initiating dialogue amongst students, creating praxis, and fulfilling their ideas in a project. Some aspects of this pedagogy are radical. Without radical progression, there will never be justice. We are responsible for raising the next generation, and we must give them the platform to challenge oppression in the real world.

From Theory to Practice Examples

Alisha Mernick, Art Teacher, Gertz-Ressler High School in Los Angeles, California

This lesson plan is fully accredited to '*Critical Arts Pedagogy: Nurturing Critical Consciousness and Self-Actualization Through Art Education'* written by Alish Mernick. Mernick uses Critical Pedagogy in all of her units. She begins her Art 1 course syllabus with the following questions:

"What is art? What is the relationship between art and the real world? How does art reflect, as well as shape, our world? How does art reflect, as well as shape, us?"

Her teaching style focuses heavily on conscientization– how we develop a critical awareness of our world and what our role is in society. Mernick uses artmaking as a way to improve their skills and as a way to envision/take steps towards a less oppressed world. She emphasizes the need to go beyond just teaching more "diverse" artists. Rather, art teachers need to focus their curriculum and classroom culture where students are pushed to recognize, process, and challenge systems of oppression. Mernick scaffolded Critical Pedagogy throughout the school year by pairing an artistic technique and an essential question related to equity and activism. Each lesson leaves students with an opportunity to reflect on their lives, society, and the world.

Mernick's final cumulative project was an open-ended, critical self-reflection. She began by modeling an identity map on the front whiteboard. Students followed along with their identity maps. Mernick wrote her name and five lines branching out (family, friends, school, personal, and society). She worked with her class to fill out attributes that she thinks that society thinks about her as a Middle Eastern woman. Afterward, she annotated her identity map by drawing an X over things she disagrees with (such as negative stereotypes), crowns where she believes she holds power, circles for what she finds most important, and so forth.

Figure 4. Angélica painted a hybrid eagle to blend the figures on the U.S. and Mexican flags. She represents herself as a faceless individual, being held up by her two cultures.

Figure 3. Ivonne's artwork illustrates the reasons some migrants choose to come to the United States. Green text illustrates what they hope they will gain, while the red text illustrates from what they are running (pseudonyms have been used to protect student identities).

Next, Mernick and her class looked at artists who explore identity in their artwork. Students broke into small groups to analyze, interpret, and debate what they would share with the rest of the class (group think-pair-share). Students were well-prepared to discuss because of their work over their year developing critical consciousness. Together, they created a list of "issues in identity" in contemporary art.

Finally, students were given 3 full weeks of studio time to create their projects. The class had individualized projects relating to their own identity. At their final exhibition, community members, school staff, district leadership, and local gallery staff attended and asked students questions about their art (to which they had prepared artist statements).

"With a solid understanding of my critical purpose, an intentional but flexible curriculum design, and a continuous reflective praxis, I feel more and more effective as a critical arts pedagogue each year. As antiracist and social justice education become more mainstream, I hope educators will take a holistic approach in their classrooms,

recognizing that critical consciousness and class culture are just as powerful as liberatory content (hooks, 1994). We must model our classrooms after the liberated world we wish to inhabit and focus every aspect of our planning and practice toward meeting that goal." (Mernick, 2021)

Laurie Gutmann Kahn, Art Education Professor, University of Oregon

▶️ University of Oregon College of Education | Edu Studies: Exploring Critical Pedagogy t...

University of Oregon professor Laurie Gutmann Kahn led students in a Critical Pedagogy exploration lesson as a means to wrap up the Education Studies intro course EDST 111. The project was co-taught with professor Julia Herrernan.

Students repurposed old school desks by writing their course reflections and their different approaches to learning. The desks were used as a means of dialogue between classmates as they worked together to create their final pieces.

Reflecting

I found this theory incredibly motivating. I feel like I have inadvertently used this pedagogy in my teaching, but now that I have done thorough research I would like to implement this more. I am curious how Critical Pedagogy can be scaffolded to elementary and middle school art classes. In my time at Illinois State University, I have not had an instructor directly use this practice before. However, in most of my art education courses we have reviewed and focused on Culturally Relevant Pedagogy, which is a byproduct of Critical Pedagogy.

I have seen Critical Pedagogy take place in an observation at Curie Metro High School in Chicago. I attended six classes, and in each class it was evident that students were challenged to think critically about society and the world. I can see this being used in my own teaching practice in an artivism course or art appreciation course. This research experience has led me to think more purposefully toward my teaching practice.

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Critical Race Theory
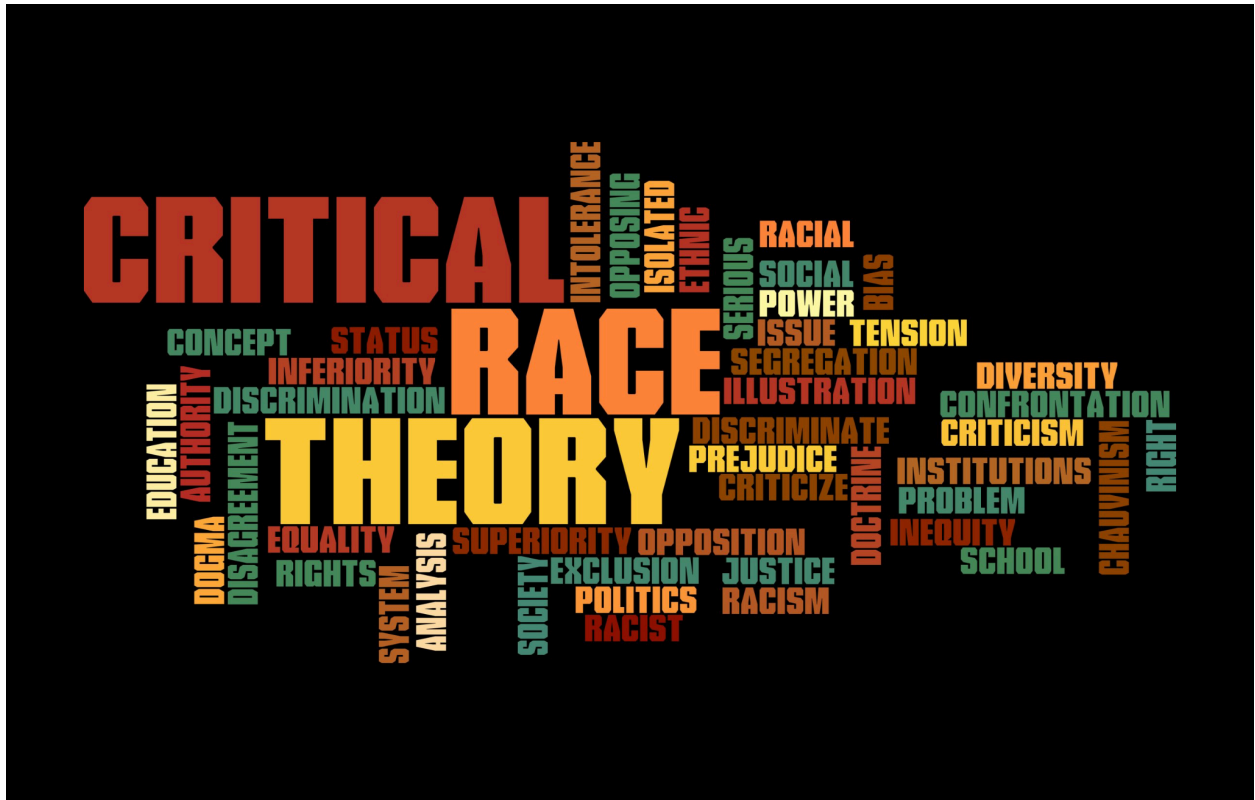
What is it?

Critical race theory (CRT) is a theoretical framework rooted within legal studies in the late 1970s and 1980s, mainly in the United States. Its principal goal is to identify how race influences various areas of society. It is used to analyze how race and racism intersect with other social issues. At the heart of CRT is an analysis of the fundamental cause: the assumption of color blindness and the belief that racism is a problem of individual bias rather than being embedded in our laws, politics, and institutions in the present, and historically.

The foundation of CRT is based on the idea that race is a social construct, not biological, and racism is systematic and reproduces racial inequity. Although racism is a result of individual prejudice, it is also perpetuated by social norms and institutions. It focuses on the importance of sharing lived experiences and storytelling from minoritized groups in order to understand how to challenge systemic racism. It looks for the related connections between race and things like the school-to-prison pipeline, police violence, and mortality rates due to childbirth.

CRT is a part of a larger worldview, it is a way scholars and activists assess inequity, power dynamics, and social justice issues. It also relates to other social theories like feminism, critical legal studies, and critical pedagogy. It can help us gain a better understanding of how we can combat systemic racism which is the leading cause of racial inequality.

Three sub-theories have been derived from CRT.

1) Intersectionality: Leading scholar in critical race theory Kimberlé Williams Crenshaw, describes intersectionality as the study of overlapping or intersecting social identities and related systems of oppression, domination, or discrimination. It can look at aspects like gender, class, race, sexuality, and age.

2) Interest convergence: Proposed by Derrick Bell, "interest convergence" or material determinism, suggests that racial justice advancements can be derived from the self-interest of elite whites rather than from the interest in the betterment of people of color.

3) Structural Racism: Ways in which society fosters racial discrimination systems of housing, education, employment, credit, media, health care, and criminal justice.

Who said it?
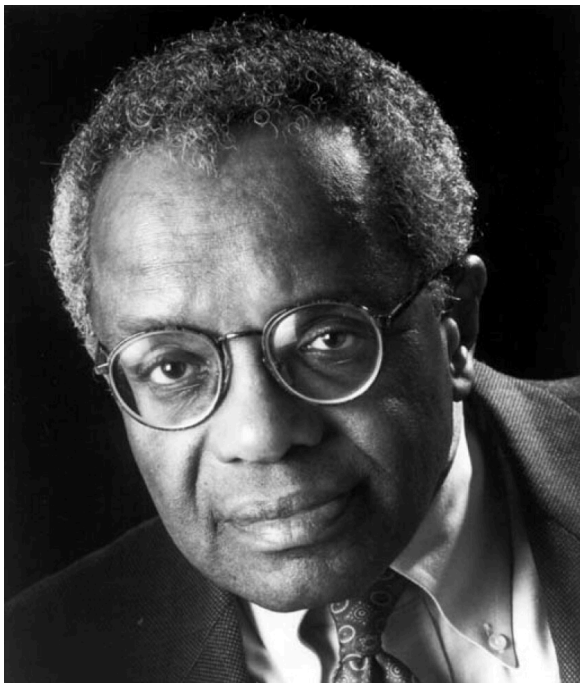
Critical Race Theory is not all attributed to one person, but rather to several scholars, activists, and legal experts. The most prominent figure is Derrick Bell (1930-2011). Known for his thesis on Interest convergence, Bell is responsible for many of the foundational texts of CRT. Bell was a Harvard Law School professor as well as a visiting NYU professor. As mentioned previously, interest convergence is the idea that the advancement of people of color may be attributed to the self-interest of dominant groups rather than the desire for improvement of minoritized groups. Bell once said, "Beyond the ebb and flow of racial progress lies the still viable and widely accepted (though seldom expressed) belief that America is a white country in which blacks, **Derrick Bell (1930-2011)** particularly as a group, are not entitled to the concern, resources, or even empathy that would be extended to similarly situated whites."

Other prominent figures include:

1) Kimberlé Crenshaw: A pioneer scholar and civil rights activist, currently based at UCLA Law School and Columbia Law School. Crenshaw has been critical in CRT and in "intersectionality," a term she coined to describe the double bind of simultaneous racial and gender prejudice.

2) Richard Delgado: Author of *Critical Race Theory: An Introduction*, and legal scholar, Delgado has explored topics such as storytelling as a method of resistance, structural racism, and the intersection of race and the law. As a main reference for this article, Delgado has created many texts that are very influential to the CRT framework.

3) Mari Matsuda: Known for her contributions to CRT through her analysis of hate speech and critical legal studies. Matsuda proposed the question, "What is the relationship of the history of white supremacy on the North American continent to the development of legal doctrine and to the possibility of using the legal system against itself?"

4) Cheryl Harris: Harris studies whiteness and property law. Her important article "Whiteness as Property" looks at how being white gives advantages like money and social status.

These clever minds, among others, have helped develop Critical Race Theory. They studied how race, law, and society connect. They opened the door for more work to fight racism and make things equitable for all people.

Key Concepts

Critical race theory (CRT) encompasses several main concepts that are central to its framework:

1) Intersectionality: Leading scholar on Critical Race Theory, Kimberlé Williams Crenshaw, defines intersectionality as "the study of social identities that overlap or intersect with systems of oppression, dominance, or discrimination." Intersectionality can cover a wide range of topics, including gender, class, racial identity, sexual orientation, and age.

2) Structural Racism: Ways in which society fosters racial discrimination through systems of housing, education, employment, credit, media, health care, and criminal justice.

3) Social Construction of Race: The concept of social construction of race challenges the idea that race is a genetic and biological aspect, instead arguing that it is socially

constructed. This mindset recognizes the cultural and historical background that shapes racial identities and power dynamics.

4) White Supremacy: This concept of CRT analyzes the prevalent influence of white supremacy in shaping social, political, and economic systems. It focuses on the need to challenge and dismantle systems of white dominance and privilege.

5) Voice of the Marginalized: One last concept of CRT focuses on the voices and experiences of marginalized groups, particularly people of color, in understanding and addressing racism. It emphasizes the importance of storytelling, counter-narratives, and lived experiences in confronting racial injustice.

CRT does not only emphasize critical analysis and the use of multiple perspectives but more so that knowledge cannot be subjective or neutral; instead, it is shaped by cultural, social, and historical contexts. This perspective motivates scholarly researchers and professionals to analyze power dynamics, challenge dominant narratives, and give emphasis to those voices that are marginalized in the generation and spread of knowledge. A lot of critical race theory is passed through discussion and storytelling. There is an empathic base to CRT which does not allow for the option to just drill and memorize the aspects of it. It needs to be analyzed, discussed, argued, and comprehended.

CRT places strong emphasis on an educator's teaching strategy. It advocates a critical and participatory approach, inclusive and critical in nature, bringing the voices of all learners into focus. This may include literature, art, and personal narratives that mirror the diversity in identities and experiences of their students. It further encourages critique and exploration of the historical and contemporary issues of race and racism. It further requires educators to reflect and examine their biases. This is in order to create an inclusive and equitable learning spaces for students. What we know as culturally relevant teaching, is heavily pushed by the scholars of CRT.

So What?

The implications of CRT in education are significant, from a teaching and learning standpoint. It pushes for inclusive, equitable, and socially just practices in education, to challenge the traditional approach in teaching. There are a couple of ways CRT intersects with education. One of the intersections is how CRT critiques how the education system continues to perpetuate racial inequalities as well as fostering institutional power and privilege imbalance. It shines a light on the disparity of resources, educational access, and academic achievement that affect students of color. This theory encourages teachers to

think about race in institutions critically and try to dismantle systematic racism in educational institutions.

CRT also puts an emphasis on the importance of acknowledging the intersectionality in students' identities. Teachers need to recognize that the complexity of students' identities is shaped by multiple factors, educators need to take these factors into consideration when teaching their students. Taking into account how the myriad of identity factors interact with the systems of oppression in their school and community. This theory also speaks about how we can implement social justice education in our classrooms or schools. Social justice education works to empower students to analyze social inequalities and to learn about systemic racism, privilege, and oppression.

There are a few ways art education can help push the concept of CRT. Art has a very unique place in society where it can influence the way people view society and give various perspectives on different issues. One way CRT can be intertwined in art education is through diverse representation in art mainly from minoritized communities. It helps challenge dominant narratives that are very prominent in art history figures. We can also talk about CRT through critical analysis of art by looking at artworks from a lens of race, power, and privilege. By acknowledging social inequalities represented in art we can work to undo that by using art as a tool for resistance and social change. We can also use art as a form of activism, this would encourage students to become active participants in enacting social change. They get the chance to address social issues they find important to them and amplify voices they think deserve to be heard.

From Theory to Practice: One Example

This theory can be applied in a lot of ways in most classrooms, of course it may be hard to bring up in a math or PE class but just about everywhere else. One way that works universally is creating a culturally relevant curriculum. This can be done by including the experiences, identities, and cultural backgrounds of your students or familiar to your students. This can be by including diverse figures or sample questions or writing with diverse identities. Critical analysis of resources, given or found in school, is a great way to help them get a better understanding of minoritized groups. Looking at things from a lens of race, power, and privilege, helps students understand real life CRT implications. Finally, community engagement is a great way for students to see racial inequality at play in their own communities, this makes the fundamentals of CRT more real to your students.

In art this would look like including diverse artists in unit lessons. This could even be done by including posters focusing on diversity and inclusion. Supplemental materials could include interviews with these diverse artists so students can try to feel a connection to them. When analyzing art with students, we can focus on our cultural and postmodern framework questions. These framework questions can help us introduce CRT into our classrooms. We can ask about the interactions with race and power. We can also work artivism into our curriculum, using art as activism. This has already been implemented in

many schools, including Curie High School in the CPS system. You ask students to pick and analyze a social issue and use CRT as a way to help students critically analyze and create art. We can also ask students to reflect on their race and how it interacts with their art. This can be done as a part of their artists statements for their projects.

Reflecting

CRT is only new in theory, the things it works to highlight have been issues for centuries. Personally, I have had interactions with the products of critical race theory, or lack of conversation on CRT rather, my whole life. As a woman of color I can only ever think about my race and how it affects my interactions with different aspects of society. Learning more about CRT has only made me feel better about how I teach my students already. My upbringing in art education has been built on the foundation of culturally relevant teaching. However, that does only apply to my collegiate years. When I was going through art in high school, we rarely talked about race or even any diverse artists. This has pushed me to include what I feel I lacked in my own education. I believe my identity gives me a unique power to give my students a well rounded cultural education.

With the lesson I have taught through my many clinical observations, I have worked to include aspects of CRT into my curriculum. I have done this through including diverse artists, speaking on social issues that present in art, and making sure students understand the racial implication in artists' work. In the future I would like to talk about the lack of diversity in historically significant artists. When we talk about art history, the artist list is very whitewashed. I would bring CRT into the discussion by asking my students why they think this is. And then asking how we can fix this lack of diversity.

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Feminist Theory

What is it?

Feminist pedagogy disrupts power dynamics that undergird the traditional classroom. Rather than a classroom headed by an instructor who bequeaths knowledge to their students, feminist pedagogy creates a classroom of people dedicated to the co-construction of knowledge. By emphasizing the classroom as a space of community, feminist pedagogy fosters connections and cooperation between students and instructors. Feminist pedagogy began with the assertion that male-dominated hierarchies and institutions of learning had created a system of education that disempowered women in the classroom and that hindered women's opportunities to succeed and develop as learners. Intersectional feminism expands this understanding of feminism to acknowledge the ways in which race, disability, ethnicity, age, class, gender identity, and sexuality compound inequality to create further barriers to learning. This does not mean that feminist pedagogy is confined to courses and fields centered on women, gender, or sexuality. Instructors across the Humanities, Social Sciences and STEM can incorporate and benefit from a feminist pedagogical approach in their teaching.

At a time when college students feel increasingly lonely and isolated, and report more depression and anxiety, feminist pedagogy builds community in the classroom by

empowering students to become equal partners in their learning process and community. It provides students the space and skills to "enhance the integrity and wholeness of the person and the person's connections with others" (Shrewsbury, 1987).

Feminist pedagogy benefits the instructor as well as the students. Feminist pedagogy encourages instructors to understand themselves as part of this community of learners, and to view participation and engagement with students as contributing to their own intellectual development. Everyone in the classroom is able to mutually participate in a process of learning "where joy and excitement as well as the hard work of learning provide the kind of positive feedback that magnifies the effort put into learning" (Shrewsbury, 1987). In the words of bell hooks, "To emphasize that the pleasure of teaching is an act of resistance countering the overwhelming boredom, uninterest, and apathy that so often characterize the way professors and students feel about teaching and learning, about the classroom experience."

Who said it?

Who has made important contributions to this theory over the years? What did they say?


E.g. Judith Butler, ****

Key Concepts

What are this theory's main concepts? How is knowledge acquired according to this theory? What is the best way to approach teaching according to this theory?

According to Jo Ann Arinder from Washington State University, "The umbrella of critical theory, which in general has the purpose of destabilizing systems of power and oppression." This theory's main purpose is to engage and include all students into the classroom community and lesson especially in subjects in which women have not always had a place in. As shown in the model below, the first step of Feminist Theory is to work against the systems and structures of power and oppression that exist - which include sex, gender, race or ability. These systems then create discrimination and inclusion and this theory emphasizes that through action, power and oppression are acknowledged and disrupted which then supports understanding advocacy and change. A study at Notre Dame says that the best way to approach teaching, according to this theory, is through an encouraging instructor that facilitates instructor to Student Learning and student to Student Learning.

Figure 1
Model of Feminist Theory
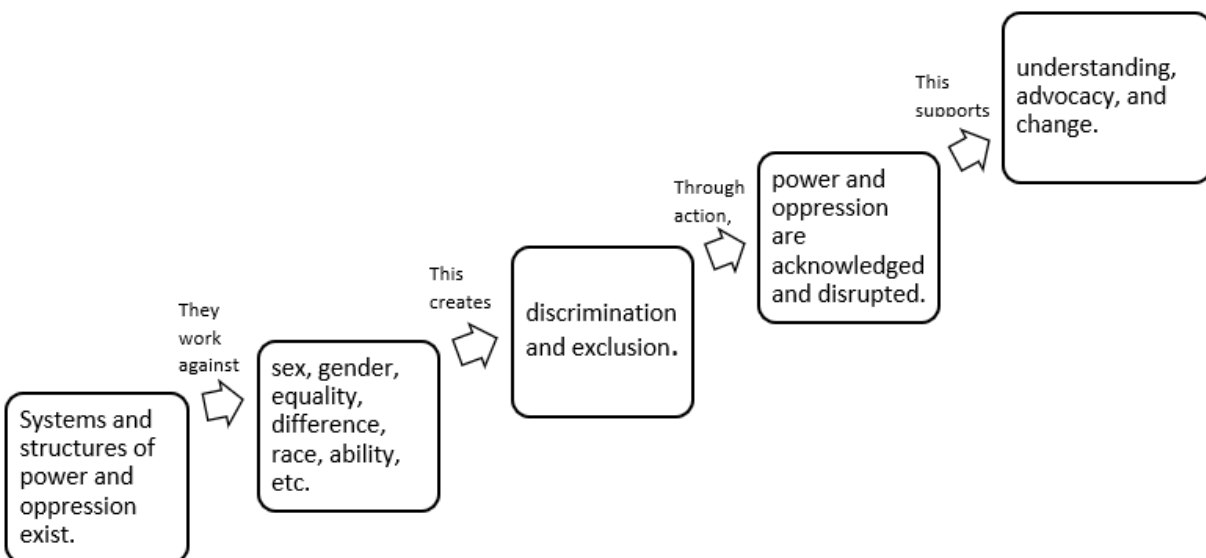
So What?

What does it have to do with education/teaching/learning? What does it have to do with art education?

The importance of equalizing the art world is very important since many art museums still do not show many works done by women. Historically, many art museums in the US feature collections that are mostly made by white males. The National Museum of Women in the Arts stated that a data analysis of 18 major US art museums found that their collections featured art that was made by 87% males and 85% of those works were made by white male artists. In a similarly shocking statistic from the National Museum of Women in the Arts "11% of all acquisitions at 26 prominent US museums over the past decade were of work by women artists."

In a research study done in Illinois State entitled "Art Education as a Tool of Feminist Resistance in Iran," Sedigheh Fathollahzadeh Dizaji states that there are " various ways that art education can be a tool of resistance, including encouraging critical thinking, the development of alternative narratives, and promoting a sense of community and solidarity. It also makes the case that art education can give women a voice and a platform to question gender norms and expectations in a culture that frequently tries to silence them."

From Theory to Practice: One Example

How can this theory or theoretical framework be applied? What is one example of applying this theory to teaching art?

Lessons that would incorporate Feminist Theory into Art Education would be any lesson that encourages instructor- student and student- student collaboration.

For example this could look like the instructor as part of a classroom community rather than as a facilitator. A teacher could structure a lesson where students research their own information or artists, lead discussions or create assessments in the course.

One of the main questions that a teacher could ask in thinking of this Theory during planning is are the students only learners or are they also actively contributing to the production of knowledge?

Some ways that teachers can actively engage students is to give space for students to bring their own expertise and personal experience to a lesson. This can include a 1-minute reflection to ask students how they react to a particular piece during a lecture or including a small discussion of a piece. The teacher could also design assignments that ask students to connect the course material to their own lives

Reflecting

Did you find this theory motivating? Did any of your past instructors use this theory in their classrooms? Have you ever used, or can you imagine using this theory in your own teaching practice? How so?

I found this theory incredibly motivating and I can imagine myself using this theory in my own teaching practice as a means of empowering my students, creating community, and using art to critically think about the world around us including gender norms and societal standards

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Academic sources and images cited in the text. Use APA style to insert references. Jenna will compile all the references and place them all at the end of this document.

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(6)Cognitive Theory/Cognitivism

What is it?

Cognitive learning theory, often called **cognitivism**, is a well-developed theory which offers valuable insights into how we learn by focusing on the inner workings of the mind. Some of the main tenets include:

Information Processing: Cognitivism conceives of the mind as a sophisticated information processor, much like a computer. It posits that learners play an active role in processing incoming information, encompassing tasks such as encoding, storing, retrieving, and transforming it into actionable knowledge.

Active Learning: Cognitivism states that learning is an active process, wherein learners actively build knowledge by linking new information to their pre-existing mental frameworks. This constructive process involves one's attention, perception, memory, and problem-solving.

Internal Mental Structures: according to cognitivism, learners possess internal mental frameworks, such as schemas and mental models, that structure and interpret incoming information. These frameworks play a pivotal role in shaping the perception and comprehension of new information.

Metacognition: Cognitivism underscores the significance of metacognition, which is a learners' conscious understanding and management of their cognitive processes. Employing metacognitive strategies such as planning, monitoring, and evaluating enables learners to regulate their learning strategies and enhance their problem-solving skills. Metacognition serves to:

1) possess more declarative knowledge,
2) have better hierarchical organization of knowledge,
3) recognize problem formats more easily,
4) monitor their performances more carefully, and
5) understand the value of strategy uses. (Inoue)

Social Context: Although cognitivism focuses on individual mental processes, it also recognizes the significance of social interactions and cultural contexts in influencing cognition. Social interactions offer avenues for discussion, collaboration, and reflection, thus facilitating the learning process.

Cognitive learning in education is usually divided into two categories, social cognitive theory and behavioral cognitive theory. **Social cognitive theory** states that learning is inherently a social activity that generally occurs in a social context. In this perspective, a learner's interactions with peers, instructors, and others significantly influence the learning process. Providing a positive learning environment where students see the value of learning and witness others' engagement, effectively fosters learning. According to **behavioral cognitive theory**, an individual's thoughts dictate their actions and emotions, consequently shaping their learning capacity and enjoyment of the learning process. For instance, students who hold the belief that they have an aversion to reading are likely to encounter greater difficulty when engaging with reading material.

Who said it?

Some of the most Iconic figures in educational psychology have made contributions to this theory. Developed by Jean Piaget in 1936, it was formed to assist in our understanding of the internal processes of the brain that are involved in learning. Attributions were made by prominents psychologists such as Lev Vygostki and Albert Bandura, among others. Vygostki's sociocultural theory of cognitive development highlighted the importance of social interaction and cultural context in shaping cognitive processes. He introduced concepts like the zone of proximal development (ZPD) and scaffolding, emphasizing the role of more knowledgeable others in guiding learners' development. Bandura is known for his work in social learning theory and social cognitive theory. He proposed that learning occurs through observation, imitation, and modeling of others' behaviors. Bandura also introduced the concept of self-efficacy, which refers to individuals' beliefs in their ability to succeed in specific tasks or situations.

Key Concepts

the best way to approach teaching according to cognitive learning theory involves:

- Providing clear explanations and demonstrations to activate students' prior knowledge.
- Offering opportunities for active engagement, practice, and reflection.
- Using instructional strategies that promote meaningful learning and cognitive engagement.
- Fostering metacognitive awareness and teaching students how to monitor and regulate their own learning.
- Designing instruction to manage cognitive load effectively, optimizing learning outcomes for all students.

So What?

When teachers become interested in the mechanics of learning and the way information is processed in the brain, it helps them to design a curriculum that is digestible and engaging for the students. This is true in any content area. In art classes specifically, applying scaffolded instruction grounded in cognitive learning theory, teachers can help students develop both technical skills and conceptual understanding in art. This approach supports meaningful learning by connecting new art techniques to students' prior knowledge and experiences, while also fostering metacognitive awareness and skill development.

From Theory to Practice: One Example

Research in educational settings has found evidence for the effectiveness of the 5E Instructional Model. (Ruiz-Martín, H.) Founded by Roger W. Bybee for Biological Sciences Curriculum Study (BSCS) in 1987, this model is grounded in cognitive theory and is applicable in any subject area.

The 5E model Consists of five phases: (Bybee et al., 2006)
Engage- The teacher or a curriculum task accesses the learners' prior knowledge and helps them become engaged in a new concept through the use of short activities that promote

curiosity and elicit prior knowledge. The activity should make connections between past and present learning experiences, expose prior conceptions, and organize students' thinking toward the learning outcomes of current activities.

Explore- Exploration experiences provide students with a common base of activities within which current concepts (i.e., alternative conceptions), processes, and skills are identified and conceptual change is facilitated. Learners may complete lab activities that help them use prior knowledge to generate new ideas, explore questions and possibilities, and design and conduct a preliminary investigation.

Explain- The explanation phase focuses students' attention on a particular aspect of their engagement and exploration experiences and provides opportunities to demonstrate their conceptual understanding, process skills, or behaviors. This phase also provides opportunities for teachers to directly introduce a concept, process, or skill. Learners explain their understanding of the concept. An explanation from the teacher or the curriculum may guide them toward a deeper understanding, which is a critical part of this phase.

Elaborate- Teachers challenge and extend students' conceptual understanding and skills. Through new experiences, the students develop deeper and broader understanding, more information, and adequate skills. Students apply their understanding of the concept by conducting additional activities.

Evaluate- The evaluation phase encourages students to assess their understanding and abilities and provides opportunities for teachers to evaluate student progress toward achieving the educational objective.

Reflecting

Cognitive theory is a hallmark theory in educational psychology and has been incorporated into the pedagogic practice of many educators for a long time now. I have certainly experienced it In my own education. As a teacher, I think it is vastly important to consider the cognitive aspect of those you intend to teach, and design your content accordingly. Scaffolding, guided practice, experimentation, metacognitive strategies- all of these fall under the umbrella of cognitive theory, and all of these are things I plan to incorporate into my personal teaching strategy.

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New Materialism

What is it?

Describe the general tenets of this theory. What is it about? Is this theory part of a larger worldview, a way of thinking about the world and society? If this is a larger theory, what subtheories or concepts derive from this theory?

Before reviewing the tenants of *New Materialism* and how this theory came to be, it might be helpful to first look at *Materialism*:

As demonstrated by this theory book created by my classmates and I, humankind has developed and continues to develop numerous philosophies and theories to try to explore and understand existence. Many of these philosophies and theories branch off into various sub theories and/or spawn critically revised theories. Though each of these theories are nuanced and distinctly their own, they can also often overlap or intersect with one another. As philosophers take into consideration all the similarities and differences between each theory, a general

consensus has formed that most all theories or philosophies can be separated into one of two main categories—*Idealism* or*Materialism*.

Theoretical models pertaining to Idealism operate under the belief that the primary basis for reality is consciousness while materiality is secondary (i.e., "*I think, therefor I am"*). Idealists assert that thought-consciousness *informs* our being. Without thought-consciousness, a body is *merely* a body. This hierarchal 'primary-secondary' framework can only exist if there is a true separation of thought from matter or, embodiment from the body. This contingency on the separation of consciousness from matter is what classifies Idealism as dualistic.

Idealism	Materialism
· Dualistic · Primary, Secondary · Consciousness determines being · Would want there to be an answer for which came first, the chicken or the egg	· Monistic · Two components, One reality · Consciousness is matter interacting with matter · Sees the chicken and the egg as two components of one existence

It can be tempting to think of Materialism as simply the opposite of Idealism, but that isn't exactly true. Theoretical models pertaining to Materialism operate under the belief that all things are derived from matter interacting with matter, including thought-consciousness. A materialist would assert that one experiences consciousness *through* the physical neurochemical processes happening in one's brain or nervous system. This implies that consciousness and matter are intertwined as one.

New Materialism largely developed from feminism, human sciences, cultural studies, as well as the natural sciences. First popping up in the early 2000's, New Materialism is sometimes considered a more contemporary and more inclusive version of Materialism. <u>New Materialism asserts that matter is not passive but is in fact an active force, with agency, that is both shaped by and helps to shape human life and experience</u>. Basically, things have power. This focus on the non-human's influence on reality is quite controversial, however many scholars and philosophers have found the New Materialist perspective can offer insights that would perhaps otherwise be overlooked in several fields of study, education included.

Who said it?

Who has made important contributions to this theory over the years? What did they say?

E.g. Judith Butler, ****

While many people have now contributed to the concepts that make up New Materialism, Jane Bennett is largely regarded as one of the first. In their book, *Vibrant Matter: A Political Ecology of Things* Bennett writes, "The effort to take 'things' seriously is one crucial

dimension of ecological thinking. Materiality has a density that intrudes into the categories of culture and language. It has a momentum of its own, an ability to disrupt and reassemble other bodies, including our own bodies and ways of making sense." This brings us to the Bennett's concept of **thing-power**. Bennett says, "Thing-power gestures toward the strange ability of ordinary, man-made items to exceed their status as passive instruments and to manifest traces of independence or aliveness, constituting the outside of human subjectivity as much as its inside."

Key Concepts

What are this theory's main concepts? How is knowledge acquired according to this theory? What is the best way to approach teaching according to this theory?

A key concept of New Materialism is that non-human bodies can have agency and be an active part of the human experience. In the classroom this can mean many things. Technology is a non-human entity and can be used to give agency to all learners. Those who are non-verbal can use computerized text-to-talk programs or even flash cards to answer questions.

In the art room there are many ways in which New Materialism can be incorporated. A student with Autism or ADHD may focus better when a favored object is with them at their desk or table. They may be more inspired to create art that incorporates this object. A teacher may use the New Materialist perspective when engaging with that student by asking, "If [student's favored object] could draw, what would they draw? Can you help [student's favored object] bring this drawing to life?" This gets the student to participate through acknowledgement of thing-power.

Students with disabilities can also be prioritized and included. A student with a prosthetic can encouraged to incorporate their prosthetic in a lesson about creating super heroes. Perhaps their prosthetic arm or leg allows them jump up high or punch through thick walls and save lives. An art teacher may also use New Materialist ideas to empower a student in a wheelchair by creating a lesson that uses the body to create an artwork on the floor while holding a long stick with chalk, crayon, or markers fastened to the end. The student can incorporate twists and turns on their wheelchair to create beautiful marks on the canvas below them.

New Materialism in the art room also looks like prioritizing sustainability. Since New Materialism emphasizes the power of non-human things, this includes our environment.

When we consider the power of the nature, it behooves us to respect nature with sustainability. This might mean using recycled or natural materials create artworks. Ephemeral art is another way to explore new materialism. In one lesson during our ART 309 course we learned about a school that used ice to create an evolving but ephemeral sculpture. Considering objects that morph and change and the power that holds is a good way for an art teacher to incorporate New Materialism in their classroom because we don't get to have agency over that object. The thing, like ice or the warm temperature, has the agency and the power in the end.

Overall, New Materialism is a huge branch of philosophy and only continues to grow as technology grows. It can exist in the classroom simultaneously with idealism as its meant to be inclusive and help to rewrite rules of power dynamics. It's a complex but fascinating and even beautiful when one considers how New Materialism gives power to the learner while also respecting the agency of other things and people.

So What?

What does it have to do with education/teaching/learning? What does it have to do with art education?

From Theory to Practice: One Example

How can this theory or theoretical framework be applied? What is one example of applying this theory to teaching art?

Reflecting

Did you find this theory motivating? Did any of your past instructors use this theory in their classrooms? Have you ever used, or can you imagine using this theory in your own teaching practice? How so?

References

Academic sources and images cited in the text. Use APA style to insert references. Jenna will compile all the references and place them all at the end of this document.

Social-Emotional Learning SEL


www.mindfulschools.org
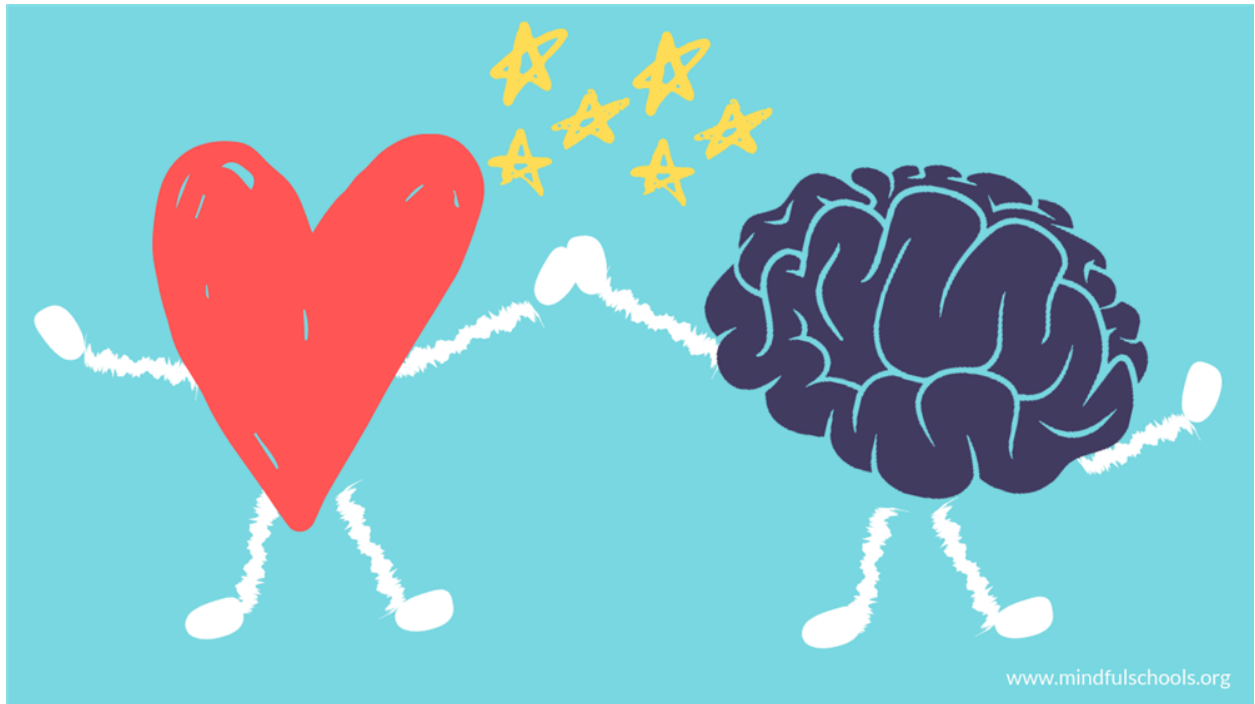
What is it?

Social emotional learning or SEL is a type of learning where emotional development is the focus rather than just the curriculum content. There are five key aspects that are valued within social emotional learning; they include social awareness, self-awareness, self-management, relationship skills, and responsible decision making. SEL's goal is for students to gain competence within these five categories and build these skills to benefit them in their lives after and outside of school. If these skills are developed and learned throughout students' young years, they will become emotionally-regulated, healthy, and empathetic adults. Building upon these skills will also develop students' abilities to make positive relationships both casually and professionally. Improved mental health, physical health, professional and personal success are also thought to be outcomes of successful social emotional learning throughout school. Basic neuroscience states, "Before a child is born, their brain is comparatively underdeveloped, but after they are born, it is the bond between a child and an adult that shapes all brain development and sets the stage for all future learning." This essentially means that adults, especially the ones closest to the child, have the greatest influence over childrens' minds.

Who said it?

Social Emotional Learning is based on the research of several individuals including James Comer, Timothy Shriver, Dr. Roger P. Weissberg, Vygotsky, Bandura, and Shriver. Maurice Elias, one of Rutger University's Psychology professors, described Social Emotional Learning as "the process through which we learn to recognize and manage emotions, care about others, make good decisions, behave ethically and responsibly, develop positive relationships, and avoid negative behaviors." SEL researchers believe that directly integrating this theory into education will in turn, teach students critical life skills that are used outside of school as well as improve their academic performance within school.
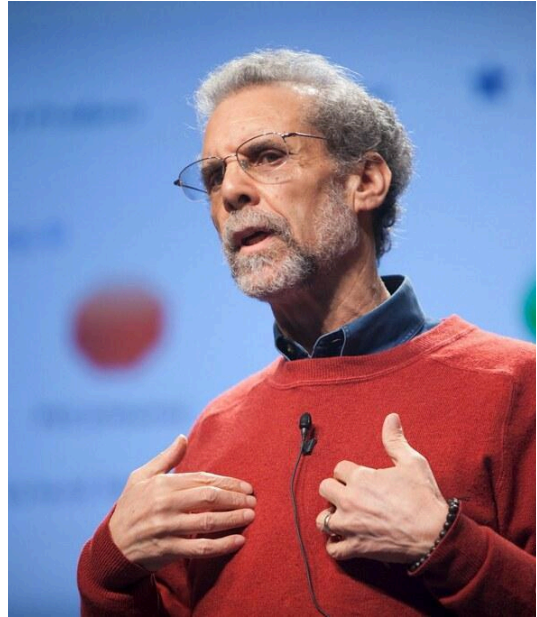
The roots of SEL derive all the way from ancient Greece. The way Plato wrote about education included a holistic curriculum and approach where there was a balance of "training" or curriculum with character and moral judgment. "By maintaining a sound system of education and upbringing, you produce citizens of good character," Plato explained.

In the late 1960s, Social Emotional Learning research started taking off a bit more. James Comer began a program titled the Comer School Development Program and researched until he began sharing his findings in the late 1980s. This program and study took place in New Haven, Connecticut where two predominantly African American low-income, low-achieving elementary schools were the main focus. After shifting the school's procedures that seemed to be causing the behavior problems to more of an SEL approach, the academic performance within the two schools exceeded the national average. It was said that truancy and behavior problems also drastically declined. The experiments done in New Haven became the model for new SEL research. Yale Psychology professor, Roger P. Weissberg and Yale graduate Timothy Shriver, who was an educator in New Haven schools, worked together very closely in order to continue the success within the district by creating a K-12 New Haven Social Development Program. Around the same time, the W.T. Grant Consortium on the School-Based Promotion of Social Competence which was co-chaired by Maurice Elias and Weissberg was developed. Within this program, youth-development experts and school based prevention experts collaborated and produced a framework for the incorporation of Social Emotional Learning in schools. This group developed the key emotional skills for developing emotional competence which include "identifying and

labeling feelings, expressing feelings, assessing the intensity of feelings, managing feelings, delaying gratification, controlling impulses, and reducing stress." Social Emotional Learning was officially integrated into popular culture when New York Times reporter, Daniel Goleman published a book titled, "Emotional Intelligence: Why It Can Matter More Than IQ."

Key Concepts

As briefly discussed, there are five key components to Social Emotional Learning. These key concepts are self-awareness, self-management, social awareness, relationship skills, and responsible decision making.

Within this theory, **self-awareness** is defined as the ability to understand and comprehend enough to name one's emotions, thoughts, strengths, and values. In regard to an educator standpoint, this component includes the ability to "name your story" which includes recognizing your own beliefs, values, and any implicit bias one may hold as well as how they impact your teaching and relationships with one's students. From the student standpoint, self-awareness has a lot to do with their student-student relationships, student-teacher relationships, and their place as a student as well as how they react and treat certain situations including conflict.

Self-management is defined as the capability to manage the behaviors, thoughts, and emotions of oneself in various situations. For educators, self-management is imperative and important to regulate everyday within the career. The ability to manage stress, maintain healthy autonomy/agency, and control how one reacts to situations are key for educators in regard to this concept. For students, stress management is also key within this theory as well as managing behavior and emotions and knowing when a behavior is appropriate both in and out of school.

The **social awareness** aspect of this theory covers the capacity to be understanding and empathetic to others' perspectives. As an educator, this notion is so powerful in regard to modeling positive behavior for students. To be an educator, means to have the ability to understand and empathize with others' experiences and trauma. This quality within teachers also promotes safe, healthy, and positive relationships with students. From the standpoint of the student, having this quality or working on this quality promotes positive behavior and relationships between each other. Knowing what things may be qualified as triggers when spoken or done and as a result, not participating in those triggers is a big part of social awareness.

Relationship skills in SEL are characterized as the ability to create as well as maintain positive, healthy relationships. Educators have the job of establishing healthy relationships

with, most importantly, their students but also their colleagues. Social Emotional Learning cannot be done without having positive student-teacher relationships. According to CASEL, The Collaborative for Academic Social and Emotional Learning, there are two communication skills that are imperative for teachers building relationship skills. These two skills are knowing how to share information about themselves in an honest way and knowing how to make others feel understood.

Responsible decision making is the last component of SEL and involves being able to choose actions that are thoughtful and beneficial, particularly when they affect others. Balancing empathy with the boundaries that an educator must set is crucial. Classrooms should also be judgment free zones, among both teachers and students. Modeling positive decision making as an educator will in turn promote positive decision making as students.

According to this theory, knowledge is acquired through the elevation of student voice and creating a welcoming and supportive climate. This promotes positive student behavior, improved mental health and stress management, and safe and trusting relationships. The best way to approach teaching according to this theory is to model SEL within one's own practices as an educator as students will follow. Promote student voice and emotional expression whenever possible and do not only teach for curriculum, but teach for emotional development and awareness.

So What?

Social Emotional Learning and art are connected in many unique ways in which SEL is not connected to general education classrooms. Self expression can do a lot for the self awareness aspect of SEL. Creating art provides students with a platform where they can express themselves in a unique way and learn more about themselves which leads to emotional growth and confidence. Art education provides students with a space to manage and express one's emotions in productive ways. Participating in artmaking has also been proven to be therapeutic and reduce stress along with processing emotions. When discussing art and various artworks, exploring different perspectives is bound to happen unintentionally. This could be an opportunity to develop empathy and understanding of the emotions, experiences, and cultures of diverse artists. Exposing students to diverse cultures and traditions which gives students a broader and deeper understanding of the world and people who are both the same and different from them.

Art also provides students with different opportunities to collaborate and communicate which promotes skills in working with others. As a result, relationships will be built as well as development in social awareness. Often in art, "mistakes" or accidents are made which

provides an opportunity for problem solving which requires creativity. Decision making is also an integral component of art making, everything an artist does to a piece of work is a decision made. Students regularly make choices regarding the materials used and art techniques applied which can promote student autonomy and confidence building. Art can boost confidence in students by getting comfortable with expressing themselves, overcoming challenges, and watching their ideas come to life. Resilience and perseverance is key in art making.

From Theory to Practice: One Example

Collaboration is something so prominent in the art classroom and is a prime example where SEL can be included. During the collaborative art project, students will develop relationships with their peers and useful skills when working with others. They will learn effective communication techniques, listening skills when hearing others' ideas, and how to balance one's ideas with others. Self-awareness goes hand in hand with this as reflection is an integral part of collaboration. Students should all contribute and reflect on the way they do so while also expressing their emotions. Social awareness is a key component in collaboration because discussions are bound to take place throughout the process. Through this, students may develop empathy for their peers and their situations. Responsible decision making is apparent in any art making process in which composition, colors, and materials are used as well as how they are used. Choices must also be reflected upon which provides another opportunity for discussion amongst the entire class. The teacher could use their role to facilitate a reflection where students can discuss their experiences throughout the project. They can discuss what they learned, the choices they made throughout, how they feel about the outcome of the project, any emotions evoked from the process. By having a reflection discussion, teachers also have the opportunity to reinforce SEL practices as well as promote emotional intelligence.

Reflecting

Throughout my experience in school, I do not recall any of my K-12 teachers promoting or teaching social emotional learning. It was not until college where I even heard the term Social Emotional Learning. Ever since learning about the term and researching it, I thoroughly appreciate the theory and framework and intend on integrating it throughout my teaching in any way possible. I think we should integrate social emotional learning in schools as early as possible. In fact, I think preschool and kindergarten should be completely about social emotional learning. Teaching these young children these skills, which in today's society, many adults lack, will only promote these positive habits during their most developmental years.

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Studio Thinking/Studio Habits of Mind

What is it?

The main concept of studio thinking is, as stated on the Studio Thinking website, the belief that "the arts are vitally important for educating students to be good thinkers." This concept is explained in *Studio Thinking: The Real Benefits of Visual Art Education* (2007), *Studio Thinking 2: The Real Benefits of Visual Art Education* (2013), and *Studio Thinking from the Start: The K-8 Art Educator's Handbook* (2018), and builds upon the concept throughout the years. The books include the frameworks of studio thinking, which are studio habits and studio structures. The eight important studio habits included are: Develop Craft, Engage and Persist, Envision, Express, Observe, Reflect, Stretch and Explore, and Understand Art Worlds. (Studio Thinking) Each of these plays a vital role in shaping students' studio thinking. Studio Structures, the second part of the framework, "describe the organization and interaction of relationships, space, and activities in art class." (Studio Thinking) In the high school classroom, this could look like a demonstration or lecture, students working, critiques, and exhibitions. For elementary and middle, this could look like the teacher

presenting, students working, talking about art, and showing art to one another (Hetland et. al., 2007).

Cover of Studio Thinking (2007)
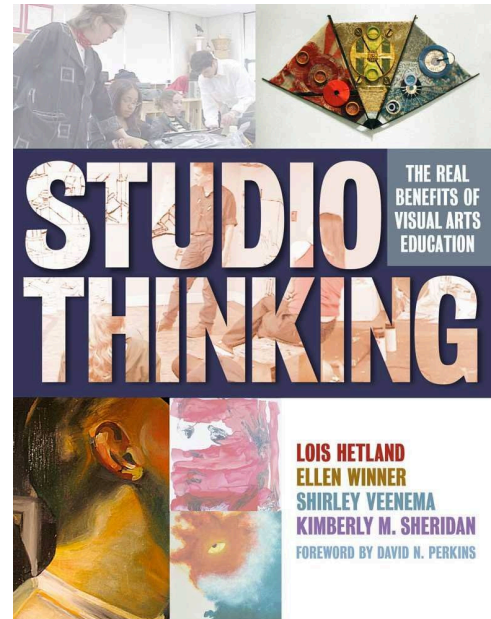
Who said it?

There are 6 main people involved in this theory, and those are the authors of the series of books titled, "Studio

Thinking, The Real Benefits of Art Education." Lois Hetland is a Senior Research affiliate at Harvard Project Zero, and a professor of Art Education at The Massachusetts College of Art and Design. She taught elementary and middle school for 17 years. Diane Jaquith was a K-8 art teacher for 25 years, and now directs summer and Saturday class programs through MassArt's Department of Art Education. Jilian Hogen taught visual art and music in special education schools for 6 years, and is now an assistant professor of psychology at Siena College.   *Pictured above: Jilian Hogen*

Pictured Left: Kimberly Sheridan

Kimberly Sheridan works as an associate professor in Art Education and Educational Psychology at George Mason University. She focuses on how students learn through making things, and studying diverse learning through new technologies. Shirley Veneema taught elementary and high school art for 20 years, and continues to publish books and create work about student understanding. Lastly, Ellen Winner is also a Senior Research Affiliate at Harvard Project Zero, and a Professor of Psychology and Director of the Arts and Mind Lab at Boston College. All of these educators have worked together over many years to create the Studio Thinking books to explore and explain the topic and inform other educators and artists about the theory.

Key Concepts

Studio Thinking is a framework, similar to the four conceptual frameworks we've all studied in art education at Illinois State University. Included in this framework are the Studio Habits of Mind, which are eight dispositions of thought that artists use to think critically about

their work and make connections to other disciplines. Knowledge is acquired through the use of the studio habits, along with the scientific method, and the PBL model (project-based learning). This all connects to STEAM and creates more of a comprehensive learning experience for students.

The Eight Disciplines:

Develop Craft: Learn to use tools, materials, artistic conventions and learn to care for tools, materials, and space.

Engage and Persist: Learning to embrace problems of relevance within the art world and/or of personal importance, to develop focus conducive to working and persevering at tasks.

Envision: Learn to picture mentally what cannot be directly observed and imagine possible next steps in making a piece.

Express: Learn to create works that convey an idea, a feeling, or a personal meaning.

Observe: Learn to attend to visual contexts more closely than ordinary "looking" requires, and thereby to see things that otherwise might not be seen.

Reflect: Learn to think and talk with others about an aspect of one's work or working process, and learn to judge one's own work and working process and the work of others.

Stretch and Explore: Learn to reach beyond one's capacities, to explore playfully without a preconceived plan, and to embrace the opportunity to learn from mistakes.

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

These disciplines, or habits, can be applied in many ways in the art classroom, including demonstrations and lectures, critique, exhibitions, talking about art, and showing art. They also apply while students are actively working on their art projects.

So What?

The Studio Thinking/Studio Habits of Mind theory invites teachers to use this in their classroom to help connect art to STEAM and other disciplines, and also to help students make more critical connections and observations about their artwork. This can look like reflection journals, bell-ringer journals, exit slips, gallery walks, and "I can" statements, all things that make students think about what they're working on and learning. Elementary teachers can also implement "center" activities at different tables around the art room, that teach them about the eight disciplines of studio thinking (or habits), so that these students are exposed to these critical thinking ideas early on and continue to use them as they grow.

From Theory to Practice: One Example

First graders view the hallway gallery with their own and their peers' work. Source

An example of using this theory in the classroom could look like the picture above, where students do a gallery walk and observe their classmates' work. This uses the habits of observation, expression, reflection, and understanding the arts community. Students are taught how to observe all of the parts that make up an artwork, what emotions or ideas the artwork is expressing, and reflect on the artmaking process and the emotions that the artist felt while making it. Students sharing their artwork with one another is a great way to understand the arts community because they're able to share their methodologies and techniques with each other, as well as their inspirations behind their artwork.

Reflecting

I do find this theory motivating because it applies to so much in the art classroom on a daily basis. If you use exit slips, critiques, or reflections of any kind, you're already using half of the studio habits of mind. This theory is also a good basis to use in your classroom to keep yourself and your students on track, and to make sure they're hitting all of the requirements they need to succeed. I've never heard of this theory until now, and as far as I know I've never had any teachers that were actively using the theory. However, I do think it's a positive theory that could be really beneficial in all different art classrooms and I can definitely picture using it myself. I like the idea of having "habit centers" around the room every so often to remind students why we use the habits and how they help us understand and examine artwork.

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(11)Culturally Responsive Teaching/ Multicultural Education

What is it?

In order to understand cultural responsive teaching it's important to understand culture in itself. According to the Boston University School of Public Health, "Culture can be defined as all the ways of life including arts, beliefs and institutions of a population that are passed down from generation to generation." This includes, language, religion, norms, values, ethics etc. Culturally responsive teaching is a research-based approach to teaching. It involves learning about your students in order to know how and what to incorporate into teaching them. It connects students' cultures, languages, and life experiences with what they learn in school. These connections help students access a more developed and diverse curriculum as well as develop higher-level academic skills. Multicultural education is a process developed to provide students with knowledge about the histories, cultures, and contributions of diverse groups. It aims to create a classroom environment where all students feel valued, respected, and empowered to succeed academically and personally.

Who said it?

Zaretta Hammon said in an interview by Education Week, "As teachers of culturally diverse students, we need to educate ourselves about the realities of structural racialization in society and recognizing how colorblindness is just another form of implicit bias." What this means is that the point isn't to be colorblind, the point is awareness. Teachers educating themselves is key to being able to educate students unbiasedly. Self-reflection is super important, in order to eliminate bias and practice anti-racism.

Zaretta Hammond is a teacher, educator and the author of Culturally Responsive Teaching and The Brain: Promoting Authentic Engagement and Rigor Among Culturally and Linguistically Diverse Students. Something else she talks about in the interview that I thought was very important to note is that culturally responsive teaching is not about using a few strategies. It's about your stance as an educator.

Zaretta hammond

Key Concepts

In terms of Culturally responsive teaching, its main concepts are:
- Cultural Awareness, Educators need to be aware of their own cultural biases and those of their students, Understanding their student's cultural backgrounds and experiences can help teachers form these connections within their students' learning;
- Inclusive Curriculum: In order to make a curriculum inclusive, teachers need to make it more relevant and engaging for all of their students by using a variety of different learning resources and tools. This might involve incorporating different kinds of texts, materials, activities, or resources that mirror the cultural diversity of the classroom;
- Responsive Pedagogy: Teachers need to adapt their teaching methods to meet the needs of diverse learners. This may involve using different instructional strategies, providing multiple modes of representation, and offering opportunities for students to demonstrate their understanding in various ways;
- Culturally Sensitive Classroom Environment: Creating a classroom environment that respects and values diversity is also important for embracing students and helping them feel comfortable. This usually includes promoting mutual respect, fostering positive relationships, and addressing bias and discrimination and enabling those kinds of conversation;
- Community Engagement: It's also important to involve families and communities in the educational process. Building partnerships/relationships with parents, caregivers, and community organizations can help create the support that students need in order to enhance their learning.

In terms of multicultural education, its key concepts include: Cultural Diversity, equity and social justice, cultural competence, critical consciousness, and similar to culturally responsive teaching it includes inclusive curriculum and community engagement. Multicultural education recognizes and values the diversity of cultures, languages, religions, and backgrounds represented within the student population. It aims to incorporate diverse perspectives, histories, and experiences into the curriculum as well as it seeks to empower students and feed their cultural knowledge and development.

So What?

Culturally responsive teaching aims to recognize and honor a student's cultural background as well as their own cultural identity, this is important because a classroom's culture is made up of each of its students' cultures. To know how to teach your students you need to know your students. It also helps build a safe and engaging classroom environment where students feel they're understood and celebrated. It's important for their learning to be relatable, relevant and engaging, culturally responsive teaching is a way to do that. In regards to art education, culture is art. A primary factor in teaching/learning art is understanding culture, whether it's the artist or the viewer's culture, it plays a role in the history, the techniques and tools, as well as the art being made. Artists often reflect a part of a culture that's important to them whether it relates to their cultural identity or community. Incorporating culturally responsive teaching helps make art experience inclusive and diverse for all students.

From Theory to Practice: One Example

There's a lot of different ways to approach this in the classroom, whether it's diverse resources, activities, lesson topics, engagement strategies etc. but there's one particular strategy from a list provided by Northeastern University that I like the most. Which is to encourage students to leverage their cultural capital, this means encouraging students to use their own experiences or past knowledge. The article states, "When you have a mixed classroom, you want those in the minority to feel like they are an expert. You want to draw from their experiences," but doing so with respect and knowing the boundaries that shouldn't be crossed in order to not make a student feel uncomfortable. It also includes helping them identify themselves or feel seen within the classroom. A way to do this within the art classroom is student-centered learning, allowing students to make their own artistic choices and giving them the opportunity to express their personal experiences and knowledge whenever it's possible. As well as incorporating things in lessons students can relate to and engage with.

Reflecting

This teaching practice is probably my favorite. I was and am also a student and I can say that at least 90% of what I retained came from this kind of teaching. As a student, I learn and connect better when I can relate to what I'm learning and my education is catered to how I learn. I feel more than just educational growth, I feel personal growth too. When the classroom environment is built on these kinds of processes and concepts that embrace their students and what they have to share, students are able to thrive and teachers are able to grow as well. It helps build an inclusive and expressive environment that is fundamental for their progress. There's learning and then there's understanding with connection and engagement. My favorite teachers all used some level of it. It heavily influences the way I teach and how I interact with my students as well. I like to make my lessons as student centered as I can, I give plenty of room for choice and personal input. I also don't see the action as teaching, I see it as a conversation. I am there as a guide but I'm also there to exchange ideas and learn as well. It's very enlightening what happens when you allow students to express themselves and show pieces of their cultural identity, it's something very personal. The classroom is a learning environment, where all students are supposed to be getting the most out of their educational experience, which means it's a teachers job to know what kind of students are in the classroom, who they are and what they know in order to teach them. A teacher can't be a teacher without students.

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Connectivism Learning Theory

What is it?

The **connectivism theory** is based on having students focusing on gathering general knowledge/information and research from multiple different sources *(online sources)* then combine that research collectively. This is focussed on getting students to interact with one another based on the research that they obtained; this helps to promote interaction of students in groups as well as one on one. This is a way for students to bring up problems or questions that they may have and get peer feedback on those problems or questions. **Connectivism theory** also encourages collaboration between students outside of the classroom with interactive technologies like blogs or other online domains. Not only can this theory be used and promoted inside the classroom it is also promoted outside the classroom as well.

Within **connectivism** there are also three theory principles that help to explain the theory itself. These include; *learning is a social process, culture and society influence learning,*

and decisions change over time. All of these theory principles help to explain why connectivism learning is important in our ever growing technology learning environment. With the ongoing changes in technology we need to understand how we can use that to our advantage.

Who said it?

Eg. Left, Stephen Downes. Right, George Siemens

This theory was **proposed back in 2005** by two theorists, ***Stephen Downes and Geroge Siemens***. George Siemens first proposed this theory back in 2004 with an article titled, "Connectivism: Learning as a Network Creation." The following year Stephem Downes published the article titled, "An Introduction to Connective Knowledge."

In both articles the theorists introduced this idea that with the increase in technologies in schools there would need to be ideas on how students have access to a range of information. **Donwes** focuses more on the aspect of the interaction between technologies and machine based learning. While **Siemens** focuses on the social aspects in this; so how are our students going to be interacting with these technologies?

Key Concepts

Learning Is A Social Process
This is a part of the theory that states that there is no one individual learner but we are all social learners. Meaning that we learn more effectively when we are interacting with others. This proposes that the students are more effective learners and are able to learn more information when they are interacting with their peers. This is a way to get the students more comfortable with sharing their ideas and information with their peers. This is a way to get the students to actively interact with one another as well as get the students to learn from themselves and on another rather than the teacher.

Culture And Society Influence Learning
This theory states that we as humans are social beings who thrive on interaction so with that we have formed our beliefs that have been influenced by our culture and the places/society we live in. This theory proposes that this also influences the way that our students learn, their cultures and communities have an influence on the way that the student is learning. So when we are teaching we need to take this into consideration because one student may not be as knowledgeable about a subject as the next student.

Decisions Change Over Time
When it comes to the digital world it is constantly changing so with that in mind we need to understand what this means for us and our students. If we have more resources to choose from then we are able to gather more information and are able to share that information with others. We do need to make sure that we are being careful about what is being researched as well as what is being presented.

So What?

So what does this mean for Art Teachers and how can we use this to benefit us in our teaching? We can use this **theory of connectivism** by using technologies in our classrooms, this can include us using online discussions, group projects to get the students interacting with one another, service learning, and even virtual reality. With these up and coming new technologies we need to be able to use these to our advantages in our classrooms even in the art classroom. We can have our students using domains as a resource to do research about artists or even use domains that they can interact with art. There are multiple different technologies that students can interact with art online. This is a

great way for students to one interact with the art but also get them to gather knowledge about the art.

This whole idea of the **connectivism theory** is for the students to interact with one another by sharing the information/knowledge that they know. So we can use different activities in our classrooms like games or even simulations to help students to share that information/knowledge with their peers through an activity.

From Theory to Practice: One Example

An example of this in practice could be having the students interact with an interactive art museum. There are multiple art museums that have a virtual tour or their museum, so this would be a great way for the students to interact/see the art without necessarily physically seeing the art. Along with the virtual tour you can have a worksheet or like a scavenger hunt that the students can use to help guide them in their learning. This is also a great way to introduce this activity to the students as something that they can do outside of class as well. So this is a great way to promote the students' research and visit virtual art which in turn is allowing them to further their knowledge in the art world. As well as a great way for the students to interact with art in a technology world.

https://naturalhistory.si.edu/visit/virtual-tour

A great example of this is the Smithsoneum museum who does free virtual tours online. This is very easy to access as well as having access to past exhibitions. They also have a few narrative tours where there is a person that is narrating what you are seeing and going through. This would be a great way to get the students to do some research about art that is in a museum without having to make a field trip to the museum. You could make a whole unit out of visiting the museum, having students fill out worksheets about the artwork that they are interacting with, as well as having the students work with their peers to do so.

Reflecting

I found this theory to be very motivating because I have been able to learn a little bit more about how we can use technology in our classroom. This is something that we will need to know how to do because with the ever growing technology world we are living in. I have been introduced to something similar to this in a technology based class for art education where the whole point of the class was to learn different technology resources that we could use for our students. I found that this was a great way for myself to learn more about the technologies that we may or may not have access to in our schools.

I think that this idea of connectivism learning needs to be used more in our classrooms because it does a great job of promoting the students' desire to share their information/knowledge to their peers or even the teacher. I think that this is also a great way to get the students interacting with the technology world because it gives them access to learning information on something that they will probably be using the rest of their lives. We as future teachers also need to understand how to interact with these technologies that we want to teach our students.

I could definitely see myself possibly using something like this in my classroom because I do like the idea of having my students interact with art online. I find that this is something that they might have easy access to while they may not have access to actually go out and see the art so having it virtually allows them to interact with the art. I want to be able to give my students resources that they can use to further their knowledge about the art world and if we do not have access to a museum but have access to a virtual one then that is a great way for myself to get the students interacting with art.

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Social Learning Theory

What is it?

Describe the general tenets of this theory. What is it about? Is this theory part of a larger worldview, a way of thinking about the world and society? If this is a larger theory, what subtheories or concepts derive from this theory?

Similar to the behaviorist theory, the social learning theory focuses on how people learn through observation. Individuals learn from <u>observing how different behaviors are followed by rewards and punishment</u>s. This way, if the observer experiences a similar situation, they can predict how they will be punished or rewarded. (Dr. Johnson, 2014, 1) For example, if a student observes another student get positive feedback from a teacher after being on good behavior, the student might also want to show good behavior to receive the same positive feedback. Another example would be if student A saw student B get recess time taken away after disrupting class time, student A might learn from this and display respectful behavior to avoid getting recess time taken away. Overall, social learning theory is changing the way you think and displaying behaviors that are learned from observing other individuals. (Dr. Johnson, 2014, 1)

Who said it?

Who has made important contributions to this theory over the years? What did they say?

The social learning theory was developed by Albert bandura. According to the article *How Social Learning Theory Works*, "(Albert Bandura) explains in his 1977 book Social Learning Theory, 'most human behavior is learned observationally through modeling: from observing others one forms an idea of how new behaviors are performed, and on later occasions,

this coded information serves as a guide for action.'" (*How Social Learning Theory Works | People & Culture*)

      An experiment that contributed to this theory was Albert Bandura's bobo doll experiment. In this experiment there were three different groups of children. The first group was shown a film in which adults showed aggressive behavior to a bobo doll and were rewarded for it. The second group was shown a video in which adults showed aggressive behavior to the bobo doll, but were punished for that behavior. The third group did not watch a film. After watching the films, students were put into a room that contained a bobo doll. The children who saw the aggressive adults get rewarded were more likely to mimic that same behavior. The children who saw the adults get punished for their aggressive behavior were less likely to mimic that behavior. The children learned from observing how adults were rewarded and punished for different behaviors. (Dr. Johnson, 2014, 3)

Key Concepts

What are this theory's main concepts? How is knowledge acquired according to this theory? What is the best way to approach teaching according to this theory?

      According to *Reflecting on Social Learning Tools to Enhance the Teaching-Learning Experience of Generation Z Learners*, the social learning theory is based on the understanding that <u>learning does not only occur through observing behavior</u>. When an individual observes another individual get rewarded or punished for a specific behavior, they go <u>through a cognitive process in which they make decisions about the behavior they observed.</u> (Cilliers, 2021) They then respond by altering their behavior off the cognitive process, or the decisions they made after observing the behavior.

In order for this process to work, four things are needed: <u>attention, retention, production, and motivation</u>. (Dr. Johnson, 2014, 2) The learner must first pay attention to another person or group's behavior and discover if it is being punished or rewarded. The learner must also be able to remember or retain the information that was observed. Then, the learner must also be given a similar opportunity to act out the behavior. Lastly, the learner must value the information learned and be motivated to follow the behavior.

Social learning occurs when the learners observe these models. According to Dr. Johnson, there are three different types of modeling. Direct Modeling involves directly imitating an individual's behavior, an example would be child A cleaning up his toys after seeing child B get rewarded for cleaning up his toys. Symbolic Modeling involves imitating behavior seen in different media. An example would be a student mimicking different behaviors that they see their favorite artists perform. Synthesized Modeling involves taking different ideas from different models. An example would be a student performing different behaviors that were learned from observing different models such as teachers, classmates, parents, and more.

The amount of influence a model has is <u>based on the status they have, the learner needs to, how similar they are to the learner, the probability that the learner will be able to reproduce the model's behavior, how competent the model is, how they get rewarded or punished, and how noticeable the model's behavior is.</u> (Dr. Johnson, 2014, 4)

Although social learning can be effective, it can be difficult to predict how the learner might behave because they are constantly being exposed to different models and they might see inconsistent rewards and punishments for the same behavior. (Dr. Mcleod, 2024)

So What?
What does it have to do with education/teaching/learning? What does it have to do with art education?

Social learning can be an effective tool used in the classroom. By understanding social learning, teachers can create different opportunities for students to learn from different models. A teacher could also serve as a model for students to learn from.

According to *Reflecting on Social Learning Tools to Enhance the Teaching-Learning Experience of Generation Z Learners*, social learning can create a sense of belonging for students and encourage self-efficacy. Students will also benefit from seeing their achievements. It helps if the rewards are achievable and if the model is similar to the learner. (Dr. Mcleod, 2024)

Social learning is also beneficial for educators. "Encouraging social interaction among teachers is one of the most effective ways for teachers to learn creative methods to solve complex problems." (Dr. Hurst et al., 2013) If teachers socialize with each other, they can learn from each other's experiences to receive desirable outcomes in the future. If teachers reflect and collaborate together, they can improve their teaching skills by learning from each other's practices. (Dr. Hurst et al., 2013)

From Theory to Practice: One Example

How can this theory or theoretical framework be applied? What is one example of applying this theory to teaching art?

This framework can be applied in the classroom by using peer models to encourage self efficacy. According to Johnson and Burns, self efficacy is "one's belief in their capacity to execute an action, task, or challenge successfully, is considered the central agentic mechanism for adaptive functioning" (Johnson & Burns, n.d.). An example of using peer models that I've observed during my clinicals is when the teacher selects a "Smartest Artist" at the end of the day and gives them Smarties candy as a prize. The teacher selects a student at the end of class who modeled good behavior and strong effort. When students see their peers get rewarded, it serves to

motivate them to mimic the good behavior so that they receive a similar outcome. Another way this can be applied in the classroom is by showing past student artwork examples to model a well crafted project. This can serve as inspiration for students to work in a similar fashion. Another example would be showing art examples created by artists that the students are interested in. This might also motivate the students to work in a similar fashion. Lastly, having art shows for students might motivate students to work hard on a piece of art to submit their work. This would help students expand their skills.

Reflecting

Did you find this theory motivating? Did any of your past instructors use this theory in their classrooms? Have you ever used, or can you imagine using this theory in your own teaching practice? How so?

I think social learning theory can be useful in the classroom. I don't believe picking on students to make an example of them for other students to learn not to mimic that behavior would be helpful. I see myself using positive reinforcements to reward good behavior. Because we are social beings, I think students can learn a lot from other models and their peers. I think having students collaborate together could have social learning occur naturally.

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From Theory to Practice: One Example

How can this theory or theoretical framework be applied? What is one example of applying this theory to teaching art?

Reflecting

Did you find this theory motivating? Did any of your past instructors use this theory in their classrooms? Have you ever used, or can you imagine using this theory in your own teaching practice? How so?

References

Academic sources and images cited in the text. Use APA style to insert references. Jenna will compile all the references and place them all at the end of this document.

(14)Experiential Learning Theory

What is it?

Describe the general tenets of this theory. What is it about? Is this theory part of a larger worldview, a way of thinking about the world and society? If this is a larger theory, what subtheories or concepts derive from this theory?

Who said it?

Who has made important contributions to this theory over the years? What did they say?

E.g. Judith Butler, ****

Key Concepts

What are this theory's main concepts? How is knowledge acquired according to this theory? What is the best way to approach teaching according to this theory?

So What?

What does it have to do with education/teaching/learning? What does it have to do with art education?

From Theory to Practice: One Example

How can this theory or theoretical framework be applied? What is one example of applying this theory to teaching art?

Reflecting

Did you find this theory motivating? Did any of your past instructors use this theory in their classrooms? Have you ever used, or can you imagine using this theory in your own teaching practice? How so?

References

Academic sources and images cited in the text. Use APA style to insert references. Jenna will compile all the references and place them all at the end of this document.

(15)Project-Based Learning

What is it?

Project based learning, commonly referred to as PBL in the education world, is exactly what it sounds like. The work is student centered, with the activities promoting inquiry and active learning. PBL is a long term teaching practice, it requires students to draw from past activities and lessons in order to complete new ones. Projects that the students work on could take multiple class periods, weeks, months, or even the entire school year. PBL is also interdisciplinary in nature. When creating a project for the students, teachers should pull ideas from multiple different content areas.

As a student centered practice, when students are engaging in project based learning they are typically working in small groups, and not focusing on the teacher. The teacher may give students instruction and background information at the beginning of the lesson, but

students are then expected to complete their work in collaborative groups, and manage their own time. The teacher does not lecture, but rather facilitates conversation.

Project Based Learning is highly popular in the STEAM content areas, science, technology, engineering, art, and math. As many of the lessons in these content areas are project based, they were the perfect classes to utilize PBL. This also makes it easier to create multidisciplinary Project Based Learning lessons, as stated by the Students Guide to Design and Research. They elaborate, "In 2006, Krajcik and Blumenfeld conducted a study in which students in urban Detroit and Chicago public middle schools learned science using curriculum that included one or multiple PBS units during the course of study. Pre- and post-tests as well as performance on the Michigan state standardized assessment showed significant improvement in scores by students who engaged in one PBS unit over students who did not engage in a PBS unit. Students who engaged in multiple PBS units showed significantly better performance than students who engaged in only one PBS unit." PBS refers to Project Based Science, a term adopted once PBL gained speed in science classrooms.

Who said it?

John Dewey, American philosopher & psychologist is the man credited with the creation of a solid definition of Project Based Learning. Although, evidence of Project Based Learning can be found within Confucius and Aristotle teachings as well, as they promote learning by doing.

According to Britannica John Dewey was "founder of the philosophical movement known as pragmatism, a pioneer in functional psychology, and a leader of the progressive movement in education in the United States." Dewey is a well
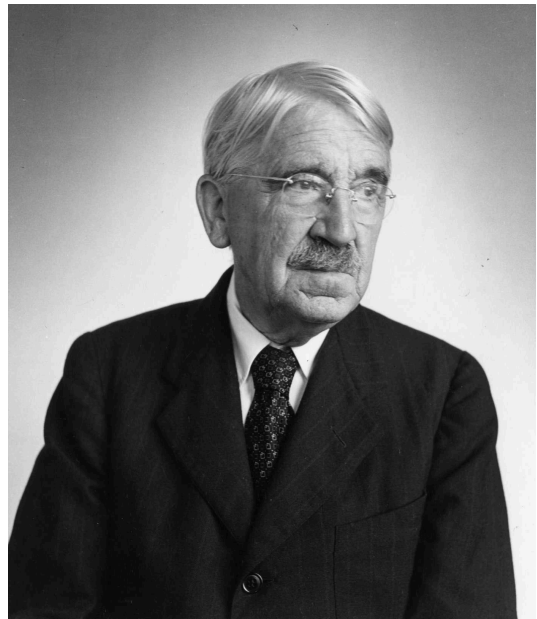
known figure in the field of education, credited with the founding of multiple educational theories. Dewey was born in Vermont, one of four children. He attended the University of Vermont, and graduated Phi Beta Kappa. He taught high school for two years, and elementary for one, before deciding to pursue his PHD at John Hopkins University. He then accepted a position teaching at the University of Michigan, and then the University of Chicago.

The George Lucas Education foundation stated that, "Dewey challenged the traditional view of the student as a passive recipient of knowledge (and the teacher as the transmitter of a static body of facts). He argued instead for active experiences that prepare students for ongoing learning about a dynamic world. As Dewey pointed out, "Education is not preparation for life; education is life itself." This sentiment is shown in Project Based Learning, as one of the main themes is learning from life, or working on a project with real world concepts.

Key Concepts

According to the University of Rochester Medical Center the Main Concepts of a successful Project Based Lesson are:

- Real-world authenticity
    - The projects done in class pull ideas from the real world, relating to the student and preparing them for it in the future.
- A motivational dimension
    - The students should want to work on the project, it should inspire them to work hard.
- An expectation that the students will make and defend judgments or decisions based on the information they acquire
    - Students should show an understanding of the lesson through their project work, showing critical thinking, problem solving, and comprehension. Cooperation between learners
- Initial open-ended questions that elicit diverse opinions
    - Discussion should be encouraged during the project work time, as students can collaborate and bounce ideas off of each other.
- Application of prior knowledge to the learning of new concepts
    - Project based learning is often a multidisciplinary lesson. It pulls from multiple different content areas to create a strong and engaging lesson.

- New concepts from diverse areas which are interconnected
    - PBL lessons should be designed to help students make connections between areas they had never considered before.

This theory promotes student lead activities and projects. According to the Students Guide to Learning and Education, "PBL should be student centered, meaning that students spend the majority of the time working toward a goal and limited time focused on the teacher. Students are often in collaborative groups and manage their own time. The teacher acts to facilitate teamwork and not as a lecturer. In many ways the teacher acts like a coach, encouraging students to think critically and pursue the end goal of the project. Teachers are also responsible to assess learning from student work during the project. When learning is student centered, students play a role in selecting learning goals and approaches to achieving those goals."

Perhaps the best way for a teacher to use Project Based Learning, the best thing they can do is take a hands off approach. Give the students the parameters for their project, and then step back and let the students come to you with any questions they have. You can ask pointed questions to ensure they are on track, but as the teacher you should not force feed them the answers. Allow the students to come to their own conclusions, and then have them support their stance.

So What?

According to the George Lucas Education Foundation, "project-based learning has evolved as a method of instruction that addresses core content through rigorous, relevant, hands-on learning. Projects tend to be more open-ended than problem-based learning, giving students more choice when it comes to demonstrating what they know." Project based learning has always been around, when children learned how to sew from their mother, or when you try a new recipe for the first time, you learn by doing.

In terms of art education, there is the argument that every lesson is a project based lesson. Each time an art teacher assigns an art making assignment, that lesson is now project

based. The teacher may show the students a technique, and give them a theme to follow, but does not force the student to create in a specific way. The student must figure out how to use their fine motor skills to create a piece of work that they feel proud of. They must discover which way of holding a paint brush works best, or how much pressure to apply to a slab of clay through experience. Unlike math, there is no specific formula that needs to be memorized to solve the problem, rather, the student must work on the project to figure out what the best way to create is for them. The teacher cannot hold the hand of every student in class, the teacher should show a demonstration and then allow the students to work on the project themselves. The teacher should take on the role of a coach, not a lecturer. Offering support and guidance from the sideline, but allowing the student to go through their own journey.

From Theory to Practice: One Example

One example of an art education project based lesson is having the students create a mural in their school. Students are given a myriad of themes to choose from, and must work together to create a cohesive piece. It is entirely up to the students what their subject matter is, as well as what images or symbols they want to use. The teacher's job in this lesson is to allow the students to work on their project individually, and to act more like a coach. The teacher may show the students technique if needed, but the student should also be working and discovering different techniques they can use. This project has a focus on community, and uses other content areas, such as math, in the lesson as well. Truly, in the art classroom most projects could fall under the term of Project Based Learning.

Reflecting

This theory is extremely motivating to me. I find this way of learning to be extremely engaging and beneficial. With PBL I have found that my students tend to remember technique more, and are more interested in the art they are creating. I fully intend to

incorporate this practice into my future classroom, as I feel it is one of the best ways to get students involved in the classroom.

There are multiple benefits to Project Based Learning, and there are difficulties to it as well. The students guide to learning design and research elaborates, "Some teachers and administrators may be hesitant to adopt PBL because of a need or desire to closely adhere to state or district teaching standards and curriculum, and while PBL can provide rich learning experiences for students, the problems themselves may not fit very well into curriculum…Assessing learning with PBL can be difficult due to the potential for subjectivity and inconsistency when evaluating the outcomes of PBL…The complexity of projects may slow lesson momentum, increase student need for help, and increase classroom disorder. Teachers may feel pressure from students, parents, administrators, or peers to reduce the complexity of the project in order to deal with these negative potential aspects of PBL."

It is true that Project Based Learning can be difficult to keep up with, and may not always align perfectly with state standards. However, I feel the benefits that using Project Based Learning in the classroom to promote critical and interdisciplinary thinking bring, far outweighs the negatives. Students should be able to have a voice in their projects and education, they deserve a voice in the classroom just as much as the teacher. Project Based Learning gives them that voice. You can use Project Based learning to benefit the school, and community. PBL builds connections between students, and helps them make real world connections. I feel that these experiences are invaluable, and plan on utilizing this technique into my future classroom.

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(16)Transformative Learning Theory

What is it? (Marie)

Transformative Theory defined by the article, *Mezirow and the Theory of Transformative learning,* as the "'process by which learners become aware of and increasingly in control of habits of perception, inquiry, learning and growth that have become internalized'". Transformative learning is adaptive learning that focuses on critical reflection. The blog from Western Government University *What is the Transformative theory* states that Transformative theory focuses on the idea that "learners can adjust their thinking based on

new information". It is prominently noted from this blog that this theory stems from adult learners and adult learning. To quote,

> "Mezirow theorized that students had important teaching and learning opportunities connected to their past experiences. Mezirow found that critical reflection and critical review could lead to a transformation of their understanding… Mezirow found that adult learning involves taking the very things we believed and thought as a child, and letting critical reflection and teaching impact the transformation to what we should believe and understand now."

Transformative learning provides a basis for adaptive learners. Mezirow implies that if a person instills information as a young child, but something comes to challenge that information, adults should take the time to reflect and question their preconceived knowledge. Many times, these moments that challenge our preconceptions come in the form of cultural awareness, and the culture boundaries we live in. The world views each person harbors are different for each of them. In cultural anthropology, there is an acknowledgement of the unique cultural identity and individual identity in communities. Across cultures, the symbolic nature of what people view the world as shifts from person to person. A person can easily generalize and assume all peoples think that way, or the way they think is the correct way. Mezirow's theory pushes the concept of gaining new information, something beyond one's own culture and/or independent sphere and in contrast they reflect on the past as well as the present information to transform their knowledge. Mezirow emphasizes that to be transformative, one must not only experience a life altering experience, but implores people to have a "critical reflection reflection on the experiences themselves" (*Adult Learning*). When a person is challenged, an example being If their political views were challenged and their whole life they were to know one thing as the correct answer, the answer is not to believe that new information whole heartedly, but to reflect deeply on the experience they had to make new connections. To quote and summarize, "Mezirow's theory has developed into a larger idea that our world view is changed the more we learn, and that helps us grasp new concepts and ideas" (*What is Transformative Learning Theory*).

Further information relating to transformative theory; Mezirow states there are two learning types that further **understanding**: **instrumental learning** and **communicative learning**. Instrumental learning is defined by learning that "focuses on task-oriented problem solving, and evaluation of cause and effect relationships [while] communicative learners focuses on how people communicate their feelings, needs, and desires" (*What is the Transformative theory*). These structures prompt on the "emotional and logical" processes of how to process new information from what was previously not known. Instrumental learning is watching and observing why things happen that can be observable. Communicative allows for the ability to explore oneself and others behind communications

Who said it?
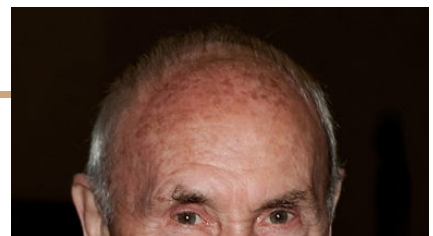
Jack Mezirow is the man who coined this theory. In the article, *Mezirow and the Theory of Transformative Learning*, it states that much of this thesis was based on key ideas on Habermas's Critical Theory and the domains of learning. Mezirow himself recognized the critical role of adult learning. He stated the critical role of self reflection and internal discourse revolving around adulthood education. He was inspired by seeing his wife return to graduate school (*Jack Mezirow, who Transformed the Field of Adult Learning)*. When it came to developing the theory he also looked back at meaning making and how we make meaning. It is about how adults interpret concepts and their values that revolve around the intellectual and emotional.

> *"Such thoughts grow up unconsciously and without reference to the attainment of correct belief. They are picked up - we know not how. From obscure sources and by unnoticed channels they insinuate themselves into acceptance and become unconsciously a part of our mental furniture. Tradition, instruction, imitation... are responsible for them. Such thoughts are prejudices, that is, prejudgments not judgments proper that rest upon a survey of evidence"*

> *"The process of becoming critically aware of how and why the structure of our psychocultural assumptions has come to constrain the way in which we perceive our world, of reconstituting that structure in a way that allows us to be more inclusive and discriminating in our integrating of experience and to act on the new understandings"* (*Mezirow and the Theory of Transformative Learning*)
> *-Mezirow*

Key Concepts

The main theory concept is to make meaningful perspectives, gaining understanding that challenge the preconceptions of one's knowledge and then critically reflect on both the knowledge you had before as well as the knowledge given now. Mezirow that the way to apply this theory is through multiple phases of understanding. These are the processes of critical reflection that make a person an independent thinker and someone who becomes open minded to new information being given.

The **Phases** of Transformative Learning:

• **A disorienting dilemma** - Learner finds they believed in the past in not correct. It can be considered uncomfortable or challenging which leads a person to transform their understanding.

• **Self-examination with feelings of fear, anger, guilt or shame**;

• **A critical assessment of assumptions**;

• **Recognition that one's discontent and the process of transformation are shared**;

• **Exploration of options for new roles, relationships and actions**;

• **Planning a course of action**;

• **Acquiring knowledge and skills for implementing one's plans**;

• **Provisional trying new roles**;

• **Building competence and self-confidence in new roles and relationships**;

• **A reintegration into one's life on the basis of conditions dictated by one's new perspectives**. This relates to making our own decisions on information after processing the belief. This allows us to build more of a foundation for our beliefs or change and adapt our beliefs.

(*Mezirow and the Theory of Transformative Learning*)

Knowledge is acquired by experience, critical thinking, andself reflection. The best way to approach teaching this theory that revolves around experience, self reflection, and critical thinking is teaching an age group of older students. Transformative theory relies on the basis that the students learn new information that challenges their pre-notions of what they already know and what has been instilled in their learning.

So What?

Perspectives; education is all about providing alternative perspectives and allowing students to come up with their own conclusions to information given. Students need self-reflection and critical thinking skills. Transformation learning provides a deeper understanding of the peoples and ideologies in the world we live in. Having students reflect on their own biases allows them to go beyond the surface level information being taught. Education is followed by discourse and different ideas that revolve around what students believe. People all come from different backgrounds and pick up different information over the years. Sharing information in the classroom is a part of how we communicate and make meaning by relating information previously known. The classroom is a place of critical discussion on what they know and what they don't know. Talking, writing and processing is how transformative learning becomes introduced to the classroom. Experiencing conflict and bringing one's own life skills changes the discourse as well, and makes learning become transformative. Learning to also have an open mind when something comes to challenge the information one may know whether you be an educator or a student is imperative to be a part of the transformative learning process.

Transformative learning is a major part of art ed. Individuals and cultures have multiple different perspectives because people make meaning. There are conflicting views that may not be in line with what a person is taught, but people can take time to reflect on the why.

An example in art is the association of colours. In predominantly white American culture many people view the colour black as a funeral colour while in other cultures the colour black is seen as lucky. This is an example of symbolism and transformative theory co-inside. People's cultural context and up-bringing changes meaning, and can challenge other students' meaning making as well. An art history example of transformative learning is looking back into impressionism and the usage of paint and colour. During that time, there was discourse about usage of paint and colour going outside of the academy. This is discourse and perspective changing on how paintings should operate. It challenges one view on what a painting can be and how it can be painted.

Transformative theory challenges assumptions. In the art classroom, students tend to find that art can only be a certain way. Using Transformative theory, it can challenge students' assumptions on how to make art and what constitutes art. Giving chances to experience different types of art making using similar materials also challenges the notion of what can constitute art. Giving students new material perspectives makes them reflect from what they have previously known, and process the materials by creating.

From Theory to Practice:

 The theoretical framework can be applied even looking at the different era's of art and across the cultural world. Instead of saying one art era is better because of x/y in creating art, students can be encouraged to understand why certain cultures and times used a certain style of way of creating. Students have opinions on what can be considered better, but by challenging students' own bias on what can be considered good art they can be more open to why people create the art they do. To narrow it down from a wide range of timelines, a teacher can show and display art across the globe from the 1900's from Europeans in the academy, impressionists, traditional Japanese artists, Indigenous art from across the globe, people involved in the arts and crafts movement, etc, and challenge students on what can be considered art and good art. Having them write and engage in discussions and analyses of the works gives them time for them to challenge what they know about art and the cultural influence of art.

Reflecting

I quite liked this theory. When it comes to challenging our own biases and processing them is challenging. Allowing students to do this in the classroom is transformative! Allowing for critical assessment of what you have previously known and what you know now is a skill that Mezirow heavily implores in adults. It allows students to challenge the preconceptions and allow for different perspectives and open-mindedness to new ideas. Too often we are polarized and stuck in the ways we believe. We shut down any new information and refuse to engage in them. Transformative theory removes this, and allows the students to marinate in new ideas and concepts. It also proposes self thought and internal thoughts while approaching social, political, religious, and culture views. It allows students to chew and determine their own beliefs.

I can imagine using this theory in my own teaching. Critical thinking and critical reflection is a large part of my own beliefs. Students must be active in challenges that they know for they have room to grow, and be able to change and adapt. The world is always moving and what we know is changing, expanding, and alternating. Shutting down and only staying stuck in what you knew and learned years ago makes you a stunted learner. In my classroom, students will consistently be challenged and must look at the world outside of themselves. They must take the time to reflect on their previous feelings about a topic, and their now transformed view on that said topic. I will definitely encourage discourse discussions and allow for discussions to come back after reflecting. Learning things that challenge your previous understanding, but taking time to process allows students to have that more open mindedness to new topics. Embracing perspectives is imperative, but creating an environment where students can gradually allow themselves to embrace and critically decide for themselves is truly informative.

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(17)Humanistic Learning Theory

What is it?

Humanistic Learning Theory is a well known theory in educational psychology, pushing the potential for growth and self-actualization within each learner. Based off of the humanistic psychology movement, this theory places the individual at the center of their educational journey, advocating for self-directed learning and personal development. Humanistic Learning Theory is an educational philosophy rooted in the ideas of humanistic psychology, which evolved in the mid-20th century. Humanistic Learning Theory emphasized the development of individuals, focusing on things like self-awareness, autonomy, and personal growth.
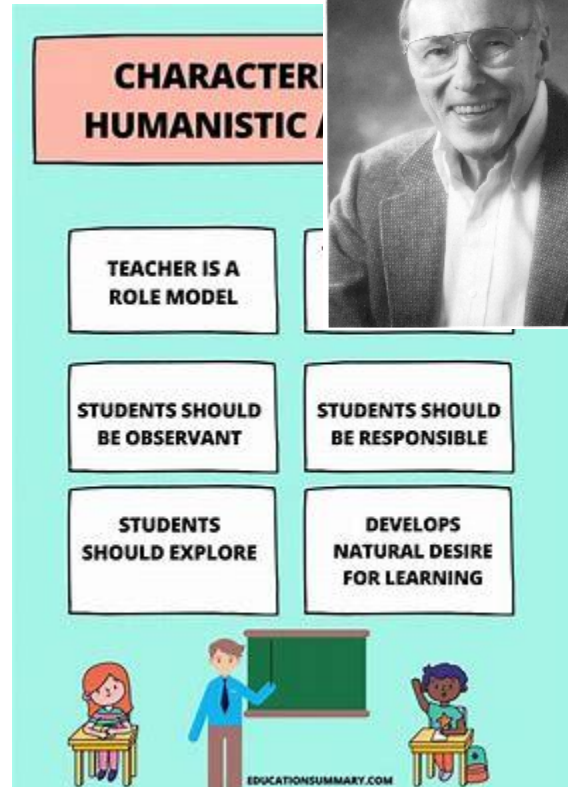
Who said it?

Arthur Combs:

- Emphasized role of individual's subjective perception in shaping learning experiences
- Importance of self-concept in education
- Need for education to push for personal meaning and self actualization

Abraham Maslow:

- Hierarchy of needs theory - individual shave a hierarchy of needs ranging from physiological needs to self-actualization needs
- Argued that students must have basic needs met before they can engage in learning process
- Creating a supportive and nurturing learning environment

Carl Rogers:

- Importance of unconditional positive regard, empathy, and authenticity
    - Students learn best when they are actively engage in learning process
    - Experiences need to be validated and respected by teachers
    - Student-centered learning
    - Teacher-student relationships have profound impact on education

Together, Combs, Maslow, and Rogers contributed to the humanistic learning theory by highlighting the importance of the individual in the classroom, the importance of personal growth/self actualization, and the need for education to foster students' development. They prioritize student-centered learning, autonomy, and individualization.
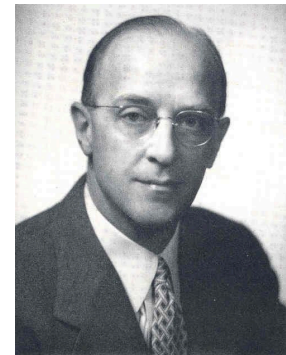
Key Concepts

What are this theory's main concepts? How is knowledge acquired according to this theory? What is the best way to approach teaching according to this theory?

The Humanistic Learning Theory has several key concepts that push its approach to education. In this theory, gaining knowledge is viewed as an experimental process, where learners engage in the classroom experiences that guide self-discovery and understanding. According to this theory, the best way to approach teaching is through a student-centered approach. This means that educators will cater the information and lessons given in a nurturing manner, rather than in an authoritative way. This pushes for a supportive and empowering learning environment where

students feel motivated and comfortable to make their own discoveries. This also tends to teach the students a sense of responsibility over their own learning, which greatly benefits the students who might have issues with authority and following exact step-by-step procedures.

Principles of Humanistic Learning Theory:
- **Emphasis on person growth and self-actualization**
- **Focus on individual potential and creativity**
- **Student centered approach to education**
- **Encouragement of self-directed learning**
- **Celebration of diversity and uniqueness**
- **Promotion of autonomy and responsibility in learning**
- **Importance of teacher and student relationships**
- **Nurturing development - intellectual, emotional, social**
- **Recognize the value of experiential learning**
- **Praise motivation and passion**

So What?

What does it have to do with education/teaching/learning? What does it have to do with art education?

Humanistic Learning Theory has many uses for education, pushing the importance of using motivation and creating a love/passion for learning. In the context of art education, this encourages educators to dive into the students' individual interests, creativity, and self-expression, providing students with more freedom to explore subjects in art - such as

various artistic mediums, processes, and techniques that align with their interests and talents.

Humanistic Learning Theory can be very useful and beneficial across all grade levels. From elementary school to high school, this theory pushes students' individuality, collaboration, and artistic exploration.

Elementary School:

Student Centered Art Activities:

In elementary art education, students should be given the opportunity to engage in exploratory lessons, being exposed to a variety of art materials and processes from a young age. The teacher can encourage these young students to express their ideas and emotions through art, pushing for a sense of ownership over their art and process.

Pushing for Individuality:

In elementary schools, art educators should praise students for using their unique set of talents, and should encourage them to embrace their differences and perspectives. Assignments should be created in order to allow for self interpretation and personal expression, rather than making the students do the same exact thing as one another. Even at this young age, students can create great and expressive art when they are able to have the freedom to control aspects of their process. This promotes individualism and imagination that will continuously encourage students to be curious and explore.

Positive Feedback and Encouragement:

Feedback in the elementary art classroom should focus on affirming students and their efforts. Teachers should work to create a supportive and judge-free zone. This will allow students to feel comfortable enough to take risks and express their creativity freely.

Junior High School:

Self Reflective Art Projects:

Junior high art teachers can push for projects that encourage students to explore their personal experiences. Students can take inspiration from their lives, dreams, and interests to create visuals that connect to themselves. Assignments that have students reflect on

themselves, like self-portraits or narrative pieces can push for self-discovery and exploration of their minds.

Collaborative Art

Collaborative art projects in junior high school can push for teamwork and communication. Group projects that address social issues or cultural themes can push to foster a sense of community. These collaborative projects can help students reflect on themselves as a whole - as human beings in a community.

Student-led Art Exhibitions

Pushing junior high students to create their own art shows/exhibitions pushes their leadership skills and confidence. Student-led shows can give students a piece of what the real world is like, and also let them reflect on themselves and their peers. They get to reflect on their hard work and organization skills, and get the opportunity to let the community to see into their expressions of art.

High School:

Portfolio Development:

High school art can focus on things like portfolio creations in order to prepare students for careers in the arts. Teachers can help to guide these students by selecting and helping to edit the work for their portfolios, which highlights their interests and expresses who they are as a person.

Art as Commentary

High school art lessons can explore what role art has in the world of social activism. Projects that involve contemporary issues encourage students to use their artwork to create change and thus inspire passion about a topic of their choice.

Mentorship and Independent Work

In the classroom, art teachers can be great mentors for students, pushing them to follow their interests. Teachers can push students to pick topics and processes that inspire students to explore, create, and grow. When art teachers prioritize the principles like

autonomy, self-expression, and collaboration, teachers can push students for an appreciation of art and help students to realize their potential.

From Theory to Practice: One Example

How can this theory or theoretical framework be applied? What is one example of applying this theory to teaching art?

HUMANISM THEORY

How to Learn with the Humanism Theory

- 01 Encourage Self-Directed Learning
- 02 Emphasize Experiential Learning
- 03 Foster Positive Relationships
- 04 Focus on Personal Interests and Passions
- 05 Stay Open-Minded and Adaptable
- 06 Engage in Self-Reflection

One example of the application of Humanistic Learning Theory in teaching art involves implementing a student-driven curriculum that empowers learners to take ownership of their artistic journey. In this approach, educators collaborate with students to co-create lesson plans and projects tailored to their interests and learning goals. Furthermore, creating a supportive and non-judgemental classroom atmosphere encourages students to embrace experimentation and risk-taking in their artistic practices, which fosters a sense of confidence. This also goes on to push students in their future to learn and dive into their interests to gain knowledge.

Reflecting

As a future art educator, I find this theory very interesting and motivating. As someone who works best when I am interested in the topics I am diving into, I think that this theory is perfect for my approach to teaching. I agree that our minds are more willing to gain knowledge when it is a self-centered learning journey. As a learner, being offered a choice on what to dive deeper into creates a more exciting and engaging experience. I always want to cater my lessons to the individuality of my students and give them an opportunity to focus on what matters to them the most. In my experience, I have had teachers use principles of this theory in their teaching methods. I have seen traces of this theory in past classrooms that prioritize student empowerment. Many art teachers I have had in my experience in college have seemed to lean towards using ideas from this theory, offering up a sense of choice in the topic of pieces. Additionally, some teachers I have had give the option of picking whatever medium you most feel drawn to for the final project after you have been introduced to all of the techniques of each medium. Thankfully, this theory seems to align perfectly with the ideals of art - self expression, choice, freedom, creativity, autonomy, personal growth, and exploration. Overall, art naturally serves as a commute for embodying the ideals of Humanistic Learning Theory, and provides students with a transformative medium for self-expression. Using the Humanistic Learning Theory in art enriches learning experiences that nurtures the student and empowers them to realize their full potential as creative beings.

Summary

- Humanistic Learning Theory emphasizes personal growth and self actualization with each learner
- Individual is at the center of their educational journey
- Rooted in humanistic psychology - focuses on self-awareness and development
- Abraham Maslow introduced the concept of self-actualization, pushing for peoples' wants to realize their fullest potential
- Carl Rogers - advocated for a person-centered approach to education - prioritized empathy and genuineness

- Main concepts - experimental learning, student-centered teaching, and the importance of student/teacher relationships.

Overall, art serves as a great medium for embodying the ideals of the Humanistic Learning Theory, and enriches the learning experiences.

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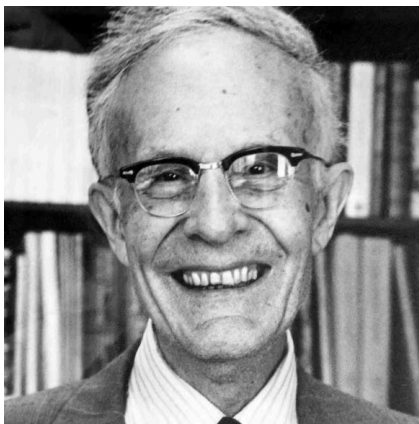
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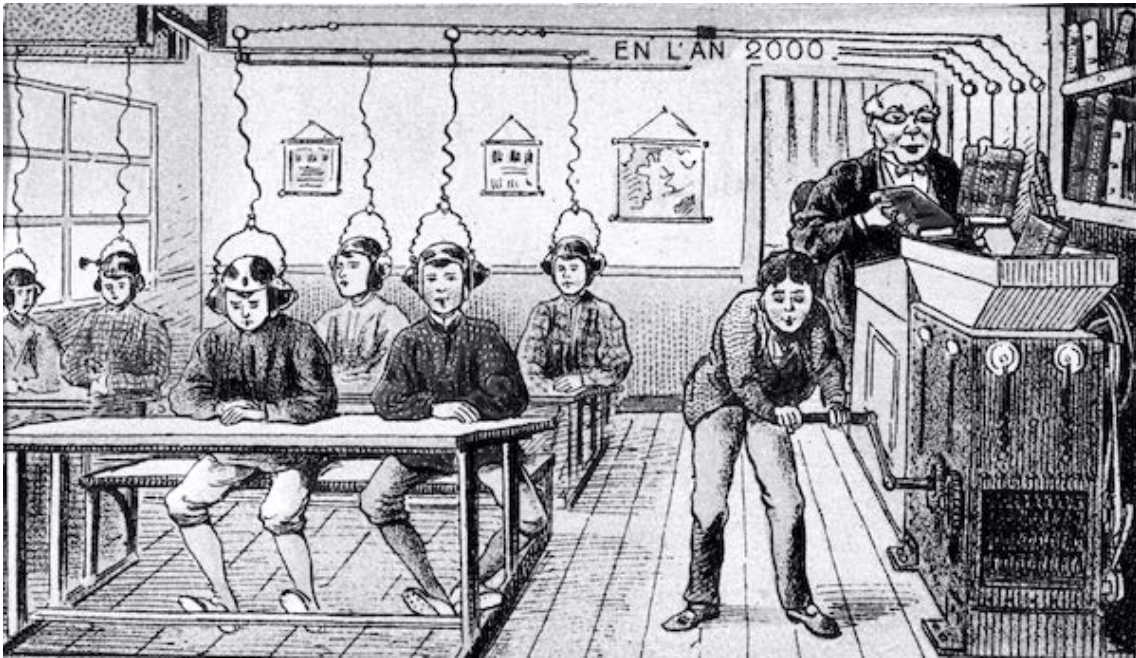
What is it?

When we think of industry within the last 100 years we typically think of the boom of factories and production lines mass marketing products, but how has industry also impacted our view of young people in education? Human Capital is the theory relating the capabilities of a population or individuals to the economy in which they exist. Human capital *is* education, it is the intellectual or other skilled labor potential people add towards a unified cause: a work group, a class, or even an entire country. In education, the purpose of teaching is to build workers of high personal and production integrity for the economy. Students are seen as economic factors, with better students thinking to add value to the economy in which they contribute to. Spaces with high human capital are seen as more valuable and thus actions like funding education, training in skilled labor, and even encouraging higher moral and personal integrity of generations are seen as investments into a greater economic future.

Who said it?

Human Capital theory has been compiled and rethought many times since its inception. As industry and the global market expands, so too must the parameters and expectations of this theory to meet them. The ideas upon which Human Capital theory was created were originally formulated by Adam Smith, a Scottish economic philosopher in the late 1700's. "For Smith, real wealth is the land, labour, skills, and physical goods of a nation," Cartwright says in his article for the World History Encyclopedia. In Smith's eyes, the greater the specialized production of a nation the more powerful and efficient that nation would become. As an example, he explained that a pin machine operator is much more efficient than one man mining the resources for and making the pins by hand.

Theodore Schultz (left) and Gary Becker (bottom) amongst others at the turn of the 1960's saw the boom of the United State's economic state on the horizon. After the impact of World War II, the world was finally beginning to turn from a time of healing to one of new growth. This greater economic growth was seen being pushed by those whose education was not stunted during the war time. "Education and training are the most important investments in human capital. Many studies have shown that high school and college education in the United States greatly raise a person's income," Becker said in his journal *Human Capital.* Becker became the main founder of Human Capital Theory, giving it a framework and structure for those after him to build upon after its publishing in 1962. Theodore Schultz contributed through his many writings including his 1971 book *Investment in Human Capital: The Role of Education and Research.*
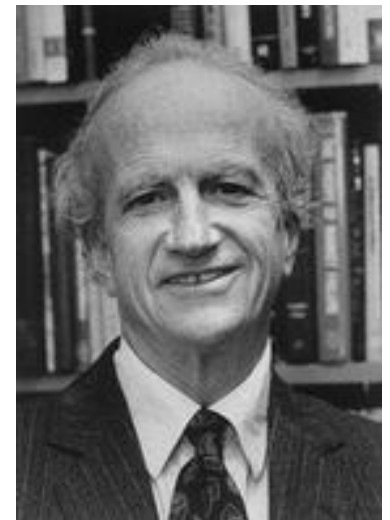
Key Concepts

The basis of this theory seeks to grow the economy through young people and students, turning them into positive assets of the economy in which they reside. Students should be poured into every way possible, building them into a well-rounded person with many different capabilities including skilled work and or high intelligence. "Human capital is characterized by factors such as a person's experience, tenure, education, training, and health. For example, a person's experience in a certain industry can add value to that person's human capital compared to a new entry," (Watts). The ability of a person to be productive and efficient at what they do is also of utmost importance, striving for as much economic growth potential as possible with each student both as an individual and a contributor. Productivity and efficiency are vehicles in which a thriving economy can be grown and as such should be emphasized.
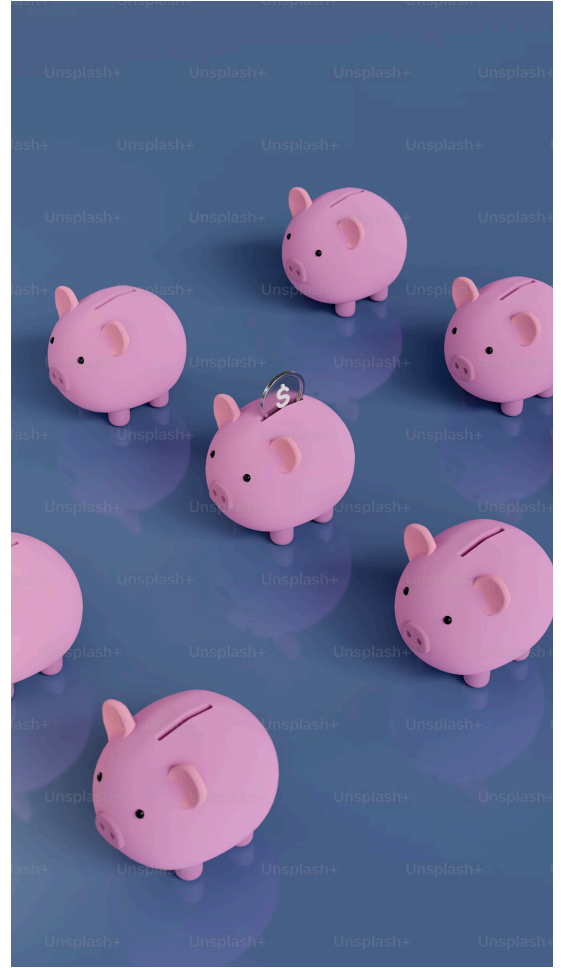
So What?

Using Human Capital theory in an Art Education classroom would seek the ultimate goal of this theory: economic growth, however every individual feeds into multiple kinds of economies. This does not necessarily refer only to financial economies, although it most often does, but also cultural capital and socioeconomic growth in Art Education. Teaching is used to raise successful, productive students as this will put them in a better position in the workforce. Art is a means to seek to improve the skill capital of the students individually or the cultural capital of your surroundings as a whole. Art in schools promotes "well

rounded" students, with participating in the arts proven to boost overall mental health and GPA of those enrolled.

Another use of Human Capital Theory in art education is through the teaching of the processes to become a financially successful artist. Art as a subject is already expensive enough just from the supplies needed, but knowing how to plan out a supply budget and make sure you are accurately paid for your time working on pieces is paramount to a financially successful art practice. Knowing how to survive financially can take pressure off artists, leaving them free to freely explore their practices to the fullest and add to the cultural and financial economy around them as they both create work as well as buying and selling pieces.

From Theory to Practice: One Example

Image from Unsplash

Art made using Human Capital theory would be made to either improve the financial or cultural economy of where it is produced. As part of the financial economy, Human Capital art is made to sell or be sold. The biggest use of art in advertising, buying, selling, or otherwise stimulating the economy is in the graphic design field. Graphic design is all around us all of the time, usually without us even realizing. Advertisements like

posters, flyers, or billboards catch our attention as we move past them, often advertising an event, service, or product. Good marketing designs are produced by thoughtful artists who take the same concepts of physical art and apply them digitally to their designs. Everything in our world is designed, not only advertisements but even product designs and packaging elements all are made by artists. Learning graphic design in class would be a great lesson for students to show the other ways art is used in the world, and other ways they could choose to apply their artistic eye and skills. Not just for expression or decoration but advertisement, persuasion, and other economic functions that tie into Human Capital Theory as well.

Reflecting

I don't think I have seen or will use this strategy in my class, and it seems I am not the only one as historically this theory does not seem like a popular one. Even in the days of Adam Smith this theory was seen as dehumanizing, with modern use seeming only to use students as economic tools

that only hold value in what they know or can do. With productivity and efficiency being the cornerstones of this theory, I fear this could take away from the natural exploration and creative processes that take place in the art classroom. The fear and frustration of failure or inefficiency could be an ever present cloud over students working and could halt any exploration that could take place. Taking risks wouldn't be being encouraged and the pressure to produce may lead to creative burnout. This theory is not a very personal one,

which is something I strive for in my classes. Self expression may be valuable in the cultural economy of the student's residence but with the financial focus of this theory,I fear the most prominent focus will be financial gain or economic stimulation than the intrapersonal expression that could take place with those fears out of mind.

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(the rest of transformative learning theory?)

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