

EXPLORING THE CREATING PROCESS

by

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INTRODUCTION

Background

I was labeled “creative” from the time I was a young child. What did I do to deserve this title? I made up games with my schoolmates where the half-buried tires on the playground were a garden of rainbows. I wrote and performed plays with my friends where we stopped and sped up time for our own amusement. I told ridiculous stories to my mother while she cooked; stories about a girl who loved corn on the cob so much that her ears fell off and she grew her own supply of corn. And I bestowed magical powers on my stuffed animals so that I could be assured they would not be hurt if they fell off the bed during the night. But how different are these things from what many children do? Was I really more creative than other children?

I don't think so, and the creativity that I did have found outlets in many of my games and activities. I never asked my mother to enroll me in Saturday art classes at the museum so that I could “let my creativity out.” I did go to art class, but I did not need art in order to be creative. I needed art for something else: to make things.

Making things was something that I truly enjoyed and did seek my mother's help with, whether for buying craft supplies or getting enrolled in as many art classes as possible. At some point during my years of taking the museum classes, I realized that the adults who taught me had possibly the greatest jobs ever. They did what I wanted to do: teach kids art. And since all I knew of art was making *stuff*, I just wanted to teach kids to make stuff too. It was creating, not creativity, that drew me toward art and made me want to stay.

On the first day of art class in the seventh grade, an art history lecture introduced me to the idea that fine art was connected to this creating that I loved. All of a sudden I realized that what I did – creating things – connected me to a rich history of other people who created things. So, I took as many art classes as I could in high school and went off to art school for college.

In college, I set about, for the first time in my life, to make art instead of just making stuff. I learned that making art was hard, especially if I wanted anyone else to consider it good. I spent five years in art school, and, by the time I graduated, did manage to make some things that I was willing to defend as art. How did I make these things? I learned many printmaking processes; I learned how to pour bronze, throw pots, and work with stained glass.

But, I also learned to start a piece of art without being sure where it was going. I learned to make sketches and try out my ideas on a small scale before committing many hours and much money to them. I learned to step back from my work and consider it objectively. I learned to listen to what others had to say about my work. I learned to make changes along the way, as needed, regardless of how painful the changes were. It was through these steps, through this process, that I managed to use my physical skills to create something worth creating. But no one taught me this process of creating; I just realized that it was how I could create.

When I began teaching kids art, I was teaching much more than how to make things. I was teaching about careful looking, about art history, and about trying to create personally meaningful works. But often the students would struggle through the part of artmaking that happened between inspiration to create and completing a final work – between ideas and their realization. A lot of this gap was filled by requirements for their artworks and step-by-step procedures for a particular medium, but navigating this space seemed to be a hit-or-miss situation. If they were lucky, the students would be happy with their finished artworks –

regardless of how much work they had put into it. Why did a successful piece rely on luck, or seem like it did? What was I doing wrong? What was my teaching missing?

I did not figure it out until I was reminded of the creating process I had employed in making my own work. This reminder came through learning about the process that writers use when writing. This process of writing is not only how writers write, but it is how writing is taught. I knew a creating process for art; why was I not teaching it?

Exploring the Creating Process

For this Applied Project, I am proposing that art teachers can learn something about how art is made and apply that learning to teaching students from exploring the writing process that was identified in the 1970s and is today commonly taught in language arts classes. I propose that artists use a process when creating art that is productively comparable to the writing process and that acknowledging this process and teaching students how to take advantage of the stages of the process are beneficial not only within the art class but in other classes and outside of school as well.

To clearly explain connecting the writing process to the art-version of this process, which I will refer to as *the creating process*, I will make a series of propositions, review literature related to the writing process, and explore related art education literature to suggest how the creating process fits into the discipline. I will report on my research as a teacher applying the creating process in a 30-hour art camp for young people ages 11-15, and I will conclude with an exploration of arguments against the creating process, reflections on my research experiences, and suggestions for further research into the creating process.

The term, *the creating process*, is very similar to, but distinct from, the more common term, *the creative process*. The creative process can be studied in depth within the field of creativity studies, and frequently refers to the process of generating and developing ideas. The steps of the creative process described by Patrick (1955), preparation, incubation, illumination, and revision, clearly address stages of thought and mental processes. The creating process that I will discuss addresses the physical work that takes place while someone is applying the creative process. A major argument of the creating process philosophy states that ideas and progress come from action and work, not just from thinking about work. So, I accept and enjoy the closeness of the terms *creating* and *creative* processes, but emphasize that the creating process addresses the physical while the creative process addresses the mental.

CHAPTER ONE

Creating the Creating Process

Introduction

In developing the creating process, I rely heavily on the structure and theories of the writing process. To explain why and how this translation can be made, I will begin by stating and supporting four propositions that show the translation as logical and useful. The four propositions are

1. A connection exists between the writing process and the process that artists use in creating art.
2. This process of creating (the creating process) can be mapped in five recursive stages that are similar to the stages of the writing process.
3. Each stage of the creating process utilizes teaching methods that may already be familiar to art teachers, but the integration of these methods and the conscientious use of them as part of a curriculum using the creating process are not familiar.
4. The creating process should be adopted by art teachers as a curricular strategy for increasing students' involvement with their work and developing skills that will extend beyond the art classroom.

Proposition 1:

A connection exists between the writing process
and the process that artists use in creating art.

A Connection Exists

My experience

My experiences as an artist, the wife of an artist, and as a teacher have taught me that creating art is not a straight, linear process. Making art requires a willingness to begin, at least in the form of sketches, studies, or preliminary layers, before an idea is fully formed in the artist's head. In fact, it could be argued that an idea cannot be fully formed until it begins to take a concrete shape in the form of sketches, plans, notes, studies, or first steps. As this preliminary work is done, the artist constantly evaluates the development of the artwork and makes changes and adjustments to the earlier plans and solutions. This process of working, evaluating, and adjusting as needed accompanies the artist through the rest of the artmaking activity, until the artist reaches a point where he or she calls the work complete. After this point, the artist frequently has more work to do: varnishing, polishing, matting, framing, or other final steps for presenting the work. During this stage of completing, the artist acts with fidelity to the artwork as decisions are made regarding these final touches. Finally, the artist exhibits the artwork and shares the result of the process with others.

The process of creating that I have just described was never described to me during my four and a half years of art classes in public schools (middle and high school), my five years in art school (as an undergraduate), or in my two years of graduate study in art education. My experience with this process came through my attempts to make art, in and out of school, and through observations of my husband's efforts to make art. This process was what we did;

stopping to examine it would have been like stopping and examining the grammar of our speech around the house. What we did worked (not that this process makes artmaking an easy task), so why should we talk about it? However, I was aware enough of it so that I could recognize it when presented to me in another form, from another discipline: the discipline of writing.

When I was first exposed to the concept of the writing process, I was astounded to hear articulated the stages of a process that experience had taught me but words had not. The words described that writers frequently work through stages before arriving at a final piece of writing. These stages include planning, drafting, revising, editing, and publishing, and these stages are recursive and flexible. In other words, writers begin writing before they have an idea fully formed in their heads. Writers begin to formulate their ideas in words through planning where there writing will go, through drafting many versions of writing, and through examining and changing what they have done as they proceed. Writers use a process of working, evaluating, and adjusting as needed until they reach a point where they might call the work complete. Then these writers further edit, refine, and polish their writing in a manner consistent with their goals for the written works. Finally, the writer shares the work with others through publishing.

In my case, my first exposure to the writing process did not happen until graduate school through my training as a graduate writing assistant. However, the writing process has been studied and discussed in the field of composition studies since the 1970s. In 1975, Graves introduced the writing process as a way to work with young writers in public schools, and today the writing process is a standard tool for teaching writing in K-12 education¹. So, not only does the writing process exist as common terminology, it has been codified as important for students, as young as first graders, to learn about how to write. I must assume that my own years of

¹ Note current language arts education textbooks, such as Stewing and Norberg, 1995; Thompkins, 1998; Cunningham et al, 2000; Ruddell, 2002; Sampson et al, 2003; and Gunning, 2005 that recommend using the writing process to teach writing and aid in total literacy education.

writing in public schools and in college somehow just missed the effects of the writing process movement, so learning about the writing process as a graduate student was a revelation to me: someone had described how work, either work in writing or work in artmaking, is accomplished.

Others' experience

While my particular circumstances of learning about art education and learning about writing coincided, my connecting the writing process and artmaking is not original. Olshansky (1994) and Koster (2001) draw specific connections between the writing process and artmaking and use this connection to achieve different ends: Olshansky uses art to increase students' narrative skills, and Koster uses the writing process to improve students' artmaking experiences.

Olshansky (1994) developed a program, "Image-Making within the Writing Process," that uses the creation of images to engage students in the writing process and sustain their interest in the writing task from start to finish. Her approach ties each stage of the writing process to a hands-on artmaking activity to enable greater generative and flexible responses to writing tasks. Like others (see Olson, 1992), Olshansky uses visual art as a tool to aid literacy development, specifically writing and telling stories.

Koster (2001) explores the other side of this issue: using the writing process to enhance artmaking. She has renamed the individual stages of the writing process to fit the discipline of art. She employs this process as a way for students' artwork to become more "creative, thoughtful, and innovative" (p. 34). Much of the advice she provides about how to use the artistic process (as she calls it) relates to establishing a productive environment in the art class where students feel free to explore ideas, evaluate, reconsider and change their artwork, and listen to and talk to others about their art.

It is not too surprising that these scholars have related the process of writing and the process of creating art because writing and art share many characteristics, and they often are considered together. Both art and writing are forms of communication; both are creative endeavors; both have visual manifestations; and both are physical activities (Tonfoil, 2000). Writing is a form of verbal communication that is closely related to speaking, while artmaking is a non-verbal form of communication that is almost always visual and concretely represented. In both cases, the creator (the writer or artist) manifests internal thoughts, feelings, and ideas in a form that can be experienced by others.

Often the two disciplines are linked through the skills of literacy. Moline (1995) acknowledges that literacy incorporates visual aspects. Olson (1992) discusses the need for including visual thinking and learning strategies for successes in the language arts. Hobson (1998) claims that the link between visual and verbal learning is so strong that the two areas must be integrated. Olshansky (1994) explores incorporating artmaking into the students' creative writing activities. Even the Georgia Performance Standards (Georgia Department of Education, 2004) include language that relates visual arts and the language arts. The standards specifically relate reading written texts and viewing images; just as learning to read written communication is an essential component of literacy, the inclusion of viewing indicates the importance of being visually literate as well.

It is interesting to note the flexibility of the term *art* and how it is used to represent aspects of the written and spoken word in addition to visual art. Poetry and other types of creative writing are frequently considered art forms, as are the performing arts of singing and drama, which heavily rely on verbal aspects in their realization. Conversely, many visual arts incorporate verbal aspects or rely on writing to fully communicate the intent of the artworks.

Consider the artworks of Barbara Kruger, the quilt-works of Faith Ringgold, or the works of Howard Finster; also consider the manifestos that were written to accompany the movements of Surrealism and Dadaism or the criticisms of Clement Greenberg to support the rise of abstract expressionism. These are examples where visual art relies on writing and the written word to achieve its artistic goals. Clearly, art and writing are parallel and supportive forms, and, it follows that there are benefits to viewing the tasks of teaching art through the lens of the writing process.

The Connection is Worth Exploring

Benefits of the writing process

The writing process movement of the 1970s not only changed how the process of writing was viewed, but it brought positive changes into the field of writing pedagogy. Acknowledging that students use a process when they write and encouraging them to pay attention to that process through requiring drafts, peer review, and revision not only increased students' involvement with their writing, the quality of the writing improved too (Tompkins, 1998). Here, the term *writing* refers to both the act of putting words on paper (and doing so following conventions of writing, such as grammar) and figuring out what words to use and what to say with those words. The second part of this definition – figuring out what to write – is the area where the writing process is most helpful.

Viewing writing as a process is distinctly different from the previous conception of writing that saw it as an activity of recording one's thoughts – thoughts that were already fully formed and organized and just needed an outlet (Elbow, 1998). This early conception of writing supported an elitist view that writers have certain talents or are somehow more available for

being inspired – that writers are different because of some personal characteristic. The writing process clarifies that writers are who they are because they write (Stafford, 1970)². And through the practice of writing they find things to write about, things to say, and find interesting ways of saying them. This attitude relates to student writers because it places writing within reach of everyone. Good writing happens through work, and the writing process breaks down that work into stages that make the task of writing manageable (Yagelski, 1994, see p. 205) and visible³.

Writing process in the GPS

As evidence that teaching through the writing process benefits the students, note its inclusion in language arts curricula and the importance given to the writing process in the Georgia Performance Standards (GPS). The GPS include the writing process in the language arts standards in every grade from first through twelfth (Georgia Department of Education, 2004). A careful examination of this document reveals how the writing process is viewed as essential for learning how to write. Starting with grade one, students are expected to “demonstrate competency in the writing process” (First Grade, p. 4) through rereading, revising, and editing their writing. In grade two, the steps of prewriting, planning, and producing a rough draft are added. By grade three, competency with the writing process is defined as, “[Student] prewrites to generate ideas, develops a rough draft, rereads to revise, and edits to correct. [Student] publishes by presenting an edited piece of writing to others” (Third Grade, p. 4).

In grades four through eight, the GPS for language arts state, “The student consistently uses the writing process to develop, revise, and evaluate writing” (Grade Four, p. 6; Grade Five

p. 7; Grade Six p. 8; Grade Seven p. 8; Grade Eight p. 9). In these grades, the writing process is

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² Ede (1994) states that “writers are made not born” p. 33.

³ Flower, as quoted in Hairston (1982), says, “the process [of studying what is largely out of sight] is rather like trying to trace the path of a dolphin by catching glimpses of it when it leaps out of the water” p.123.

term *consistently* clarifies that the writing process is a tool to be used for all writing tasks. It is not only a tool to learn to write, or to accomplish certain difficult or expository writing tasks; the writing process is a tool that the student should use routinely to accomplish whatever writing task is attempted. Writing is accomplished through the writing process.

For grades nine through twelve, students apply the writing process to two specific areas of writing that they encounter. “The student practices both timed and process writing and, when applicable, uses the writing process to develop, revise, and evaluate writing” (Grade Nine p. 10; Grade Ten p. 11; Grade Eleven p. 3; Grade Twelve p. 3). Although this standard contains the phrase, “when applicable,” it must be assumed that the writing process can be applied (and is expected to be applied) not only to the process writing but to the timed writing as well. Since the GPS articulate the application of the writing process to multiple forms of writing, the notion that the writing process is transferable to all types of writing is supported. I propose that the writing process is further transferable to fields outside of writing.

Potential for artmaking

Just as the writing process breaks the work of writing down into manageable steps and supports an attitude of working (as opposed to waiting for inspiration) to achieve quality writing, the creating process achieves the same objectives. The creating process makes manageable the space in an artmaking activity that happens between developing an idea for an artwork and completing the work. Art teachers teach the processes of various art materials and media; art teachers help students frame problems for artmaking, but beyond following prescribed directions, using trial and error, or just going with whatever happens, art teachers seldom teach how to get from the problem to the end result. The answer is simple: make some sketches, evaluate, change, make a study, evaluate, change, begin production of the final work, pause to

evaluate and rethink and change, keep working. This simple answer presents artmaking as manageable (and therefore accessible) for all students.

The attitude of work that the creating process presents can be explained through a story from Bayles and Orland's (1993) *Art and Fear: Observations of the Perils (and Rewards) of Artmaking*:

The ceramics teacher announced on opening day that he was dividing the class into two groups. All those in the left side of the studio, he said, would be graded solely on the *quantity* of work they produced, all those on the right solely on its *quality*. His procedure was simple: on the final day of class he would bring in his bathroom scales and weigh the work of the "quantity" group: fifty pounds of pots rated an "A," forty pounds a "B", and so on. Those being graded on "quality," however, needed to produce only one pot – albeit a perfect one – to get an "A." Well, came grading time, and a curious fact emerged: the works of highest quality were all produced by the group being graded for quantity. It seems that while the "quantity" group was busily churning out piles of work – and learning from their mistakes – the "quality" group had sat theorizing about perfection, and in the end had little more to show for their efforts than grandiose theories and a pile of dead clay (p. 29).

This story exemplifies the logic of work that is inherent in the writing process and that I suggest the creating process must utilize. The creating process demystifies artmaking to the extent that every student, not just the talented students or the students who are more open to inspiration, can engage in the process and make art.

Proposition 2:

This process of creating (the creating process) can be mapped in five recursive stages that are similar to the stages of the writing process.

The Stages of the Writing Process

The term *writing process* is misleading because it implies that there is a single thing that is *the* writing process when there are actually many ways of describing the processes writers use to write. In its broadest concepts, a process approach means not only that some kind of process is used in writing but it also means, “an *emphasis* on process, student choice and voice, revision, self-expression” (emphasis in original, Tobin, 1994, p. 5). While I will later highlight how this focus on student voice and self-expression affects the process idea in artmaking, I will first discuss a version of the writing process that is represented in the Georgia Performance Standards; I will discuss the stages of planning/prewriting, drafting, revising, editing, and publishing.

Planning/Prewriting

In the planning/prewriting stage, writers can discover, explore, and focus ideas. The idea of discovery forms one of the most important tenets of the writing process because it highlights the action of writing as a tool to make thinking visible. As words and notes are put down on paper, a writer can better see and evaluate the ideas and decide where to go from there. Seeing thoughts on paper can help determine which ideas to explore further and strive to articulate, and which to abandon. Techniques that a writer may use in this stage include brainstorming, free writing, taking notes, and making plans for the writing.

Drafting

The drafting stage expands on the planning/prewriting stage in that it is also a process of collecting thoughts and ideas, developing and organizing arguments, and discovering more concepts or new angles of the same concepts. In the drafting stage, the writing begins to take shape and is expanded from notes and lists to full sentences and paragraphs. The drafting stage is a production stage, meaning that the goal of drafting is to produce a lot of words and get them down on paper. Elbow (1998) contrasts this time of production with later times of criticism. When drafting, writers are more concerned with producing words than they are with editing, removing, or improving any extra or unsatisfactory words. In fact, stopping to edit and criticize the writing as it is produced is counterproductive to the production (see Sommers, 1980).

Revising

However, the production stage of drafting is tempered by the revision stage. The word revision literally means to re-see; to apply this concept to writing means to examine and evaluate the writing from a critical perspective (Sommers, 1980). It is important to note that the revision stage is different from the editing and criticizing mentioned previously in that editing is nearly always focused on wording issues and grammatical correctness, while revision is a process of examining the ideas and organization of the writing and how well it achieves its goals from a global standpoint. Actually, the revision stage could be viewed as a process in itself. A writer moves through a series of revisions that become more and more specific as the process continues, and the writing becomes more refined.

Editing

The editing stage is distinguished from the previous three stages in that it remains separate from the others. Planning/prewriting, drafting, and revising intermix and interact rather

than functioning as discrete stages that could be checked off when completed. Editing, on the other hand, is the process of examining the writing at a tightly focused level to search for wording issues or grammatical errors. The editing stage is separate in the process because not only does it require a type of narrowly focused thinking that is counterproductive to composing, but often prematurely engaging in editing makes more difficult the act of throwing away large chunks of writing, which is often a part of revising. Also, leaving editing to the end reinforces the process view of writing by acknowledging that thoughts do not spring fully formed from a writer's head to the paper. Work must be done to arrive at a finished written piece; that work happens through the writing process.

Publishing

The final stage of publishing refers to both the act of presenting a written work in some form for others to read and to the act of sharing a piece of writing in any manner, such as a public reading. Publishing forms can be as simple as stapled computer printouts or as complex as hand-lettered type in a hand-bound book. Sharing of written work can happen in small personal groups or in public performances. This stage brings completion to the process of writing because it provides closure for the writer and provides a means for the writing to be experienced by others.

The Stages of the Creating Process

In examining artmaking through the lens of the writing process, I follow Koster's (2001) lead and rename the writing process stages to more closely align with the activities of artmaking. Koster, however, followed an expanded version of the writing process and arrived at many more stages than I will discuss here.

A primary difference between writing and artmaking that reveals itself in this current discussion exists in the final forms of a written product and an artwork. Writing has flexibility, especially with the common usage of word processors, that art does not. A draft of an essay can be printed out, and it resembles, in form, how the final version will appear. In some art processes, however, the preliminary stages are far from the final form of the finished work: for example, a clay maquette of a bronze sculpture. However, in painting, early studies can very easily be the underpaintings for the finished piece. Because there is such great variation within the many disciplines of artmaking, the stages of the creating process do not prescribe when the final materials (i.e. bronze, or paint on a canvas) should be used. The stages of the creating process *do* represent how artists make manifest ideas through a series of cognitive, work-related stages.

Writing/Sketching

The first stage of the creating process I call the writing/sketching stage. Just as in the writing process where the writer takes time to gather ideas, the artist, first, also develops ideas. The outlining, jotting down notes, and planning that happens when writing, transfers, in the creating process, to jotting down visual notes, often called sketching. Whereas Koster (2001) uses sketching as a stage equivalent to the drafting stage, I feel that sketching is a tool that relates more to idea-generation than to the early stages of production. The planning/sketching stage can also encompass research into media, history, culture, or specific artists that can serve as inspiration or research for the artist. As ideas and plans begin to solidify and compel an artist to work, the writing/sketching stage is also a time for considering how these ideas can be represented.

Drafting/Studying

The second stage of the artistic process, I call the drafting/studying stage. In this stage, the artist visualizes the artwork in more concrete terms. Instead of making a simple sketch, the artist might create a study or a draft of all or part of what might be the final artwork. Studies and drafts can take the form of a cartoon drawing (an actual-size sketch), an underpainting using thinned-down paint that the artist will later paint over, or a maquette or model for a sculpture, so that the idea can be visualized in three dimensions.

Another component of the drafting/studying stage comes through explorations with media. These explorations are “trial-runs” that experiment with the medium, as when a painter makes a green by mixing cobalt blue and yellow and then makes a green by mixing ultramarine blue and yellow to decide which green is more appropriate for the artwork. Trial runs continue through the artmaking whenever an artist tests out a new color or new material before applying it to the artwork.

Also in the drafting/studying stage, composition studies and color studies can be made. In composition studies the artist explores different options for arranging the elements of the artwork, and through color studies, the artist explores different uses of color with the work. These studies can be separate objects, but can also be underneath layers of a painting or early states of a print. The composition studies for a three dimensional work such as an assemblage sculpture, could be the momentary trial runs an artist uses when an object is considered in one area of the sculpture then moved to another, then moved to another.

Revising/Changing

Revising/changing, the third stage of the creating process, closely resembles the revision stage of the writing process. During revisions, the artist evaluates the work in terms of success of

communication or expression, form and effect, or clarity versus ambiguity of meaning. The artist then changes the work in response to those evaluations. Evaluations can take many forms including personal rereading and re-seeing the work, peer response such as during in-process critiques, or mentor response to the work. The changes that happen as a result of the evaluations may be large, global changes, such as restructuring the primary components of a composition, or the changes may be more specific to a certain area or aspect of the work. It is important to note that the revision/changing stage, like the previous two stages, recurs throughout the entire process of creating work. (I will discuss this more fully in a later section.)

Finishing/Completing

The next stage of the artistic process, I call the finishing/completing stage. The word “completing” can be defined as “to bring to a finish or an end,” but the better definition to apply to this stage of the process is, “to make whole with all necessary elements or parts” (Costello, R. B. et al, 2000, p. 285). Therefore, the completing/finishing stage is, in some ways a larger stage than the corresponding editing stage of the writing process. In writing, the editing stage is the final polish and often incorporates checking for correct grammar and syntax. In the creation of art, there are not correct rules for grammar or syntax, except for following the physical property laws of the materials or following rules of realistic representation, if that is the desired outcome⁴. The completing/finishing stage is a time for producing the artwork that has been conceptually and, partially, physically developed during the earlier stages of the process. It is important to note that, in the creating process, the completing stage does not exist separate from the revision stage; the completion stage is not a time to mindlessly follow the plans developed earlier in the

⁴ Frequently artists have intentionally broken these rules; however, an artist must establish a syntax that is coherent within the piece.

process. Continued questioning and revision should take place while the artwork is in completion, even to the final step of a varnish, or installation method for exhibiting the work.

Exhibiting/Presenting

Corresponding to the publishing stage of the writing process, the exhibiting stage of the creating process provides an opportunity for artists to share their work with others. Exhibiting also provides motivation to complete a work and an opportunity to view the work outside of the workspace. Although exhibiting is here listed as the final stage, often seeing a work in a new context or receiving comments from viewers will motivate an artist to continue work on the piece. This possible continuation of the process beyond exhibiting is one example of the organic aspects of the creating process.

The Organic Aspects of the Writing Process and the Creating Process

Using the term *process* to describe how work is accomplished in writing and artmaking could be misleading. The term *process* has industrial or mechanical connotations that could imply that the stages of the writing and creating processes are to be moved through in a mechanical fashion where one stage is begun, completed, checked-off, and then another stage is entered (Ede, 1994). Despite the linear representation of these processes in five stages, the stages do not operate as discrete actions in themselves.

A writer or artist may start in the first stage of idea development, but then have to return to it many times throughout the remainder of the process. This recursive notion of returning to previous stages is a primary aspect of the revision stage. Evaluations from the revision stage may require that the writer or artist return to the planning stage to complete more research or

develop new ideas. Evaluations can also send the writer or artist back to the drafting stage to reconsider how best to articulate the concepts.

In addition to this recursive aspect, the flexibility of these processes contribute to their organic nature. The processes may change and function differently in different situations. Murray (1994) suggests three primary ways that the writing process will change: “(a) according to the cognitive style of the writer, (b) according to the writing task, and (c) according to the level of experience of the writer” (p. 61). These three types of changes also apply to the creating process. It may change depending on the problem-solving style of the artist, the intent of the artist, and the level of experience the artist has with the materials and with making art.

The three changes listed above do not fully describe the flexibility of the writing and creating processes. Concepts such as *the writer* or *the artist* are constructed terms (Ede, 1994) that serve the discussion of the processes but do not acknowledge the individuality and changeability of those who engage in them. Yagelski (1994) addresses that the individualization of the stages of the writing process is more than just seeing the stages as “individual activities with idiosyncratic twists but [as] individual manifestations of inherently social activities that underscore each writer’s connection to the broader contexts within which he or she writes” (p. 214). Writers and artists create within contexts, and these social and cultural contexts affect their manner of using and applying the processes⁵. The ability to flex, change, and adapt to the context or needs of the user signifies one of the greatest strengths of these processes.

⁵ Also, the social and cultural contexts contribute greatly to the form and content of the final work. “The artist” and “the writer” do not work autonomously.

Proposition 3:

Each stage of the creating process utilizes teaching methods that may already be familiar to art teachers, but the integration of these methods and the conscientious use of them as part of the creating process is not familiar.

Methods for the Creating Process

The creating process is a method for accomplishing artmaking. As a method, it is transferable in that it is not a prescriptive list of steps that lead to a predetermined end but a set of guidelines that can be adapted to fit many specific problems or tasks⁶. These guidelines, though, are methods in themselves – methods that can be taught to students and are the concrete lessons associated with teaching students to use the creating process. Many of these methods are standard and will not seem new to art teachers; however, it is new to integrate them conscientiously and use them as part of a creating process approach to curriculum.

Methods for Writing/Sketching

The initial stage of the creating process is a stage of discovery and idea development. Primary methods of this stage are brainstorming and sketching. Brainstorming is a familiar concept but it is more precisely defined as “to engage in or organize shared problem solving” (Costello, R. B. et al, 2000, p. 169). In the art classroom, brainstorming can take the form of individual thinking and list-making, class discussions and making lists on the board, clustering activities, or free associations. Sketching can be a useful part of brainstorming in that it allows ideas to develop in a nonverbal manner. Sketching can be as loose as doodling to see what can develop from random marks on paper or as focused as working to visualize a specific concept.

⁶ Bertoff (1978) makes a clarification between a method and a map – a map is of a specific place and is useless for other places, but a method is general enough to be applied to many situations but specific enough to serve as a guide.

The art teacher is challenged to encourage students to value sketches and see them as possibilities for their work. I have many times encountered students who, when asked to make sketches before beginning an artmaking activity, enthusiastically make a single sketch and do not want to explore other options through making more sketches. Luckily, the recursive nature of the creating process allows sketches to be made and remade throughout the artmaking activity. If a student begins with a single sketch, that student should be encouraged to return to sketching whenever he or she has a question about what direction to go with the artwork or what to do next. Also, as students use the creating process regularly and adopt it as a personal thinking tool, they will learn the value of sketches and use them more readily.

Methods for Drafting/Studying

In the drafting/studying stage, there are two main types of activities in which students can engage: making studies and conducting trial runs. Studies can be compositional studies, accomplished through creating a small, simplified version of the final product, or color studies accomplished through trying out different color schemes in a rough version of the final product. To aid in creating compositional studies, students should be allowed to use materials such as tracing paper so that they can copy one or two items from a previous study while changing one or more other elements of the composition. Students should also be taught that compositional studies can be very rough. Sometimes a scribbled gesture is sufficient for planning out where an element belongs in a composition. Color studies can also be aided by tracing paper. Versions of the compositional study can be copied several times and then different color schemes can be applied to each copy.

Trial runs deal more with making decisions about materials to use for the final artwork. Trial runs can be large-scale media explorations, such as trying out plaster for carving a face, or

trying out clay for the same task. Trial runs can also be small-scale, such as having a sheet of scratch paper for the student to test out a marker or color of paint before applying it to their artwork. For some elements of making trial runs, the teacher acts as collaborator. For example, the art teacher may have already created glaze test tiles, and the student can select a glaze from the trial runs that the teacher already completed. I will further discuss collaboration in Chapter Three.

Perhaps the most useful elements of the drafting/studying stage can be seen when a student has a specific question about whether or not to make a change or addition to the artwork. “Should the sky be dark blue or light blue?” How can the teacher answer this question but to say, “What do you think it should be? What choice corresponds best with your ideas?” The student can then blindly choose one, or can do a couple of small, quick studies and try out both. When students do not engage in this type of questioning, teachers can encourage it by modeling. Teachers can think out loud the types of questions, such as, “Should I paint the tree dark green or use lots of shade of green?” that lead to productive engagement in this stage. Making studies and doing trial runs give students the ability to see the consequences of their choices and then decide which result they prefer. This process is just another way that the invisible steps that go into creating a work can be broken down, made manageable, and visible.

Methods for Revising/Changing

Revising/changing focuses on evaluating a work as it progresses and making changes that are needed. The methods of this stage are all methods of evaluating. Since revision is re-seeing, how can an art teacher encourage students to see freshly the artworks that they have been working on? Peer-reviews and in-process critiques allow the artists to consider their works from different perspectives – perspectives provided by their peers. In-process critiques also can help

students see their work because the work often is pinned to the wall, or placed in a different environment from where it was made⁷. Related to peer-review, and self-evaluation, individual student/teacher conferences can help a student re-see the artwork. These conferences can be brief, one or two-minute conferences that take place during the regular class time as a teacher walks around the room, or can be scheduled and take place in a different area of the classroom so that the student approaches the conference with greater seriousness.

Methods for Finishing/Completing

For this stage of the process, the primary methods are often the methods that relate specifically to the media being used. A teacher's greatest challenge in this stage is to help students maintain patience and a willingness to see the work through to completion. Through engaging in the creating process as a whole, students will have developed a greater commitment to their work and therefore a greater willingness to see the project through to the end. Lisa Whittlesey, in the Palo Alto School District developed a list⁸ of final steps that can be suggested to students when they declare that they are finished. I agree that specific suggestions need to be provided for how the work can be completed, but students should always be asked to consider how following these suggestions will affect their work; they should also be reminded to do a trial run before adding or changing their artwork at the end.

Methods for Exhibiting/Presenting

Exhibiting student artwork can take many forms and serve many purposes beyond providing closure to the process for students. Exhibiting can be as simple as an in-class critique where students either hold up their artwork for the other students to see, or students' artworks are

⁷ The result of pinning a work to the wall is part of what has been called "the refrigerator test." In this test, an artist lives with the artwork by placing it in a very visible location, such as on the fridge or on a bedroom wall, and just by seeing the work so frequently, the artist can consider how well the piece is working.

⁸ The list includes "introduce more color; set in a background, fill with pattern, include more details, shade a very dark dark, invite interesting lines, provide a border, outline with black, and layer with ideas."

displayed within the classroom. Exhibiting outside of the classroom can take a more public route, and artwork can be displayed around the school, community, or entered into competitions or regional student exhibitions. The focus of exhibiting can also be placed on the verbal sharing and reflecting on the artworks. Students can be asked to discuss or explain the process they experienced as they made art, why they made the decisions that they did, or what the artwork means to them. This discussion can take place as a class as a part of a critique, or individually in written journal reflections. Frequently, written explanations or descriptions of the artwork accompany its display.

Conscientious Integration of these Methods as Part of the Creating Process

While I have spent this section suggesting specific methods relating to the stages of the creating process, these methods are intended as working methods for the student, not instructional methods for the teacher. This distinction means that the creating process should be viewed as a curriculum (or curricular perspective – much in the same way that multicultural education is a perspective not a rigid curriculum) not a pedagogical method. Because a process approach allows students to engage with the activity as individuals, the creating process must be presented to students for their use in solving problems and making art. If a teacher requires students to complete four thumbnail sketches before being allowed to begin their final artwork without presenting why they should do sketches, the students will not benefit from doing the sketches in the way the teacher intends. If the rationale for using sketching as a preliminary step is explained, then it is also logical to follow the sketching requirement with encouragement to make studies. The stages of the process reinforce each other and work together to communicate

that the student has choices in artmaking, and that the student can make educated decisions with the artwork.

In-process critiques, when used outside of the creating process, still serve the valuable purpose of letting students see what their classmates have been making. However, when used as part of the creating process, and in an environment where experimentation and change have been encouraged, students will view in-process critiques as helpful to themselves, not just as a high-stress time of showing their work to the class. In-process critiques, student-teacher conferences, making sketches, testing out colors before using them, are all common activities in art classrooms. If they remain teacher-directed activities that students are required to do, then students may never discover the greatest value of those activities. The creating process integrates all of these activities in a meaningful manner that will help students take ownership of their artworks.

Strategies for Engaging Students in the Creating Process

As the creating process is intended as a curriculum, it is then something to teach. The methods presented in this section describe what engagement in each stage looks like, but strategies for engaging student in these methods should also be discussed here. Generally speaking, teachers should use a scaffolding strategy to engage students in the methods of the creating process. As students are first learning to use it, a teacher's guidance may be more directive and hands on. As students become more familiar and capable of using the creating process in their work, then the teacher's role becomes more suggestive and takes the form of modeling with personal work (as mentioned earlier) more than directing students to do certain things.

Strategies for the Writing/Sketching

For students who struggle to engage in the brainstorming part of the writing/sketching stage, teachers can use dialogue as an alternative to written brainstorming. Having students talk about what they are thinking, and asking them questions, such as, “why” and “how,” can help them generate ideas. For students who struggle with making sketches, teachers should give specific instructions on how sketches are made. Teaching students to draw lightly, use large, loose shapes to represent specific things, or focus on a small detail that the students can visualize might successfully engage the students in sketching.

Strategies for Drafting/Studying

For students who are reluctant to engage in the drafting/studying stage, teachers can use a strategy of storytelling and demonstrating. Since most people have had the experience of making a decision that was irreversible and then regretting that decision, telling the students stories where such a thing happened to the teacher in his or her artmaking might encourage the students to try something out (through a study or trial run) before committing to it. Also, to encourage media exploration and trial runs, the teacher can demonstrate how a media or process works and suggest how it could be used in the student’s artwork. As teachers demonstrate trial runs or studies, they should exhibit excitement and curiosity about how the work will be affected by the change. This demonstration is a form of modeling that might encourage students to get excited about trying something out for themselves.

Strategies for Revising/Changing

For engaging students in the revising/changing stage, teachers have less powerful strategies. Unless the artmaking activity has objective criteria for success, as an activity of realistic observational drawing might, the teachers can only encourage students to seek to

achieve, in their work, a corresponding answer to their ideas. The teacher can aid in this correspondence by communicating what he or she sees in the work and how what is seen communicates ideas or emotions. If the teacher's response is not what the student aimed for, then perhaps the student will be motivated to make changes or to revise.

Strategies for Finishing/Completing

To engage students fully in the finishing/completing stage, teachers can remind students of how much effort and care has gone into the work so far and encourage them to continue to be careful and finish the work with integrity. Teachers can also allow students to take breaks as needed and not pressure students to complete artworks in haste. Requirements, such as not allowing students to participate in a fun activity until they have completed their artwork, places more importance of the state of being finished than on the final artwork itself. Of course, in all situations, knowledge of students is paramount, and some students do need deadlines and motivation to complete works at all.

Strategies for Exhibiting/Presenting

As the final stage of the creating process, the exhibiting/presenting stage is important because it brings a sense of closure. However, students should be presented with a variety of ways to engage in this stage. Most likely, the students will not object to having their work displayed with other artworks from their class, but, in the case of a shy student, personal reflection on a completed work can provide the same sense of closure. A teacher can display the work of such a student in a private area and ask that student to write a journal reflection about it, or the student can talk with the teacher about how successful the completed work is, or how the student feels about the work in general.

The creating process describes the process an artist goes through as opposed to describing the story of a single work of art. For this reason, every student may not engage in every stage of the process for every artwork attempted. For the teacher to assess whether the student is engaging in the creating process, the progress of the student must be considered as a whole instead of assessing each artmaking experience. I will discuss assessment more fully in Chapter Four.

Proposition 4: The creating process should be adopted by art teachers as a curricular strategy for increasing students' involvement with their work and developing skills that will extend beyond the art classroom.

The Creating Process as Curricular Strategy

Just as all artmaking is method toward meaning (as opposed to an end in itself) (Eisner, 2002), the creating process is a curricular strategy that overlaps the regular curriculum of a classroom. Students can employ the creating process in lessons and units built around any theme using any medium. As such, the creating process does not address meaning-making or specific skills acquisition; instead, it provides working strategies for the students to apply to other meaning-making activities. Viewing the creating process as an issue of curriculum means that it is something to be taught to students so that they can apply it and build off of it in later lessons. Especially with the creating process, where the focus is on student choice, giving students

ownership of their working process⁹ allows for greater involvement with the artmaking and allows the students to take the concepts of the creating process and apply them outside of the art classroom.

Increasing Students' Involvement with their Artworks

In using the phrase “work of art,” Eisner (2002) sees “work” as a verb, and acknowledges that the “work” is cognitive and emotional as much as it is physical. The creating process embraces this idea of “the work of art” through elaborating and describing the many stages that are a part of the “work.” In this way, the creating process provides students with greater control over their artmaking, clarifies the choices and results of decisions in artmaking, and extends the time that students work on an artwork. These three benefits are interrelated. Because the creating process encourages artmaking activities that extend over periods of time and continue to develop and change throughout that time, students have more opportunities to consider what choices they are making, with content or media, the consequences of those choices, and they have more time to reflect on their work.

Some aspects of artmaking seem to be unchangeable. If an artist covers a charcoal drawing with a wash of India ink, not much can be done to remove the ink from the drawing. The creating process encourages artists to make studies and test out processes so that he or she will not cover an entire drawing with ink and then be surprised by the effect. This example illustrates how the creating process gives artists control over aspects artmaking. Likewise, the stages of the process that encourage artists to do tests and studies will help them understand the results of choices so that decisions can be made with greater clarity and certainty. Considering,

⁹ Giving students ownership of their working process could be a process in itself. If students are accustomed to always and only following directions, then the scaffolding strategy, mentioned earlier, becomes important because such students may be reluctant to take ownership of their work.

testing, and evaluating enable artists (and students) to have greater involvement with their artworks.

Developing Skills to Use Beyond the Art Classroom

Many events in life, not just writing, making art, and other types of learning in school, can be thought of as processes. Engaging in a process, such as the creating process, can develop a way of thinking and approaching problems or situations that enables students to see the situations with perspective.

For example, deciding what career or family path to follow, or who and what to devote time to can be seen as processes. For any of these decisions, students can list and sketch out possible choices; students can “try-on,” through their imagination or through role-playing, possible results of their choices; students can engage in re-seeing their choices by talking about their choices with peers and with mentors. Students can take steps toward one decision, and evaluate the decision as events take place. Learning to consider the consequences of choices made in the art room will help students consider the consequences of choices made in many areas of their lives.

The process also encourages students to see that going back and rethinking earlier decisions is acceptable and beneficial. It encourages students to work through issues and see where that work gets them: sometimes, learning comes from doing, not just thinking. Most importantly, learning about the creating process and applying it to life outside of the art classroom helps students see that they have control over their lives, that they can make choices, and that their decisions have meaning.

While these points may seem idealistic, using the creating process is as much a method of working as it is a method of thinking and interacting with surrounding factors. Since making art is about life and the experience of living¹⁰ (or at least it should be) then it is not too far of a reach to say that the perspective students must adopt when using the creative process transfers to other aspects of life.

¹⁰ See Footnote 1 in Chapter Three for a discussion of where this phrase originated.

CHAPTER TWO

Grounding the Creating Process

Introduction

As I discussed in Chapter One, my experiences as an artist, teacher, and writing coach led me to explore the idea of a process of creating in art. However, it is crucial to ground my views of the creating process in research and experiences outside of my own. How have others described the process of making art? How has the writing process contributed to the field of K-12 education; and what do those contributions suggest about the possible role of the creating process? Can the history of the development of the writing process illuminate its complexity and value as a model to apply to art? How does the creating process fit into the field of art education? These questions will guide the following review of literature.

By exploring other researchers' responses to these questions, I hope to bring validity to the creating process. I feel that, in general, my discussion of the creating process aims to clarify and provide guides for the processes of artmaking that have been previously considered; therefore, I will provide a brief overview of how *process* has been viewed in art education. In K-12 education, the writing process has significantly affected how writing is taught, and exploring the roots of the writing process in education will suggest the possible classroom applications and environments that could be a part of implementing the creating process. Since the structure of the creating process relies heavily on the structure of the writing process, I feel that a brief

examination of the development of the writing process will elucidate the potential complexity of the creating process. And, if the creating process is to be implemented, then it will function within the existing models of the field of art education; consequently, I feel that I must address how the creating process would fit within those models.

Through reviewing literature relating to all of the above topics, I hope to strengthen my argument that the creating process should be implemented in K-12 education. Including the creating process as a curricular approach would continue the focus on process that exists across disciplines while making process more visible, usable, and assessable.

Process Literature in Art Education

There are some inherent difficulties when discussing process in art. First, many art media are process oriented. Completing a ceramic piece requires taking the work through a process of drying, firing, and glazing. In printmaking, lithograph stones must be processed to be etched, and film and photographic development are processes. Beyond these standard examples of media processes, *the creative process* also appears in artmaking discussions. *The creative process* often refers to everything from how ideas are generated to how an artist creates his or her work. In breaking down how artists create art, process often refers to the cognitive task of artmaking. Discussions of media processes and the creative process are outside the scope of this paper; therefore, I will examine only the cognitive processes of artmaking.

Artmaking as Problem Solving

In terms of a process for how art is created, artmaking can be described as a form of problem solving. However, discussions of artmaking as problem solving are often intertwined with discussions of the creative process and creative thinking. Guilford (1968) writes, “creative thinking and problem solving are essentially one and the same phenomenon” (p. 122), and

problem solving in the arts is often directly linked with creativity as when Lowenfeld (1987) states that art should be taught to all students so that they may develop their “creative problem solving abilities” (p. 445). Packard (1973) clarifies that creative problem solving differs from cognitive problem solving in that the former also involves “the origination of the solution hypothesis and perceptual-motor skills” (p. 18). This statement begins to define creative problem solving by breaking it down into steps.

While the creative process is broken down into steps (preparation, incubation, illumination, and revision; Patrick, 1955), a breakdown of the steps of problem solving is more rare. Torrance’s Future Problem Solving Program delineates the task of creative problem solving into the discrete stages of Brainstorming Possible Challenges, Identifying an Underlying Problem, Brainstorming Alternative Solutions, Choosing Criteria, Evaluating Solutions, Developing an Action Plan (Future Problem Solving Program, n.d.). This program does not directly address artmaking; rather, it supports creative problem solving in all fields.

A seminal study in 1976 by Getzels and Csikszentmihalyi refocused the artmaking discussion of problem solving to one of problem finding. This study showed that the differentiating factor between successful artists (defined as artists who can make a living selling their art) and unsuccessful artists lay in the former’s abilities to find and define interesting problems to solve. Although the term problem finding has not significantly entered discussions of problem solving in art, the findings of the study have encouraged art educators to develop lesson objectives that are more open to interpretation (redefining the problem) and allow multiple solutions (Eisner, 2002).

Artmaking as a Process of Inquiry

The examination of the cognitive tasks in artmaking continued with Armstrong (1986) as he explored specific thinking behaviors in the *Inquiry in Art* model that included the steps of “Set a Direction, Discover, Visually Analyze, Classify, Personalize, Hypothesize, Reorder, Synthesize, and Evaluate” (p. 37). In this model, students are expected to move through the stages, with specific teacher guidance, in an essentially linear fashion. Armstrong does note, however, that there are alternative routes through the sequence, and looping (revisiting stages) can occur during the process.

Sidney Walker thoroughly examines the concept of making art as a form of exploration or inquiry process. In two recent articles by Walker (2003, 2004), she lists or illustrates aspects that contribute to the artmaking process. Inquiry, research, and reflection play large roles in her models. Although her focus rests largely on making meaning through artmaking and her discussion of the artmaking process centers on the use of big ideas as conceptual focal points for creating art, she emphasizes the contribution of a process approach. She writes, “Artists who explore ideas through artmaking do not begin with unalterable ideas, but exercise flexibility, allowing change, transformation, and modification to have sway over the process (Mace, 1997; Walker, 2001; Weisberg, 1993, 1986)” (p. 6).

Here, a strong connection between the writing process and the creating process appears. In the above quotation, Walker touches on the discovery ideas of writing process theorists, and she acknowledges the revision aspect that is essential to the writing and creating processes. Also, following assumptions of writing process theorists, Walker (2004) supports a belief that the working practices of professional artists can inform the practice of students. A primary component of the practice of professional artists that Walker advocates exists in their willingness

to delay arriving at final solutions in order to let new solutions emerge from the process of working¹. Walker clearly believes that a rich process contributes to the making of art, and her discussion of the process forwards the cognitive, conceptual, and meaning-making aspects of artmaking.

Artmaking and Process Assessments

The *process not product* sentiments in art education have frequently traced their roots back to Dewey and the view that the value of art comes through the experience of making art rather than the quality of the end product. In many ways, this attitude was abandoned as art became a “subject” with distinct learning outcomes (or art products) as goals (Wygant, 1993). However, process was not abandoned; it reappeared in discussion of assessment of student learning. Eisner (1994) explains that developing assessment tasks that make visible the process students used to solve a problem benefits the teacher in that he or she can see how to modify the instruction or specifically guide the student’s further problem solving abilities.

Gardner (1989), in describing the ARTS PROPEL project, stresses the use of assessment portfolios “particularly ones which focus on the process of learning rather than on the quality of the final products” (p. 81). Further, Hausman (1993) explains that the “process-folios” of Project PROPEL allow assessments to be made about student production, reflection, and perception. These process-folios are a means of assessing the whole learning of the student. “By carefully documenting the intimate aspects of creativity in art production as an inquiry process (Dewey, 1934) or qualitative problem solving (Ecker, 1963), the student can attain greater self-awareness and reflectivity” (Swann & Bickley-Green, 1993, p.36). Such attention on assessing the process students use in their artmaking (whether defined as inquiry or problem solving) implies that

¹ The 1976 study by Getzels and Csikszentmihalyi supports this concept of successful artists exhibiting a willingness to delay coming to a final solution.

significant attention has been given to presenting students with a process that can be applied to their artmaking. This is not the case. As seen in this brief review of literature, the existing discussions do not adequately address (or suggest) processes that students do use; rather, they talk around what students should *do* by describing how students should *think*. With the creating process, I am directly trying to address what students can *do* during the process of creating.

While I do not argue with the art education literature that relates to a process approach of artmaking discussed in this section, I have not found any literature that discusses the direct, physical aspects of the process of making art that I wish to address with the creating process. The creating process gives students something to physically do as they work through the cognitive steps of problem finding and creative problem solving. I fully acknowledge and support the crucial cognitive and conceptual aspects of artmaking (particularly as addressed by Walker, 2003, 2004) and advocate that the stages of the creating process should be used in conjunction with these inquiry practices.

The Writing Process in K-12 Education

To continue grounding the creating process in others' experiences and research, this section describes how, over the last thirty years², the writing process became a primary tool for teaching writing in K-12 Education. The surge of popularity that the writing process has experienced during this time can be attributed primarily to the work of three scholars. Tobin (1994) includes these three scholars in his brief history of the writing process – calling Don Graves, Nancie Atwell, and Lucy Calkins heroes for bringing the writing process movement to K-12 education. The work of these early researchers sought to describe the processes that students use for writing and what strategies and environmental factors enhance students' writing

² Beginning in the early 1970s

processes. Later, the focus on *how* to teach writing was build on by the National Writing Project (NWP), whom Ede (1994) notes had a strong influence on institutionalizing the writing process as how teachers went about teaching writing.

Beginning with his study of the composing process of seven-year-olds, Graves (1975) has conducted and led many studies that explore the complex acts of writing and teaching writing. One major study, funded by the National Institute of Education, took an in-depth look at classroom practice of elementary language arts teachers and at how children's abilities with writing develop (Graves, 1983). His findings from this study include data about how students see their own writing and how their perception affects their ability to revise. He also observed students rehearsing by talking, sketching, or daydreaming what they would later write; these activities are part of prewriting. He found that, as students draft, a sense of voice drives their writing. Graves also contributed significantly to understanding the developmental stages that children pass through when they write.

The research of Graves was applied and tested by teachers such as Lucy Calkins, who was a high school English teacher. In a search to improve her own skills as a teacher, she became a research associate of Graves and examined, grade by grade, the different strategies and approaches that are appropriate for teaching students at different levels to write (Calkins, 1986). Calkins paid particular attention to selecting content for designing learning experiences for students. She also advocated teaching methods that are open and student-directed so that students are motivated to write for communication, revise, and share their writing.

Similar to Calkins, Nancie Atwell was an English teacher who sought to improve her teaching and the writing and reading experiences of her students. Influenced by the work of Graves and Murray (whom I will discuss later), she brought the process approach to her writing

classes in the form of writing workshops (Atwell, 1987). After discovering the success of the workshop approach to teaching writing, she brought it into her reading classes as well. A primary reason for the success of this teaching style was its authenticity. Students were naturally motivated to write and read because the material they worked with was of their own choosing.

However, the workshop environment Atwell established was not an open classroom where students could do anything they wanted. It was a highly organized environment where the factors of time, ownership, and response were highlighted. *Time* refers to regular, frequent, and sufficient time for students to write, get stuck, overcome frustration, and return to writing. *Ownership* refers to organizing the classroom as a writing studio where messiness is accepted and materials are available to be used as needed. *Response* refers to an attitude of listening to students speak about their writing and providing feedback that leads to revision and self-editing (Atwell, 1987).

The work of these three researchers and writing programs all over the country led to the development of the National Writing Project in 1973. The NWP became an active influence in public education after a 1975 *Newsweek* article titled, "Why Johnny Can't Write" that spurred a "back-to-basics" movement for writing in public education (NWP & Nagin, 2003). The NWP built on research from the field of composition studies about the writing process and set about to improve students' writing by improving how writing was taught. Up until that point, writing was taught as the means to display fully formed thoughts in the shape of words on a page, and writing instruction focused on improving handwriting, learning grammar, and diagramming sentences (NWP & Nagin, 2003).

Reforms in writing pedagogy responded mainly to cognitive and social theories of how students write and learn to write. However, the NWP worked not only from writing process

research but also from the practice of successful teachers. In their teaching, these educators integrate a process approach to writing with more traditional skills-based concepts. The NWP also encourages teachers to acknowledge students' diverse learning needs, create a variety of strategies for teaching writing, and develop assessments for writing that are fair and authentic (NWP & Nagin, 2003).

The professional development model used by the NWP is one of "teachers-teaching-teachers" (NWP & Nagin, 2003, p. ix), but the NWP also aims to offer administrators and program coordinators models and practical solutions for implementing quality writing programs. Their definition of quality writing instruction incorporates the writing process as only one facet of a holistic approach that includes principles from progressive education, authentic writing scenarios, and activities that develop inquiry strategies for writing. The NWP encourages administrators to view writing as a crucial element of the curriculum of the entire school and all subjects, not just one topic to be covered in an English class (NWP & Nagin, 2003). In this view, writing is much more than translating thoughts to words, and it supports the idea that subjects outside of English can benefit from considering reforms in writing pedagogy.

Although there is no similar crisis in art education to parallel the "Why Johnny Can't Write" article, the creating process can forward the aims of progressive art education by placing emphasis on the learning and thinking that happens while art is being made. In other words, the creating process places emphasis on the process of making art, and it is during the process that meaning is made, learning happens, and students come to richer understandings of their worlds. Just as the work of Atwell focused on the environment needed to stimulate productive use of the writing process, the creating process works in conjunction with other aspects of the curriculum and learning environment to provide the best artmaking experiences for students.

The Writing Process Through Three Lenses

As I seek to ground the creating process, I discuss the writing process in terms that serve my purposes, mainly through focusing on how the writing process works in K-12 education. But the writing process exists primarily within the field of composition studies that developed alongside early research and writing about the writing process. The field of composition studies is multifaceted, and the different viewpoints within the field have considered the writing process in different ways. Here, I put forth three views of writing and the writing process from the field of composition studies. Through this examination, I hope to expand the possible conversation that could also surround the creating process.

The Expressive View

As Faigley (1986) suggests, perspectives of the writing process fall into one of three views: the Expressive, the Cognitive, or the Social³. The first research and commentary that develop into the writing process fall under the heading of the Expressive View. In this view, Rohman and Wlecke (cited in Faigley, 1986) defined good writing in Romantic expressive terms; good writing would show “integrity, spontaneity, and originality” (p. 151). These three qualities can be seen as defining characteristics of the Expressive View of writing. However, integrity proved to be problematic as it was subjective and difficult to assess. Consequently, spontaneity, and its counterpart, discovery, accompany originality as hallmarks of the Expressive View. Spontaneity and discovery are highlighted in the work of Peter Elbow and Donald Murray.

In *Writing Without Teachers*, Peter Elbow (1998) stresses the idea that writing is a developmental process where written words precede or develop into coherent thoughts that communicate meaning. Building on the work of Ken Macrorie (Faigley, 1986), Elbow strongly

³ A fourth view of writing, the post-structuralist view, has recently been considered as well.

advocates freewriting as a tool to produce a large amount of writing that can be edited and perfected later. The spontaneity of freewriting gives it power because, when freewriting, a writer's mind can be pushed "into high gear and produce a set of words that grow organically out of a thought or feeling or perception... at a finer level than you can achieve by conscious planning or arranging" (p. 8). Elbow's developmental view of writing encourages writers to enjoy a "lack of control" (p. 32) in their writing; writers should not worry about what they mean or intend before they begin to write. The act of writing will expose, discover, and develop ideas and meaning that the writer could not articulate before writing.

Donald Murray, who is often credited with coining the phrase "teach process not product" (Hairston, 1982), in an essay titled, "Knowing Not Knowing" (1994), writes that he "practices the craft of spontaneity" (p. 58). "I write with velocity, forcing myself to spin out of control, experiencing those blessed accidents of insight and language that instruct, that lead me toward new meanings" (p. 59). This celebration of spontaneity corresponds to his advocacy of surprise as a major motivator and outcome of writing (Murray, 1989). Surprise motivates writing in that the appearance of the unexpected can draw writers back to writing again and again despite the countless frustrations and doubts that they may also experience. Readers, who also delve into the unexpected, whether in plot, thought, or meaning, experience surprise as an outcome of writing. *Surprise* and *the unexpected* imply an interest in the *new*, the *fresh*, and the *original*.

Brenda Ueland (1938) stresses the concept of originality that the Expressive View adopts. She writes that everyone is original as long that person is true to him or herself. "If you write from *yourself* you cannot help being original" (emphasis in original, p. 236). Macrorie (1980) continued this idea through his advocating writing as a means of communicating truths. In the Expressive View, the concepts of originality and truth show themselves as "the innate potential

of the unconscious mind” (Faigley, 1986, p. 153), and also relates to the self-actualizing capabilities of writing. Moffett (1994) encourages writing teachers to allow their students’ writing to be a place of therapy, healing, personal development, and spiritual fulfillment. He implies that writing completes a person by acknowledging hidden aspects of individuality that need to be explored and released: a “satisfying self-expression” (Moffett in Faigley, 1986, p. 153).

The Cognitive View

A second phase of research exploring the writing process takes a scientific and quantitative form. Janet Emig, Don Graves, Sondra Perl, and Nancy Sommers developed and tested specific research questions regarding the stages and processes that professional and student writers (at various levels) use to write, and how their use of process affect the quality of that writing. Linda Flower and John R. Hayes directly challenged the previous view of writing as a process of discovery by arguing that *discovery* implies that meaning is found instead of made and by stating, “Discovery, the event, and its product, new insights, are only the end result of a complicated intellectual process” (Flower & Hayes, 1980, p. 60). This intellectual process they consider as a form of problem solving, and they study the cognitive processes where writers find and solve problems. These different, scientific and intellectual studies of writing and composing served to codify the writing process.

Whereas Elbow generally opposed the traditional view of writing developing after thought, other researchers sought to clarify why the traditional view of writing was insufficient. Emig (1971) found that the traditional method of organizing ideas into a rigid outline form before writing was far too inflexible and structured for the individual outlining practices of many writers. The majority of writers that she interviewed favored very informal outlines and used a

variety of other planning strategies. Further, she studied the composing process of twelfth graders and found that, without being given specific directions to use outlines, only a small percentage of themes written by these students were accompanied by formal outlines.

Graves and Perl also conducted research with student writers. Graves (1975) studied the composing process of seven-year olds and discovered that even at this very young age, the students' process was more complicated than assembling thoughts and recording them on paper. The students went through three distinct phases: prewriting, composing, and postwriting, and the length and complexity of these phases varied by development stage of the student, learning environment, and gender. Graves continued research with elementary school students, as noted earlier, and his findings had a large effect on how writing is taught in the K-12 classroom. Perl (1979) studied the composing process of unskilled college writers and found that despite the seeming randomness of their writing, all writers consistently went through three stages of writing: planning, writing, and editing. She also observed a recursive aspect of writing (first noted by Emig in 1969; Faigley, 1986) where the students moved forward in the writing after moving back and re-reading where they had been. Perl also noted the negative effect of the students' efforts to edit their writing as they composed it.

Sommers (1980) expands on the previous observations of the recursive nature of writing and conducts research that focuses on revision with both student and professional writers. She found that between these types of writers, there were drastically different views of revision. Students saw revision as a highly focused activity of rewording instead of as a larger activity of re-seeing the draft as a whole, which was the strategy of professional writers. Students do not specifically resist revision, but they have not been given the skills or shown the example of using revision as a means of restructuring the argument of the whole paper. Sommers states that, for

professional writers, revision is “part of the process of *discovering meaning*” that helps to “*find the line of an argument*” (emphasis in original, p. 82). These four researchers’ works are a sampling of the quantitative studies conducted about writing that led to naming the writing process as a distinct unit and ushered in what Hairston (1982) described as a paradigm shift in the field of composition studies – a shift that moved the study of writing and how to teach it from the traditional, linear, skills-based approach to the writing process approach.

Unlike the Expressivists and the previous Cognitive examples, the work of Flower and Hayes (1980) focused less on contradicting the traditional view of writing as it did on opposing the expressive approach to writing. Not only did the concept of writing to discover imply that meaning is found instead of made, writing to discover implies that ideas are hidden within a writer’s mind and the act of writing will release them. What happens, these researchers ask, when the desired ideas cannot be found within the writer’s mind or through research? What happens when the writer must construct new ideas for him or herself? These questions view the act of writing as a cognitive task for which writers must define their goals as a way to explore the problem. The main conclusion of Flower and Hayes’s study is that, rather than focusing on discovering ideas, “good writers are simply solving a different problem than poor writers” (1980, p. 73). These researchers also tie their findings into cognitive research conducted in other areas of the arts⁴, and this helps to solidify the Cognitive View of the writing process.

The Social View

The central assumption behind Faigley’s (1986) description of the Social View states, “language (including writing) can be understood only from the perspective of a society rather than a single individual” (p. 157). This assumption plays out in discussions that explore the social nature of the act of writing (LeFevre, 1987), question the constructs of “the student,”

⁴ Such as the 1976 study by Getzels and Csikszentmihalyi mentioned earlier in this chapter

“writing,” and the goals of the field of composition studies (Ede, 1994), and examine the societal factors previous discussions of the writing process ignore (Giroux, 2001).

LeVevre (1987) argues that writing (and invention in general) is a social, dialectical act, and to pretend that writing is solely the result of an autonomous, creating individual denies the reality of how writing happens and how it is used. In saying that writing is social, she notes that, not only is the writing “self” a member of a society, writing uses a system of symbols and language that have been developed and are understood by a society. Also, every writer or inventor builds off of the body of knowledge and actions established by previous generations. While inventing, the individual interacts with an imagined “other” to serve as an audience, or interacts with other people whose comments lead to further invention and revision. The product of the invention is also completed and given meaning by how it is received by the society and social context that surrounds it. Considering this social perspective of writing reveals the problems with the concept of an individual, inspired writer creating from him or herself.

Ede (1994) describes several shortcomings of the previous discussions of the writing process. She points out that although the writing process gave student writing an importance in the field of composition studies not seen before, the term “the student” reduces students from individuals with distinct personalities and cultural differences to a convenient construct that serves the literature and not the students. Ede also argues with the concept that writers construct their writing and the meaning of their writing entirely from themselves. Rather, she states, writing is a “social transaction, one in which language ‘speaks through,’ and thus constructs us [the writer]” (p. 40). Ede also challenges the established field of composition studies to reconsider its choice of focusing solely on writing instead of meeting the crisis of student

literacy⁵. She charges that instead of scholars working to address the problem in a concrete applicable manner, writing process rhetoric has mainly served to legitimize the study of composition as an academic field.

While the critiques of the writing process take many forms, one of the most straightforward can be seen in the writing of Giroux (2001). Advocating for critical pedagogy in all aspects of education, he sees that both the Expressive and Cognitive View of the writing process consider language as a neutral tool that all students have equal access to and can use equally regardless of cultural or social-economic class. He disagrees with writing pedagogy when it aims to “increase cognitive problem-solving skills or heighten personal sensitivity” (p. 220) but fails “to examine how different literacy pedagogies are structured so as to work to the advantage or disadvantage of the cultural competencies of specific social formations” (p. 221).

Thus, discussions of writing should not only acknowledge its social aspects, but talk about writing goes hand-in-hand with talk about reading and all aspects of literacy. These social theories of writing gained greatest prominence with the work of Shirley Brice Heath (1983), who observed the home literacy environments of students in different socio-economic communities and compared them to the manner that literacy education took place in schools. She found that African-American students from a low economic class, who were routinely performing poorly in reading and writing activities at school, participated in a home life that was rich in reading, writing, and literary events of all kinds. These students’ poor performance in school was more a factor of a disconnection between their home literacy lives and how school expected them to demonstrate their knowledge and understanding than a result of insufficient cognitive skills. These findings show that language is not natural but is context specific.

⁵ Here “literacy” refers to reading, writing, listening, and speaking. The “crisis of student literacy” is an attitude of concern over the quality of literacy education that has led to many back-to-basics educational reforms.

Heath's findings solidified the negative outcomes that result from ignoring the social and cultural effects on writing and literacy, and established the Social View as a necessary perspective. Current discussions of writing will sometimes recognize the expressive potential of writing and acknowledge the cognitive processes that are a part of writing, but rarely in current discussions of writing are the social and cultural contexts of both the writers and the environment ignored. This blending of all three view of the writing process can be seen in how it has been integrated into and become a staple of writing pedagogy in elementary, secondary, and higher education.

The Creating Process Through Three Lenses

To echo the above discussion, in this section, I will briefly submit the creating process for consideration by three views of art education. Unlike the writing process that is situated in its own field of composition studies, the creating process exists completely in the field of art education. To balance out this discussion of the writing process and creating process, I will expose the creating process to possible criticism or support from those who view art education through one of the three lenses proposed by Efland (1990): the Expressionist, the Scientific Rationale, and the (Social) Reconstructionist Views. Through this hypothetical discussion, I intend to situate the creating process in the conversation of the field and demonstrate its universality.

The Expressionist View

The Expressionist View of art education can be traced back to 19th century Romantic views concerning the protection of the imaginative, creative life of a child (Siegesmund, 1998). Dewey's (1934) emphasis on the experience of making art, and Lowenfeld's (1987) encouraging

teachers to let students explore and discover in artmaking, both fall into the Expressionist View. This view also reveals the contribution of art to the individual through art's ability to provide personal realization through quiet introspection, and here art is seen as an emotional release and place of refuge for students from the demands of academic life (Siegesmund, 1998).

One who supports the Expressionist View of art education might see the creating process as supportive of students' needs to discover and explore their thoughts and environment. The creating process provides space for students to explore ideas, work through media to discover its qualities, and allows room for students to reconsider and redirect their areas of interest. The creating process leaves room for self-expression, self-direction, and creative outcomes. Supporters of the Expressionist View might criticize the creating process for appearing as a set of prescriptive steps that all students must follow rigidly. However, when implemented correctly, following the ideals of progressive education, the flexibility of the creating process allows students to adapt it to their needs and apply it as suits their purposes.

The Scientific Rationale View

The Scientific Rationale View of art education relates to the Cognitive View of the writing process in that it builds off of scientific theories and approaches to the discipline. Even viewing art as a discipline is part of the Scientific Rationale View. Seeing art education as "a discipline with distinct methods for conducting inquiry and forming judgments" (p. 204) situates it on an empirical base that provides for a wide means of acquiring knowledge (Siegesmund, 1998). In this view, knowledge about ourselves and the world can be obtained through the senses, and art is a primary means of refining the senses. Through cognitive development engendered by reading symbols and qualities, the arts represent a platform for learning.

Since much of the creative problem solving and assessment literature discussed earlier fits into the Scientific Rationale View of art education, it is likely that those scholars would positively appraise the creating process. The creating process is a method for finding and solving problems; it differs from other methods because it places an emphasis on the physical results of the stages of problem solving: physical results such as sketches, trial runs, studies, and changes and developments that result from critiques. The creating process also provides the counterbalance for assessment portfolios in that it describes the physical evidence of the students' process of learning that would be assembled into the portfolios.

The (Social) Reconstructionist View

The Reconstructionist View distinguishes art and creative expression as tools for transforming educational outcomes and for transforming society as a whole (Efland, 1990; Siegesmund, 1998). Either art can respond to this responsibility and work to reinvent or reconstruct society, or it can continue to replicate the societal power structures that currently exist. Either way, art is not exempt or isolated from the social world and its issues. The Reconstructionist View of art education advocates educational philosophies such as multiculturalism and visual culture in order to enable students to act critically and responsibly in the world and with others.

It is in this view that the criticism of the creating process may be the strongest because the creating process essentially aims to assist individual art-makers, not change society. However, the creating process is not meant as a complete curriculum where the entire focus rests on individual students creating individual works. The creating process can and should be presented as a tool for students to use and apply to the other meaning-making and socially responsible activities of artmaking in which they choose to engage. The process is student

directed and open to alterations and variability of use depending on the individual student's learning and artmaking style. Does the creating process replicate existing power structures in society? The creating process gives students control of their artmaking and encourages them to determine for themselves what acceptable outcomes are. The flexibility of the process could also directly lead to questioning the process itself and its effect on students. These characteristics do not work inherently to replicate existing structures, but they alone do not actively counteract these structures. That challenge becomes the teacher's responsibility in creating the activities and lessons where the creating process will be applied. The challenge is also the responsibility of the students to become fully engaged in their own education and question the methods through which they are taught.

Conclusion

My goal with this chapter was to validate the creating process as an authentic perspective for art curricula. Through exploring four questions, I sought to ground the creating process in literature from both art education and the field of composition studies. The existing views of process in art education acknowledge the roles that processes play in artmaking but do not adequately describe how artists move from ideas to a finished works of art. The creating process fills this gap. The writing process movement has substantially influenced writing pedagogy in K-12 education, and suggests that the creating process has similar potential to affect how art is taught. The complexity of discourse surrounding the development of the writing process illuminates the types of discussion that could also surround the creating process. Following this suggestion, an examination of three views of art education shows that the creating process could

be accepted and supported from these different viewpoints. These arguments serve to position the creating process as a powerful curricular perspective that should be incorporated into all art curricula.

CHAPTER THREE

Art Camp: Exploring the Creating Process

The Research Project

Just as in the previous chapter, where I sought to ground the creating process in research and experiences outside of my own, in this chapter, I will describe students' experiences with the creating process in order to show the creating process in action. These descriptions will come from my observations from teaching a five-day summer art camp for twelve students, ages 11 to 15, at the Lyndon House Arts Center, in Athens, Georgia. During the camp, I incorporated teaching the creating process as a part of the curriculum and hoped to see students utilizing the stages of the creating process as they made art throughout the week.

Overview

When the camp was taught, it was called "Exploring the *Artistic* Process," a title that applies Koster's name for this process concept. I have now renamed the camp (and the process that I am studying) as "Exploring the *Creating* Process." I made this change after considering that the value of the process lies in its focus on the physical act of creating and on physical work (i.e. making sketches, studies, drafts, and visible changes as evidence of the process being used), rather than on what could be called "artistic" factors. As mentioned in the introduction, I enjoy the similarity and slight distinction between the terms *creating* and *creative*, and purposefully choose the gerund form of the word.

My choice to design this research project as a summer art camp resulted from my current situation as a full-time student with limited access to students. The Lyndon House Arts Center and its format for summer camps provided the opportunity for me to teach and observe students as they made art. The students I observed for this research project were those who registered for the camp and agreed to participate in the research component. Typically, students registering for summer art camps exhibit an interest in art and come from home environments that support extra-curricular activities; the twelve students in my camp were no exception.

The Lyndon House Art Center, as a multi-million dollar public arts center, has extensive art studios, classrooms, and exhibition spaces. The Arts Center is designed to serve all members of the community and provides year-round classes for young people. The summer camps are the most well attended programs for youth. To achieve consistency across all summer art camps, the following guidelines have been established. A Lyndon House Arts Center summer camp will

1. last for only one week.
2. begin at 9:00 am and continue until 3:00 pm.
3. include two breaks during every day for a snack and for lunch. (The students are responsible for bringing their own food.)
4. be taught by at least one instructor, and if the number of students is sufficient (twelve), an assistant will also support the camp,
5. begin with an introduction to the Lyndon House that explains the rules (Respect other students, the instructor, the facilities, and the materials), and orients the children to the building and daily schedule.
6. conclude with a Parent Sharing Time, where parents are invited to an exhibition of the work the students have done throughout the week.

On average, the students who sign up for camps at the Lyndon House are from a middle-to-high socio-economic background. The camps are somewhat expensive, and often many of the students come from families of professors and employees of the University of Georgia. The other type of student that attends the Lyndon House camps attends through a scholarship program. There are a limited number of need-based scholarships available, and although not many families apply for the scholarship, every camp with which I have been involved has had a few attendants on scholarships. It is a priority to the program director that the teachers do not know which students are in the scholarship program.

Teacher Research

The form of research this project followed was that of teacher research. Cochran-Smith and Lytle (1993) define teacher research as self-reflective teacher practice that focuses on the improvement of instruction and the achievement of educational objectives. "Teaching is a highly complex, context-specific, interactivity in which differences across classrooms, schools and communities are critically important (Cochran-Smith & Lytle, 1993, p. 6)." "Voices of teachers themselves, the questions that teachers ask, and the interpretive frames that teachers use to understand and improve their own classroom practices (p. 7)" are largely missing from the discourse about teaching and learning. As both teacher and researcher for the summer camp, my research sought to contribute to the teacher-view of educational research.

Data

The data I collected during this research took three primary forms. Throughout the week, the students engaged in sketchbook activities and short journal-writing activities based on specific guiding questions; their responses make up one set of data. The second set of data takes the form of photographs taken by my assistant and me throughout the week. The photographs

document the activities of the week, students' processes of artmaking, and the final artworks of the students. Following Eisner's concepts of connoisseurship in research (Siegesmund, 2003), my interpretation of the photos as well as my memory of the stories and classroom events surrounding the photographs make up the third set of data. Below, I will combine these three forms of data to illustrate what I observed regarding how students engaged in the creating process as they made art.

An Overview of the Camp

Despite my beliefs that the creating process is beneficial for students to use, in this research, my primary question was more basic: can students engage in the stages of the creating process? The camp aimed to establish an environment that encouraged and allowed the self-directed production of art and presented the creating process as a possible means for creating art. Through the activities planned for the week, students would be confronted with one primary artmaking problem: choose or find a big idea that is important to you (the student) and create art through painting, ceramics, drawing, and writing that explores, expresses, or represents that idea. This problem precludes any predetermined outcomes because, not only do the students choose what their art will be about, but they also are given wide parameters for the techniques they can use in each medium.

The Curriculum

In one of the first activities of the week, students listed, as a group and individually, elements of life and of the experience of living¹ that they felt were important and of interest to

¹ Ballenger-Morris and Stuhr (2001) clarify that what art teachers really teach is "about life, from conception to death, and about how to live and learn about these complicated, ambiguous, and multidimensional process" (p. 8). I have taken their description of the meaning of art as a primary motivator for the curriculum for the week. It was this curriculum about life and big ideas that I applied the creating process too.

them. The curricular goal was for students to create visual representations² of these elements that responded to the characteristics of each medium they used. To help them in their efforts, I presented the stages of the creating process as a method to use in artmaking. In this regard, my research goal was to observe how and when they used the creating process.

The four media used throughout the week were presented one at a time to the students, but the students were not given time to complete a work of art in any one medium before they began another. In this way, the work in all media overlapped, so that students would be immersed in their ideas and view the media as outlets rather than as the focus of the artmaking. Also, through working across many media, I hoped that the students would apply elements about their main idea from one artwork to the next; in essence, turning work on one piece into preliminary work for another.

I set loose parameters for each medium so that the students would have somewhere to begin³. For both painting and ceramics, the parameters restricted the students very little. In painting, I required that the entire canvas be covered with paint, but they could work realistically, abstractly, or symbolically, using a full or limited range of colors, textures, and compositions. In ceramics, I asked them to create a vessel (usually a pinch pot or coil pot), a tile piece, or a sculpture. Special requirements for each of these forms (such as not making the tile too thin) I discussed with the students individually, based on their choices. I closely linked the parameters for drawing and writing in that the students wrote short narratives or descriptions of an imaginary creature that embodied their big idea and then drew images of that creature. In

² My use of the term *representation* follows Eisner's (2002) description of any expression through the artistic utilization of the distinctive qualities of a medium. I do not wish to imply that the goal was for students to create representational art.

³ These parameters illustrate one aspect of the teacher serving as collaborator that I will discuss later.

drawing a creature, I provided specific technical guidance to the class about how to construct a figure from basic shapes.

During the last thirty minutes of the last day, during Parent-Sharing Time, the family and friends of the students came into the class to see the preliminary and final artworks. This final exhibition served partially as a motivating factor for the students, but it also served as a closure for the week, and as the only form of assessment applied to the students' artworks. For the final exhibition, students were given the option of discussing their artwork or reading their writing as a presentation for the families. Several students eagerly shared what they had created, and others chose to say nothing to the group but enthusiastically explained their artworks to their parents. Their ability to talk about what they had created and their enthusiasm (and their parents') for their work demonstrated the successes they had achieved during the week. It was clear through the way that students talked about their art that they were as excited about the process they had been through and the decisions they made as they were excited about the final artworks.

Classroom Practice: Making the Process Work

As mentioned earlier, the creating process should be used in conjunction with other elements of curriculum. For my camp, the parameters for each project, combined with the overall aim of representing a big idea through different media served to complete the lesson plans that incorporated the creating process⁴. Beyond the curriculum, there are several aspects of pedagogy that should be considered as a part of a total plan to make the creating process work in classroom practice. In planning my camp, I paid particular attention to designing the activities and the space of the classroom to allow students' ownership of their experiences during the camp. I was also careful in the language I used when presenting the creating process and the parameters of the

⁴ These lesson plans are included in the Appendix.

various media. My use of language was intended to facilitate student direction of as many parts of the camp as possible. Also, I strove to provide a sense of freedom within the media and materials available for each medium. Each of these aspects (student ownership, student direction, and freedom) I encourage teachers to consider when integrating the creating process into the curriculum.

Student Ownership

Ownership became solidified as an educational objective through Paolo Freire and his concept of liberatory learning (Freire, 1970). For my camp, I felt that student ownership was required to allow the creating process to be used effectively. For example, revision and change are primary aspects of the creating process that I wanted my students to experience. However, the changes must be made for authentic reasons. Change for the sake of change (or change because “the teacher told me to”) has little value, so in order to see my students revising their artwork, I needed to do more than require that they make changes. In fact, the more I influenced their decision to make changes, the less authentic (and therefore less valuable) the changes would be. To make the desire to change their art authentic, the art itself must be authentic. To make their art authentic, it must have meaning for them. For my camp, I believed that students could most directly make their art meaningful if they had control over the content, style, and ideas behind their work. I wanted them to own the art that they made. This point heavily influenced the curriculum, but also the physical and affective environment of the class.

As I converted the ceramics studio of the Lyndon House into an all-purpose art classroom, my goal was to have only two students per four by eight foot table, and for all students’ seats to be oriented so that the students could easily see the front of the classroom. Also, the arrangement of the tables had to facilitate easy movement around the room with no

students' table seeming to be in the way or pushed into a corner. These simple considerations took a great deal of my attention because the length of time (six hours a day) that students would be working at their tables made their comfort an important issue. With only two students at each table, there would be enough room for the students to spread out in front of them the various elements of their work.

Also in the classroom, I placed a large rug in one area of the room where I gave presentations, and we had class critiques. During these activities, we sat on the rug; I would sometimes stand when presenting material, but just as often, I sat on the floor with the students. At various times during the week, students would bring their chairs over to the rug area if they did not feel like sitting on the floor. Some students rarely sat on the floor, and some always did. Students could participate, as they wanted to, in the community space that the rug area provided. In this way, the sense of ownership of the space continued beyond each student's own working space.

I also wanted the sense of group ownership to be seen in the in the classroom space as a whole. At the beginning of the week, the walls of the room, especially around the rug area, were empty. As the week progressed, I taped posters, journal reflection assignments, class brainstorm, and media demonstrations to the walls (see Figure 1). Through claiming the walls of the classroom as part of the environment, I hoped that the students' sense of ownership of the classroom space would increase. Also, to affect the whole classroom, students were given the option of bringing music for the class to hear. Not many students participated in this aspect of owning the environment, but some students actively utilized this option.

Such considerations of working space contribute in a concrete manner to the learning environment of the entire experience. I believe that providing a physically comfortable

environment that accommodates the working practices a student wishes to employ directly relates to the concept of student ownership. Student ownership places importance on the student, and, if the physical environment communicates that something (such as room order or efficiency) is more important than the students, then student ownership is undermined. In this way, the characteristics of the physical environment become primary factors in the affective environment that contribute to students' sense of ownership of their experiences.

Student Direction

To continue the sense of ownership by the students, I employed several tactics where students would direct the activities. Student direction took place during simple tasks such as deciding if snack and lunch breaks would be taken on the front or side lawns of the Lyndon House. More importantly, student direction played a large part in the artmaking activities, the working schedule of each day, and could be seen in the language I used and the role I played as coach and collaborator.

As I mentioned previously, students had control over many aspects of their artmaking including subject matter, content, and technique. In painting, for example, students were given watercolor and scratch paper for sketches and studies, and they were given two, nine by twelve inch canvas boards for their final artworks as well as access to as much acrylic paint as they needed. After the students had engaged in brainstorming and sketching for how to visualize their concept, I gave them the two canvas boards and assured them that they could use the two boards in any way they choose. Some students made two separate paintings, both either vertical or horizontal in format; some used the two paintings horizontally to make a long narrow diptych; some made a diptych by using the two boards vertically; and one student overlapped the two

boards to make a more dimensional painting (see Figure 2). This range of solutions demonstrates the power that the students displayed in directing the outcome of their artworks.

As the week progressed, and all of the media areas were introduced, students were given large blocks of working time divided either by breaks or by group critique time. During these working sessions, students were completely self-directed in terms of deciding what to work on and how long to work on each project⁵. As a result of this self-directed work time, some students did not complete artwork in all of the media areas. For example, David dedicated an overwhelming amount of his working time to his drawing of an imaginary creature; he even took his work home to continue work in the evenings (after being at art camp for six hours). As a result, he created a very detailed, carefully planned drawing (see Figure 3), but did not complete any ceramics work at all. While I was very proud of his completed drawing, I was disappointed that he did not complete a ceramic work. He had created an early clay draft of a sculpture (see Figure 4) that he wanted to create, but did not have time to do it. David, though, was not disappointed; he made his choice for how to spend his work time and was proud of his finished drawing.

As the students worked on their art, I wanted to be as helpful and instructive as I could without removing their own sense of control over their artwork. My method for teaching media techniques drew from the needs of the individual students. If the entire class was working in a particular medium, which would happen immediately after I introduced it, I would give demonstrations to the class as a whole (see Figure 5 for a sketching with watercolor demonstration). However, for the individual projects in a medium, I would give small media demonstrations for the students who were interested. For example, as the students decided what

⁵ See the final page of the Appendix for an example of the planning schedules the students used to help them manage their time.

they wanted to do in ceramics, I gave a number of small group demonstrations for how to build a coil pot or a slab-box (see Figure 6). I also would show specific techniques (usually about a painting technique such as scumbling) to individuals as they requested the information.

Sometimes I felt that a student needed to know about a technique, and I presented it to them without their asking. I referred to these interactions as suggestions, and *suggestion* was a word that I used repeatedly when discussing an artwork with a student. In order to maintain their power of choice and decision-making about their work, I had to be careful to not tell them what to do. "I have a suggestion..." or "What would you think about..." were specific phrases I used when talking to students. If I made a suggestion, I felt I needed to justify why I made it. If I suggested that they paint the background before the foreground, I had to explain the advantages of doing so instead of making a rule that backgrounds must be painted first. Students then had the choice of following my suggestions or not.

In this type of interaction with the students I would describe my role as that of a coach and a collaborator. When presenting new information to the students, I acted as a coach in that I supported them through new processes and encouraged them while they learned how to master them for themselves. Often, I also considered myself a collaborator when I volunteered my perspective on their work and brought up points that they may not have known about or considered. Also, through the parameters that I established for each medium area, I acted as collaborator because I tried to design a working situation where the students could achieve artistic successes.

Freedom

Close to both student ownership and student direction lies the concept of freedom. I use the utopian term *freedom* to illustrate the extent to which I hoped the students could work

authentically. For the conceptual underpinnings of their artworks, I prefer the term student-directed, but for the methods of working, I like to consider that they worked with freedom. To illustrate this point I would like to describe the importance that paper held during the camp.

Each student was given a handmade sketchbook with approximately fifty sheets of paper in it. Considering the assignments that I planned, it was unlikely that the students would use more than twenty sheets of paper during the week, but I carefully constructed the sketchbooks with fifty sheets. An important part of the creating process happens in the first stages where artists work to produce many ideas, many sketches, and many visualizations of their ideas. I believed that extending this time of production (and delaying the critical thinking that leads to editing) could be facilitated by providing more sketchbook paper than the students would need. If they felt they were running out of space for sketching or writing, then they might judge too quickly which idea or sketch to pursue.

Likewise, when students began sketching with watercolor, I provided them with separate sheets of sketch paper. Five hundred sheets of this paper were stacked on the supply table, and the students could use as many of these sheets as they needed to work through their stages of sketching and studying. Also on the supply table was a stack of small sheets of scratch paper that students could use for color tests and trial runs. There was no limit to how many sketches or tests they could do, so there was no limit to the amount of paper they could use. However, this freedom did not encourage the students to waste sheet after sheet of paper. They were focused on figuring out what they would paint on their canvas boards, or how they would apply the paint, or what their imaginary creature would look like. The freedom to use paper as they needed helped them to understand what they needed, thus clarifying their decision making processes.

Although these nuances of how I planned and taught the camp may seem extraneous to a discussion of the methods of my research, they reinforce my assertion that the creating process cannot be rigidly forced upon students as a requirement or used as the sole curricular purpose of a lesson. The creating process must be presented as a method for students to use as they need to within the context of striving to create meaningful works of art.

Stories from Camp

The following stories are vignettes of the total experiences that these students had during the “Exploring the Creating Process” summer art camp. I decided which parts of these stories to include by looking for clear examples of the many ways that students interpreted and utilized the creating process. By the end of the week each student had between two and five artworks, and these stories mostly describe part of their process with a single work. This document does not provide space for a full description of all of each student’s artmaking experiences, but when the week was nearing an end and each student was finishing their work for the exhibition, I was amazed to see the continuity the students achieved with their work through the different media, and to see that each of their artworks had informed the others.

Alyssa: Trying Out Trial Runs

The sketches, color studies, and trial runs Alyssa made throughout the week, particularly for her painting, evidence her use of the creating process. Her sketchbook shows two fully developed sketches for possible content for the painting, followed by several smaller sketches for how to draw specific parts of the image she chose to use (see Figure 7). Following her sketch, Alyssa then created a full-size color study of the entire composition (see Figure 8). Then Alyssa drew her image onto the canvas board and began painting. After her first attempt to paint the

grass as individual blades, she realized that she would need to paint a solid field of color behind the blades of grass so that the white canvas would be covered (see Figure 9). The need for a background color behind the grass brought her to what I consider to be her most full utilization of the creating process.

Alyssa employed trial runs from the drafting/studying stage to answer the debate about what technique would work best for depicting the grass. When she asked me how I thought she should paint the grass, I suggested she try, on a scrap paper, both of the options she considered: a dark green field with light green grass, or a light green field with dark green grass (see Figure 10). After completing the trial run of the two grass styles, Alyssa decided that she liked them both and incorporated them both into the painting (see Figure 11).

She further used trial runs when painting the mountains for the second landscape. In the first landscape, she had painted the foreground mountains purple while the background mountains were blue. She asked me how I thought it would look if she switched the colors for the mountains in the next landscape. I again suggested she do a trial run to see what she thought, instead of just relying on my opinion (see Figure 12). In her final painting, the subtlety of these two choices adds to the contrast that she developed in the two color schemes (see Figure 13).

David: Adjusting the Vision – Revising

David was one of the students who had a clear idea of what he wanted for his imagery from the beginning of the painting project. He began by sketching in color to develop the general shape and colors of the figures that would dominate his painting (see Figure 14). Then David had to work out how to translate his small form onto the two panels that would be used for the painting. Several sketchbook pages show evidence of his sketching to find the right form and composition (see Figures 15 and 16). These sketches show the main figure stretched horizontally

across the two panels, as well as the figure being split vertically. When David drew his figures on the canvas he followed the vertical plan, as can be seen during the in-process critique in Figure 17.

Before adding paint to his drawn image on the canvas panels, David also did a few trial runs to see how his color choices and plans for blending would work with acrylic paint; his color choices at this point were shades of blue and purple (see Figure 18). In an early state of the painting (see Figure 19), David had shifted his colors for the background to dark reds and greens. Also, notice that the light area of paint on the head of central figure indicates a face. In a sketchbook reflection at the end of that day, he wrote plans for what he needed to do in the next work session. He wrote, "Tomorrow: painting – paint spirits, possibly yellow or blue, paint over head of middle one." He carried out this plan in the final state of the painting (see Figure 20).

In David's case, I feel that the extended working time and the division of the work into manageable stages gave him an opportunity, which he otherwise would not have had, to refine his vision for the painting. Through his journal reflections, sketches, studies, and stages of the painting, it is clear that David did engage in the stages of the process. Although, when asked in a journal reflection how much he thought about the stages of the process and if he found them useful, he wrote: "I thought about the process. It didn't help much because I instinctively think about it anyway." Perhaps this statement gives validity to the authenticity of the creating process.

Susanne: Working Brings Changes

Susanne was one of the few students who worked in, what appeared to be, a non-objective manner. Throughout the week, she worked with various manifestations of the idea of "fear." When she brainstormed for ideas related to fear, she listed "surprising, desperate, stone cold, horrified, scared, frightening, superstitious, paralyzed, losing time, death, nightmares,"

among others. She did not list any words that related easily to specific imagery, and although her first color sketch appears to be a festive collection of colorful marks, (see Figure 21), she described it in critique as a collection of scratches, as if from a cat or some other beast, showing that she did find more concrete imagery from which to work.

As she progressed from the idea of scratches from animals, she shifted to a collection of “torn” color areas she described as “patches” (see Figure 22). From this small color sketch, she created a full size color study of the patches idea (see Figure 23). Satisfied with this study, Susanne began to transfer her study on to the canvas board (see Figure 24). After I gave a class presentation about layering colors and varying colors within a single area, I suggested that Susanne apply that technique. She began scumbling neutral colors over her brightly colored patches (see Figure 25). She continued to overlay more colors (see Figure 26), and completed her painting by adding outlines around each patch (see Figure 27).

Susanne revised her original vision for her painting as she worked and the process of painting presented her with more options. She was satisfied with her color study, but discovered, through working, that she could arrive at a better solution for painting her ideas through varying the colors within a color patch and vary how she applied the paint. The final painting shows more muted colors, more energy, more tension, and communicates more of a frightened feeling; whereas, her color study and brightly colored first layer of the painting communicated feelings that were happier and more positive. This development illustrates the aspect of the creating process that encourages changes to happen through a conscientious working process.

Sally: Deciding with Studies

Sally created two related paintings. The first painting was divided into two parts: one part showed a stylized forest, and the other showed a close-up of a waterfall (see Figure 28). She

arrived at this subject matter and depiction of the subject through a series of sketches of color studies (see Figures 29 and 30). For Sally's second painting, she shifted her focus from the natural to the imaginary. She chose a central figure of a fairy, which she copied from a small xeroxed image into her sketchbook (see Figure 31). Careful examination of the sketchbook drawing reveals many small revisions that were made during the process of drawing. This drawing then became the cartoon that she transferred onto her canvas panel.

An important technique that I emphasized for painting was to work from the background to the foreground. Sally knew this, and before she painted her carefully drawn fairy, she had to choose and paint the background. Returning to her theme of nature, Sally drew a series of sketches where a central scribble represented the fairy in the center of the painting, and loose pencil marks represented various background options (see Figure 32). Finding these sketches lacking, Sally also made color studies of her background options with the fairy figure omitted. Notice that two of the options she considered, the forest and the waterfall, were both represented in her first painting (see Figure 33).

Her decision to paint another waterfall (see Figures 34 and 35) allowed her to utilize the color and texture knowledge she acquired from completing her first painting. In this way, parts of her first painting became a trial run and study for her second painting. However, Sally did not simply copy the waterfall from the first painting. She moved the churning whitewater at the bottom of the falls from the middle area of the first painting to the bottom third of the second painting so that it would not interfere with the details she planned for the fairy (for a comparison, see Figure 36). Also, Sally acknowledged that the figure of the fairy needed to interact with the background – a need that did not occur in the first painting. To answer this need, she added a

new feature, water bubbles, to the waterfall after she completed painting the fairy (see Figure 37).

Toby: Courting Inspiration

Toby was one of the most enthusiastic students in the class. He willingly tried to apply the stages of the process as they were introduced, and he participated fully in class discussions and critiques. But he was having difficulty producing his own work, as the numerous scribbles and crossed out drawings in his sketchbook suggest (see Figure 38). After completing a ceramic pinch pot, on which he reflects, “I am really happy with my pottery,” I found Toby sitting with his hands in his lap, a blank page of his sketchbook open in front of him, his blank canvas panels also on the table, and his eyes staring at the ceiling. I asked him what he was working on; he replied that he wanted to work on his painting, but right now he was, “waiting for inspiration.” He was interested in working with the idea of conflict, but didn’t know what to do, so he was trying to figure it out – trying by sitting and thinking. I encouraged him to work while he thought. Since he had not had much success with using the sketchbook, I suggested that he work with charcoal directly on the canvas panel to see what would happen.

Although “conflict” might seem like a difficult concept to address in paint, Toby drew a central form with lines radiating out from it. He then added contrasting colors to this seemingly unified form to convey the idea of conflict (see Figure 39). Toby also discussed his thoughts for his painting with David and complicated his depiction by adding additional colors to the first contrasting ones (see Figure 40). He continued to build on this plan, adding more colors (see Figure 41) and finally adding jagged lines that further radiate the idea of conflict (see Figure 42). Although Toby’s paint application appears to be rough and hurried, the final version of the painting shows that he was paying attention to details and considering the effects that his actions

had. In this final image, Toby added an outline around the original central round form, and has also applied a gloss varnish (see Figure 43).

While Toby's experience with the creating process does not show evidence of studies or revision, I believe that he was freed from his inability to "be inspired" through the process of working. Also, I feel that the attitude of accepting change that was emphasized in the classroom environment contributed to his willingness to keep working on his painting and adding small details that contribute to its completion.

Laura and Andrea: the Cousin Collaborators

Two of the students in the camp were cousins, and worked together on their painting project in that they combined all four of their canvas panels to make one large painting. Laura and Andrea were inseparable throughout the camp, and even though their big ideas were chosen separately, the two ideas corresponded to each other. Laura developed the idea of "new beginnings;" her initial sketchbook brainstorm included, "new relationships, moving on to a new life," and "a different start." Andrea focused on, what she called, "unawareness;" she wrote examples in her sketchbook: "what will come tomorrow," "if your son has gone to war, and he is dying," or "when you don't know when the good in your life will come." (See Figures 44 and 45 for the cousin's sketchbook brainstorms.)

As the two individually made sketches to visualize their idea, they hit upon a common theme. Recently Laura's cat had died, and she was thinking positively of the "new beginning" of getting a new cat. Andrea was moving, and her family would not be able to take their cat with them to their new home, so she was confronted with an unexpected circumstance, "an unawareness" that she needed to address. Since both of them were interested in feline imagery

and were experiencing some sense of loss, together they created an imaginary portrait of a cat that combined features of Andrea's cat and a new cat that Laura wanted.

Laura and Andrea's collaboration consumed a lot of time because, for every decision about the painting, they both had to agree to the solution. For this reason, the creating process benefited them in that all of the decisions were made visible. Their sketchbooks evidence the many discussions of how to compose the painting and how to draw the various features (see Figures 46 and 47). Figure 48 shows them negotiating the composition study for the full painting. Also Figure 49 shows them conducting trial runs to decide the exact shade of pink for the cat's nose. When decisions were made, they would each work on separate areas of the painting (see Figure 50).

Accordingly, their collaboration resulted in tremendous excitement and enthusiasm for the work. In her sketchbook, Andrea reflects, "We love our ideas, and we plan to work on them at home. Today, I didn't like to sit on the rug because I wanted to go out there and do my project. I am in love with the plan we have for our painting." Laura too was very happy with the painting, but at the end of the week reflected, "If I could do this whole week over again, I wouldn't have spent so much time on just one thing. I would have spread it out more wisely."

The final result of their painting, although stylistically simple, dominated the painting exhibition space because of its size and scale (see Figure 51). Laura and Andrea were two of the students who stood in front of the families at the final exhibition and explained their artwork. They chose to leave the four panels unattached so that they could each take home two panels as a reminder of what they had created together. See Figure 52 for their completed artwork.

Peer Influence

I intended to incorporate peer learning into the camp, and saw peer feedback as crucial for the changing/revising stage. In addition to the in-process critiques, we would also have early discussions of the students' work. Often these discussions took place immediately after sketching/writing time with a new medium. Students shared what they had done in the new medium, and how it related to their big idea. Sharing during these discussions took place at the rug area or around the students' workspaces. Seeing how the other students used the medium, and hearing how the other students were connecting their ideas to visual expressions helped students understand that their own artmaking took place in context with other artists.

Although all students chose their big idea independently, group discussions and in-process critiques allowed some students to influence others both visually and conceptually. David, who originally worked with the concept of suffering, later altered his idea to the transformations of death and, as he worked on painting his "spirits" for the diptych (see Figure 20), he spoke of the "passage" that spirits were traveling. Avery, who was also working with the theme of death (represented in her painting symbolically by a raven and an open door) (see Figure 53), later painted the word "passage" directly into her painting (see Figure 54). The use of text in her painting appropriately conveyed the sense of mystery and the unknown that she needed (see Figure 2 for her completed artwork).

During in-process critiques, I posed the standard questions of, "What part of this artwork do you like?" and "If you were the artist of this work, what changes would you make?" Often students would use these questions as a way to praise their peers without making any suggestions for change. But many times, students had specific points to make about subtle or drastic changes they might make. Students would comment that they would add more texture, blend two colors differently, or they would make suggestions for how they might visualize the student's idea. In

some cases, the artist would respond that the suggestion was already part of the plan, or that the suggestion did not fit with their view of the artwork. In other cases, though, the artists would listen to their peers and make changes, adding more detail, more texture, or more color.

Parent-Sharing Time

The week concluded with Parent-Sharing Time, and the students seemed to be as excited about seeing their artworks displayed as they were about showing the artworks to their families. The exhibition space was outside in a space adjacent to the classroom. First, the families gathered in the classroom where the students had arranged their many studies and their sketchbooks to evidence the processes that they had used while making art. I spoke briefly to the families about the curriculum and the process that the students had been through during the week, and then we all went outside to view the final works.

To present their art, students participated at different levels. Charlotte read her poetic description that accompanied her imaginary creature. She read, "Soaring through the skies/
Flying with the Fairies/
Children at her side/
Goes the soaring Serpent Queen." Christine talked about her painting and explained decisions that she made that seemed unusual to her. For example, her painting included the words, "hope," "joy," and "love," but the majority of her painting was covered in dark and "un-joyful" colors. Although her discussion of this contradiction was not very clear, she was obviously satisfied with how this contrast complicated the meaning of her artwork (see Figure 55). Laura and Andrea explained their collaborative cat painting and told the story of their personal experiences with their cats. They spoke earnestly and excitedly about how their collaborative process of painting enabled them to develop a painting that they both could find meaningful.

The creating process facilitated a deeper engagement of the students with their artworks. This deeper engagement meant that, when they talked to their families about their art, they did more than name the elements of the images. The students could explain how they moved from one idea to the next and how their ideas developed into artworks. Their explanations illustrate the primary purpose of the creating process: to make visible, manageable, and describable the transition from idea to artwork. When this transition is visible, students can utilize it for further artmaking, families can appreciate the work that goes into an artwork, and teachers can assist and evaluate the students' achievements.



Figure 1. The rug area of the classroom during Parent Sharing Time at the end of camp.

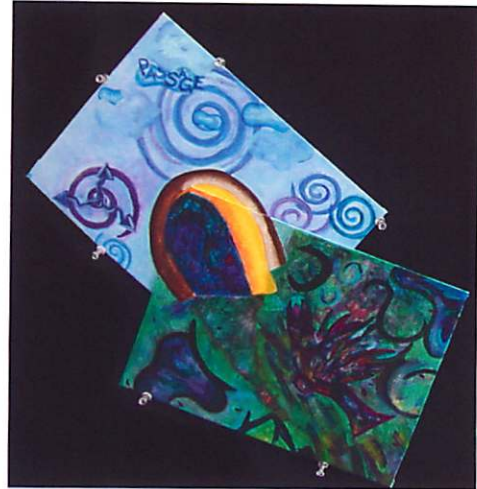


Figure 2. Two stacked canvas boards used as one painting.



Figure 3. David's detailed drawing of an imaginary creature that embodies his big idea: death.



Figure 4. David's early clay draft of his plans for a ceramic sculpture.



Figure 5. A class demonstration for techniques for sketching with watercolors.



Figure 6. A small group demonstration for techniques for building a box out of clay slabs.

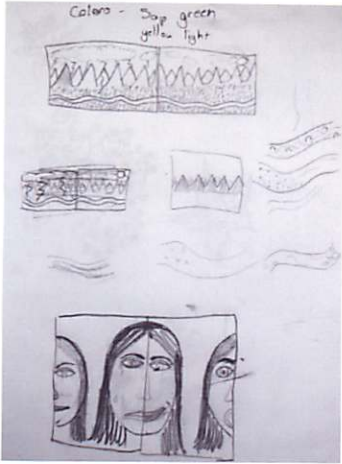


Figure 7. A page from Alyssa's sketchbook showing two sketches for her idea for painting .

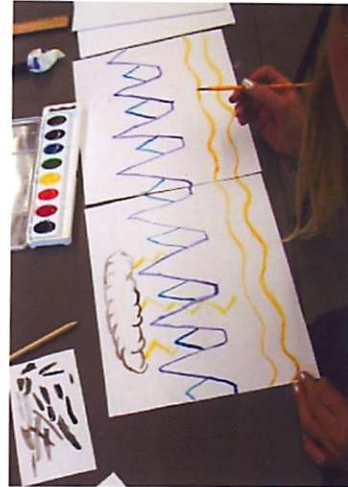


Figure 8. Alyssa's full size color study for her diptych painting.



Figure 9. Alyssa discussing that she has to paint a solid background behind the individual blades of grass.



Figure 10. Trial run showing an area of dark grass on a light background, and an area of light grass on a dark background.



Figure 11. The two parts of the diptych showing use of both solutions for the grass.



Figure 12. Trial run showing the foreground mountains blue and the background mountains purple.



Figure 13. Alyssa's finished painting.



Figure 14. David's sketches in color to find the form and tone of his imagery.



Figure 15. David's sketches showing his central image stretching vertically across the two canvas panels

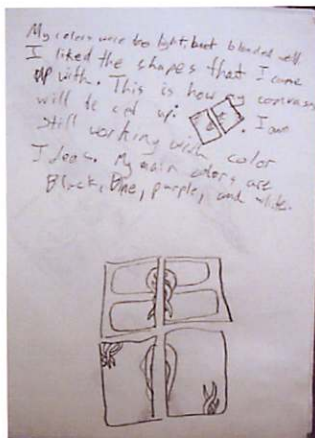


Figure 16. David's sketches that show the figure stretching horizontally across the panels.

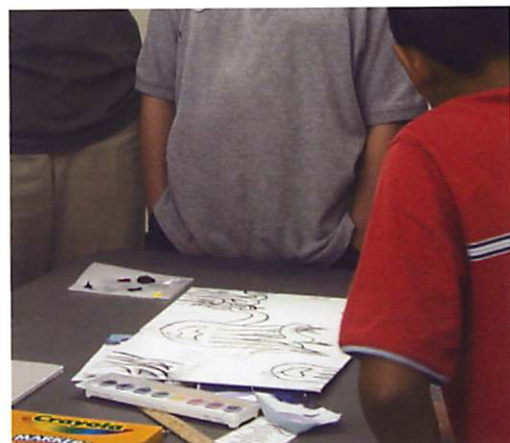


Figure 17. David's drawing of the figures on his canvas panels as seen during an in-process critique.



Figure 18. A trial run to test his color choices in acrylic paint.



Figure 19. Background the the painting is dark green (left) and dark red (right). Also the central figure has a light area indicating a face.



Figure 20. David's final painting.



Figure 21. Susanne's first color sketch addressing her big idea of fear.

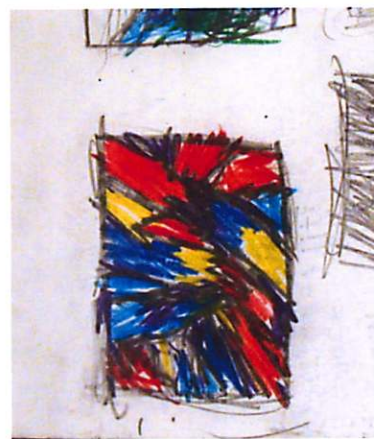


Figure 22. Small sketch showing the development of the "patches" imagery.



Figure 23. A full-scale color study of the "patches" imagery.

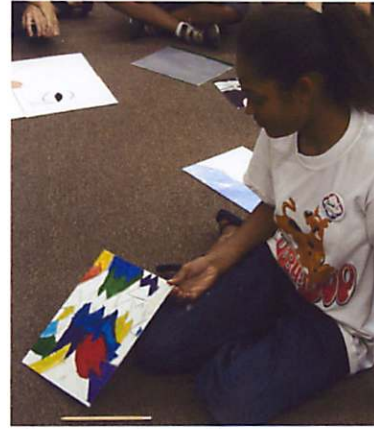


Figure 24. Susanne in an in-process critiques showing her partially painted canvas board. The painting follows her full-size color study.



Figure 25. Susanne's color patches as she begins to scumble a neutral color over them.



Figure 26. The scumbled colors have been applied to every area of the painting



Figure 27. Susanne's final painting showing an outline around each patch.



Figure 28. Sally's completed first painting.

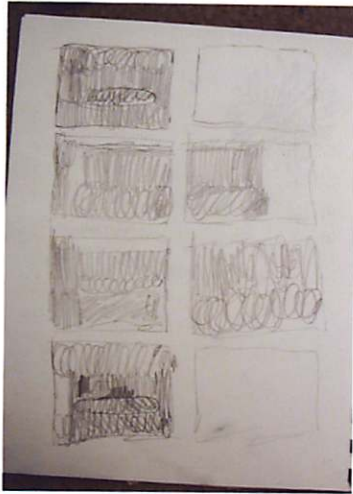


Figure 29. Sally's early sketches for her first painting.

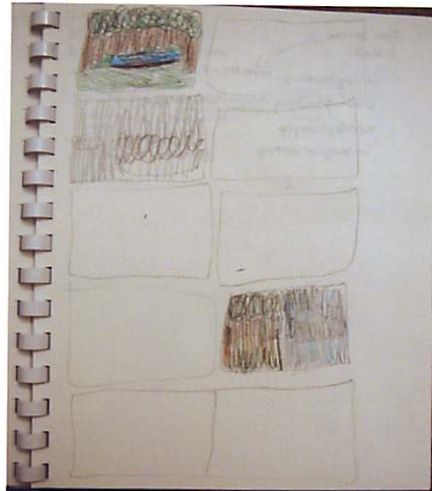


Figure 30. Sally's color studies for her first painting.

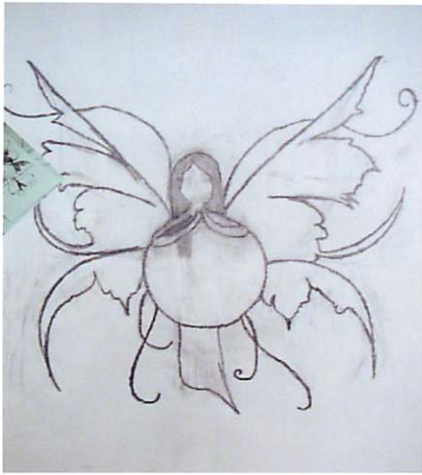


Figure 31. Sally's drawing from a xerox as a sketch for her second painting.



Figure 32. Rough composition studies to decide the background of the second painting.

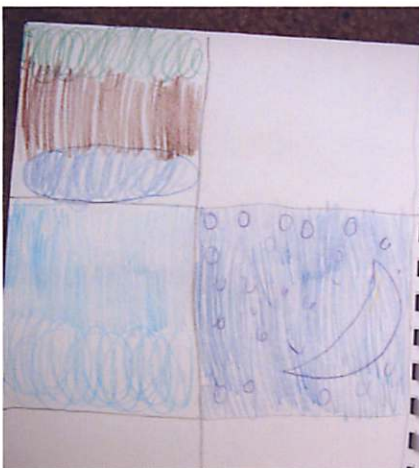


Figure 33. Color studies to help decide the background of the second painting.



Figure 34. Sally painting the background of her second painting.



Figure 35. The complete waterfall background.



Figure 36. A comparison of the waterfall arrangement in Sally's first and second paintings.



Figure 37. Sally's complete second painting.



Figure 38. Several pages from Toby's sketchbook.



Figure 39. Toby painting contrasting colors into his charcoal drawing on the canvas panels.



Figure 40. Toby discussing his color choices with David.

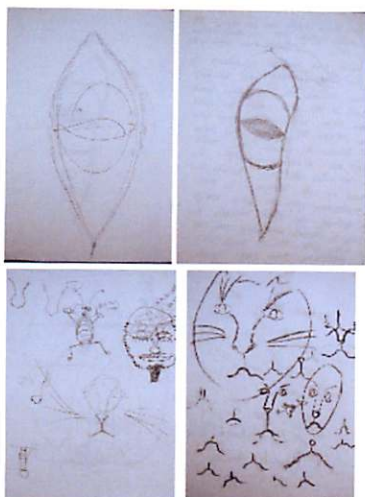


Figure 47. Pages from both sketchbooks exploring imagery details.



Figure 48. Laura and Andrea working on a full-size composition study.



Figure 49. Laura and Andrea conducting trial runs to find the right shade of pink.



Figure 50. Laura and Andrea working on different parts of the painting.



Figure 51. The large scale of the four-panel painting dominates the exhibition space.

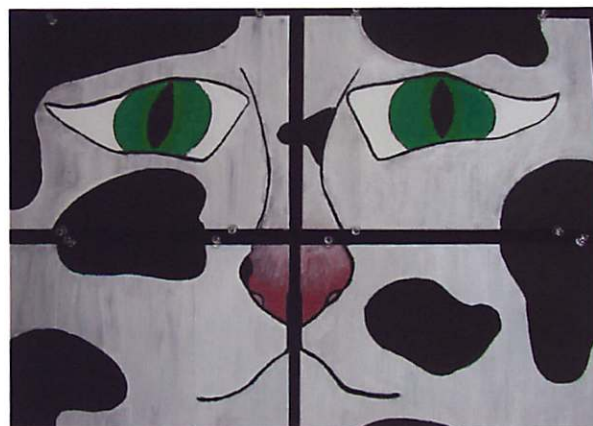


Figure 52. Laura and Andrea 's finished painting.



Figure 53. Avery's color sketch showing the door and raven as symbols of death.



Figure 54. Avery adding the word "passage" into her painting.



Figure 55. Christine's final painting

CHAPTER FOUR

Conclusions and Reflections

During the time I have worked on the idea of the creating process, three arguments or concerns continuously confronted me. In this section I will discuss them and explain how I have come to acknowledge them. Also, in this section, I will present my reflections on aspects of my creative process research that succeeded and those that did not succeed during the summer art camp, and I will suggest directions for further research into the creating process.

Arguments

While I will list two points as arguments, I consider them more as stumbling blocks or reality checks that could dampen my enthusiasm for the creating process. However, despite their presence and diligence in my mind, I have not lost my support for the creating process nor faith in its usefulness in art education. The two arguments come from two different sides of the art and art education coin. First, is the creating process an authentic process for how art is created by professional artists across all art media? Second, can the creating process be realistically applied to curriculum in a standard art classroom? To some extent the answers to these questions lie in research that is beyond the scope of my current inquiry, but here I provide my response to these arguments.

Is the process authentic?

I tend to discuss artmaking as if it always follows a process of planning, sketching, making studies, and making changes, but not all artworks are created this way. Some artists approach their canvas or other media with little more than a vague idea for what they wish to accomplish with the piece. Artists who work quickly and produce large quantities of work might claim that they never make a sketch before they create art. Other artists might scoff at the idea of planning the elements of an artwork before they begin to produce it, arguing that such plans ruin the spontaneity of their work. How can I, in the face of these facts, support the creating process as how art is made?

The crucial distinction that allows the creating process to apply to the work of the artists described above rests not with how *a* work of art is created, but rather with the process the artist engages throughout many artworks. Or, to say more simply, not every artwork must go through the process; the process is that of the artist, not the story of the artwork.

Often, seasoned, professional artists have developed, through their years of making art, concepts, techniques, and methods that they need not rediscover for every artwork. Artists are profoundly influenced (negatively or positively) by work they have previously created. The learning aspect of artmaking can be described as a cause and effect relationship, and through the experience of working, artists learn from what happens and, most likely, will apply that learning to future artworks. Likewise, many artists learn from the actions of other artists or from the surrounding world in general. Perhaps it is not necessary for an artist to explore the affect of complementary colors because the artist is familiar with the color research of Joseph Albers, or has observed the color schemes of Christmas decorations, football jerseys, or advertising logos.

Likewise, knowledge of the physical properties of media develop over time and through experiences with those media; therefore, it is logical that professional artists might not engage in

materials-exploration or trial runs with every work of art. I will argue though, that either through past trial runs, or through previous artworks, artists do develop an understanding of materials that subverts the need to make trial runs for every work of art. This type of material knowledge also comes, not just from personal experience, but through training from other people or other resources such as books and the packaging of the materials themselves.

If I can claim that artists themselves engage in a process of creating throughout their artmaking careers, then I would also like to claim that all media are open to utilizing the stages of the creating process and that the stages can reveal themselves across all media. I will examine painting, ceramics, photography, printmaking, sculpture, drawing, filmmaking, and graphic design to show that each of these media areas apply the stages of the creating process in several ways.

Painting provides one of the clearest examples of using the stages of the process. Examples of artists' sketches, color studies, and abandoned and reworked versions of paintings are common in art literature. Painting lends itself particularly well to revision because unsatisfactory areas of a painting can be painted over and repainted. Art historians base substantial research on studying x-rays of paintings that reveal the earlier versions and directions for paintings. Some artists, such as Lucian Freud, purposefully utilize this paint-over capability to build up heavy layers of paint that reveal the work of creating the painting. Also, for artists, such as Donald Sultan, who work from photographs or are inspired by photographs, those images serve as sketches and studies even if they do not draw or paint their own sketch.

Ceramics is a richly varied media; ceramic artists can be production potters or sculptural artists. In either profession, ceramics lends itself to utilization of the creating process. Production potters frequently develop particular forms and styles for their pots. This development takes place over time, and because of the volume of work created by such potters, early works can

easily be seen as sketches for the later forms. Also, at times, potters use templates to unify the forms of their pots. It is unlikely that such a template would be created in one quick attempt; it is more likely that developing the shape of the template is a process of planning, sketching, and revising. Sometimes ceramic sculptors, such as Yih Wen Kuo, create models (in his case, in styrofoam and cast plaster) to test out a plan for a sculpture before committing it to clay.

Photography has an interesting sketching method. Of course not all photographs approach their craft in this manner, but often photographers will take many shots of a single image or scene. This multitude of negatives provides many options for the direction a photographer will take an image. Another option is for a photographer to take great care in planning and arranging a single shot, as in the work of Joel Peter Witkin. This planning could take the form of hand-drawn sketches. When the shot had been taken and the selection has been made, photographers complete a series of test prints to decide on the best exposure and darkroom manipulation for the image.

Printmaking is a heavily process-oriented media. While sketches and studies can be made preliminary to the production of a print, the creating process is primarily seen through the revisions that take place as a print goes through many states of development. Because a printmaker works on a matrix (the plate or stone) where everything is reversed and tones are difficult to assess, test prints must be run so that the printmaker can see how the image is developing. These many states and test prints allow printmakers to revise their image as it develops.

In sculpture, the need for making studies and trial runs is significant, particularly in complex media such as bronze and steel. These two media present such physical challenges and finality that the needs of revision must be addressed earlier in the process. For assemblage and

sculptures of other media, maquettes and studies can still be created, but the freedom of the material allows for greater ability to make changes while the final work is being produced.

A drawing can be described as a collection or build up of marks. These marks often illustrate the stages of the creating process. When I watch an observational artist drawing, I see him mark lightly as he “finds” the lines that best describe the form he is creating. These “finding lines” are a form of sketching, but they also develop into the under layers and studies that evolve into the final drawing. For some artists, such as Jim Dine and Joseph Norman, the “finding lines,” earlier layers of marks, and the erasures become part of the visual quality of drawing. These early marks help to show the history of the drawing and contribute to the final form.

While filmmaking is not often considered with these other visual arts, the common practice of storyboarding and sketching shots before they are set up clearly illustrates that the stages of the creating process reach into all media. The many art production aspects of filmmaking, such as set and costume design might utilize the stages of the creating process, but some film directors, such as Akira Kurosawa, also make drawings and sketches to help visualize their ideas for how the film will develop. In making the *Lord of the Rings* trilogy, Peter Jackson would film “trial runs” using stand-in actors, and mock-up props in order to test out certain aspects of his plans.

Graphic design is an area of artmaking that finds value in discussing the stages of the creating process. Since a major benefit of the creating process is its ability to make visible the decisions that lead to a finished product, a field such as graphic design (or any instance where an artist creates art for another person) can utilize the stages of sketching and studying to facilitate communication between the designer and the client. When a designer is collaborating in this way, decisions cannot be based only on the designer’s opinions. Using sketches, color studies, or scale-model drafts can aid communication, and the resulting revisions can suit both parties.

These examples of how the stages of the process reveal themselves or can be used through many art media serve as a means of authentication. While there is a conflation of the steps of media processes and the more cognitive stages of the creating process, this blending is useful. Because one of the primary purposes of the creating process is to name and encourage physical actions that accompany the cognitive, inventive, meaning-making work, the intermixing of media process and the creating process is beneficial.

One aspect of the activity of artmaking that I do not address in this paper refers to the level of consciousness with which artists work. Many artists claim to work intuitively, and may reject my claims about the creating process. As I have researched and written about the creating process, I have come to see the creating process as such an inherent part of artmaking that an artist's acknowledgement of it is not necessary.

Can the process be applied in an art classroom?

The second argument against the creating process comes from the art education side of the coin. Can the creating process realistically be applied in a standard art classroom? There are four primary factors that would motivate such a question: first, pressure from the students, principals, or the school community to produce final works of art; second, the restrictions of limited classroom time; third, the needs of classroom and materials management, and fourth the requirements of addressing national and local art standards. Art teachers are constantly challenged by these factors, and teaching students to use the creating process and encouraging them to use it on all artmaking endeavors must respond these challenges as well.

To address the first of these challenges, teachers must fully understand and support the rationale for encouraging students to use the creating process. This rationale can be concisely stated. When students use the creating process, they become more invested in their artmaking; the learning that happens during artmaking is deepened and extended; and students develop

increased critical thinking skills that can help them see the consequences of their actions and aid them in making choices of all kinds. These process-oriented outcomes have long-term benefits that will not be achieved if the art curriculum focuses only on the products of artmaking.

Utilizing the creating process as a part of the art curriculum can also aid teachers' efforts to help their students succeed through the process's ability to make the steps of students' learning visible and therefore able to be discussed.

These basic supporting points concerning the creating process must be communicated to the principal and the school community in order for a curriculum using the creating process to be supported. To develop enthusiasm about the creating process among students, teachers must model enthusiasm, provide examples of professional artists using creating process tools (such as sketches or studies), and value the results of students' processes (their sketches, studies, and evidence of revision). Art teachers frequently are already spokespersons for the value of art education in the general school curriculum; generating support and appreciation of the creating process would be just one more drop in the bucket.

The challenge of limited class time need not prevent students from utilizing the creating process. There are two sides to this answer. First, in the case of once-a-week or sporadically scheduled art classes, students can be engaged in one artmaking endeavor over an extended period of time. Teachers must help students make connections between their previous work and plans and current work, and there may be challenges to doing so, but if enthusiasm for richly developed artworks has been established, then students will respond positively to extending their work over a long period of time. Asking students to list in a sketchbook or journal what their next step on the project will be can aid them in resuming work during the next class period. Second, since the creating process refers more to the process the artist moves through than the story of each artwork, different stages of the process (sketches, trial runs, or revisions) can be

applied to different assignments, and shorter artmaking assignments can be viewed as studies for later works.

The third factor, that of classroom and materials management, becomes a challenge when students are working at their own pace and by their own direction and may require different materials. The amount of autonomy and personal choice in materials and in what type of art is attempted may vary with the age of the students. While my art camp provided the students with extreme amounts of self-direction, not all lessons employing the creating process have to be so open to student's interpretation. I see the creating process as an attitude that can be applied to all artmaking, and teachers must balance out the needs of their students and the classroom environment to find the right mix of the creating process in their curriculum.

Addressing the requirements of national and local art standards can also be cited as a challenge to applying the creating process. The standards can be seen as restrictive in that their length and complexity can dictate much of the art curriculum and impose a tight, fast-paced schedule in order to meet all of the standards. Under such pressures, art teachers might feel that many small lessons are required, and this multitude of small lessons restricts students' time and level of engagement. A better response to the art standards would be to try to meet many standards with a single lesson. Doing so will not only allow time for fewer, more in-depth lessons, but more richly developed lessons will lead to stronger curriculum for applying the creating process to.

In fact, the creating process supports meeting national and local art standards. The Content and Achievement Standards for all grades of the National Standards for Arts Education (ArtsEdge, n.d.) state that art education should "promote acquisition of and fluency in new ways of thinking, working, communicating, reasoning, and investigating" (para. 1). The creating process, although characterized by physical work, aims to enhance students' cognitive,

reasoning, and inquiry skill listed above. Also, the introduction to Visual Arts Quality Core Curriculum K-12 for Georgia (Georgia Learning Connections, n.d.) states that through art production students “learn to make choices that enhance communication of their ideas. Natural inquisitiveness is promoted, and students learn the value of perseverance” (para. 6). The creating process highlights choice-making, critical consideration of personal works, and perseverance to see projects through to the end. Clearly, the creating process can help teachers meet the requirements of national standards and local standards.

Connecting to this discussion of standards is the question of assessment. As mentioned before, the creating process connects more strongly with the actions of an artist throughout time, than to individual works of art. In this way, assessing students’ engagement with the creating process truly assesses the learning and development of the student rather than the success of a single artwork. However, there is value in articulating to students where they are achieving high levels of engagement with the process. Because the stages of the creating process produce evidence (sketches, trial runs) of the students’ engagement, measuring that engagement seems quite simple. However, it is difficult to quantify what should be considered high, medium, or low engagement with the stages of the process. Are two sketches sufficient? Are ten sketches always necessary? For this reason, assessment of students’ engagement with the individual stages of the creating process must be one of progress and improvement rather than one of meeting preset criteria.

When I have encountered arguments against the creating process, I usually find that the versatility and flexibility of the process provide me with good responses. Whether the arguments apply to a particular artist who seems to not use the creating process, or to a classroom situation where applying the creating process might be difficult, the essence of the creating process – a

focus on process and on physical work to develop ideas and progress in artmaking – always seems to provide an answer.

A Third Argument

Because my discussion of the creating process builds directly on the research and structure of the writing process, I am open to criticism from theorists from the field of composition studies. Part of my argument for why the creating process can be useful for education rests with how heavily the writing process was adopted by schools and writing programs when it was introduced. However, the contemporary field of composition studies has moved beyond its early focus on the writing process. The present-day field approaches writing and the composing process (a phrase that encourages examination of all the facets that contribute to composing, including context, audience, voice, and the purposes of writing) from a post-modern point-of-view that criticizes early writing process research. The criticism rests mainly with the concept of an “individual” writer creating texts from personal experience. This concept suppresses the reality of writing as an inherently social act that builds off of the context of the writing situation as much as the input of a “self.” Since my discussion relies so much on early writing process research (mainly from the Expressivist View), my propositions are subject to this criticism.

To answer this argument, I turn to educational discourse that often refers to individual students and concerns itself with the performance of individuals. In K-12 education, the focus has remained on the early writing process research, even though it too has been tempered with social concerns. Also, I have no doubt about the validity of the social and contextual aspects of artmaking. The history of art is often defined in terms of art movements, where groups of artists (local or global) created art with a common form or intent. I continue to support the creating process, despite its focus on the individual art-maker, for two reasons. First, I feel that the

making of art has always been the result of a process, and that there is value to overtly discussing process and making it available for students. Second, the creating process cannot exist as an isolated curriculum, and therefore, to teach students to use the creating process is also to teach them to apply it to the richness of making art.

Reflections

During my camp, I set about to answer whether students could and would engage the stages of the creating process as they made art. As described in Chapter Three, I saw many instances where the creating process was applied and benefited the students. However, there were other instances where I saw that the creating process was either not used or was misused, and I will discuss a couple of those instances here.

Difficulties with the Process

During my summer camp research project, I found the most substantial use of the creating process when the students were creating paintings. If I had begun the week with drawing or ceramics, would their focus have concentrated most on whatever media was introduced first? The drawing lesson was not introduced until the third day of the camp, and it was in the students' drawings that I encountered the strongest opposition of the creating process.

To summarize the activity, students participated in a step-by-step drawing lesson that focused on how to draw a figure or creature using basic shapes and paying attention to the major masses and joints of a body. This group activity served as a trial run for all the students because they were trying out how a drawing technique worked. After the group activity, students were to draw their own imaginary creature or figure based on the techniques from the group lesson. I suggested that the students complete a drawing (as a study) in their sketchbook and provided higher quality drawing paper for them to use for a finished drawing. While a number of students

followed this suggestion and drew both a study and a final drawing, some students (such as David described in Chapter Three) dedicated extended amounts of time to their drawing in their sketchbook, and it would have been impractical to redraw their creature on better paper.

Diane, however, refused to redraw her creature. She had not followed the drawing technique guidelines provided by the lesson, but was satisfied with her creature as it was drawn in her sketchbook. I suggested that she draw it again on the high-quality paper and stated (to her and to Alyssa), “You can always draw it better a second time.” Alyssa, who also resisted redrawing her creature, unequivocally responded, “That is not true, Ms. Stephanie. I have drawn something really good one time, and when I tried to draw it again I couldn’t do it.” Since I resisted the urge to control the students’ artmaking and place requirements on them (and also because I was taken aback by the forcefulness of her response), I did not push the issue too much further. Diane cut her creature out and mounted it on the high-quality drawing paper, but Alyssa asked, “If I did draw it again, could I change it?” That is, of course, the point of working through stages – the ability and power to change. So I encouraged her to make whatever changes she wanted.

My statement that “you can always draw it better a second time,” essentially supports a practice-makes-perfect approach. Although Alyssa’s experience of failure with a second redrawing is authentic, I would argue that she should draw it a hundred times and see if she did not then improve. However, this practice of redrawing requires a level of inquiry and effort beyond simply copying the lines of the first drawing. Without a willingness to approach the redrawing with a desire to learn more from the drawing and improve it, the internal, intuitive insights that were at play during the first drawing will be lost, and subsequent drawings will diminish in quality.

Another student, Charlotte, could be described as misusing the creating process. She was one of the younger students in the camp and seemed to have a shorter attention span and be less motivated to explore a single big idea throughout the week. When she worked on ceramics, she followed my suggestion of making a loose draft in clay in order to help her decide what to do as a final artwork. However, Charlotte had a difficult time getting through the draft stage. She began and restarted six or seven ceramic pieces during a single one-hour work session. At the end of the session, she had nothing to show but a ball of dried-out clay and no ideas or plans for what she wanted to do.

During the next session where she wanted to work on ceramics, I talked with her about her possible ideas for a ceramic piece; I gave her individual demonstrations of various ceramic techniques, and I provided assistance as she developed an artwork. However, I did not stay by her side during the entire work session, and when I returned to see how her work was progressing, she had balled the clay up again and was talking with other students. As time ran out during the week, she finally chose an idea and did the bare minimum to arrive at a completed work. I feel that my encouragement for experimenting and changing ideas and plans played into Charlotte's lack of a willingness to commit or explore an idea to any depth. She would have benefited from a more structured approach to the curriculum.

Surprise and Success

One of the most pleasant surprises I received during the camp came on the final day as students began to glaze their ceramic pieces. It was obvious that the students' focus and energy rested mainly with their paintings, and I worried that they viewed their ceramic works as busy work or had not really tried to apply their big idea to their ceramics. As it turns out, most students came to the same solution for how to represent their big idea in ceramics: they made some kind of vessel or tile and then, with glaze, painted words or images that corresponded with

their big idea. Alyssa used a discarded sketch for her painting as a plan for glazing her coil pot; Andrea used her story about her imaginary creature as source material for the words she painted with glaze on the lid of her coil pot; and Sally found another way to represent her big idea. The students were indeed ready to move into the finishing/completing stage with their ceramics. They had made plans, and they stuck to them as they finished their ceramic works.

Throughout the week, I often questioned the freedom that I had given the students to create any artwork that they desired. Typically, I present lessons with more structure where I can be assured that, if a student follows directions, then that student will have a successful work of art. Since I was not teaching with as much control, I worried that the students would not produce quality products. Perhaps concern about products was misplaced in a camp that aimed to focus on process, but I could not ignore the fact that the parents were coming to view final products at the end of the week, and the program director, my boss, takes pride in sending quality products home at the end of a camp.

I observed that as the students showed their work to their families and talked about what they had done, they talked with enthusiasm about what they had dedicated a lot of time to, and shrugged off times when they had not been able to spend much time on an artwork. Laura, created a coil-pot teapot, but did not have time to glaze it at all. She knew how she wanted to glaze it, but, on the last day, was driven to complete her collaborative painting. Her pride at the success of the painting made up for the “incomplete” teapot. Also, because students have developed their artworks based on ideas and had deliberated over many nuances of their artmaking, they had many points to share with their family. The quality of the final artworks seemed to be judged on more than just the visual appearance of the works; it was judged on what the students had learned and could share about their processes of making the art.

Suggestions

I selected my research question, “Can students engage in the stages of the creating process?” because the established camp format did not provide opportunity for a comparative study of the benefits of using or not using the creating process. Also, since I would be conducting this research during a summer camp instead of a traditional art classroom, there were many aspects of my research that would be hard to apply to such a classroom. These two shortcomings of my research motivate my suggestions and desire for further research. I have suggested that there are benefits to engaging in the stages of the creating process, such as increased involvement and power of decision-making, but those suggestions have not been proven. Also, I designed the learning activities and environment to correspond to the needs of a summer art camp. What alterations and emphasis would teachers designing learning activities in traditional art classrooms apply to the creating process for it to be used effectively? I do not doubt that the creating process can work in such a classroom, but further research should be conducted to establish effective practice for utilizing the creating process as a part of an art curriculum.

Summary and Conclusion

Making art is not instantaneous; there is a process involved. This process is complex, develops over time, and varies from artwork to artwork, individual to individual, and environment to environment. Artists spend significant portions of their careers discovering and developing the processes that work for them and their artmaking situations. To some extent, these processes of making art can be described through steps that resemble the stages described by the writing process. For over thirty years, the writing process had been taught to students as a method for composing and writing. Since the writing process continues to be applied

successfully to K-12 education, should not art educators attempt to bring the stages of creating art into the curriculum of art?

The stages of the creating process, as I describe them, consist of writing/sketching, drafting/studying, revising/changing, finishing/completing, and exhibiting. Teaching students these stages and incorporating them into a meaningful art curriculum provides students with a perspective on their artmaking experiences that can encourage deeper involvement and carry over into the processes of living their lives. As a part of the movement to focus on the learning that happens when making art, the creating process provides a tool for assessing the development of an artwork. Both teachers and students can use this tool to improve and engage in a richer and more meaningful artmaking experience.

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APPENDIX

Lesson Plans

The following lesson plans provide the loose parameters that I established for the various media used throughout the week of the “Exploring the Creating Process” summer art camp. These lesson plans differ from the straightforward lesson plans that I might write for a single forty-five minute art lesson in that the procedures stretch out over an extended time and often the procedures for the various lessons overlap. For example, I began the ceramics lesson on the morning of the second day of the camp, but the final procedure (glazing) of that lesson was not taught until the fifth day of camp. In between these two times, the students continued to work on their paintings, and the lessons for drawing and writing were implemented. Here, I am including as lesson plans the discussions and activities that were part of introducing the artmaking experiences of the week. Also included here are the daily schedules for the week.

The lesson plans included in this section are:

1. Artworks Have *Aboutness* – Working with Big ideas
2. How Do Artworks Convey Meaning?
3. The Painting Lesson Plan
4. The Creating Process – A Tool for You to Use
5. The Ceramics Lesson Plan
6. In the Land of the Squonk – Integrating Drawing and Writing
7. Daily Schedules (Monday through Friday) for Camp

Artworks Have Aboutness – Working with Big ideas

Goal – To introduce the class to the concept that artworks have meaning and to help each student find a big idea to explore through artmaking for the rest of the week.

Objectives – by the end of the lesson students will:

- verbally describe an artwork and search for qualitative meanings
- participate in group brainstorms to list big ideas
- choose a big idea
- engage in an individual brainstorm to expand the big idea

Resources –

- Reproduction of *The Annunciation* by Henry Ossawa Tanner
- Posters saying, “Artworks have Aboutness” and “Art is about Life and the Experience of Living”

Materials –

- Large paper or sketchpad and markers for class brainstorm
- Papers or sketchbooks for each student
- Writing and sketching materials (pencils, markers) for students

Procedures –

- Show poster of “Artworks have Aboutness” and introduce the concept that artworks have meaning.
- Show reproduction of *The Annunciation* (do not tell them the name of the artwork) and ask students to describe what they see. Then ask them to focus on the qualities of what they have described (i.e. *how* is the light? *What kind* of expression is on the girl’s face?) Then ask them to suggest meanings that the image might have.
- Using the example meanings suggested by students, describe the ideas as the “big ideas of life.” Show the “Art is about Life and the Experience of Living” poster and reinforce that the meanings that they found in the artwork are ideas that are a part of life or the experience of living.
- Ask students to list out loud, as you (or a volunteer) record their words on the big sketch paper, things that are a part of life and the experience of living. Be prepared with examples to help them understand the activity. (Probably the *Annunciation* discussion generated sufficient examples.)
- When a long list has been made, ask the students each to choose one point from the list and brainstorm (either through writing or sketching) everything they can think of that relates or expands their idea. (Consider removing big ideas such as “nature” and “emotions” that are too general. These words will generate a list of things of nature or a list of emotions instead of having students deeply explore one idea.)
- When students have had time to brainstorm, have each student share his or her list. Students can add to their own list as they hear what other students thought of.

Evaluation –

- Because choosing and developing a big idea is crucial for success for the rest of the lesson of the week, it is imperative that students participate in this lesson.
- To assess participation, observe whether students are contributing to the class brainstorm, and are writing or sketching during individual brainstorm time.
- Assessment can also take place when students share out loud the results of their individual brainstorming session.

How Do Artworks Convey Meaning?

Goal – To promote and awareness of the many forms that artworks can take so that students may choose from a full range of options as they plan their artworks during the week.

Objectives – by the end of the lesson students will:

- identify the two primary means through which artworks convey meaning: through content and through form.
- determine if various artworks are realistic, abstract, non-objective, expressive, symbolic, or narrative.

Resources –

- Poster saying, “How do Artworks Convey Meaning? Through Content (*what* is in the artwork) and Through Form (*how* the content is presented)”
- Many reproductions of artworks that could be classified as realistic (as in Richard Estes), abstract (as in Henri Matisse), non-objective (as in Helen Frakenthaler) expressive (as in Marc Chagall), symbolic (as in Frida Khalo), or narrative (as in Grant Wood).

Keywords –

- realistic, abstract, non-objective, expressive, symbolic, narrative

Procedures –

- building on the previous lesson that artworks have meaning, ask the students how that meaning is communicated to viewers, i.e. How do artworks convey (show, communicate...) meaning.
- Provide the titles of the six categories for classifying artworks.
- Show examples of realistic works, and have students describe how the artworks resemble reality.
- Show examples of abstract works, and have the students discuss what the works might be abstractions of.
- Show examples of non-objective works, and ask the students to describe the formal qualities of those works.
- Show examples of expressive works, and ask then to describe the emotions that the artworks suggest to them.
- Show examples of symbolic artworks, and ask the students to suggest what the symbols might represent.
- Shows examples of narrative artworks, and ask the students to tell the stories that they see in the artworks.
- Look back through the reproductions for those that fit into several categories. For example, Grant Wood’s work is both narrative and abstract. Frida Kahlo’s work is symbolic, narrative and expressive.

Evaluation –

- This lesson is primarily a lecture and discussion lesson; therefore the primary evaluations are in participation.
- As students create art through the rest of the week, ask them to apply the terms to their own works and make suggestions that use the terms of the different categories of artworks.

The Painting Lesson Plan

Goal – To prepare students to paint and assist them as they applying their big idea to painting.

Objectives – by the end of the lesson students will:

- demonstrate, through how they paint, an understanding of painting techniques such as painting the background before the foreground, mixing colors, controlling the viscosity of the paint, and proper clean-up and care for paint brushes.
- transform two 9” x 12” canvas boards into one or two acrylic paintings.

Materials –

- sketching materials: sketchbooks, pens, pencils, markers, watercolors and brushes, transfer paper, sketch paper
- painting materials: 2, 9” x 12” (per student) canvas boards, acrylic paints, brushes, gloss varnish, water, wax paper (for palettes), small sheets of paper for trial runs.
- Hot glue and strips of canvas – to attach canvas boards that are used together as a single painting.

Parameters –

- Students must use both of their canvas boards, but they may use them to make two separate painting or one painting that combines the two boards in any way they choose.
- The form and content of the paintings should relate to the students’ big ideas of the week.

Procedures –

- After the “How do artworks convey meaning?” lesson, have students begin sketching ideas for how to visualize their ideas in paint. They can use drawing materials or watercolors to sketch. Before they begin, give them the 2 canvas boards so that they can plan for how to fill the right amount of space.
- After students have spent some time sketching, demonstrate how to use the acrylic paints. Show how to use the wax paper as a small palette, how much paint to squeeze out of the tube at time, how to mix colors with each other, how to thin the paints with water to alter their viscosity, and how to care for and clear the brushes.
- As students prepare to paint on the canvas boards (as opposed to making sketches or studies) demonstrate the value of painting the background before the foreground, and demonstrate methods for arriving at different textures with the paints.
- Provide individual assistance as needed while students paint.
- As students approach a point of completion with their paintings, demonstrate how to apply the gloss varnish, and show an example of a dry, gloss painting, and one that kept the standard acrylic matte finish. Distribute gloss varnish to those who wish to use it.
- When the paintings are dry, use hot glue and strips of canvas to join any canvas boards that function as a single painting.

Evaluation –

- Students have been successful in this lesson if they arrive at a painting or paintings that fully use both canvas boards.
- Students should be asked to discuss or describe the apparent choices they made with paint application and color mixing.
- After each painting session, student’s brushes should be evaluated for cleanliness.

The Creating Process – A Tool for You to Use

Goal – To introduce the class to the stages of the creating process and explain how the stages interact and can help students when they are making art.

Objectives – by the end of the lesson students will:

- describe the five stages of the creating process
- apply the creating process to their own artmaking
- assess, through journal reflections, how they used the creating process when they made art

Resources –

- Posters of the stages of the creating process: “Writing/Sketching,” “Drafting/Studying,” “Revising/Changing,” “Finishing/Completing,” and “Exhibiting”
- Large, curved paper arrows that can be taped next to the posters to show that as one moves through the stages, there is a back and forth, non-linear movement.

Procedures –

- Describe that making art is different from a simple, straightforward activity such as washing your hands. Such a simple activity is one that is done without a lot of planning, thought, or concerns for the result. Making art is a complex and involved experience, and frequently artists make art by going through a process. This process can be called the creating process.
- Explain that artists might begin with an idea or a desire to create an artwork, but before they begin, they plan out and develop their ideas for what they will make. This is the writing/sketching stage.
- To help further visualize their ideas, artists sometimes make studies that show how their final artworks might look. They also conduct trial runs to try out different materials for their artwork. This is the drafting/studying stage.
- Artists might discover through this stage that they need to return to writing/sketching and develop their ideas more, or change their plans. Or they might begin working.
- As the artists work, they constantly step back and evaluate how their work is going, and they make changes when changes are needed to make their artwork align more to their desires or plans. Changes might mean that they return to writing/sketching or to drafting/studying to work further on the manner in which the artwork will be complete. Often artists involve others in the process of revision in order to receive another perspective on their work.
- As artists continue to work and approach a stage of completing or finishing their work, they continue to evaluate and make informed decision about how to complete it.
- When the work is complete, artists typically exhibit or share their artworks for others to see. This stage often leads artists back into the studio to do further revisions.

Evaluation –

- This lesson is primarily a lecture and discussion lesson; therefore the primary evaluations are in participation.
- As students create art through the rest of the week, set up situations where they can directly apply the stages of the process (such as time dedicated to making sketches).
- At the end of the week, have students write a journal reflection about whether or not they used the process and about how helpful it was to them.

The Ceramics Lesson Plan

Goal – To prepare students to work in clay and assist them as they apply their big idea to making ceramic artworks.

Objectives – by the end of the lesson students will:

- describe the difference in three primary types of ceramic works (vessels, tiles, and sculpture)
- design a plan for creating a ceramic artwork of one of those three types.
- create their ceramic work and complete it by glazing

Resources –

- Ceramic books with images or other reproductions that show a variety of types of ceramic works: vessels (hand-built and wheel-thrown), tiles, and sculptures.
- Reproductions should also represent a variety of styles such as realistic and abstract.

Materials –

- sketching materials: sketchbooks, pens, pencils, markers, watercolors and brushes
- ceramics materials: clay, clay tools, spray bottles, plastic bags, underglazes, brushes

Keywords –

- score and slip, vessel, tile, and sculpture, 2-D and 3-D

Parameters –

- Students should create a ceramic work (either a vessel, tile, or sculpture) whose form and content relate to the students' big ideas of the week.

Procedures –

- Describe the paintings that the students have worked on in terms of width and height, showing that paintings are 2-D art forms.
- Contrast this with a ball of clay that has height, width, and depth, and is a 3-D form.
- Show reproductions of the many types of artworks that can be made from clay and focus on vessels (a form that could hold something), tiles, and sculptures.
- Emphasize that any of these three forms can still fit into the different styles discussed in the "How do Artworks convey meaning" lesson.
- Have students sketch in their sketchbooks for a plan for what to do in clay.
- Provide time and extra clay so that they can create studies and drafts of their plans to see how the final work might look. Recycle the clay from these studies.
- Provide individual or small group step-by-step demonstrations for completing a work in one of the three types of ceramic works.
- Demonstrate how to apply glaze (at least two coats, and none on the bottom of the work) as a final finish to the ceramic works.

Evaluation –

- Students have been successful in this lesson if they arrive at completed (glazed) ceramic work.
- Students should be asked to discuss or describe the apparent choices they made with selecting the type of ceramic work to make and in constructing it.

In the Land of the Squonk – Integrating Drawing and Writing

Goal – To assist students in applying their big idea to creative writing and to drawing.

Objectives – by the end of the lesson students will:

- examine how the authors Borges and Guerro, and Garrison created imaginary creatures that embody ideas.
- develop an imaginary creature that embodies their big idea.
- generate narrative or descriptive writing about their own imaginary creature
- complete a practice drawing of the Squonk (described by Borges and Guerro)
- combine their description of their creature with the practice drawing to develop their own drawn representation of their imaginary creature.

Resources –

- *The Dream Eater* by Garrison, illustrated by Goode
- “The Squonk” story from *The Book of Imaginary Beings* by Borges and Guerro

Materials –

- drawing pad on a easel for demonstrating the drawing technique, pencil, eraser
- sketchbook and pencils (with erasers) for students
- high-quality drawing paper for final drawing, colored pencils
- computer with printer so that students can type out their written work

Parameters –

- Students should create an imaginary creature that embodies their big idea, write a short narrative or description about it, and draw a representation of their creature that applies the drawing technique demonstrated in the lesson.

Procedures –

- Read *The Dream Eater* to the students. Ask them to summarize parts of the story relating to the creature.
- Read “the Squonk” story to the students. Ask them to name emotions that they might associate with the Squonk. Describe how the Squonk story is about an imaginary creature that seems to visibly represent the emotion of sadness.
- Challenge the students to develop a creature that represents their big idea, and write something about it.
- Demonstrate and have the students draw at the same time, a “Squonk” creature where the drawing principles utilize the concept of seeing the figure and the major masses of its body as shapes. Stress that first the pose of the figure must be decided and drawn with a gestural line. Then, lightly rough-in shapes for the torso, hips, head, arms, and legs. Explain that every leg and arm joint can be seen as a circle and by moving the circles around; the creature’s pose changes.
- Have students apply this drawing technique to creating their own imaginary creature.
- Students should first complete sketches in their sketchbook and then, when a final version is decided, the creature should be redrawn on high-quality drawing paper.

Evaluation –

- Students demonstrate their understanding of the stories by whether or not they develop a creature that embodies their big idea.
- Students’ completed drawing and completed written work should relate and reflect an awareness and attention to the objectives of the lesson.

Daily Schedules for Camp

Monday

- 9:00 – 9:15 Ice Breakers (Organize yourselves and three truths and one lie)
- 9:15 – 9:45 Introduction, Welcome, Rules, What do you know about this camp already?
 “This camp is about you.”
 Begin Sketchbooks: #1
 What are your hopes for this week of camp? What do you want to do?
 What do you want to have accomplished by the end of the week? How do
 you want to be different at the end of the week than you are at the
 beginning?
- 9:45 – 9:50 Go to Clay Room
- 9:50 – 10:00 Decorate the covers of the sketchbooks.
 Include your name on the cover, and think about the ideas that you
 just wrote down. Use colored pencils or markers.
- 10:00 – 10:30 Big Idea discussion
 What is art? Why do people make it?
 Artworks have aboutness. What is art about?
 Art is about life and the experience of living.
 Name the big things that are a part of life. (make list)
- 10:30 – 10:40 Sketchbook #2
 Choose one big idea from the list and write or draw everything you can
 think about it: related words, symbols, pictures...
- 10:40 – 10:45 Explain contest ideas – one with the most ideas, words, sketches – wins.
 Talk about break options.
- 10:45 – 11:00 Break
- 11:00 – 11:30 Why do we share ideas in this camp? “Is there a right answer?”
 Share ideas from sketchbooks; get more ideas from peers. Find contest
 winner. Cross out 10 words, ideas, or sketches that aren’t as good.
- 11:30 – 11:40 How do artworks convey meaning? – modes and elements
- 11:40 – 11:45 Watercolor sketches
 - Give short watercolor demo. Water is the key – learn to control it.
- 11:45 – 12:15 Work time:
 How will you visually express show the ideas you wrote about?
 Work in sketchbooks.
- 12:15 – 12:30 Sharing time: Tell us how you expressed your idea. What you were
 thinking as you worked. Why you made the choices you did.
 Ideas from peers: what else could this person have done?
- 12:30 – 1:00 Lunch and restroom break
- 1:00 – 1:10 Give Dessert Example – chocolate chip cookies
 Talk about Creating Process Stages
- 1:10 – 1:15 Introduce materials for painting – characteristics of acrylic
- 1:15 – 1:30 Planning time: What are you going to do with paint this week?
 Create sketches for what your final painting(s) might look like.
 Work in your sketchbooks.

- 1:30 – 1:45 Sharing
 1:45 – 2:15 Drafting / Studying time
 This is a time for creating a study for your painting – try to figure out what it might really look like. Work by drawing, sketching in color with water colors or colored pencils, or doing small studies with acrylic paint on small sheets of paper.
 Or, you can start to draft with charcoal on the canvas boards.
- 2:15 – 2:30 Sharing time: What did you do? What decisions or choices did you make?
 Peer response time as well.
- 2:30 – 2:40 Clean-up time
 2:45 – 2:55 Sketchbook #3
 What do you think of the work you did today?
 What is your next step for your painting project?
- 2:55 – 3:00 Head outside for pick-up

Tuesday

- 9:00 – 9:10 Gathering Time – Discuss Schedule for the day
 Respond to Sketchbook #1 – Ask what they thought of yesterday- what they liked or didn't like. Responses can be spoken or written. What do you hope will happen today?
- 9:10 – 9:30 Pizza money
 Continue dessert example - brownies
 Give examples of my art
 Give elements handouts
- 9:30 – 10:10 Work time - painting
 10:10 – 10:15 clean-up
 10:15 – 10:25 Introduce 3-D art – have images
 10:25 – 10:40 Sketchbook #4
 What could you do with your big idea in 3-d?
- 10:45 – 11:00 break
 11:00 – 11:10 Give ceramics demo suggest ideas of what can be done.
 11:10 – 11:30 Sketch for ideas of what your ceramics project could look like.
 11:30 – 11:40 Share
 11:40 – 12:10 Drafts in clay
 12:10 – 12:20 Share
 12:20 – 12:30 Clean-up
 12:30 – 1:00 lunch
- 1:00 – 1:15 play charades – Spiderman, Shrek, Cinderella, Harry Potter
 1:15 – 1:20 Introduce performance (4-D) – what is it and options for types of performance.
 Talk about collaboration.
- 1:20 – 1:30 Sketchbook #5
 What could you do with your big idea in 4-D (time)?
- 1:30 – 2:30 Continue dessert example – chocolate oatmeal cookies
 Work time – medium is open
- 2:30 – 2:40 Clean-up

- 2:40 – 2:50 Sketchbook #6
 What do you think of the work you did today?
 What will be your next step on each of your projects tomorrow?
- 2:50 – 2:55 Talk about stages of the creating process
- 2:55 – 3:00 Head outside for pick-up

Wednesday

- 9:00 – 9:10 Gathering Time – Discuss Schedule for the day
 Respond to Sketchbooks
 - talk about paint vs. markers, vs. construction paper
- 9:10 – 9:30 Read imaginary animal story and book– break down what characteristics of the animal exist
- 9:30 – 9:40 Continue Dessert example – no chocolate
 Sketchbook #7
 Create a verbal realization of your big idea through creating an imaginary creature.
- 9:45 – 10:15 Full discussion of revising/changing – work from big to little
 Drawing an imaginary creature – draw together
- 10:15 – 10:45 Draw the creature you wrote about
- 10:45 – 11:00 break
- 11:00 – 11:15 Sharing time Continue Dessert example – no chocolate
- 11:15 – 11:30 Coil pot demonstration
- 11:15 – 12:25 Work time
- 12:25 – 12:30 clean-up
- 12:30 – 1:00 lunch
- 1:00 – 2:15 Work time – small group critiques
 – show artists that relate to the same idea
- 2:15 – 2:35 Share
- 2:35 – 2:45 Clean-up
- 2:45 – 2:50 Sketchbook #8
 What do you think of the work you did today?
 What will be your next step on each of your projects tomorrow?
- 2:50 – 2:55 Talk about stages of the creating process
- 2:55 – 3:00 Head outside for pick-up

Thursday

- 9:00 – 9:15 Gathering Time – Plan out the day's work time
 Continue dessert example
- 9:15 – 9:30 continue critique
- 9:30 – 10:30 Work time
- 10:30 – 10:35 Clean up
- 10:35 – 10:45 group time –
 Sketchbook #9
 What aspect of your artmaking are you most happy with so far?

What aspect are you least happy with?

- 10:45 – 11:00 break
 11:00 – 12:15 Work time
 12:15 – 12:30 group time –
 continue dessert example
 prepare for performance planning
 12:30 – 1:00 lunch
 1:00 – 1:30 group time –
 work on collaborative performance pieces
 1:30 – 2:45 work time
 2:45 – 2:55 group time –
 make dessert decision
 sketchbook #10
 What do you have left to do tomorrow?
 What is the next step?

Friday

- 9:00 – 9:15 Gathering time
 Talk about the day's schedule
 Writing pieces must be complete by 9:45
 9:15 – 10:30 Work Time (9:45 – students begin typing written pieces)
 10:30 – 10:45 group time
 Sketchbook #11
 If you could do this entire week over again, what would you like to do differently?
 10:45 – 11:00 break
 11:00 – 11:40 work time
 11:40 – 12:30 Performance planning, preparation, and rehearsal
 12:30 – 1:00 lunch
 1:00 – 1:15 group time
 Sketchbook #12
 How was making art this week? Did you think about the stages of the Creating Process?
 Did you find those stages useful to you?
 1:15 – 1:45 Final work time
 1:45 – 2:15 Prepare work
 2:15 – 2:30 Prepare for performance
 2:30 – 3:00 Parent Sharing Time