

**REALIZATION AND CREATION OF THE
CREATE! TORRANCE SUMMER ART INTENSIVE**

By

REBECCA DANIELLE WILLIAMS

B.F.A. In Art Education, University of Louisiana at Lafayette, 2008

An Applied Project Report Submitted to the
Lamar Dodd School of Art of the University of Georgia
In Partial Fulfillment of the Requirements for the Degree

MASTER OF ART EDUCATION

ATHENS, GEORGIA

2010

© 2010

Rebecca Danielle Williams

All Rights Reserved

**REALIZATION AND CREATION OF THE
CREATE! TORRANCE SUMMER ART INTENSIVE**

By

REBECCA DANIELLE WILLIAMS

Approved:

A handwritten signature in blue ink, appearing to read "Richard Siegesmund", written over a horizontal line.

RICHARD SIEGESMUND

MAJOR PROFESSOR

A handwritten date "7/21/20" in blue ink, written over a horizontal line.

DATE

ACKNOWLEDGEMENTS

This educational journey has taught me many things, but above all I have learned that without guidance and companionship a journey is far less of an adventure. There are several people I would like to thank for joining in this adventure with me:

Dr. Richard Siegesmund— Thank you for seeing my potential as a scholar and educator, and your willingness to invest in the development of that potential. You are always a source of inspiration and encouragement. Without your mentorship this Applied Project would not have been possible. I greatly appreciate all you have done for me.

Dr. Tracie Costantino— You have been my model of what a true scholar is. Thank you for setting the bar so high; because of this you have helped me to produce work that I did not know I was capable of producing. Also, I am grateful that you have awakened me to the beauty of theory and how it can impact my classroom.

Dr. Bonnie Cramond— Thank you for sharing your vision of a summer camp with me, and allowing me to develop it into CREATE!. You have opened my eyes to the depths of creativity, and shown me how to embrace it as an individual and how to share it with my students as a teacher.

Dr. Carole Henry— Your passion for art education and students has inspired me to devote myself wholeheartedly to the wonders of the classroom. Thank you for being a constant source of encouragement and a wonderful mentor.

My Fellow Graduate Students— Thank you all for embracing me as part of your learning community and family. You have helped make my transition into graduate studies much more fruitful and rewarding than I ever thought possible.

My best friend and loving husband— Without your encouragement to pursue my passions this Applied Project would not have been possible. Thank you for your love and support throughout this entire process, your selflessness has seen me through it all.

My son— Your impending arrival has been the ultimate reward for the completion of this project. I look forward to sharing my life with you!

My family— Your love and prayers have encouraged my growth as a daughter, sister, wife, artist, scholar, and educator.

TABLE OF CONTENTS

	Page
ACKNOWLEDGEMENTS	iv
CHAPTERS	
1. Chapter 1 Discovering the Vision	1
A Heart on a Page	1
A Kismet Decision	3
The Vision Grew	4
2. Chapter 2 Stabilizing the Curricular Objectives	8
Developing Creative and Critical Thinking Skills	9
Developing Positive Thinking Dispositions	18
3. Chapter 3 Editing the Curriculum Implementation	27
Curricular Objectives	27
Curriculum Structure	33
Camp Design	46
4. Chapter 4 Sharing the Vision	61
Reflection	61
Significance	65
REFERENCES	68
APPENDIX A: CIRCULARITY OF COMMUNITY UNIT PLAN	71
APPENDIX B: PROBLEM FINDING LESSON PLAN	107
APPENDIX C: CREATE! PERFORMANCE ASSESSMENT	114
APPENDIX D: CREATE! TORRANCE SUMMER ART INTENSIVE WEBSITE	117

Chapter One

Discovering the Vision

A Heart on a Page

With a prompt already written on the board, I enthusiastically shared the assignment I had prepared for my students. It was my first day of teaching and their first day of Art III. I was hoping to use this open-ended prompt to invite my students to share a little about their life through the artwork they were going to create, but instead I got blank looks and uneasy questions about what exactly I was asking them to do. As the first six weeks unfolded, I quickly discovered that my students had difficulty working with my open-ended ideas. Students either told me that they did not know what to do, or they explored the prompts in a trite way. I assumed the prompts were general concepts that every high school student should be able to relate to on a personal level. It was my hope that these prompts could lead them to creating meaningful works of art that would engage both them and the viewer critically. For instance, when asked to create art about a song that has either impacted or can define their life I would get music notes, or when asked to create art about loss I would get tears, and, most cliché of all, when asked to create art about love I would get a heart on a page. The students that were actually doing the assignment were barely scratching the surface of these big ideas.

This left me wondering why my students were having such difficulty with my prompts, and it did not take me long to realize that this was because my students did not know how to think creatively—move beyond cliché ideas and develop multiple solutions to a problem—or critically—analyze a variety of options and select the most valuable idea. Students not only

struggled with this in my class but in their other classes too. They were used to problems having one correct answer that they had either previously been taught to solve or been given, and they did not know where to begin with something new or different. Since they were rarely required to think in this manner, they had not developed habits of mind that supported these thinking patterns. How were my students going to problematize what was wrong with their computer at work, brainstorm new ways to conserve water during a drought, much less create art work that was intellectually and visually engaging?

A heart on a page was not acceptable in my art room and it would not prove to be adequate in our progressive society either. Therefore, I set out to teach my students how to think creatively and critically. To do this, I broke down the process that I went through when creating so that they could use it as a guide. I had my students begin by brainstorming at least ten ideas that the prompt inspired. Then they would narrow their lists down to one to three ideas they were interested in developing visually. Next they were required to create at least three visual and verbal thumbnail sketches that they would base on the ideas they selected in the previous step. The students then discussed their ideas with each other in small groups and selected their strongest design to continue with for the final piece. We ended the process by having one-on-one student-teacher discussions about the development and success of their completed art works. In the beginning, this process was overwhelming for the students; but as time went on they became more comfortable with working through the steps, and no longer needed me to require them to follow my process.

The students' progress was not easy or quick, but I was able to make an impact on the way they approached problems. Overall I did it through continual practice, but I also introduced

a variety of thinking tools like the need to think of multiple ways to solve a problem or how discussing problems with others may spark insight that you would have never discovered on your own. By the end of the year, my students were able to develop art making problems in a much more sophisticated way, and I began to see them using their new thinking skills in other areas of their life. Their thinking and creating became a much more meaningful and active part of who they were.

The realization of this need in my students and the student body as a whole led me to graduate school. If I really wanted to have an impact on addressing this gap in education, I needed time to research creative and critical thinking, and to grow professionally in my ability to teach these skills. Thus the idea was sparked and the journey began.

A Kismet Decision

When registering for classes my first semester, Dr. Tracie Costantino encouraged me to take a Theories of Creativity class with Dr. Bonnie Cramond from the Torrance Center for Creativity and Talent Development. I was very excited about this suggestion because creativity was exactly what I had hoped to study. I needed concrete theory and research about how students can improve their creative thinking skills to support what I was already trying to do in my classroom. My eyes must have begun to twinkle as I realized that I was beginning my journey in the perfect place, but little did I know that weeks down the road Dr. Cramond would be calling this decision kismet!

One afternoon during the beginning of the semester, while I was meeting with Dr. Cramond to discuss my ideas for a project in her class, she began sharing with me an idea that had been sparked the previous summer. Dr. Cramond explained that she had attended Integrative

Teaching International's ThinkTank4, a forum of master teachers, administrators, and emerging educators that meets to brainstorm innovative theory and practice for studio art foundations.

During the course of the week, she and Dr. Richard Siegesmund had begun talking about how they could start a summer camp for high school artists that would be based off of the ideas coming out of Integrative Teaching International. This camp would focus on preparing young artists to be creative and critical visual and verbal thinkers so that they could create art that was both personally and socially meaningful.

Immediately I became engrossed in the possibilities of the camp and how it related to the need I found in the classroom, and Dr. Cramond realized that I could be the one to bridge the gap between Integrative Teaching International, the Torrance Center for Creativity and Talent Development, the Lamar Dodd School of Art, and high school students. How divine was it that I had enrolled in the Lamar Dodd School of Art, Master of Art Education Program in the Fall of 2009, and had taken her Theories of Creativity course! By making their dream of this summer intensive a reality, I could break the cycle of a heart on a page by sharing research on creative and critical thinking with students and then having them apply their new knowledge to the art making process. Art Making for our students could become more than creating beautiful images or reproductions; art making could be transformed into a thinking process that led to meaningfully potent works of art.

The Vision Grew

Immediately following our conversation, the vision grew as I developed the theoretical framework of the camp. The program is a weeklong residential summer art intensive through which we will provide thirty students with a transformative experience as both artists and

individuals. Ninth through twelfth grade students who are talented in the visual arts are invited to apply to our selective admission program and, upon selection, join us for the CREATE! Torrance Summer Art Intensive. Since our campers will have a strong background in art, we will be focusing on transforming their perception of art from “understanding art itself to understanding life through art” (Anderson & Milbrandt, 2005, p. 9). Art is a powerful tool for making sense of the world and one’s place in it, and I want to unleash its possibility in the lives of our students. This will take place as students begin to find their voice through critical thinking and creative problem solving. I believe that in order to begin this process we must place the students at the center of the curriculum and work with topics that are relevant to their lives. With the students in mind, I have chosen to explore the big idea of community for the first CREATE! Torrance Summer Art Intensive, which should take place either June 2011 or 2012. I believe that exploring the concept of community will help guide the students and teachers as they develop the CREATE! community and I also chose this theme because at this age students are seeking communities to be part of, and communities are constantly affecting them.

I indicated that CREATE!’s focus is to help students understand life through art rather than just art itself, therefore our goal is to show our students how to use both creative and critical thinking as tools for self-expression. We will be creating art, but our focus is not on making beautiful show pieces, but rather engaging in the creative process to produce art that is meaningful both personally and socially. To teach our students how to work as artists, I have developed the curriculum around Elliot Eisner’s (2002) process of “making the contents of consciousness public” which he explained as “a way of discovering it, stabilizing it, editing it, and sharing it” (p. 8). I discovered this process the summer before I entered graduate school

when I read *The Arts and the Creation of Mind*, which was recommended to me by Dr. Siegesmund. I felt that Eisner's process succinctly explained what I was intuitively trying to help my students do. Therefore, within the courses at CREATE!, the staff will facilitate discussions among the students about community which are based on an exploration of what society has revealed to them through everyday experiences, visual culture, and the work of artists who also engage with this theme; with this process, the students can discover their own personal beliefs about community by thinking critically about society and art. Upon stabilizing their own views from their thematic inquiry, students will then use creative problem solving techniques to develop works of art that address their individual convictions. Through the critique process, they will be equipped with possible ways to edit their projects in order to increase the success of their pieces. Ultimately, at the Final Show, the resident artists will be able to share the products of their critical and creative thinking with their family and friends through the exhibition of their work. Thus, by using Eisner's process of discovering, stabilizing, editing, and sharing the staff will teach the resident artists how to creatively and critically engage in the artistic process so that they can produce art that is intellectually stimulating.

It is also my hope that, by repeatedly using these steps in every class, the students will be disposed to working and thinking in this manner so that they can apply these skills to both their artistic creations and individual endeavors in the years to come. Elliot Eisner (2002) has said that, "When teachers provide opportunities for students to engage in tasks that practice such skills and attitudes, they are providing opportunities for the development of mind" (p. 13). By empowering the students with these tools to develop their minds, I aim to prepare them to be active participants in the twenty-first century. The beauty of teaching both creative and critical

thinking skills and dispositions is that not only will the students learn how to think creatively and critically, they will also develop habits of mind for employing these skills so that the development of their minds will not end after the Final Show but it can continue for a lifetime.

Therefore for my applied project I have chosen to develop the CREATE! Torrance Summer Art Intensive through which my staff and I can help students go beyond a heart on a page. Specifically, I will ensure that the camp curriculum focuses instruction on both equipping students with creative and critical thinking skills and encouraging students to develop positive thinking dispositions. To paint a clearer picture of what I am seeking to do with my applied project I will next share, in Chapter Two, how I stabilized my discoveries about the importance of creative and critical thinking and positive thinking dispositions through a review of the current literature. Then in Chapter Three I will explain how I edited the implementation of the curriculum and the design of the summer art intensive around curriculum and creativity theory that supports this curricular aim. And finally, in Chapter Four I will share my reflection on the development of this vision throughout the 2009-2010 academic year, explain the plans for the debut of CREATE! in 2011 or 2012, and share how this experience has affected me and how I hope it will affect others.

Chapter Two

Stabilizing the Curricular Objectives

Smilan (2007) has written that if we continue to teach students that there is one right answer to every problem they will lose the ability to come up with creative solutions. Sadly, this is where my students were and many students are. It had become far too easy for them to regurgitate what they had already been fed so they did not have to put forth the energy to produce something meaningful and creative. Eisner (1994), Gardner (2007), and Pink (2006) have reported that this problem must be addressed because our society is changing rapidly. They stressed that this change calls for the development of quality thinking abilities in our students. Eisner (1994) went as far as to say, "What students cannot consider, what they don't know, processes they are unable to use, have consequences for the kinds of lives they lead" (p. 103). If students do not enhance their thinking skills they will not be prepared to live successful lives in the twenty-first century.

Therefore, it is my goal to provide authentic learning opportunities at the CREATE! Torrance Summer Art Intensive to address this gap in the students' education. Specifically, the curricular problem I am addressing with this program is the need to focus instruction on both equipping students with creative and critical thinking skills and encouraging students to develop positive thinking dispositions so that they can be prepared to be active participants in our changing society. In order to stabilize the mission of the camp, I will define creative and critical thinking and positive thinking dispositions, look at how these skills have been previously taught in the arts, and then discuss strategies that instructors can use to guide students in developing these skills.

Developing Creative and Critical Thinking Skills

The director of the Center for Critical Thinking, Richard Paul, and the president of the Foundation for Critical Thinking at Sonoma State University, Linda Elder, have highlighted the inseparability of creative and critical thinking. They have written:

Creativity masters a process of making or producing, criticality a process of assessing or judging. [...] When engaged in high-quality thought, the mind must simultaneously produce and assess, generate and judge the products it fabricates. In short, sound thinking requires both imagination and intellectual standards. (2006, p. 34)

Thinkers must begin by creatively developing an array of ideas to work with, but they must then use criticality to evaluate the soundness of those ideas. Paul and Elder (2006) went on to explain that when engaged in the thought process these two modes of thinking go hand in hand; but for teaching purposes, I separated the two so that one can have a complete understanding of both aspects of thinking. Next I will provide an in-depth explanation of both creative and critical thinking skills.

Creative Thinking Skills

In order for thinking to be deemed creative, it must be both novel and appropriate (Starko, 2010). Ideas must be novel or original to the creator for them to be considered creative. Appropriateness is determined by whether or not an idea or product meets both the requirements of a project and the society in which the project is being developed. Criteria of a project are defined within a project but the requirements of a society are not as clear. These requirements have to do with what is acceptable or appropriate based on the beliefs, values, or aesthetics of a

particular group of people. What may be appropriate in a high school may not be appropriate in an elementary school or what is appropriate in New York may not be appropriate in Louisiana.

Often people believe that creativity or creative thinking is only available to creative geniuses, but this is not the case. Runco (2007) succinctly stated, “Everyone has the potential to be creative, but not everyone fulfills that potential” (p. 40). As is the case for developing any skill, practice is necessary to fulfill one’s creative potential. It should be noted that there are different levels of creativity. These levels are often referred to as “Creativity” with a big C and “creativity” with a small c. Starko (2010) explained that “Creativity” changes whole disciplines like discoveries in Physics and that “creativity” refers to everyday creativity like using an egg carton to separate pairs of earrings.

It has been found that regardless of the discipline one works within, individuals engage in the same creative process. Wallas proposed the classic four step model of the creative process that includes preparation, incubation, illumination, and verification (Starko, 2010). Preparation occurs when we review what we already know about a topic. Next, incubation is a period of time during which we unconsciously think about our problem. Illumination follows and is described as the “aha!” moment when we suddenly make a discovery. And finally, verification occurs when we check to make sure the discovery is both original and appropriate. In 1988, E. Paul Torrance developed another model of the creative process. Torrance’s model is explained in *Creativity in the Classroom* as “(a) sensing problems or difficulties; (b) making guesses or hypotheses; (c) evaluating the hypotheses, and possibly revising them; and (d) communicating the results” (Starko, 2010, p. 29). Torrance’s model includes finding problems. How can individuals be creative if they cannot sense a need for creativity? At the CREATE! Torrance

Summer Art Intensive we will use these foundational theories about creativity to sharpen the students' understanding of creative thinking and we will use both Wallas and Torrance's models of the creative process to help guide the students as they create.

Critical Thinking Skills

One of the reasons that students are not thinking critically is that people do not know exactly what critical thinking is. In a poll of faculty involved in teacher preparation in California, 89% of the individuals claimed that critical thinking was one of their primary goals but only 19% could give a clear definition of it; and devastatingly, only 9% were using it in their daily teaching (Paul, Elder, & Bartell, 1997). Therefore, it is vital that we develop a concrete definition of critical thinking. Interestingly, the Merriam-Webster dictionary (2010) does not have a definition for critical thinking. Consequently, I turned to Dictionary.com (n.d.) which has defined it as “the mental process of actively and skillfully conceptualizing, applying, analyzing, synthesizing, and evaluating information to reach an answer or conclusion”. In a broad sense this definition helps us to narrow our notion of what critical thinking is. The Foundation for Critical Thinking states the following:

Critical thinking is that mode of thinking—about any subject, content, or problem—in which the thinker improves the quality of his or her thinking by skillfully analyzing, assessing, and reconstructing it. Critical thinking is self-directed, self-disciplined, self-monitored, and self-corrective thinking. It presupposes assent to rigorous standards of excellence and mindful command of their use. It entails effective communication and problem-solving abilities, as well as a commitment to overcome our native egocentrism and sociocentrism. (Paul & Elder, n.d., par. 2)

Their definition explains the why of, or the reason for, critical thinking. We think critically in order to improve our thinking skills.

Being an educator, I specifically like the following definition from Integrative Teaching International: “Critical thinking encourages students to challenge their assumptions, move beyond their previous successes, and take responsibility for their choices. They learn to slow down, question assumptions, invent alternatives, and make informed decisions” (Collins & Stewart, 2009, p. 78). This definition provides us with the “what” and “how” of critical thinking. When we think critically, we consider a topic in depth from several points of view in order to test and reformulate our ideological framework based on our observations. So what we are doing is examining a topic from every angle, testing our observations, and then redefining our beliefs about that topic.

Thus, at the CREATE! Torrance Summer Art Intensive, I am seeking to introduce the complexities of both creative and critical thinking to the students and orchestrate opportunities for them to use these two thinking processes in a natural tandem cycle. The beauty of teaching these skills at CREATE! is that the products the resident artists create will help them solidify their creative and critical thinking into meaningful works of art. Elliot Eisner (2002) would explain the product, or work of art, as an outcome from “[t]he process of making the contents of consciousness public” (p. 8), which I mentioned previously. Therefore, not only will CREATE! provide a place to think creatively and critically, it will also allow students to make their ideas concrete through the creation of visual art so that they can share them with others.

What the Arts Offer Creative and Critical Thinking Skills

You may wonder, “What exactly do the arts offer to the teaching of creative and critical thinking?”. From my teaching experience I can testify that the art room is a wonderful place to employ these thinking skills. Here is what Elliot Eisner (2002), a leading theorist on art education and aesthetics, has identified as ten lessons the arts teach:

- The arts teach children to make good judgments about qualitative relationships.
Unlike much of the curriculum in which correct answers and rules prevail, in the arts, it is judgment rather than rules that prevail.
- The arts teach children that problems can have more than one solution and that questions can have more than one answer.
- The arts celebrate multiple perspectives. One of their large lessons is that there are many ways to see and interpret the world.
- The arts teach children that in complex forms of problem-solving purposes are seldom fixed, but change with circumstance and opportunity. Learning in the arts requires the ability and willingness to surrender to the unanticipated possibilities of the work as it unfolds.
- The arts make vivid the fact that words do not, in their literal form or number, exhaust what we can know. The limits of our language do not define the limits of our cognition.
- The arts teach students that small differences can have large effects. The arts traffic in subtleties.

- The arts teach students to think through and within a material. All art forms employ some means through which images become real.
- The arts help children learn to say what cannot be said. When children are invited to disclose what a work of art helps them feel, they must reach into their poetic capacities to find the words that will do the job.
- The arts enable us to have experience we can have from no other source and through such experience to discover the range and variety of what we are capable of feeling.
- The arts' position in the school curriculum symbolizes to the young what adults believe is important. (pp. 70-92)

The first half of the lessons echoes the definitions of creative and critical thinking. In the arts one can take part in the process of critical thinking through which “good judgments” are made.

By realizing that there is “more than one solution” through creative thinking, one can use various “problem-solving” skills to analyze the “multiple perspectives” that are held and formulate personal beliefs once he or she has critically thought through the problem. Then, the second half of the lessons reinforce my earlier point that the arts allow one to solidify his or her thoughts by creating a concrete product that can be used to share his or her ideas with others. In short, the arts teach students how to think and act creatively and critically and allow them to give voice to their ideas. This has not only been theorized, it has also been shown empirically.

“Learning in and Through the Arts” is a mixed methods study published in the *Champions of Change* Report in 1999. One of the key questions that this study strove to answer was “what cognitive, social, and personal skills are developed through arts learning” and they did so by “examin[ing] the artistic experiences of over 2000 pupils in public elementary and middle

schools” (Burton, Horowitz, & Abeles, 1999, p. 36). Specifically, their study compared students with high exposure to art and students with low exposure to art. The high-art group’s creativity index score was significantly higher than that of the low-art group. The scores show that 37% of the high-art group made a high score on the creativity index and only 12% of the low-art group made a high score on the creativity index. The creativity index was comprised of their scores on fluency, originality, elaboration, and resistance to closure on the Torrance Test of Creative Thinking (Torrance, 1966). The high-arts students also excelled in the following abilities: expression (37% versus 9%), risk taking (37% versus 11%), and imagination (41% versus 14%). These ability levels were measured by using the Teacher Perception Scale, a tool developed by the researchers to measure the academic teachers’ perception of these three abilities in their students. Teacher interviews revealed the teachers found that arts learning teaches students how to:

- Express ideas and feelings openly and thoughtfully;
- Form relationships among different items of experience and layer them in thinking through an idea or problem;
- Conceive or imagine different vantage points of an idea or problem and to work towards a resolution;
- Construct and organize thoughts and ideas into meaningful units or wholes; and
- Focus perception on an item or items of experience, and sustain this focus over a period of time. (Burton et al., 1999, p. 42)

From this study one can see that a high exposure to arts learning can have a profound impact on the development of both creative and critical thinking skills.

In 2009 another study was done to determine how to define a quality arts education for students in grades K-12 both in and outside of the school setting. This study, *The Quality of Quality*, led to the development of seven purposes of a quality arts education:

1. Arts education should foster broad dispositions and skills, especially the capacity to think creatively and the capacity to make connections.
2. Arts education should teach artistic skills and techniques without making these primary.
3. Arts education should develop aesthetic awareness.
4. Arts practices should provide ways of pursuing understanding of the world.
5. Arts education should provide a way for students to engage with community, civic, and social issues.
6. Arts education should provide a venue for students to express themselves.
7. Arts education should help students develop as individuals. (Seidel, Tishman, Winner, Hetland, & Palmer, 2009, pp. 18-26)

Interestingly, all of these purposes can fall under the definitions of creative and critical thinking. I will discuss the first purpose in more detail later, but I would like to point out that it specifically addresses learning thinking skills. Although the next purpose is about artistic techniques, the authors explained that these techniques should be approached as a means to think through or understand ideas. Aesthetic awareness, current issues, and self expression are all perfect venues for creative and critical thinking to take place and this thinking will lead to purpose seven, self development. This study shows that a quality arts education fosters the development of creative and critical thinking skills in students that lead to meaningful self-discovery and self-expression.

From both the theoretical and empirical evidence above, it is evident that the art room is an excellent place to implement creative and critical thinking. Therefore, staff members will infuse the classes at the CREATE! Torrance Summer Art Intensive with opportunities for the resident artists to hone these thinking skills. Next, I will introduce possible strategies for implementing creative and critical thinking in the classes at CREATE!.

Strategies for Implementing Creative and Critical Thinking

In order to implement creative and critical thinking within the curriculum, teachers will have to employ these thinking skills to determine how to provide authentic opportunities for the students to use them. Eisner (2002) has written, “It falls to those of us in education to try to design the situations in which children’s efforts become increasingly more sophisticated, sensitive, imaginative, and skilled. This is no small task, and no minor achievement when realized” (p. XIV). Eisner reiterated that creating opportunities for students to be able to develop their thinking abilities requires thoughtful planning. There are several activities that teachers could lead students in to encourage their creative and critical thinking.

To begin with, creative and critical thinking skills are vital in the initial planning of a work of art. A teacher could have students create art about topics that are relevant to their lives: community, abuse, peer pressure, etc. If students are interested in what they are asked to think about, they are more likely to invest in it. Teachers can lead group brainstorming sessions. This is a wonderful way for students to be exposed to multiple points of view that may challenge their initial beliefs. It could be helpful to require students to research the topics they are investigating. Students may not be aware of the issues that teachers present them with, and research will supply them with information to support the formation of their thoughts about the issue.

Creative and critical thinking are also important for making and viewing works of art. One could have students create multiple thumbnail sketches for their projects and then critically examine them to select the strongest design. Students are tempted to run with their first idea, but often these may be cliché; by having them develop multiple variations, they must stretch their thinking. Another activity to encourage creative and critical thinking that teachers could use is to have students work back into a piece that they have previously created. This would require them to think of alternate solutions and challenge them to be flexible. One could also lead students in analyzing works of art both from artist exemplars and students. Not only can students develop these thinking skills through art making, they can also develop them through the analysis of artwork. Anderson and Milbrandt (2005) refer to art criticism as critical analysis, and they have explained that this strategy is important in the art room because students “create or interpret meaning” (p. 12). Thus, art criticism is a rich venue for engaging students in both creative and critical thinking.

The activities I shared only scratch the surface of possibilities for implementing creative and critical thinking into the classroom. Hopefully my examples have helped to spark ideas of prospective activities that could be used to engage students in both creative and critical thinking. Above all, these activities should have shown that if teachers want students to learn how to think creatively and critically, they will have to think creatively and critically themselves about how to orchestrate authentic learning opportunities.

Developing Positive Thinking Dispositions

The second aspect of my proposed curricular problem is helping students develop positive thinking dispositions. CREATE! is based on the belief that teaching creative and critical

thinking alone will not suffice, students must also develop healthy dispositions that ensure that they use these thinking skills appropriately. This goal is based on the Dispositional Theory of Thinking (Tishman, Jay, and Perkins, 1993) which has been described in this way:

What characterizes a good thinker? To be sure, a good thinker possesses certain abilities: cognitive capabilities, as well as thinking strategies and skills. Yet what sets good thinkers apart is not simply superior cognitive ability or particular skills; rather, it is their abiding tendencies to explore, inquire, seek clarity, take intellectual risks, and think critically and imaginatively. These tendencies can be called “thinking dispositions”. (pp. 1-2)

Therefore, thinking dispositions are characteristic traits that drive one’s thinking patterns. There are several lists of dispositions or habits of mind but the vast majority of them are included in Tishman and colleagues’ (1993) compilation. Their seven thinking dispositions are as follows:

1. The disposition to be broad and adventurous: the tendency to be open-minded, to explore alternative views; an alertness to narrow thinking; the ability to generate multiple options.
2. The disposition toward sustained intellectual curiosity: the tendency to wonder, probe, find problems; a zest for inquiry; an alertness for anomalies; the ability to observe closely and formulate questions.
3. The disposition to clarify and seek understanding: a desire to understand clearly, to seek connections and explanations; an alertness to unclarity and need for focus; an ability to build conceptualizations.

4. The disposition to be planful and strategic: the drive to set goals, make and execute plans, envision outcomes; alertness to lack of direction; the ability to formulate goals and plans.
5. The disposition to be intellectually careful: the urge for precision, organization, thoroughness; an alertness to possible error or inaccuracy; the ability to process information precisely.
6. The disposition to seek and evaluate reasons: the tendency to question the given, to demand justification; an alertness to the need for evidence; the ability to weigh and assess reasons.
7. The disposition [to] be metacognitive: the tendency to be aware of and monitor the flow of one's own thinking; alertness to complex thinking situations; the ability to exercise control of mental processes and to be reflective. (p. 2)

All of their dispositions are vital characteristics that guide both creative and critical thinking and therefore must also be taught to the resident artists. Although these dispositions relate to creative and critical thinking in general, I will next discuss how these can be fostered in the arts.

What the Arts Offer Thinking Dispositions

One may wonder, “What exactly do the arts offer to the teaching of positive thinking dispositions?”. Hetland, Winner, Veenema, and Sheridan (2007) sought to explain this very question with their qualitative study, *Studio Thinking: The Real Benefits of Visual Arts Education*. They have found that quality art programs teach the following habits of mind: develop craft, engage and persist, envision, express, observe, reflect, stretch and explore, and understand the art world. Five of their habits of mind encapsulate Tishman, Jay, and Perkins’

seven dispositions and the remaining habits of mind are unique to the art room. Engage and persist ties into sustained intellectual curiosity. Within this habit of mind, students are taught to connect with their projects on a personal level to ensure that they are engaged with it and have the motivation to persist with it until it is complete. The dispositions to envision and to be planful and strategic both involve imagining where one is going and creating a plan to get there. Observe and intellectually careful are similar because they involve getting beyond one's preconceived ideas and observing a problem in more detail, and using multiple points of view. The dispositions to reflect and express both relate to three of Tishman, Jay, and Perkin's dispositions: clarify and seek understanding, seek and evaluate, and metacognition. Reflection occurs when students think metacognitively about the concept behind their ideas so that they can express their reasoning and evaluate the effectiveness of both their own work and the work of others. The two remaining habits of mind are develop craft and understand the art world. The first involves learning how to care for and work with various tools and materials. The authors explain that, "[t]ools, materials, conventions, and skills were introduced in the context of larger projects that required students to 'think with these skills,' rather than as tricks to be mastered for their own sake" (2007, p. 33). Lastly, understanding the art world involves learning how to observe what has been done in the past and what is currently being done by artists outside of the classroom. The authors conclude by saying that, "[a]s the teacher deliberately models working, seeing, and thinking as an artist, all the Studio Habits of Mind occur naturally" (2007, p. 91). Therefore, they believe that through the teachers' modeling of dispositions, these dispositions will manifest themselves within the lives of students.

Previously, I mentioned that I would return to the discussion of the first key purpose from *The Qualities of Quality* study which was that “[a]rts education should foster broad dispositions and skills, especially the capacity to think creatively and the capacity to make connections” (Seidel et al., 2009, p. 18). This purpose directly states that the arts foster thinking dispositions. The report specifically references the habits of mind discussed above from *Studio Thinking: The Real Benefits of Visual Arts Education*.

Referring back to another previously mentioned study, “Learning in and Through the Arts”, their data shows that various habits of mind and dispositions are being learned in the art room and are then used throughout other subject areas. They have chosen to list separately various habits of mind and dispositions. The habits of mind that they have documented are “elaboration and creative thinking, fluency, originality, focused perception, and imagination”; and the dispositions are “risk taking, task persistence, ownership of learning, and perceptions of academic accomplishment in school” (Burton et al., 1999, p. 43). Since these characteristics are being transferred to other disciplines, it is evident that they can be taught and have been taught through the arts. Therefore, the CREATE! staff members will incorporate the teaching of these positive thinking dispositions in the courses they teach at the summer art intensive.

Strategies for Implementing Thinking Dispositions

Teachers can infuse a variety of learning dispositions in their classes. I suggest that in order to facilitate these dispositions, teachers use the enculturation model that was developed by Tishman and colleagues. This model requires educators to “create a culture of thinking in the classroom” (Tishman et al., 1993, p. 5). This “culture of thinking” is the atmosphere that I am seeking to foster at CREATE!. Their enculturation model explains that “[f]or each thinking

disposition one aims to enculturate, one wants to (a) provide exemplars of the disposition; (b) encourage and orchestrate student-student and teacher-student interactions involving the disposition, and (c) directly teach the disposition” (Tishman et al., 1993, p. 4). This model is ideal for structuring activities to encourage positive thinking dispositions. Now let me share a few examples of how one could use these teaching tools to encourage the seven thinking dispositions.

Provide exemplars of the dispositions. There are a multitude of artists that could be presented as exemplars of various thinking dispositions. Sculptor Robert Arneson models sustained intellectual curiosity. Throughout his entire career, studies of facial expressions have sustained his work.



(Arneson, 1992)

If one wished to teach students to seek and evaluate reasons, he or she could discuss the artwork of María Magdalena Campos-Pons through which she questions identity and memory.



(Campos-Pons, 1993)

Teachers could also show a video clip from *Rivers and Tides* that shows how intellectually careful the environmental artist, Andy Goldsworthy, is when he is creating one of his cones.



(Goldsworthy, 1986)

One could then discuss with the students how he pays careful attention to the unique quality of the rocks he is working with and how he must work with precision so that he can complete his work before the tide comes in.

Orchestrate interactions with the dispositions. There are also several different pedagogical strategies that teachers can employ to foster the thinking dispositions that they seek to reinforce. These include student-to-student and teacher-to-student interactions. In order to encourage student-to-student interaction with metacognition, one could break students up into pairs and have them explain their plans for an artwork to each other and then provide feedback to one other. Or, one could have students work in small groups to develop a list of questions about a specific work of art and then have them conduct research to answer their questions. This would encourage students to have sustained intellectual curiosity with the piece. To encourage teacher-to-student interaction with the disposition to be broad and adventurous, teachers could lead the students through a group brainstorming session on the meanings of community and encourage them to consider multiple perspectives of the idea and to be open-minded.

Teach the dispositions. If teachers wanted to directly teach metacognition, they could model it by thinking aloud so that students could follow their train of thought. In order to teach students how to be intellectually careful, one could teach them how to work with a grid to enlarge a portrait like Chuck Close does. To increase the need for precision, each student could draw one part of the portrait that will then be combined with all of the other students' drawings to create the entire work of art. This would require extreme attention to detail as inaccuracy would disrupt the effectiveness of the final piece. Lastly, teachers could teach the planful and strategic disposition by showing students how to create a timeline for the completion of a major

project like the Chuck Close assignment previously mentioned. All of the above examples are possibilities of activities that teachers could use to cultivate the development of appropriate thinking dispositions among their art students.

In Conclusion

In order to provide the students at CREATE! with opportunities to develop both creative and critical thinking skills and positive thinking dispositions, the staff will answer Eisner's (2002) call to action:

[...]the teacher needs to behave like an environmental designer, creating situations that will, in turn, create an appetite to learn. These situations will contain tasks and materials that will engage students in meaningful learning, learning that they can apply and connect to other aspects of their world. (p. 47)

Through intense creative and critical thinking of their own, the staff will use their teaching as artistry to create a composition for the week that will cultivate the development of mind within everyone involved in CREATE!. In this way not only will the resident artists' lives be changed but the CREATE! Torrance Summer Art Intensive staff will also learn valuable skills to change other students' lives in the future of the program. Now that I have stabilized the mission of the camp through the definition of creative and critical thinking and positive thinking dispositions, I will explain in Chapter Three how the selection of curriculum and creativity theory allowed me to edit, or refine, the implementation of curriculum and the design of the summer art intensive around this curricular aim.

Chapter Three

Editing the Curriculum Implementation

After stabilizing the main curricular aim of the CREATE! Torrance Summer Art Intensive—to teach creative and critical thinking skills and dispositions—I was able to use curriculum and creativity theory to edit, or revise, my vision for the implementation of the secondary learning objectives and the design of the camp in such a way that complemented the overall goal of the camp. Below I will elaborate on the curriculum theory that inspired the curricular objectives and the curriculum structure. Then I will conclude by explaining the design of the camp, which includes the daily schedule and course descriptions of the summer intensive.

Curricular Objectives

I believe high school students are at such a crucial developmental period in their lives. Therefore, I have centered the curriculum around Humanistic and Social Reconstructionist values and creativity theory (Anderson & Milbrandt, 2005; McNeil, 2009; Runco, 2007; Slattery, 2006; Starko, 2010; Sternberg, 1999) so that CREATE! can both nurture and empower the resident artists to be active participants in their twenty-first century lives. These values are the previously mentioned creation of critical and creative thinking skills and dispositions and additionally safe community, intrinsic motivation, and self-discovery. I also seek to organize the learning activities in a Cognitive and Constructivist manner so that the students can function at a higher level than they would in a traditional environment and they can assume responsibility for the construction of their own learning experiences at the summer intensive. To begin, I will explain the curriculum theory that supports the main curricular objective of CREATE!.

Creative and Critical Thinking Skills and Dispositions

At CREATE! teachers will guide students through the development of creative and critical thinking skills and dispositions so that they can learn how to make art that articulates who they are and what they believe. All too often, students are told that there is one right answer to every problem, one thing they should believe, and one way to do something. In situations like this, it is time for students' limited world views to be opened up, but this can not be accomplished through the mere presenting of facts for this will surely not motivate or even require students to develop their own creative or critical thoughts. From my experience with high schoolers, I have observed that they are not equipped with these vital life skills. Thus the CREATE! staff will "nurture students' abilities, conceptual tools, and strategies in order to construct meaning and achieve understanding" (Anderson & Milbrandt, 2005, p. 24). To begin this process I have placed the students at the center of the curriculum and selected a topic that is relevant to their lives to construct the curriculum around. As I stated previously, I have selected the theme of community to spur the art making at CREATE!. At camp, the staff will facilitate brainstorming sessions, group discussions, and personal reflections through which students will construct their own beliefs about this big idea by using both creative and critical thinking skills, and hopefully begin the development of positive thinking dispositions through these exercises. Students deserve to be "freed from blind adherence to their own worldviews as well as to the uncritically examined views of others" (McNeil, 2009, p. 31). Therefore, it is my desire to awaken their own critical selves and encourage them to both seek to understand other's points of view and personalize their own beliefs. This process will not be easy. Whenever topics are discussed, there are bound to be conflicting ideas but in order for children to think critically they

must see all of the possible alternatives. The students' examination of these themes will be grounded in their current knowledge and beliefs, what society is telling them through daily life experiences, visual culture, and the work of artists who also struggle with these same issues. Upon solidification of their own views from thematic inquiry, the students will then use creative thinking skills to develop works of art that address their own individual authentic problems. These problems will be personally relevant and have no one predefined answer (Starko, 2010), and they will have been developed around the big idea. Therefore, the main curricular aim that teachers will address is the development of creative and critical thinking skills and dispositions. Next, I will elaborate on the curriculum theory that supports the three secondary curricular objectives: safe community, intrinsic motivation, and self-discovery

Safe Community

The development of a safe community among the staff and campers is a vital aspect of the CREATE! Torrance Summer Art Intensive. I have specifically geared the camp towards high school students because, like I did, most students in this age group struggle to find a community that they can fit into at school. Often students get by with floating through their high school experience and are then thrust into the real world without ever learning how to genuinely connect with people. Therefore, I hope to create an environment at CREATE! in which they can be encouraged to form relationships with like-minded individuals. My philosophy is built on the idea that, "Before students care what you know, they need to know that you care" (Anderson & Milbrandt, 2005, p. 31). So the staff will be open and authentic with the students. The main focus of the teachers should be to nurture and encourage them along this exciting path to creating creative and critical thinking skills and dispositions so that the resident artists can feel safe to

push themselves to grow during this experience. By fostering a safe community the teachers will decrease displaced investment among the students, time spent worrying about being judged, so that they can freely open themselves up to the learning process (Runco, 2007). Within the teaching sessions, the instructors will function as facilitators guiding the students through the thematic inquiry described above. Tom Anderson and Melody Milbrandt (2005) in *Art for Life* write:

In cooperative ventures such as dialog, and in cooperative exploration such as brainstorming, a crucial feature is that students have a sense of safety. That is, they need to know that they will be taken seriously and respected, that they will not be made to feel foolish or wrong. (p. 12)

This is another crucial reason for our safe, communal environment. Rogers, as cited by Starko (2010), has called this psychological safety and his work supports that a safe community must be present for an individual's creativity to develop. The nature of the summer art intensive requires students to take risks such as making friends, considering issues they may have never thought about before, and participating in group inquiry about the chosen theme. Therefore, the students not only need to feel safe with the staff, but they must also feel safe with each other. Through the modeling of the staff, students will be encouraged to respect one another by both genuinely caring about what each other has to say and respecting the multiple view points that arise. In the words of Maxine Greene, as quoted by Slattery (2006), I seek to create a "mutual exchange that expresses lives actually lived together, that forges commonalities" among everyone involved in the camp (p. 257). By having everyone involved in CREATE! completely devoting themselves

to the week, the theme, and each other, they can share life together in a very intimate, familial way that will encourage their creative and critical development.

Intrinsic Motivation

The next curricular objective is fostering intrinsic motivation within the students that will spur them on to be life long learners once they leave CREATE!. Starko (2010) has noted in response to the work of Rogers and Amabile “that interest, choice, and a growing feeling of competence all contribute to an individual’s intrinsic motivation”; she also explained that intrinsic motivation is crucial to the creative process because “[i]t spurs a person to explore, to persist, and to achieve based on the satisfaction of the task itself” (p. 247). Staff will attempt to do this through the manner in which they present the information to the students. In the Humanistic fashion the instructors will use “activities that are exploratory, puzzling, and spontaneous” so that the subject matter can be “brought to life” and “taught in a way that demonstrates its relevance to the learner” (McNeil, 2009, pp. 3-4). The entire curriculum is developed with the students in mind so that the activities included will be engaging. The main reason they will be engaging is because the big idea for the week, community, will need to be explored in relations to how it is relevant to the students’ lives; thus, by having the students make personal connections to the subject matter they will be more likely to be intrinsically interested in their creative and critical investigations and willing to invest themselves both cognitively and emotionally.

In addition, these Humanistic ideals will inspire the students because they are fun! Four factors support this. First, since CREATE! does not have the pressure of testing or standards, teachers are able to invest time in incorporating exciting activities that entice the learner to

participate. Second, students will be active participants in constructing their own learning. The students will see themselves as stakeholders in the outcomes. All of the activities, discussions, and projects are open-ended and each student is able to guide the way that these develop. I have chosen to design the curriculum in this way because from my experience I have learned that students are much more willing to invest in something if it is what they are interested in doing. Third, students feeling accepted and cared for by the CREATE! family fosters self-directed intrinsic motivation. And finally, the fourth, by establishing a group of like-minded people in which we are stretched to do something harder than we have ever done before, we will pull together to help one another “get through it”. Thus by being an active part of our loving community, we can excel as a group because we hold each other accountable and challenge each other to give it everything we have.

Self Discovery

The last curricular objective is self-discovery, and I believe this begins by placing the learner at the center of the curriculum. Collins and Amabile have said, “The best way to help people maximize their creative potential is to allow them to do something they love” (Sternberg, 1999, p. 305). Therefore, the main tool to help students discover more about themselves is allowing them to guide their individual creative processes. The teachers will equip students with both creative and critical thinking skills but then the students are given free reign to use those tools to develop a personal art making problem.

Self-discovery is important to me because I value each individual as unique, deserving to be cultivated, and capable of growing from the events at the CREATE! Torrance Summer Art Intensive. Students will ultimately be led to self-discovery including both who they are and the

confidence to express it through the courses they take. Slattery (2006) has explained that “Orchestration requires that teachers and students enter a zone of cognition and self-reflection where the whole experience is greater than the sum of discrete individual activities” (p. 244) and this is my vision for classes at CREATE!. At the end of the intensive, the students’ entire experience at camp will have helped them to accept their full potential. This is also eloquently described by Slattery (2006) when he wrote, “The content of the curriculum is the individual in the process of becoming that which he or she has not yet been but is capable of becoming” (p. 257). I believe that as the students participate in thematic inquiry and personal reflection they will discover more about who they are, and this discovery will greatly increase their impact on society.

Thus, I have designed the CREATE! Torrance Summer Art Intensive around Humanistic and Social Reconstructionist values, creativity theory, and Cognitive and Constructivist structures in order to have a profound impact of the lives of the campers. The staff and I will help the students create critical thinking and creative problem solving skills that will equip them to form their own ideas and express them in a powerful way. We will guide them as their creations lead to self-discovery and we will help create a safe environment for them to be vulnerable in. And finally, I desire to create intrinsic motivation within them so that they can leave camp empowered to continue creating themselves. In the following section I will explain how the CREATE! instructors will structure their curriculum.

Curriculum Structure

In *Art for Life*, artwork is described “as both windows into and mirrors of our lives” (Anderson & Milbrandt, 2005, p. 3). This visual metaphor reveals the depths of meaning

within works of art. Specifically, the *Art for Life* model is advocating the teaching of art for “the sake of what it can tell us, through aesthetic means, about life” (Anderson & Milbrandt, 2005, p. 6). Although discovering or developing meaning in art does not usually come naturally to students, but rather it is a skill that must be taught. The teachers at CREATE! will guide the students along a journey of realizing their potential as the producer and perceiver of art. Anderson and Milbrandt (2005) explained that, “ The artist must be a producer and a perceiver simultaneously, thinking of what is to be expressed and whether the artwork truly expresses it” (p. 145). I described the teachers at CREATE! as guiding their students along the journey of realizing their potential as the producer and perceiver because there are several things that the teachers will do to help their students develop these skills. In order to instill the roles of producer and perceiver in students, the teachers will help them develop meaning in their art making by developing their assignments around big ideas, formulating intriguing art making problems, and enhancing their technical skills; and discover meaning in the work of their peers, artist exemplars, and their own work.

Developing Meaning in Art

The major curricular aim of CREATE!, teaching creative and critical thinking skills and dispositions, is used to teach students how to create meaningful works of art. The main teaching tool that the staff will use to begin students on the journey of creating meaningful art is dialogue. Anderson and Milbrandt (2005) have explained that “substantial conversation characterized by considerable interaction about the topic, evident sharing of ideas, and an improved collective understanding” (p. 29) is the best way to facilitate the growth of student thinking skills. Thus, at CREATE! teachers will guide their students through the meaning making process by facilitating

whole group and small group discussions. Gnezda (2009) explained how teachers should interact with students during the art making process in this way:

[...] teachers need to engage with them in ongoing dialogues during their creative process and provide substantive responses to their ideas and projects. Just as art teachers facilitate students' aesthetic responses to the visual qualities and meaning in the art of others, it is important to participate with students in the process of responding to aesthetics and meaning in their own artworks. (p. 49)

The reason that this ongoing dialogue is so important is that students are not naturally inclined to producing meaningful art. Teachers must work with their students to help them “develop their ability to address personal content in visual form” (Gnezda, 2009, p. 49). Teachers at CREATE! can guide students as they discover how to visually express the ideas they develop during their investigations of creative and critical thinking through media. Anderson and Milbrandt (2005) have explained that in order for teachers to do this, students must “be engaged in ongoing formative evaluation, giving students feedback and guiding them toward continuous self-reflection” (p. 148). Starko, in her book *Creativity in the Classroom*, also highlights the importance of formative evaluation or assessment. She explained that ongoing feedback during the creative process can improve both student learning and motivation (Starko, 2010). The CREATE! instructors will also help students develop meaning in their art by designing their assignments around big ideas, formulating intriguing art making problems, and enhancing their technical skills.

Big ideas. To begin with, art assignments will be organized around a big idea. A big idea is a relevant idea or topic around which you make art. Love, war, community, and neglect are all

examples of big ideas. One can see that these are topics that everyone interacts with during their life therefore big ideas have wonderful potential to inspire the production of meaningful art.

Walker (2001) explained that “Big ideas are what can expand student art making concerns beyond technical skills, formal choices, and media manipulation to human issues and conceptual concerns. Big ideas can engage students in deeper levels of thinking.” (p. 1). The big idea that the staff will use to prompt the conceptual ideas behind the students’ art making is community.

When students are introduced to the big idea, they must establish a knowledge base for working with that idea. Walker (2001) has suggested several activities to help students recall their previous knowledge. The activities are as follows:

- Having small groups of students compile all that they know about a subject.
- Holding a class discussion by having each student, in turn, tell one thing he or she knows about a subject, continuing as long as someone can add something new.
- Having students fill out worksheets to answer such questions as: What are the most important visual clues for identifying this subject? What ten descriptive terms best describe this subject? What context do you usually associate with this subject? What is your personal experience with this subject?
- Encouraging students to create a detailed list of the physical traits of the subject.
- Asking students to write a paragraph that describes a personal experience with this subject matter. (p. 39)

Once students have examined what they know about a big idea, they may notice gaps in their knowledge. At this point it may be beneficial for the teachers to have them conduct research to inform their art making. The last element of working with a big idea is personalizing it. It is

important to help students bring back to the forefront of their memory their associations with a big idea. Walker (2001) suggested using the following methods: “questioning so as to identify significant elements, recall specific sensory details, articulate associated emotions, and consider such factors as what was visually important; what smells, textures, and sounds were present; and what emotions were experienced” (p. 27). By having the teachers use these, or similar, group discussions or individual prompts students will be prepared to produce meaningful art.

Art Making problems. After students have explored the big idea they are then ready to begin the art making process; but it is important that they have a significant art making problem to work with. Walker (2001) has explained that “our job is not only to present students with an art making problem, but also to encourage them to reshape, redefine, restate, and reconsider art making problems from a personal perspective throughout the art making process” because “studies have found that individuals with more sophisticated problem-construction abilities produce more creative solutions” (pp. 52-53). Therefore in order to enable the students to successfully construct art making problems on their own, they will attend a workshop on problem finding (see the Problem Finding Lesson Plan in Appendix B). I have chosen to provide an in depth workshop on problem finding because this is one step of the art making process that students do not normally practice in the traditional high school art class. After students have attended the problem finding workshop, teachers can help them decide whether their own art making problem is creative by using questions similar to the following one that assess the quality of the problems:

- Does the art making problem originate in big ideas?

- Does the art making problem include divergent elements that provoke meaning beyond its apparent and obvious aspects?
- Does the art making problem extend beyond cleverness and novelty?
- Is the art making problem directed toward meaning?
- Is the art making problem flexible enough to incorporate individual responses and shaping of the problem? (Walker, 2001, p. 59)

Thus far I have explained that to guide students through the production of meaningful art the teachers at CREATE! will center projects around big ideas and develop powerful art making problems. Next I will discuss how to guide students through the actual making of the art piece.

Art Making. Teachers at CREATE! will continue to guide the resident artists along the journey of developing meaning in their art through the art making process. Anderson and Milbrandt (2005) have beautifully stated that at this stage in the art making process, “ [to] recreate what is in his or her heart and mind, the artist must find ways to embody it in a medium” (p. 142). The staff will accomplish this by continuing the dialogue process with students about how media and technique can be used as expressive tools. Students must understand that “artists select media for associative connotations as well as physical properties” (Walker, 2001, p. 77). Therefore, teachers will help guide students as they choose the appropriate media for the meaning they are trying to elicit in their work. The instructors can pose questions like the following to prompt the students’ design choices: What colors convey the mood you are trying to create?, How can the size relationship of the elements in your piece impact the way the viewer interprets it?, and Would text add to the power of your artwork or take away from it?. When approaching art as a meaning making experience technique or “skills

become the means to the end rather than the end itself” (Anderson & Milbrandt, 2005, p. 11) in the learning process. Consequently, as a decision arises about how to best visually express an idea the staff will also help students choose appropriate techniques or they may need to introduce new skills to the students. Thus, I have explained how the staff at CREATE! will equip the artists in residence to be producers of meaningful art by designing their assignments around big ideas, formulating intriguing art making problems, and enhancing their technical skills. The teachers at CREATE! can continue to guide students along the journey of exploring meaning in art by encouraging students to be perceivers of meaning in art.

Discovering Meaning in Art

Dialogue can also be used to help students discover meaning in the artwork of peers, artist exemplars, and themselves. This dialogue is usually referred to as critique. Like I stated perviously, the critique of art provides a rich experience for students to engage in both creative and critical thinking. Next I will share three modifications to the traditional critique process that teachers at CREATE! will make so that students can be guided successfully to the discovery of meaning in art. These modifications have been suggested by Terry Barrett (1997) in his book *Talking about Student Art*.

The first important change the instructors will make to the critique process is to “put the primary responsibility for talking during the critique on the viewers of the artworks, not on the teacher or the artist” (Barrett, 1997, p. 4). Meaning making is a personal activity and my goal is for the students to learn how to think creatively and critically; thus, teachers must allow them to practice these thought processes through the interpretation of meanings in works of art. It is tempting for teachers to fill up the silence during a critique with their interpretations or to have

the creator of the piece explain their work to the class; but if this is done, students are not required to discover meaning, rather they are being told what a work should mean to them and they will revert to a heart on a page instead of developing positive thinking dispositions.

Therefore, it is vital to allow students to do the talking during a critique.

The second modification is “to spend more time interpreting art and less time evaluating it” (Barrett, 1997, p. 4). Critiques are often approached as a time to judge works of art but Barrett explained that teachers should take the focus off of evaluating, and instead invest time in interpreting the meaning within a work of art. Barrett’s definition of interpretation involves the combination of both description of the formal qualities of an artwork and the analysis of the meaning that these qualities elicit. Barrett goes as far as suggesting beginning critiques with interpretive questions. If teachers are able to engage the artists in residence in interpretation, the viewing and making of art will be a much more meaningful event for them.

Lastly, he advocated “bring[ing] studio critiques closer to the art criticism practiced by professional critics” which he explained as “informed discourse about art for the purpose of increasing understanding and appreciation of art” (Barrett, 1997, p. 5). Although critiques are an opportunity to help artists improve their work, they are also a time in which all students can increase their understanding and appreciation of art in general. This process naturally occurs as the teacher facilitates a meaningful discussion about works of art.

As I mentioned earlier, the students must learn how to be perceivers of works of art. The best way for teachers to facilitate this discovery is by providing students with questions that prompt them to interpret art. A wonderful question to begin with is “What can you tell me about this picture?”; this question may appear to be too simple but Barrett (1997) has explained that an

“open-ended, non-threatening question can elicit any response—descriptive, interpretive, evaluative, and so on” (p. 9). This question is very broad but it is a non-threatening way to begin a group discussion. Now I will discuss how teachers can use the critique and criticism process to help students at CREATE! discover meaning in the work of their peers, artist exemplars, and their own work.

Art of peers. It is good to begin with examining the work of peers because their work will be more “intellectually accessible to students” than the work of artist exemplars, and eventually the skills they learn from discussing one another’s work will transfer to their discussions of famous artists (Barrett, 1997, p. xii). Teachers can begin probing with the question above or Barrett (1997) has also suggested three main questions to guide studio critiques: “What do you see? What might it mean? How do you know?” (p. 34). The teachers can begin by asking students to describe what is in an artwork, then ask them to explain what it means, and finally ask them to elaborate on the meaning by explaining how they inferred it. Remember, it is more beneficial if the students are allowed to engage in this process instead of the artist. Barrett (1997) explained the importance of this as follows:

If critiques are interpretive, students will learn that their artworks can convey meaning. If critiques are not overly negative, students will be encouraged to continue making art that is meaningful to them and their viewers. They will likely strive to be more expressive in media, rather than focusing only on improving their techniques. They will also strive to express meaning in their artworks and to find meaning in the art of their classmates and other artists. (p. 5)

By hearing their peers discuss the meaning in their work, students realize the communicative potential of art making and will be encouraged to infuse more meaning into their future work. Hopefully, they will also discover ways to better communicate their ideas so that viewers will interpret the meaning they intended. One common problem that art educators experience when having students participate in a critique is the response that another student has already said what a student was going to say. A great response is to ask the student to say it again in their own words (Barrett, 1997). This will require all students to engage in discovering meaning. Another questioning strategy that can be used in the courses at CREATE! is asking student to discover what artists may have influenced the work of their peers; Barrett (1997) explained that this “helps students make interpretive connections, and can provide a bridge between studio and art-history” (p. 63). Next, I will explain how teachers can guide students to discover meaning in the work of famous artists.

Art of exemplars. Once students have begun learning how to find meaning in the work of their peers, it is then beneficial to help them discover meaning in the work of artist exemplars. The work of artists may require students to dig deeper to find meaning but both the conceptual and technical qualities of their work can be highly motivating. Questions, like the following, can encourage students to interact with the meaning in these works:

- Based on what you see, what attitude does the artwork communicate?
- What is the artwork for or against? What makes you think so? Does the artist approve or disapprove of what is shown? How do you know? What evidence is there in the artwork?
- Is this an optimistic or a pessimistic view of what is shown?

- What seems most important in this artwork? How do you know?
- Is there any indication in the artwork of the age of the artist? The artist's gender? Spiritual beliefs? Cultural background? Economic status? Where the artist lives?
- What does the artwork indicate about the time in which it was made? Could it have been made at any time and place, or only at a specific time and place? What evidence do you have for your answers?
- Might this artwork be offensive to someone? If so, why?
- If you were to hang these artworks in a gallery, what order would they be in? Why? Which ones seem to belong together? Are there some that do not belong? (Barrett, 1997, p. 95)

These prompts will require students to engage even further in the meaning making process. The other advantage to viewing famous works of art that I referred to was exposing students to a wide range of art making styles. Teachers can present a variety of artists who are working with the same idea, and thus encourage “students to realize that a single art making problem can generate a variety of possible resolutions” (Walker, 2001, p. 63). It is very important for students to see this so that they can understand that no two works of art need to be the same; the options are limitless. Anderson and Milbrandt (2005) have written that “[a]n important aspect of acquiring skills is immersion in and familiarity with existing traditions” (p. 148); therefore by engaging with works, students will be introduced to a multitude of traditions to experiment with in their own art. Since discovering meaning in art is a learning process, it is beneficial to provide closure to group discussions with questions like: “What did you learn? Tell me some things you learned about what we did today. What did you learn today about your pictures?” (Barrett, 1997,

p. 11). These questions allow the teacher to assess what students have gained from the critique or art criticism and the students' responses will help the teacher with facilitating future conversations. Also, reflecting on studio critiques and art criticism will allow students to consider how what they have learned can impact their art making and encourage the development of the disposition to be metacognitive.

Your own art. An excerpt from Barrett's (1997) book *Talking about Student Art* explained in detail how reflecting on collaborative discussions of artworks can impact student art making:

When reflection is collaborative, students benefit from the insights and questions raised by their teachers and peers. If students see that others have not interpreted their artwork in the ways they had hoped, they can work toward better artistic expression of their ideas. By attending to the meanings interpreted by their peers, students can build upon the ideas conveyed as they engage in subsequent art-making. They also can bring new insights to their future encounters with artworks made by others. (p. v)

Encouraging students to reflect after critique or art criticism experiences allows them to apply what they have learned to their own art making. To begin with, it will help students to become better at discussing art in the future. As students spend more time talking and thinking about art, they will become more comfortable engaging with it. Not only will reflection help them to improve in their role as perceiver of art but it will also strengthen their ability to be a producer of meaningful art. For instance, if during a critique a student's peers interpret a different meaning from their art work than they were trying to convey, they can work back into the piece to try to

better express their idea. Or, students may become inspired by a discussion of their piece and be driven to explore the same topic in another work of art.

Thus far I have explained how at CREATE! teachers will prepare students to be both producers and perceivers of meaning in art by incorporating the use of creative and critical thinking skills and dispositions into the art room. To encourage students to develop meaning in their art making, teachers can develop their assignments around big ideas, formulate intriguing art making problems, and enhance their technical skills. To encourage students to discover meaning in the work of their peers, artist exemplars, and their own work, teachers can guide them through group discussions and personal reflections that are centered around interpretation. Gnezda (2009) has explained the benefits of examining and expressing meaning through art as allowing students to “grow aesthetically and personally, develop abilities to understand art, express the realities of their lives through art, and communicate to others who can offer validations and help with their personal circumstances” (p. 51). Thus, by teaching art as a meaning making pursuit through the incorporation of creative and critical thinking skills and dispositions, the CREATE! Torrance Summer Art Intensive can help awaken students aesthetically, encourage them to grow personally, and teach them how to find meaning in the art of others and to infuse it in their own art so that they can communicate powerfully with others. Now that I have explained in detail how I edited the curriculum objectives and structure around curriculum and creativity theory in such a way that complemented the overall goal for the camp, I will go on to explain how this will be accomplished through the design of the CREATE! Torrance Summer Art Intensive.

Camp Design

Preparing for CREATE!

In order to share the theory and research that supports the mission of the CREATE! Torrance Summer Art Intensive, I will work closely with the instructors as they develop their lesson plans and I will prepare the Residential Counselors for assisting with the implementation of the camp goals. Once instructors have been selected for each course, I will hold workshops and conference calls to communicate the vision of the program with the teachers. I will then work individually with the teachers as they develop their lesson plans. This will allow me to insure that the vision of the program is not diluted in translation and that the activities and art making projects that they design support this vision. To prepare the Residential Counselors for assisting with the implementation of the vision, I will also share with them the theory and research that supports CREATE! and discuss how they are vital to the success of the program. The Residential Counselors will participate in a conference call before the camp and a training workshop before the students arrive on the first day of camp that will prepare them for their role at CREATE!.

Arriving at CREATE!

Registration. The resident artists will arrive on Sunday afternoon between 2:00 pm and 4:00 pm and report to the third floor lobby of the Lamar Dodd School of Art. They and their parents will be enthusiastically welcomed by the residential counselors and staff as the students are signed in. The staffs' enthusiasm will begin to form the community of excitement and acceptance that we seek to foster at CREATE!. Once the students have completed the sign in process and their parents' questions have been answered, the parents will leave and the students

will be swept into their first art making and community forming activity. The activity the students will be engaging in was developed by Matt King (2009) through our partnering organization, Integrative Teaching International, and is published in *State of Play*. The activity is called “Rule Based Drawing (RIP Sol Lewitt)” and begins by having the students develop a list of rules to create a large-scale collaborative drawing. Each of their rules must consecutively build on one another and require the participation of all of the students attending CREATE!. The following extended excerpt from the lesson provides an excellent example of the type of rules students will develop when creating their own collaborative piece:

1. The center of the first circle is determined by the tallest point reached by the hand of the shortest person in the class
2. The center of the second circle is determined by the mark made when a piece of charcoal is thrown at the center of the wall by someone who is good at throwing
3. The center of the third circle is determined by the distance one’s arm can reach from the nearest window or door
4. From each center, lines of painter’s tape will be extended out in all directions to create starburst shapes that intersect and vary in thickness according to the taper’s discretion.
5. Each person on the team, represented by one color, will draw a ring (circle) around each center, going one by one in the order of the rainbow with whomever is present at the time
6. Each person will draw until their pencil needs to be sharpened and then switch to the next circle and repeat

7. After two days of drawing, the starburst tape designs will be removed to reveal clean white strips of wall (King, 2009, pp. 23-24)

I have chosen to have the students immediately begin creating upon arrival to set high energy and expectation levels. I believe that this group activity works nicely with the slow inflow of students between 2:00 pm and 4:00 pm. The students who arrive first will begin developing the rules and as new students arrive the project will work as an icebreaker because they will have to explain what they are doing and work together to complete it. I believe that this interaction will encourage the beginnings of friendship and community at CREATE!. Also, this activity is playful and thus low stakes, which will provide the resident artists with a nonthreatening way to begin making art together. It is my hope that by providing this initial safe and playful environment the students will feel more comfortable to take risks in their own artwork throughout the week.

At 4:00 pm the students will leave their group project behind and be escorted by their Residential Counselors to the dorms to settle in, get to know one another, and then go to dinner. (Please note, the students will be able to continue working on their Rule Based Drawing throughout the week in their free time.) The Residential Counselors will use this time to encourage the students to get to know one another. They will guide conversations and if time permits lead icebreakers. I believe this time period will allow the students to relax and continue developing the friendships that sparked during the opening activity. At 6:30 pm, after dinner, the entire camp will assemble for the Opening Session.

Opening session. The Opening Session will begin with Dr. Bonnie Cramond from the Torrance Center for Creativity and Talent Development welcoming the resident artist to

CREATE!. Her exuberant personality is sure to grab the students' attention and build their anticipation for the week. After her introduction of CREATE!, Dr. Cramond will introduce our keynote speaker, Mary Stewart.

Mary Stewart is an author, artist, and educator who works as the Foundations Program Director for the Art Department at Florida State University. She is the author of *Launching the Imagination: A Comprehensive Guide to Basic Design*, which is one of the most widely used textbooks in college art foundation courses. Stewart is also a co-founder of our partnering organization, Integrative Teaching International. In addition to these many accomplishments, I selected her as our keynote speaker because I want the students to hear from an artist who is passionate about art making and who fully engages in the vital aspects of the artistic process that we are advocating at CREATE!. During her keynote, Stewart will lead an interactive introduction to creativity and how it can be cultivated, criticism and how it can be used to expand creativity, and what habits of mind can fuel creativity. Her introduction to these topics will set the stage for the art making activities the students will engage in throughout CREATE!.

Daily Schedule

After the action packed first day, the resident artists will settle into the daily schedule for the rest of the week. Their days will begin at 7:30 am when they wake up and get ready for the day. The students and the Residential Counselors will then walk from the dorms to the dining hall for breakfast at 8:00 am. Following breakfast the entire camp, students, staff, and counselor, will meet for the fifteen minute Morning Gathering from 8:45 am - 9:00 am. Morning Gatherings are used to discuss the plan for the day and make any necessary announcements

before classes begin. I have included these communal times in our days to encourage interaction among everyone involved in CREATE!.

Immediately following the Morning Gathering classes begin. CREATE! is centered around two main studio classes which are referred to as Studio A and B. Studio A is a two-dimensional course and Studio B is a three-dimensional course. From 9:00 am - 12:00 pm students attend their Morning Studio. Half of the students will attend A during the morning session and half will attend B. This will allow each class to have fifteen students. I feel that a class size of fifteen will provide ample room for art making, a variety of voices for creative and critical dialogue, and plenty of time for one-on-one student-teacher interaction. Students will break for lunch at the dining hall from 12:00 pm - 1:00 pm. After lunch the students will switch studio classes. Those who were in Studio A during the Morning Session will go to Studio B, and those who were in Studio B will take Studio A. This is referred to as the Afternoon Studio and it runs from 1:00 pm - 4:00 pm.

After the two main studio classes, the day is broken down into smaller segments. From 4:00 pm - 5:30 pm the entire student body will attend Afternoon Activities. The Afternoon Activities are creativity workshops that are led by graduate students and instructors from the Torrance Center for Creativity and Talent Development. I have chosen to include these workshops so that students may be exposed to a variety of creativity enhancing activities to thus promote their development of creative thinking skills and dispositions. Next, the students have a break from 5:30 pm - 6:30 pm for dinner at the dining hall. Then they return for a Short Session from 6:30 pm - 8:00 pm. Short Sessions are workshops led by graduate students and instructors from the Lamar Dodd School of Art. The workshops vary daily and include an array of art

making mediums. I have designed these workshops not only to expose the resident artists to a variety of media but also to provide a low stakes environment in which the students can exercise the creative and critical thinking skills they have been introduced to and thus encourage them to be disposed to think in this manner on a regular basis.

A typical day at CREATE! will conclude with special Evening Activities from 8:00 pm - 10:00 pm. Evening Activities vary daily and include activities like movie night, games, art making, art criticism, dancing, skits, or visiting artists. I have designed Evening Activities as a time for students to relax, have fun, and interact with one another. At 10:00 pm the students and Residential Counselors will return to the dorms to wind down from the day and prepare for bed and then Lights Out is at 11:00 pm.

Course Descriptions

Now that I have introduced the courses, I will explain them in more detail. The following are descriptions of the courses at the CREATE! Torrance Summer Art Intensive:

Studio A and B. Studio A and B will function as the main learning and art making sessions of the camp. I will be leading Studio A and a fellow Art Education Masters student, Libba Willcox, will lead Studio B. During these three hour long classes the artists in residence will be introduced to a multitude of creative and critical thinking skills and dispositions that they will then use to guide themselves through the artistic process of problem finding, problem solving, and artistic creation. Within Studio A, my students will create a large scale two-dimensional multi-media piece that incorporates aspects of printmaking, drawing, painting, and collage. In Studio B Libba Willcox's students will switch gears and work three-dimensionally with a variety of media to explore more abstract forms of representation. Upon completing

Studio A and B the artists in residence will not only be equipped with two major pieces of work but they will also possess powerful thinking skills and dispositions that they can use to fuel their future problem solving and art making.

Following the last session of Studio A and B, Libba and I will use the CREATE! Performance Assessment (see Appendix C) to assess each student's experience at CREATE!. The rubric is divided into the four steps of Eisner's (2002) "process of making the contents of consciousness public" (p. 8): Discover, Stabilize, Edit, and Share. Each of these steps has three to four criteria that we will rank our students on using a five-point Likert scale ranging from Consistently to Never. I have designed this assessment rubric in such a way that it is not bound by a specific unit plan but rather it is suitable for all units taught at CREATE! because the units should follow this specific art making process. I have included an assessment to both evaluate the students' and the teachers' success and to reveal areas of weakness that need to be further developed. These rubrics will be returned to the students at dinner on Friday night so that they will have the opportunity to discuss their evaluations with Libba and I before they leave CREATE! on Saturday. The CREATE! Performance Assessment will provide our resident artists with closure to their experience at the summer intensive as it offers a metacognitive reflection on their use of creative and critical thinking skills during the art making process.

I have developed the curriculum for Studio A (see Appendix A for the detailed Unit Plan) and will now elaborate on my design to provide an example of how the curriculum objectives and structure can be infused into the courses at CREATE!. Please note, since I am not teaching Studio B, Afternoon Activities, or Short Sessions I will work with these teachers as they develop their lesson plans around CREATE!'s curriculum objectives and structure, as explained in the

above section Preparing for CREATE!; therefore, I will not be discussing these lessons in detail in this Applied Project.

Studio A Day One. On the first day of classes, Monday, Studio A and B will be held together and taught collaboratively by Libba Willcox and myself. I have chosen to do this because the students will be exploring the big idea, community, in both their two-dimensional and three-dimensional projects therefore they can begin the art making process together. The entire period will be spent exploring the idea of community through both creative and critical dialogue. I believe this initial stage of art making is vital to encouraging students to connect with the big idea and personalize it in relation to their life experiences; thus, it is worth investing quality class time in this process. Once we introduce the topic, community, we will lead several brainstorming activities to help the students develop their own ideas about community. I have designed these activities to be varied and engaging so that the students will be motivated to explore the big idea. The students will take part in individual, small, and whole group exercises which will include written and visual brainstorming sessions, guided discussion, and art criticism. Throughout the activities, Libba Willcox and I will seek to provide the students with a safe environment in which they feel confident to express themselves. We will do so by giving positive feedback, encouraging guidance, and valuing their personal points of view. This should increase their sense of safety and empower them to be confident in the divergent thinking exercises we are using. The end product of the day will hopefully be a widened perspective and deeper understanding of community that the resident artists can use to create art throughout the week that will be windows into their lives.

A visual brainstorming activity that the resident artists will participate in the first day involves them drawing linear symbols for community in small groups. Unbeknownst to them, one of the symbols that is created during this activity will become the structure for their two-dimensional pieces. The symbol will be broken down with a grid and each student will receive a section of the grid. Wherever the symbol intersects their section of the grid they will have to incorporate that line into their final piece and we will exhibit the pieces together to form a large-scale collaborative piece. I have chosen to have the students individual pieces work together to form a larger piece because this is a beautiful expression of community. Just as a community shapes and helps to define an individual while the individuals help to define the community, the large artwork will shape and help define the individual pieces while the individual pieces help define the large artwork.

At the end of the first day, I will tell the students that during their Afternoon Activity session they will be introduced to a variety of problem finding activities that they will use to develop their own individual art making problems around, which are centered on the theme community (see Appendix B for the detailed Problem Finding Lesson Plan). In order to briefly model the problem finding process I will share how I developed the two-dimensional project that they will be participating in, to visually express my idea of the parts of a community defining the whole and the whole defining the parts. At this point I will also explain how the students will use one of the linear symbols they previously created for community as the basis for a large scale communal piece that visually represents the idea I developed through my own problem finding with the theme.

Studio A Day Two. To begin the second day of Studio A I will have the students vote on which of the linear symbols from the previous day they would like to use as the basis for the communal piece. Then the students will each select a portion of the drawing to incorporate into their individual piece; for instance, if a line that runs horizontally across the bottom of it intersects their portion then they will need to include a linear element in their design to represent this. Next, the students will break up into small groups to share and critique the art making problems they developed in the Afternoon Activity session the day before. These groups will help one another narrow and refine their ideas so that they are ready to begin sketching ways to solve their problems. Following this activity, each student will develop a minimum of three sketches of ways to visually explore their personal art making problems through their two-dimensional piece. I am having the students do three sketches because I believe that developing multiple solutions to a problem is essential for the development of their creative thinking skills. This will also address the issue of a heart on a page because that cliché idea can only be used for one of their sketches and they will be forced to go beyond their initial surface level ideas and dig deeper for richer ways to solve their art making problem.

After this creative thinking exercise the students will have to utilize critical thinking to select their strongest design or to select the strongest aspects of each design to combine in order to reach a finalized plan for their piece. I will encourage the resident artists to turn to their peers for input during this selection process by getting their opinions and reactions to their sketches. Then after the taxing day of brainstorming and critical thinking, the students will unwind as they engage in a low stakes art making activity. For this activity I will distribute the canvases for their two-dimensional pieces and have each student create a background for their piece. I will

have a variety of art making materials and introduce a few techniques that the students can experiment with. The goal of this activity is to cover the blank canvas so that it will not be a hurdle for them the following day when they begin their pieces.

Studio A Day Three. Wednesday's class is all about art making. The students will use this period to get their ideas on the canvas. By this point, I hope the students are becoming accustomed or disposed to using both critical and creative thinking throughout the art making process and they will continue to do so as they create. Throughout the session, I will be working one on one with students or in small groups to guide them as they develop their work and encourage them to approach every decision they make while creating in a thoughtful manner. I will connect students who are struggling with a particular aspect of their work with students who are excelling in that area so that they can help each other. I will also have students who are excelling with certain aspects of their design or students who have developed interesting art making techniques share their work with the class. My overall goal for the day is to encourage risk taking in the students' art making and dialogue about that risk taking thus developing a supportive community of artists.

Studio A Day Four. At the start of Thursday's class, each student should have completed about 50% of their piece and have their conceptual ideas fully fleshed out. The first activity of the day is a mid-process critique that is focused on the following categories: conceptual, creativity, composition, media, emphasis, and unity. I will use these categories to guide a peer critique of where each work is, where it is going, and how the artist can get it there. This critique is meant to develop the students' artistic dialogue, art interpretation, self-reflection, and overall

critique skills. The remainder of the class period will be used for the resident artists to incorporate what they learned from the critique and bring their work to 80-90% completion.

Studio A Day Five. Friday, the final studio day, will begin with an hour of art making during which the resident artists will complete their two-dimensional pieces. Then I will facilitate a final critique. This critique will be completely different from the mid process critique. I have designed the final critique as a way to prepare the students to talk about their work at the Final Exhibition. We will examine each piece by beginning with the artist presenting their work to the class, explaining their art making problem, and then discussing how they addressed this problem in their piece. After the artist discusses their piece there will be a time for dialogue among the other students and myself about the piece. During this dialogue, we may ask the artist about an aspect of their piece that they did not address during their presentation, discuss why specific aspects of the piece are successful, or expound upon ways other aspects of the work may be strengthened. After we have critiqued each piece, the students will use the remainder of the session to make any final revisions to their pieces based off of the final critique or to complete any last minute details that they have yet to complete. This will provide a period of self-reflection and evaluation which will encourage the students to be disposed to this aspect of the creative process.

Afternoon Activities. During the Afternoon Activities, students will learn how to think more creatively by employing thinking skills and developing dispositions toward problem finding and solving that creative people use in various domains. These skills and dispositions will be developed during the Afternoon Activity sessions when the artists in residence engage in improvisations, visual metaphors, and verbal challenges to address problems in their lives and

the world. By engaging in activities which require skills such as observing, imaging, abstracting, pattern recognition, pattern formation, analogizing, body thinking, empathizing, dimensional thinking, modeling, playing, transforming, and synthesizing (Root-Bernstein, & Root-Bernstein, 1999), the students will learn not only to use thinking skills more effectively, but also to be strategic in their use of these skills. These workshops will be led by professors and graduate students from the Torrance Center for Creativity and Talent Development.

Short Sessions. Short Sessions will allow the artists in residence to utilize their critical and creative thinking skills in a wide variety of media. Students will have the opportunity to work in printmaking, sculpture, bookmaking, fabric design, and ceramic studios with professors and graduate students from the Lamar Dodd School of Art and with visiting artists that are involved in Integrative Teaching International. These workshops will introduce students to a variety of art making techniques and allow them to create several smaller works of art to add to their portfolios.

Evening Activities. Evening activities will function as opportunities for the resident artists to spend time in the studios completing their pieces, participate in extended short sessions, or engage in organized activities like: movie night, games, art making, or skits. These informal activities will allow students to relax, have fun, and get to know one another.

Closing Events

The resident artists will follow the daily schedule Monday through Friday and then begin the events that lead to the close of CREATE! Friday evening. Friday's Evening Activity will be the hanging of their exhibition. I believe that the hanging of an exhibition is perfect for the students' last activity because it is a communal, professional practice that results in the

celebration of their work throughout the week. The students will hang the two collaborative pieces from Studio A in the Bridge Gallery at the Lamar Dodd School of Art and display their sculptures from Studio B on pedestals along the walkway leading to the gallery. At the end of the evening, the students and staff will receive CREATE! t-shirts and they will all wear these on Saturday. I feel that by all wearing the same shirt we will visually express the community we have emotionally developed throughout the week.

Saturday morning the resident artists and the entire CREATE! staff will eat breakfast together at the art school as a family. This will provide a special time for reflection on the week and good-byes. From 10:00 am until 12:00 pm the students' family, friends, and teachers are invited to join us for the Final Exhibition. I envision this as a time for the resident artists to share the adventures and discoveries of the week with their guests. The skills and confidence they have developed throughout the week at CREATE! will hopefully fuel their conversations and provide a wonderful opportunity for self-reflection at the close of their experiences which in turn will reinforce the dispositions the staff has sought to instill in the resident artists.

In Conclusion

I have shared how I used curriculum and creativity theory to edit or revise both the implementation of the curriculum objectives and the structure of the camp in order to maximize the CREATE! Torrance Summer Art Intensive's ability to teach the resident artists about creative and critical thinking skills and encourage their development of positive thinking dispositions. Then once my vision for what would be taught in the classes and how it would be taught was expressed, I went on to explain what the resident artists would experience throughout the week at CREATE! as the staff and I seek to implement the curriculum objectives and structure. Now I

will go on to share a reflection on the development of the program and the vision for the programs growth; and then I will also reflect upon how I hope CREATE! can impact those involved in it and how it has impacted me.

Chapter Four

Sharing the Vision

Reflections

The development of the CREATE! Torrance Summer Art Intensive has been quite a journey and I would like to reflect on my experiences throughout this adventure and how I see CREATE! continuing to develop in the years to come. It all began with the discussion I had with Dr. Cramond on September 21, 2009. Following this conversation I had roughly eight weeks to develop the framework for the program so that I could introduce CREATE! 2010 at the Georgia Art Education Association's Fall conference November 12-14, 2009 which is a gathering of art educators from all grade levels throughout the state of Georgia. At the conference I displayed posters with a brief description of the camp that included the dates of the program, the website address, and the contact email. I also did a small introduction of CREATE! during the Integrative Teaching International presentation. Following the conference, I worked feverishly for twelve weeks to organize the logistics of the program and develop our website. I had to coordinate plans with the Lamar Dodd School of Art and the University of Georgia's Housing and Food Services departments to schedule classrooms, dorms, and meals; and I worked closely with the Torrance Center for Creativity and Talent Development to draft the necessary paper work for a program like this. My husband, Matthew, and I also did the web-design for CREATE! and launched the site (see a hard copy of the website in Appendix D).

Unfortunately, time was not on my side for CREATE! 2010. In hindsight, it would have been wiser to develop the program throughout 2009-2010 and then launch it in 2011; but the

Integrative Teaching International, Torrance Center for Creativity and Talent Development, and I were eager to see our vision become a reality. Camps of this nature usually begin advertising on the first of January, but I was not able to finish the preparations and begin advertising until February 5, 2010. Three months to develop a program of this magnitude was impossible; and it was a true feat to do it in four because I was also juggling five courses and it was my first semester of graduate school. The reality is that with our Early-Bird Registration set for March 31, 2010 and our final registration set for April 30th, I did not have adequate time to advertise and families did not have enough time to make plans to send their students to CREATE! 2010.

I received six applications by our final deadline and on May 5, 2010 I had to send out letters of regret canceling CREATE! 2010. This was extremely hard to do after all of the work I put into the preparations and after viewing the students' beautiful portfolios and reading their essays and teacher recommendations. I feel that the low enrollment was due to the time issues I previously discussed and the economic recession. The tuition for CREATE! 2010 would have to be completely paid for by the students because there was not enough time to apply for grants to supplement the costs. Although some families were able to pay the tuition, others did not have time to hold fundraisers to offset the tuition, and with the current economic situation others saw the tuition as impossible.

While it was tempting to hold CREATE! 2010 for a smaller student body and to try to keep advertising throughout May to get a few more students, I know canceling CREATE! 2010 was the right decision. I believe that if CREATE! would have had fewer than fifteen students these resident artists would not receive the same experience that I was seeking to provide them with. Without a critical mass of people it would have been difficult to form a dynamic

heterogeneous community and we would not have had enough students to facilitate the breath and depth of conversation I was envisioning during the group brainstorming and critique activities. Also, I strongly feel that it would not have been worth the effort of teachers, workshop leaders, and guest speakers to have such few students participating. Thus CREATE! would not develop the reputation I desire it to have as a thriving summer art intensive.

I also view not having CREATE! 2010 as a blessing because it afforded me other wonderful opportunities throughout the summer of 2010 that have had an impact on the development of the program. To begin with, I was able to attend ThinkTank5 which was the summer conference for the Integrative Teaching International. This year's ThinkTank focused on how to incorporate thinking skills into art foundation classes and I was in a breakout group that discussed how K-12 classes can begin laying the foundation for the thinking skills that will later be reinforced in college. At the conference, I was able to share what I have learned from my teaching experience and my graduate studies, and I was able to benefit from hearing master teachers from across the globe share their insight. Following the conference I was able to have a meeting with Mary Stewart, a co-founder of the Integrative Teaching International and the scheduled keynote speaker for CREATE!. This meeting helped me solidify CREATE!'s connection with Integrative Teaching International and it also functioned as a wonderful brainstorming session for the program. The other benefit of canceling CREATE! 2010 is that I was able to spend much more time developing the theory that supports the program. I feel that the combination of these experiences will make CREATE! a richer experience for all who take part in it in the future.

We currently plan to share our vision with the debut of CREATE! in June of 2011 or 2012. Since April 2010, I have been working with the Torrance Center for Creativity and Talent Development, the Integrative Teaching International, and the Georgia Museum of Art to apply for a grant through the National Endowment for the Arts. It is our hope that this grant will allow us to hire a director of CREATE!, offer fifteen scholarships to offset the tuition, pay teachers and workshop leaders, provide honoraria and travel expenses for our keynote speaker, and lead a teacher workshop through the Georgia Museum of Art at the end of the program. I am excited about our new connection with the Georgia Museum of Art. Not only will a teacher workshop be a great addition to CREATE!, but the museum will be a wonderful resource for the students and teachers at CREATE!. If we receive this grant it will support CREATE! 2012; therefore, we are currently looking for other grants that could supplement the budget for CREATE! 2011 and for alternative funding in case we do not receive the grant from the National Endowment for the Arts.

The long-term vision for the CREATE! Torrance Summer Art Intensive is to branch out into other art areas like music, dance, drama, and creative writing. We will begin with visual arts but once we have successfully completed the first few summers of CREATE! we hope to incorporate these other specialties. The other change we foresee is increasing the length of the camp to two-weeks or possibly a month. It is exciting to see how our initial vision holds the possibility for growth and I look forward to seeing how CREATE! will develop over the years to come.

In summary, I would like to share my recommendations to anyone seeking to develop a program like CREATE!. To begin with, dream big but start small. I am confident that it was a

wise decision to begin CREATE! as a venue for visual arts and then branch out to include other art areas once we have thoroughly developed this initial phase of the vision. Orchestrating a program like this requires far more time and energy than one would imagine. This leads me to my second recommendation: allow for a minimum of eighteen months of planning. Although the development of logistics and theory will not require this extensive amount of time, this time is vital for applying and receiving grants to offset costs, for advertising in advance to a wide enough audience to support the vision of the program, and to allow that audience enough time to commit to the event. Lastly, I recommend that one does not try to do this alone. Upon delving into the development of a program like CREATE! one will quickly realize the importance of collaboration and delegation. Surround yourself with a team of individuals who are as equally passionate and devoted to the event as you are. This team needs to be able to work together as a think tank and individually to make your vision a reality.

Significance

Sharing in the development of the vision for the CREATE! Torrance Summer Art Intensive has had a significant impact on me as a teacher. It has allowed me to reflect on my own teaching practice and it has afforded me with the opportunity to grow more into the teacher I hope to be. Reflecting on my teaching practice allowed me to focus on what I was doing that was successful and analyze how I can improve upon my weaknesses. I used this reflection to fuel my studies and the development of CREATE!.

By immersing myself in both the study of creative and critical thinking and the educational theory that supports the incorporation of these skills and dispositions in the classroom I have discovered several key concepts. Creative and critical thinking can not be

separated. These two modes of thinking must function in tandem in order for a thinker to generate high-quality work (Paul & Elder, 2006). I have also discovered theory and research that supports my belief that everyone possesses the ability to use these thinking skills but one must practice using these skills to access that ability, and my belief that the art room is a wonderful place to develop these skills (Eisner, 2002; Seidel et al., 2009; Burton et al., 1999; Runco, 2007). I learned that thinking skills alone will not suffice, students must also develop positive thinking dispositions that will ensure they use these thinking skills (Burton et al., 1999; Hetland et al., 2007; Seidel et al., 2009; Tishman et al., 1993). To instill these dispositions, teachers must show their students examples of people who use them, model and encourage the use of them, and directly teach student about them (Tishman et al., 1993). Educational theory has shown me the importance of fostering a safe community in which students feel encouraged to take the risk of developing both their creative and critical thinking skills and dispositions (Anderson & Milbrandt, 2005; Slattery, 2006; Starko, 2010); and that teachers can develop this community within a classroom that explores art making problems and the critique of artworks through collaborative dialogue and individual reflection that is centered around big ideas (Anderson & Milbrandt, 2005; Barrett, 1997; Gnezda, 2009; Starko, 2010; Walker 2001).

In conclusion, it is my desire to use CREATE! as an opportunity to share what I have learned through this process and continue the development of my understanding of these concepts with others. I view the sharing and growth of this knowledge as organically developing through the dialogue that occurs during the summer intensive. I will engage in this dialogue with the teachers of the courses at CREATE! as I share with them my research on creative and critical thinking skills and dispositions and the educational theory that guides its implementation in the

classroom. Then my understanding of these concepts will continue to grow as I watch how they use this research and curriculum theory to craft their courses. Next I envision this knowledge of creative and critical thinking skills and dispositions reaching both our resident artists and the Residential Counselors as they participate in CREATE!. I look forward to learning with and from the staff and students as we engage in the development of these skills and dispositions. Ultimately, I hope the dialogue we begin at the CREATE! Torrance Summer Art Intensive can be brought back to the schools when the students and teachers return having grown as both artists and individuals. I have experienced this growth as I stabilized theory and research that supports my discovery of the need for teaching students how to think creatively and critically, and edited my implementation of curriculum in a manner that will foster the development of these skills and dispositions. This journey has left me eager to share my discoveries with students and teachers. Thus, I look forward to seeing the vision of CREATE! coming to fruition and I am inspired to pursue a Doctor of Philosophy in Art degree with an emphasis in Art Education in order to continue growing into my full potential as an Art Educator and to have a greater impact on my field.

References

- Anderson, T., & Milbrandt, M.K. (2005). *Art for life: Authentic instruction in art*. New York, NY: McGraw-Hill.
- Arneson, R. (Artist). (1992). *I have my eyes on me endlessly*. [Web]. Retrieved from <http://www.artnet.com/artwork/57971/19/robert-arneson-i-have-my-eyes-on-me-endlessly.html>
- Burton, J., Horowitz, R., & Abeles, H. (1999). Learning in and through the arts. *Champions of Change: The Impact of the Arts on Learning*. Retrieved from http://aep-arts.org/publications/info.htm?publication_id=8
- Collins, D., & Stewart, M. (2009). Report from ThinkTank 3 at the School of the Art Institute of Chicago: Putting theory to work: Building a foundations program for the 21st century. *Fate in Review*, 30, 58-82.
- Campos-Pons, M.M. (Artist). (1993). *The seven powers*. [Web]. Retrieved from <http://www.ndmoa.com/Campos-Pons.html>
- critical thinking. (n.d.). In *Dictionary.com's 21st Century Lexicon*. Retrieved from <http://dictionary.reference.com/browse/critical+thinking>
- critical thinking. (2010). In *Merriam-Webster Online Dictionary*. Retrieved from <http://www.merriam-webster.com/dictionary/critical%20thinking>
- Eisner, E. W. (1994). *The educational imagination: On the design and evaluation of school programs*. New York, NY: Macmillan College Publishing Company.
- Eisner, E. W. (2002). *The arts and the creation of mind*. New Haven & London: Yale University Press.
- Gardner, H. (2007). *Five minds for the future*. Boston, MA: Harvard Business School Publishing.

Gnezda, N. (2009). The potential for meaning in student art. *Art Education*, 62(4), 48-52.

Retrieved from <http://www.eric.ed.gov/>

Goldsworthy, A. (Artist). (1986). *Slate cone*. [Web]. Retrieved from [http://](http://www.goldsworthy.cc.gla.ac.uk/image/?id=ag_03629&t=1)

www.goldsworthy.cc.gla.ac.uk/image/?id=ag_03629&t=1

Hetland, L., Winner, E., Veenema, S., & Sheridan, K.M. (2007). *Studio thinking: The real benefits of visual arts education*. New York, NY: Teachers College Press.

King, M. (2009). Rule based drawing (RIP Sol Lewitt). In A. Fontana & S. Isenbarger (Eds.), *State of play* (pp. 23-24). Retrieved from <http://integrativeteaching.org/stateofplay/>

McNeil, J.D. (2009). *Contemporary curriculum in thought and action*. Hoboken, NJ: Kohn Wiley & Sons.

Paul, R. , & Elder, L. (n.d.). Our concept of critical thinking. *Foundation for Critical Thinking*.

Retrieved from <http://www.criticalthinking.org/aboutCT/ourConceptCT.cfm>

Paul, R.W., Elder, L., & Bartell , T. (1997). California teacher preparation for instruction in critical thinking: research findings and policy recommendations. *Foundation for Critical Thinking*. Retrieved from <http://www.eric.ed.gov/>

Paul, R., & Elder, L. (2006). Critical thinking: The nature of critical and creative thought.

Journal of Developmental Education, 30(2), 34-35. Retrieved from [http://](http://www.eric.ed.gov/)

www.eric.ed.gov/

Pink, D.H. (2006). *A whole new mind: Why right-brainers will rule the future*. New York, NY:

Riverhead Books.

Root-Bernstein, R., & Root-Bernstein, M. (1999). *Sparks of genius: The thirteen thinking tools of the world's most creative people*. New York, NY: Houghton Mifflin Company.

Runco, M.A. (2007). *Creativity: Theories and themes: Research, development, and practice*. Burlington, MA: Elsevier Academic Press.

Seidel, S., Tishman S., Winner E., Hetland L., Palmer, P. (2009). *The qualities of quality: Understanding excellence in arts education*. Retrieved from <http://www.wallacefoundation.org/knowledgecenter/knowledgetopics/currentareasoffocus/artsparticipation/pages/qualities-of-quality-understanding-excellence-in-arts-education.aspx>

Slattery, P. (2006). *Curriculum development in the postmodern era*. New York, NY: Routledge.

Smilan, C. (2007). [The] creative art [of] education. *International Journal of Social Sciences*, 2 (4), 242-249. Retrieved from <http://www.waset.org/journals/ijss/v2/v2-4-38.pdf>

Starko, A.J. (2010). *Creativity in the classroom*. New York, NY: Routledge.

Sternberg, R.J. (1999). *Handbook of creativity*. New York, NY: Cambridge University Press.

Tishman, S., Jay, E., & Perkins, D. (1993). Teaching thinking dispositions: from transmission to enculturation. *Theory into Practice*, 32(3). Retrieved from <http://www.eric.ed.gov/>

Torrance, E.P. (1966). *Torrance test of creative thinking*. Bensenville, IL: Scholastic Testing Service.

APPENDIX A:
CIRCULARITY OF COMMUNITY
UNIT PLAN

Circularity of Community: the parts defining the whole and the whole defining the parts

Unit Plan Overview

Day One

In this lesson, students will explore the idea of community both verbally and visually through individual, small group, and whole group brainstorming, art criticism, and drawing. Then, the students will be introduced to their 2D and 3D art projects for the week.

Day Two

In this lesson, students will share their problem finding with classmates. Then, they will brainstorm and sketch how they can communicate their ideas visually within the guidelines for the 2D project. By the end of class the students will have finalized their design so that they can begin creating tomorrow on Day Three.

Day Three

In this lesson, students will explore their ideas about community visually as they begin their 2D pieces. By the end of class they should have completed 50% of the work and finalized decisions about what materials or processes they will need to use for the completion of their pieces.

Day Four

In this lesson, students will continue the exploration of their ideas about community visually as they strive to complete 80-90% of their pieces. Before the students begin working for the day they will participate in a mid-process critique to encourage them to continue to think critically about their work and to allow them to help guide one another through this process.

Day Five

In this lesson, students will finish their 2D pieces and get them show ready. One hour into the class they will participate in a final critique; then the students will be able to make final revisions to their pieces before the show is hung.

Circularity of Community: Day One

Lesson Overview

In this lesson, students will explore the idea of community both verbally and visually through individual, small group, and whole group brainstorming, art criticism, and drawing. Then, the students will be introduced to their 2D and 3D art projects for the week.

Essential Questions

What is community? What communities are you a part of? How do you help define the communities you are part of and how do the communities you are part of help define you? How do communities both negatively and positively effect people who are part of the communities and people who are not part of them?

Performance Tasks

- Students' participation in small group and whole class discussions will be monitored by the teachers.
- Students will complete a small group drawing of a linear symbol that represents community.

Georgia Quality Core Curriculum Standards: Fine Arts- Drawing

Course: Drawing

1. Topic: Artistic Skills and Knowledge: Creating, Performing, Producing
Standard: Develops ideas, plans, and produces artworks that serve specific functions (e.g., expressive, social, and utilitarian).
2. Topic: Artistic Skills and Knowledge: Creating, Performing, Producing
Standard: Creates drawings using the elements of art and principles of design for compositions expressing an intended meaning and/or specific visual effect.
3. Topic: Artistic Skills and Knowledge: Creating, Performing, Producing
Standard: Applies higher-order thinking skills (e.g., nuanced judgement, tolerance of ambiguity, complex thinking, finding structure in apparent disorder) in the creation of multiple solutions to drawing problems and discusses their transfer to real life and work force situations.
6. Topic: Artistic Skills and Knowledge: Creating, Performing, Producing
Standard: Produces representational, abstract, and nonobjective drawings using a variety of techniques including gesture, contour, value to model form (rendering, hatching, wash), traditional, and innovative drawing media.
7. Topic: Artistic Skills and Knowledge: Creating, Performing, Producing
Standard: Demonstrates proper care and safe use of materials and tools.
11. Topic: Connections
Standard: Applies concepts and ideas from other disciplines and their topics as sources of ideas for own artwork.

12. Topic: Critical Analysis and Aesthetic Understanding
Standard: Analyzes the effect of subject matter, technique, and medium on the expressive quality of drawings.
13. Topic: Critical Analysis and Aesthetic Understanding
Standard: Critiques drawings using the processes of description, analysis, interpretation, and judgement.
14. Topic: Critical Analysis and Aesthetic Understanding
Standard: Analyzes drawings by significant artists and synthesizes information gained into the production of drawings to express mood, motion, and energy.
17. Topic: Critical Analysis and Aesthetic Understanding
Standard: Develops and applies appropriate criteria for making aesthetic judgments about a wide range of objective, abstract, and nonobjective drawings.
21. Topic: Historical and Cultural Context
Standard: Identifies, compares, and contrasts drawings by significant artists from different historical periods, art styles, and world cultures.
22. Topic: Historical and Cultural Context
Standard: Explains the influences of historical and social factors on the development of selected drawings.

Georgia Performance Standards: Visual Arts

VAHSDRMC.1 Engages in the creative process; imagines new ideas by using mental and visual imagery, conceptualizes these ideas by using artistic language and contextual understandings, and accesses learning. The student develops a personal artistic voice that gives unique form to these concepts.

- a. Identifies artistic voice in a range of contemporary and past artists.
- c. Recognizes personal motivations and interests.
- d. Establishes personal viewpoint.
- e. Selects self-assessment standards, themes, and interests.

VAHSDRMC.2 Finds and solves problems through open-ended inquiry, the consideration of multiple options, weighing consequences, and assessing results.

- a. Uses sketchbook journal to research, explore, and invent artistic conventions to connect and express visual ideas.
- b. Generates multiple solutions to a single artistic problem and assesses merits of each.
- c. Analyzes, in both written and oral form, the implications of artistic decisions.
- d. Solves artistic problems through discussion and interaction with peers.
- e. Supports peers through informal, on-going critique of idea development and work in-progress.
- f. Recognizes and develops art making as a risk-taking process that incorporates existing knowledge, brainstorming, planning, discovery of unexpected connections, and recognition of serendipity.

VAHSDRMC3 Cultivates critical thinking and logical argumentation in aesthetics.

- d. Formulates and supports a position regarding the aesthetic value of a specific artwork

and changes or defends that position after considering the views of others and/or additional research.

VAHSDRMC.4 Analyzes the origins of one's own ideas in relation to community, culture, and the world.

- a. Compares and contrasts the influences on the bodies of works of a wide range of contemporary and past artists.
- b. Identifies values and practices in his or her community culture and world that inform the student's art making.
- c. Reflects on how personal experience in community, culture, and the world informs an artist's works.
- d. Identifies the values and contributions of diverse peers, cultures and communities.

VAHSDRCU.1 Articulates ideas and universal themes from diverse cultures of the past and present.

- a. Identifies how the issues of time, place and culture are reflected in selected art works.
- b. Compares the ways in which the meaning of a specific work of art has been affected over time because of changes in interpretation and context.
- c. Discusses how understanding the original context of an artwork affects a viewer's connection with the interpretation of the artwork.

VAHSDRCU.2 Demonstrates an understanding of how art history impacts the creative process of art making.

- a. Develops a repertoire of contemporary and historical art exemplars.
- b. Demonstrates an understanding of art history and investigates how it shapes contemporary life.
- c. Creates art work that explores ideas, issues, and events from current and past cultures.

VAHSDRPR.1 Incorporates elements and principles of design to solve specific visual arts problems and to communicate ideas and emotions, culminating in a finished work of art.

- a. Uses thumbnail sketches and visual/verbal notes to develop concept and composition for drawing.
- c. Discusses and applies concepts, such as activating negative space, visual weight, paths of movement, non-centered focal point, dominance and subordination of design elements, and variety within repetition.
- d. Applies compositional principles to create successful representational and non-objective art work.

VAHSDRPR.2 Engages in an array of drawing processes and techniques.

- a. Creates contour and cross-contour drawings that demonstrate evidence of careful observation.

VAHSDRPR.4 Keeps a visual/verbal sketchbook journal, consistently throughout the course, to collect, develop, and preserve ideas in order to produce works of art around themes of personal meaning.

- a. Self assesses and writes reflections on work, idea generation, skills progress.
- b. Analyzes and critiques works of art – personal, peers, and professional.

- c. Makes visual/verbal connections.
- d. Practices direct observation and reactions in words, images, and symbols.
- e. Records artistic research.
- f. Collects, develops, and preserves personal ideas and thoughts.
- g. Records inspirational images, words, thoughts, and ideas.
- h. Maintains notes and class information.
- i. Plans artwork.

VAHSDRC.1 Applies information from other disciplines to enhance the understanding and production of artworks.

- a. Uses inspiration from other disciplines to influence idea development in art.
- e. Develops the ability to integrate visual and verbal skills to communicate clearly and eloquently.

VAHSDRC.2 Develops 21st century life and work skills and habits of mind for success through the study and production of art.

- a. Manages goals and time.
- b. Directs own learning.
- c. Guides and leads others.
- d. Works in diverse teams.
- e. Adapts to change.
- f. Uses current technology as a tool.

VAHSDRC.3 Utilizes a variety of resources to see how artistic learning extends beyond the walls of the classroom.

- c. Draws inspiration for artwork from the world and resources outside the traditional classroom.

Learning Activities

Introduction

5 min Introduce the Theme

1. Explain to the students that normally we will meet separately for Studio A and B but today we are working together to begin the brainstorming for the week's projects.
2. Tell the students that this year at CREATE! we will be focusing on the theme of community.

Instruction

65 min Verbal Critical Thinking Session

1. Lead the class through a verbal critical thinking session focused on the concept of community.
2. Begin by asking the class to define community. As the students participate in this group brainstorming session, the instructor will write the students' ideas on the board. The following are examples:
 - a group of people

- people who share something in common
 - part of something
3. To help students define community, view the following works of art and discuss how they help define community.
 - Lois Mailou Jones, “The Ascent of Ethiopia”.
 - David Hockney, “Scrabble, Hollywood, 1 January 1983”.
 - John Ahearn & Rigoberto Torres, “Banana Kelly Double Dutch”.
 - Duane Hanson, “Tourists II”.
 - Joseph Jean-Gilles, “Haitian Landscape”.
 - Do-Ho Suh, "Some/One".
 - Raymond Pettibon, "No title (I must tell)".
 - Mark Bradford, "Burn Baby Burn".
 - Willie Cole, "Harlem Rose".
 - Andy Warhol, “Turquoise Marilyn”.
 - Barbara Kruger, "Untitled (I shop, therefore I am)".
 - Jenny Holzer, "Truisms".
 - Marilyn Stevens, “I Am Still Here”.
 4. Share the following definition of community from The American Heritage Dictionary with the class. While reading through the definition, guide the students in making additions to their definitions of community.
 1.
 - a. A group of people living in the same locality and under the same government.
 - b. The district or locality in which such a group lives.
 - c. A group of people having common interests: *the scientific community; the international business community.*
 - d. A group viewed as forming a distinct segment of society: *the gay community; the community of color.*
 - e. Similarity or identity: *a community of interests.*
 - f. Sharing, participation, and fellowship.
 - g. A group of plants and animals living and interacting with one another in a specific region under relatively similar environmental conditions.
 - h. The region occupied by a group of interacting organisms.
 2.
 - a. A group of people having common interests: *the scientific community; the international business community.*
 - b. A group viewed as forming a distinct segment of society: *the gay community; the community of color.*
 - c. Similarity or identity: a community of interests.
 - d. Sharing, participation, and fellowship.
 - e. A group of plants and animals living and interacting with one another in a specific region under relatively similar environmental conditions.
 - f. The region occupied by a group of interacting organisms.
 3.
 - a. Similarity or identity: *a community of interests.*

- b. Sharing, participation, and fellowship.
- c. A group of plants and animals living and interacting with one another in a specific region under relatively similar environmental conditions.
- d. The region occupied by a group of interacting organisms.

4. Society as a whole; the public.

5. *Ecology*

- a. A group of plants and animals living and interacting with one another in a specific region under relatively similar environmental conditions.
- b. The region occupied by a group of interacting organisms.

5. Allow the students to decide if they want to make any final additions to their definitions of community.
6. Explain to the class that now that they have begun to decide what communities are they will next discuss what communities do. Have them begin by responding individually to the following prompt: You help define the communities you are part of and the communities you are part of help define you.
7. After the student have had time to respond, ask for volunteers to share their thoughts on this statement. (What does this statement mean? Do you agree or disagree with it? Can you think of any examples to explain this idea? Have you experienced this?)
8. Now have the students make a list of ten communities that they are a part of (ex. school, their family, neighborhood, clubs, sports teams, gender, sisters/brothers/only children, church, humans, animals, CREATE!, artists, dog lovers, etc.).
9. Once the students have completed their list have them get out of their seats and interact with one another by doing the following mixer.
10. Explain to the class that they are going to walk around the room and look for someone who has at least two communities in common with them. Once they have located a partner they should each discuss the following questions about the communities they have in common:
 1. What do you give to the communities you are part of?
 2. What do the communities you are part of give to you?
11. Tell the students that if there is time remaining before they must switch partners they can ask each other about other communities on their lists that they find interesting.
12. Have the students begin the mixer. After 5 minutes of sharing have the partners switch and repeat the activity. Allow the students to go through the questions with 3 partners and then ask them to return to their seats.
13. Explain that one thing we may overlook is that communities can have both positive and negative effects on the individuals in them and the people around them. Tell the class that we will begin a brainstorming session on this idea by dividing into two groups. The groups will answer the following questions and then share their discussion with the whole class.
 1. Group One- What are ways that communities can negatively effect people who are part of them? What are ways that communities can negatively effect people who are not part of them? (ex. gangs or clicks)

2. Group Two- What are ways that communities can positively effect people who are part of them? What are ways that communities can positively effect people who are not part of them? (ex. Habitat for Humanity or positive peer pressure)
14. Divide the class into two groups and have them complete their discussion question; then allow them to share their discussions with the whole class. Once each group shares their discussion, allow the other group to add any addition ideas that they may have about that group's questions.
15. Then ask the class to reflect on everything we have discussed about communities and discuss how CREATE! can function as a community? If we were to create three guidelines for the CREATE! community what would they be?

60 min Visual Critical Thinking Session

1. Explain that since we have done verbal brainstorming about community we are now going to CREATE!.
2. In groups of three you will visually brainstorm community. Your task is to create a linear symbol that represents community; but the twist is that you must draw your symbol on a grid that is three blocks high by five blocks wide and your linear design must intersect each box at least once.
3. Show the students the grid and model how they are to intersect each block of the grid.
4. You will begin by each sketching two or three ideas of symbols for community. Then you will share your drawings with your group and work together to select one sketch to move forward with or create a combination or alteration of multiple sketches to move forward with.
5. To complete your task your group needs to create a final drawing of your linear symbol on the preprinted grid. (Hand out the grids.)
6. Divide the class into groups of three and have them begin the activity.
7. Monitor the groups as they work to ensure that they understand the requirements of the activity, are working together, and are on task. Provide encouragement and explanation as necessary.
8. If time is remaining, have each group share their symbols with the class.
9. Collect all of the linear symbols to prepare for class tomorrow.

Closure

50 min Introduce 2D and 3D Projects

1. Explain to the students that today's main goal was to allow them to begin thinking critically and creatively about the theme for the week: community. Tell them that we will wrap up our session today by introducing the two main art making projects that you will be working on this week.
2. Introduce the 2D Project: I will be the main instructor in Studio A. In my class we will be creating individual 2D mixed media pieces that are 3ft by 5ft that work both individually and together to create a mural. We will develop our pieces around one of the linear symbols that you just created. Tomorrow we will begin class by selecting one of the symbols to use as the basis of our pieces. You will each select a block of the 3x5 grid that will be the basis of your

artwork. Wherever the symbol is in your block you must incorporate it into your design (the line in one piece may be an arm or in another a horizon line) this way we will not just have an irrelevant black line going through all of the pieces but rather you will have to think critically and creativity to discover how you can incorporate it into your design. At the final show your 2D pieces will be exhibited together to reveal the symbol of community; but when you leave, your pieces will also work on their own to convey your own personal art making problem. The reason I have chosen this project is because it represents community in itself: working together to accomplish something, a part defining the whole, and the whole being made up of unique parts, etc. You will be free to select what combination of media you would like to work with to develop these 2D pieces. One thing you may want to keep in mind is that you can incorporate pieces of art that you develop in your Short Sessions into this 2D mixed media piece.

3. Introduce the 3D Project: In Studio B, the 3D course, Libba Willcox will be your main instructor. For your 3D project you will have to create sketches for a way to solve your art making problem in each of our three different medias. Then through the guidance of group critiques you will either select one medium to move forward with or a combination of the three.
4. One thing you may have noticed it that we have not supplied you with an art making problem to solve for each of your pieces. We believe that one of the hardest parts of being an artist is determine what to CREATE! about and often times in the normal school setting you do not have freedom of choice in this area. Therefore our goal at CREATE! is to equip you with tools for problem finding and allow you to develop your problem finding skills through both the 2D and 3D pieces. After lunch you will be attending the Afternoon Activity session which will focus on problem finding and guide you as you individually discover personal art making problem that are developed around the theme of community.

Resources

- community. (n.d.). The American Heritage® Dictionary of the English Language, Fourth Edition. Retrieved April 15, 2010, from Dictionary.com website: <http://dictionary.reference.com/browse/community>

Materials

- Whiteboard and markers
- Projector and PWPT
- Grid Handouts
- Pencils

Grid Handout

(See the following page.)

Names of group members: _____

Circularity of Community: Day Two

Lesson Overview

In this lesson, students will share their problem finding with classmates. Then, they will brainstorm and sketch how they can communicate their ideas visually within the guidelines for the 2D mixed media project. By the end of class the students will have finalized their designs so that they can begin creating tomorrow on Day Three.

Essential Questions

What personal art making problem can you develop your 2D piece on community around? What design will best express your ideas about community? What type of background will you use to complement your design?

Performance Tasks

- Students will vote on a linear drawing to use as the basis for their communal 2D piece.
- Students will select a personal art making problem that focuses on the concept of community to develop their 2D pieces around.
- Students will brainstorm and sketch a minimum of three designs for their 2D pieces.
- Students will completely cover their canvases with a background that will complement their design.

Georgia Quality Core Curriculum Standards: Fine Arts- Drawing

Course: Drawing

1. Topic: Artistic Skills and Knowledge: Creating, Performing, Producing
Standard: Develops ideas, plans, and produces artworks that serve specific functions (e.g., expressive, social, and utilitarian).
2. Topic: Artistic Skills and Knowledge: Creating, Performing, Producing
Standard: Creates drawings using the elements of art and principles of design for compositions expressing an intended meaning and/or specific visual effect.
3. Topic: Artistic Skills and Knowledge: Creating, Performing, Producing
Standard: Applies higher-order thinking skills (e.g., nuanced judgement, tolerance of ambiguity, complex thinking, finding structure in apparent disorder) in the creation of multiple solutions to drawing problems and discusses their transfer to real life and work force situations.
5. Topic: Artistic Skills and Knowledge: Creating, Performing, Producing
Standard: Uses a wide variety of media, tools and processes, and techniques to create drawings that imitate the real world (Realism), are concerned with design and composition (Formalism), express a feeling or emotion (Expressionism/Emotionalism).
6. Topic: Artistic Skills and Knowledge: Creating, Performing, Producing
Standard: Produces representational, abstract, and nonobjective drawings using a variety of techniques including gesture, contour, value to model form (rendering, hatching, wash), traditional, and innovative drawing media.

7. Topic: Artistic Skills and Knowledge: Creating, Performing, Producing
Standard: Demonstrates proper care and safe use of materials and tools.
8. Topic: Artistic Skills and Knowledge: Creating, Performing, Producing
Standard: Identifies, describes, and applies techniques that portray three-dimensional space on a two-dimensional surface.
11. Topic: Connections
Standard: Applies concepts and ideas from other disciplines and their topics as sources of ideas for own artwork.
12. Topic: Critical Analysis and Aesthetic Understanding
Standard: Analyzes the effect of subject matter, technique, and medium on the expressive quality of drawings.
15. Topic: Critical Analysis and Aesthetic Understanding
Standard: Evaluates, based on predetermined criteria, own performance and progress on skills and written and visual products.
18. Topic: Critical Analysis and Aesthetic Understanding
Standard: Begins to develop and describe artistic voice (own style, approach to art, and personal messages to communicate).

Georgia Performance Standards: Visual Arts

VAHSDRMC.1 Engages in the creative process; imagines new ideas by using mental and visual imagery, conceptualizes these ideas by using artistic language and contextual understandings, and accesses learning. The student develops a personal artistic voice that gives unique form to these concepts.

- b. Reflects on emerging personal artistic preferences.
- c. Recognizes personal motivations and interests.
- d. Establishes personal viewpoint.
- e. Selects self-assessment standards, themes, and interests.
- f. Identifies preferred materials and working methods.

VAHSDRMC.2 Finds and solves problems through open-ended inquiry, the consideration of multiple options, weighing consequences, and assessing results.

- a. Uses sketchbook journal to research, explore, and invent artistic conventions to connect and express visual ideas.
- b. Generates multiple solutions to a single artistic problem and assesses merits of each.
- c. Analyzes, in both written and oral form, the implications of artistic decisions.
- d. Solves artistic problems through discussion and interaction with peers.
- e. Supports peers through informal, on-going critique of idea development and work in-progress.
- f. Recognizes and develops art making as a risk-taking process that incorporates existing knowledge, brainstorming, planning, discovery of unexpected connections, and recognition of serendipity.

VAHSDRMC.4 Analyzes the origins of one's own ideas in relation to community, culture, and the world.

- b. Identifies values and practices in his or her community culture and world that inform the student's art making.
- c. Reflects on how personal experience in community, culture, and the world informs an artist's works.
- d. Identifies the values and contributions of diverse peers, cultures and communities.

VAHSDRCU.2 Demonstrates an understanding of how art history impacts the creative process of art making.

- c. Creates art work that explores ideas, issues, and events from current and past cultures.

VAHSDRPR.1 Incorporates elements and principles of design to solve specific visual arts problems and to communicate ideas and emotions, culminating in a finished work of art.

- a. Uses thumbnail sketches and visual/verbal notes to develop concept and composition for drawing.
- c. Discusses and applies concepts, such as activating negative space, visual weight, paths of movement, non-centered focal point, dominance and subordination of design elements, and variety within repetition.
- d. Applies compositional principles to create successful representational and non-objective art work.
- e. Reviews and uses color theories and schemes to create intended effect and communicate meaning.

VAHSDRPR.2 Engages in an array of drawing processes and techniques.

- a. Creates contour and cross-contour drawings that demonstrate evidence of careful observation.
- b. Investigates mark-making including, but not limited to, calligraphic line, gestural mark-making, emotive qualities of line, and line direction to build form and movement.
- c. Employs gesture drawing (figure, inanimate objects, and non-objective).
- d. Uses value to create the illusion of 3-D form on a 2-D plane (cast shadow, form shadow, transitional values, reflected value).
- e. Incorporates a variety of approaches to build value including: rendering, hatching, and cross-hatching.
- f. Differentiates and applies high key, low key, full range of value to create specific effect and mood.
- g. Applies perspective approaches including: aerial, one point, two-point, and relative scale, overlapping to create a variety of spatial effects from flat, shallow to deep perspective.
- h. Uses visual sighting approaches and knowledge of spatial perspective for the purpose of observing and accurately recording the world around them.
- i. Manipulates a variety of observation tools to create accurate proportions (vertical and horizontal sighting with a pencil, placing reference points on the page, vertical and horizontal guides on the picture plane, comparison of parts to the whole and restated lines).

VAHSDRPR.3 Develops complex art work using a variety of media and technology.

- a. Experiments with papers, grounds, and other drawing surfaces.
- b. Develops beginning level mastery of traditional media including, but not limited to, graphite, colored pencil, charcoal, conte, soft pastel, oil pastel, pen and brush, and found mark-making tools.
- c. Uses mixed-media including traditional, contemporary, digital and alternative media.
- d. Practices safe and appropriate use and care of drawing media and tools.
- e. Adds artwork developed in this course to portfolio begun in level one art.

VAHSDRPR.4 Keeps a visual/verbal sketchbook journal, consistently throughout the course, to collect, develop, and preserve ideas in order to produce works of art around themes of personal meaning.

- a. Self assesses and writes reflections on work, idea generation, skills progress.
- b. Analyzes and critiques works of art – personal, peers, and professional.
- c. Makes visual/verbal connections.
- d. Practices direct observation and reactions in words, images, and symbols.
- e. Records artistic research.
- f. Collects, develops, and preserves personal ideas and thoughts.
- g. Records inspirational images, words, thoughts, and ideas.
- h. Maintains notes and class information.
- i. Plans artwork.
- j. Practices technique.
- k. Experiments with media and technique - uses as a process journal.
- l. Identifies emerging personal, artistic voice.

VAHSDRAR.1 Writes and critiques orally his or her own works of art.

- a. Reflects on the artistic process (through journal-keeping and dialogic thought).
- b. Self evaluates specific works from multiple positions – achievement of intent of the work, communication of meaning, technical aspects, personal response to the artistic problem, and personal best in work process.

VAHSDRC.1 Applies information from other disciplines to enhance the understanding and production of artworks.

- e. Develops the ability to integrate visual and verbal skills to communicate clearly and eloquently.

VAHSDRC.2 Develops 21st century life and work skills and habits of mind for success through the study and production of art.

- a. Manages goals and time.
- b. Directs own learning.
- c. Guides and leads others.
- d. Works in diverse teams.
- e. Adapts to change.
- f. Uses current technology as a tool.

Learning Activities

Opening Activity

10 min Voting

1. Before class begins, number and post the linear representations of community around the room.
2. When class begins explain that the students are going to start class by voting on which linear drawing they are going to use as the basis of the 2D pieces.
3. Give each student a notecard to use as a voting ballot.
4. Instruct the students to walk around the room and select the number of the drawing they would like to use for their communal piece. Explain that after they select a drawing they should write its number on their index card, fold the card in half, and place it in the voting jar.
5. Allow the students to vote and then tally the votes to determine which drawing the class will use.
6. Then have the students blindly select a square from the grid to use as the base of their 2D piece from a previously prepared bag that contains each of the squares from the grid including the number of the square and the lines that intersect it.
7. Next allow the students one minute to trade squares if they choose to do so; then record who has each square of the grid.

Instruction

15 min Problem Finding Discussion

1. Students should have come to class with three ideas of art making problems addressing community that they developed the previous night in the Afternoon Activity session on problem finding (see the Problem Finding Lesson Plan in Appendix B).
2. Divide the students into groups of three. Within these groups students should each share their three ideas and have their group members help them develop their ideas further and select the strongest one for them to pursue with their 2D piece.
3. While the students are discussing their problems, the teachers and assistants should observe and assist as necessary.

70 min Problem Solving

1. Now have the students create at least three sketches of ways they can solve their previously selected art making problem. Remind the students that they will have to incorporate the lines that intersect the piece of the grid that they selected into their design. The line could become an arm, remain a line, be a block of color, ect.
2. If students are having difficulty developing ideas suggest the following activities:
 1. Think of colors or images that your problem brings to mind.
 2. How could you use spacial arrangement to communicate your ideas about community?
 3. What everyday objects could you use to represent your concept?

4. Use random input to spur new ways of interpreting your art making problem. (Random input involves randomly selecting a word from a magazine or book then using that word to help you brainstorm in a fresh way.)
3. Once the students have developed their ideas, have them select the design they would like to move forward with.

CREATE!

80 min Develop Background

1. Next the students will dive into their pieces by developing the background.
2. Explain that often the hardest part of creating is the blank canvas so the students will begin by covering their canvases with a background layer.
3. Encourage the students to think about what will work best as a base layer of their piece. It could be a solid color, texture, pattern, collage, fabric, etc.
4. Give each student the canvas that you have previously transferred the linear drawing from their square of the grid onto.
5. Then allow the students to CREATE!
6. If students finish the background before class is over, have them sketch out their design and then begin working on their pieces.

Closure

5 min

Have students put away all materials and clean their work spaces. Before the students leave, encourage them to continue incubating about their designs and to come to class tomorrow prepared to start working. Explain that tomorrow they will be attempting to complete at least 50% of their piece.

Materials

- Numbered copies of the Linear Drawings
- Notecards
- Jar to put the ballots in
- A bag for each linear drawing containing the individual numbered squares of the grid.
- Numbered canvases with it's previously transferred corresponding linear drawing.
- Art Making materials: tissue paper, paper, paint, glue, fabric, thread, charcoal, conte, pencils, ink, sharpies, packing tape, etc.

Circularity of Community: Day Three

Lesson Overview

In this lesson, students will explore their ideas about community visually as they begin their 2D pieces. By the end of class they should have completed 50% of the work and finalized decisions about what materials or processes they will need to use for the completion of their pieces.

Essential Question

How will you visually express the problem solving you have done with your unique problem addressing community?

Performance Tasks

- Students will complete 50% of their 2D piece.
- Students will list any materials that they will need to complete their pieces.
- Students will list any art making processes that they would like to learn about to include in their 2D pieces.

Georgia Quality Core Curriculum Standards: Fine Arts- Drawing

Course: Drawing

1. Topic: Artistic Skills and Knowledge: Creating, Performing, Producing
Standard: Develops ideas, plans, and produces artworks that serve specific functions (e.g., expressive, social, and utilitarian).
2. Topic: Artistic Skills and Knowledge: Creating, Performing, Producing
Standard: Creates drawings using the elements of art and principles of design for compositions expressing an intended meaning and/or specific visual effect.
3. Topic: Artistic Skills and Knowledge: Creating, Performing, Producing
Standard: Applies higher-order thinking skills (e.g., nuanced judgement, tolerance of ambiguity, complex thinking, finding structure in apparent disorder) in the creation of multiple solutions to drawing problems and discusses their transfer to real life and work force situations.
5. Topic: Artistic Skills and Knowledge: Creating, Performing, Producing
Standard: Uses a wide variety of media, tools and processes, and techniques to create drawings that imitate the real world (Realism), are concerned with design and composition (Formalism), express a feeling or emotion (Expressionism/Emotionalism).
6. Topic: Artistic Skills and Knowledge: Creating, Performing, Producing
Standard: Produces representational, abstract, and nonobjective drawings using a variety of techniques including gesture, contour, value to model form (rendering, hatching, wash), traditional, and innovative drawing media.
7. Topic: Artistic Skills and Knowledge: Creating, Performing, Producing
Standard: Demonstrates proper care and safe use of materials and tools.
8. Topic: Artistic Skills and Knowledge: Creating, Performing, Producing

Standard: Identifies, describes, and applies techniques that portray three-dimensional space on a two-dimensional surface.

11. Topic: Connections

Standard: Applies concepts and ideas from other disciplines and their topics as sources of ideas for own artwork.

12. Topic: Critical Analysis and Aesthetic Understanding

Standard: Analyzes the effect of subject matter, technique, and medium on the expressive quality of drawings.

15. Topic: Critical Analysis and Aesthetic Understanding

Standard: Evaluates, based on predetermined criteria, own performance and progress on skills and written and visual products.

16. Topic: Critical Analysis and Aesthetic Understanding

Standard: Makes informed responses by relating own drawings to drawings by major contemporary and traditional artists.

18. Topic: Critical Analysis and Aesthetic Understanding

Standard: Begins to develop and describe artistic voice (own style, approach to art, and personal messages to communicate).

Georgia Performance Standards: Visual Arts

VAHSDRMC.1 Engages in the creative process; imagines new ideas by using mental and visual imagery, conceptualizes these ideas by using artistic language and contextual understandings, and accesses learning. The student develops a personal artistic voice that gives unique form to these concepts.

f. Identifies preferred materials and working methods.

VAHSDRMC.2 Finds and solves problems through open-ended inquiry, the consideration of multiple options, weighing consequences, and assessing results.

c. Analyzes, in both written and oral form, the implications of artistic decisions.

d. Solves artistic problems through discussion and interaction with peers.

e. Supports peers through informal, on-going critique of idea development and work in-progress.

f. Recognizes and develops art making as a risk-taking process that incorporates existing knowledge, brainstorming, planning, discovery of unexpected connections, and recognition of serendipity.

VAHSDRCU.2 Demonstrates an understanding of how art history impacts the creative process of art making.

c. Creates art work that explores ideas, issues, and events from current and past cultures.

VAHSDRPR.1 Incorporates elements and principles of design to solve specific visual arts problems and to communicate ideas and emotions, culminating in a finished work of art.

a. Uses thumbnail sketches and visual/verbal notes to develop concept and composition for drawing.

- c. Discusses and applies concepts, such as activating negative space, visual weight, paths of movement, non-centered focal point, dominance and subordination of design elements, and variety within repetition.
- d. Applies compositional principles to create successful representational and non-objective art work.
- e. Reviews and uses color theories and schemes to create intended effect and communicate meaning.

VAHSDRPR.2 Engages in an array of drawing processes and techniques.

- a. Creates contour and cross-contour drawings that demonstrate evidence of careful observation.
- b. Investigates mark-making including, but not limited to, calligraphic line, gestural mark-making, emotive qualities of line, and line direction to build form and movement.
- c. Employs gesture drawing (figure, inanimate objects, and non-objective).
- d. Uses value to create the illusion of 3-D form on a 2-D plane (cast shadow, form shadow, transitional values, reflected value).
- e. Incorporates a variety of approaches to build value including: rendering, hatching, and cross-hatching.
- f. Differentiates and applies high key, low key, full range of value to create specific effect and mood.
- g. Applies perspective approaches including: aerial, one point, two-point, and relative scale, overlapping to creates a variety of spatial effects from flat, shallow to deep perspective.
- h. Uses visual sighting approaches and knowledge of spatial perspective for the purpose of observing and accurately recording the world around them.
- i. Manipulates a variety of observation tools to create accurate proportions (vertical and horizontal sighting with a pencil, placing reference points on the page, vertical and horizontal guides on the picture plane, comparison of parts to the whole and restated lines).

VAHSDRPR.3 Develops complex art work using a variety of media and technology.

- a. Experiments with papers, grounds, and other drawing surfaces.
- b. Develops beginning level mastery of traditional media including, but not limited to, graphite, colored pencil, charcoal, conte, soft pastel, oil pastel, pen and brush, and found mark-making tools.
- c. Uses mixed-media including traditional, contemporary, digital and alternative media.
- d. Practices safe and appropriate use and care of drawing media and tools.
- e. Adds artwork developed in this course to portfolio begun in level one art.

VAHSDRPR.4 Keeps a visual/verbal sketchbook journal, consistently throughout the course, to collect, develop, and preserve ideas in order to produce works of art around themes of personal meaning.

- a. Self assesses and writes reflections on work, idea generation, skills progress.
- b. Analyzes and critiques works of art – personal, peers, and professional.

- c. Makes visual/verbal connections.
- d. Practices direct observation and reactions in words, images, and symbols.
- e. Records artistic research.
- f. Collects, develops, and preserves personal ideas and thoughts.
- g. Records inspirational images, words, thoughts, and ideas.
- h. Maintains notes and class information.
- i. Plans artwork.
- j. Practices technique.
- k. Experiments with media and technique - uses as a process journal.
- l. Identifies emerging personal, artistic voice.

VAHSDRC.1 Applies information from other disciplines to enhance the understanding and production of artworks.

- e. Develops the ability to integrate visual and verbal skills to communicate clearly and eloquently.

VAHSDRC.2 Develops 21st century life and work skills and habits of mind for success through the study and production of art.

- a. Manages goals and time.
- b. Directs own learning.
- c. Guides and leads others.
- d. Works in diverse teams.
- e. Adapts to change.
- f. Uses current technology as a tool.

Learning Activities

CREATE!

120 min Develop 2D Piece

1. Explain to the class that they have no time to waste since they only have three days left to complete their pieces. Tell them that today their goal should be to complete 50% of their piece and finalize decisions about materials they need to complete their work or processes they would like to learn about to include in their work.
2. Have them begin working immediately.
3. As the students work the teachers and assistants should walk around the room to discuss each student's work and supply any help that may be needed.
4. Allow students to take breaks as needed.

55 min Break and then Continue Developing 2D Piece

1. After two hours of working, have the students pause and take a few minutes to walk around the room and observe each other's work.
2. Encourage the students to ask each other technical or conceptual questions and work to push **their pieces** and the pieces of their classmates.
3. Once the students have had a chance to view all of the pieces have them continue working.

Closure

5 min

Five minutes before class is over, have the students put away all materials and clean their work spaces. When they have finished, give each student a notecard and ask them to answer the following questions on their cards:

1. Do you need any materials that are not already available to you to complete your 2D piece?
2. Would you like to learn about any specific art making processes to be able to complete your piece?
3. Do you have any questions or concerns about your piece at this time?

Materials

- Canvases
- Computers
- Laser Printer
- Notecards
- Art Making materials: tissue paper, paper, paint, glue, fabric, thread, charcoal, conte, pencils, ink, sharpies, packing tape, etc.

Circularity of Community: Day Four

Lesson Overview

In this lesson, students will continue the exploration of their ideas about community visually as they strive to complete 80-90% of their pieces. Before the students begin working for the day they will participate in a mid-process critique to encourage them to continue to think critically about their work and to allow them to help guide one another through this process.

Essential Question

Have you and your classmates successfully developed the following aspects of your work: conceptual, creativity, composition, media, emphasis, and unity? How can you and your classmates improve your pieces?

Performance Tasks

- Students will participate in a mid-process critique.
- Students will determine how they can improve their pieces based off of what was discussed during the mid-process critique.
- Students will complete 80-90% of their 2D piece.

Georgia Quality Core Curriculum Standards: Fine Arts- Drawing

Course: Drawing

1. Topic: Artistic Skills and Knowledge: Creating, Performing, Producing
Standard: Develops ideas, plans, and produces artworks that serve specific functions (e.g., expressive, social, and utilitarian).
2. Topic: Artistic Skills and Knowledge: Creating, Performing, Producing
Standard: Creates drawings using the elements of art and principles of design for compositions expressing an intended meaning and/or specific visual effect.
3. Topic: Artistic Skills and Knowledge: Creating, Performing, Producing
Standard: Applies higher-order thinking skills (e.g., nuanced judgement, tolerance of ambiguity, complex thinking, finding structure in apparent disorder) in the creation of multiple solutions to drawing problems and discusses their transfer to real life and work force situations.
5. Topic: Artistic Skills and Knowledge: Creating, Performing, Producing
Standard: Uses a wide variety of media, tools and processes, and techniques to create drawings that imitate the real world (Realism), are concerned with design and composition (Formalism), express a feeling or emotion (Expressionism/Emotionalism).
6. Topic: Artistic Skills and Knowledge: Creating, Performing, Producing
Standard: Produces representational, abstract, and nonobjective drawings using a variety of techniques including gesture, contour, value to model form (rendering, hatching, wash), traditional, and innovative drawing media.
7. Topic: Artistic Skills and Knowledge: Creating, Performing, Producing

Standard: Demonstrates proper care and safe use of materials and tools.

8. Topic: Artistic Skills and Knowledge: Creating, Performing, Producing

Standard: Identifies, describes, and applies techniques that portray three-dimensional space on a two-dimensional surface.

11. Topic: Connections

Standard: Applies concepts and ideas from other disciplines and their topics as sources of ideas for own artwork.

12. Topic: Critical Analysis and Aesthetic Understanding

Standard: Analyzes the effect of subject matter, technique, and medium on the expressive quality of drawings.

13. Topic: Critical Analysis and Aesthetic Understanding

Standard: Critiques drawings using the processes of description, analysis, interpretation, and judgement.

15. Topic: Critical Analysis and Aesthetic Understanding

Standard: Evaluates, based on predetermined criteria, own performance and progress on skills and written and visual products.

16. Topic: Critical Analysis and Aesthetic Understanding

Standard: Makes informed responses by relating own drawings to drawings by major contemporary and traditional artists.

17. Topic: Critical Analysis and Aesthetic Understanding

Standard: Develops and applies appropriate criteria for making aesthetic judgments about a wide range of objective, abstract, and nonobjective drawings.

18. Topic: Critical Analysis and Aesthetic Understanding

Standard: Begins to develop and describe artistic voice (own style, approach to art, and personal messages to communicate).

Georgia Performance Standards: Visual Arts

VAHSDRMC.2 Finds and solves problems through open-ended inquiry, the consideration of multiple options, weighing consequences, and assessing results.

c. Analyzes, in both written and oral form, the implications of artistic decisions.

d. Solves artistic problems through discussion and interaction with peers.

e. Supports peers through informal, on-going critique of idea development and work in-progress.

f. Recognizes and develops art making as a risk-taking process that incorporates existing knowledge, brainstorming, planning, discovery of unexpected connections, and recognition of serendipity.

VAHSDRCU.2 Demonstrates an understanding of how art history impacts the creative process of art making.

c. Creates art work that explores ideas, issues, and events from current and past cultures.

VAHSDRPR.1 Incorporates elements and principles of design to solve specific visual arts problems and to communicate ideas and emotions, culminating in a finished work of art.

- a. Uses thumbnail sketches and visual/verbal notes to develop concept and composition for drawing.
- c. Discusses and applies concepts, such as activating negative space, visual weight, paths of movement, non-centered focal point, dominance and subordination of design elements, and variety within repetition.
- d. Applies compositional principles to create successful representational and non-objective art work.
- e. Reviews and uses color theories and schemes to create intended effect and communicate meaning.

VAHSDRPR.2 Engages in an array of drawing processes and techniques.

- a. Creates contour and cross-contour drawings that demonstrate evidence of careful observation.
- b. Investigates mark-making including, but not limited to, calligraphic line, gestural mark-making, emotive qualities of line, and line direction to build form and movement.
- c. Employs gesture drawing (figure, inanimate objects, and non-objective).
- d. Uses value to create the illusion of 3-D form on a 2-D plane (cast shadow, form shadow, transitional values, reflected value).
- e. Incorporates a variety of approaches to build value including: rendering, hatching, and cross-hatching.
- f. Differentiates and applies high key, low key, full range of value to create specific effect and mood.
- g. Applies perspective approaches including: aerial, one point, two-point, and relative scale, overlapping to create a variety of spatial effects from flat, shallow to deep perspective.
- h. Uses visual sighting approaches and knowledge of spatial perspective for the purpose of observing and accurately recording the world around them.
- i. Manipulates a variety of observation tools to create accurate proportions (vertical and horizontal sighting with a pencil, placing reference points on the page, vertical and horizontal guides on the picture plane, comparison of parts to the whole and restated lines).

VAHSDRPR.3 Develops complex art work using a variety of media and technology.

- a. Experiments with papers, grounds, and other drawing surfaces.
- b. Develops beginning level mastery of traditional media including, but not limited to, graphite, colored pencil, charcoal, conte, soft pastel, oil pastel, pen and brush, and found mark-making tools.
- c. Uses mixed-media including traditional, contemporary, digital and alternative media.
- d. Practices safe and appropriate use and care of drawing media and tools.
- e. Adds artwork developed in this course to portfolio begun in level one art.

VAHSDRPR.4 Keeps a visual/verbal sketchbook journal, consistently throughout the course, to collect, develop, and preserve ideas in order to produce works of art around themes of personal meaning.

- a. Self assesses and writes reflections on work, idea generation, skills progress.
- b. Analyzes and critiques works of art – personal, peers, and professional.
- c. Makes visual/verbal connections.
- d. Practices direct observation and reactions in words, images, and symbols.
- e. Records artistic research.
- f. Collects, develops, and preserves personal ideas and thoughts.
- g. Records inspirational images, words, thoughts, and ideas.
- h. Maintains notes and class information.
- i. Plans artwork.
- j. Practices technique.
- k. Experiments with media and technique - uses as a process journal.
- l. Identifies emerging personal, artistic voice.

VAHSDRAR.1 Writes and critiques orally his or her own works of art.

- a. Reflects on the artistic process (through journal-keeping and dialogic thought).
- b. Self evaluates specific works from multiple positions – achievement of intent of the work, communication of meaning, technical aspects, personal response to the artistic problem, and personal best in work process.

VAHSDRAR.2 Critiques art work of others individually and in group settings.

- a. Provides respectful and constructive criticism to peers in formal class critiques.
- b. Provides informal feedback to peers on work in process as part of a community of learners.
- c. Analyzes specific strengths and weaknesses of art works based on the ways technique and composition are used to convey meaning.
- d. Revises artwork based on input from the critique process.

VAHSDRAR.3 Develops multiple strategies for responding to and reflecting on artworks.

- a. Employs specific art vocabulary, accurately and routinely, to critique art in discussion and writing.
- b. Identifies and employs diverse criteria for evaluating artistic merit.
- c. Interprets and evaluates artworks through thoughtful discussion and speculation about the mood, theme, processes, and intentions of those who created the works.
- d. Uses a range of art criticism approaches, such as —Visual Thinking Skills and Feldman’s Art Criticism process, to understand and make a personal connection to art works.

VAHSDRC.1 Applies information from other disciplines to enhance the understanding and production of artworks.

- e. Develops the ability to integrate visual and verbal skills to communicate clearly and eloquently.

VAHSDRC.2 Develops 21st century life and work skills and habits of mind for success through the study and production of art.

- a. Manages goals and time.

- b. Directs own learning.
- c. Guides and leads others.
- d. Works in diverse teams.
- e. Adapts to change.
- f. Uses current technology as a tool.

Learning Activities

Opening Activity

55 min Mid-Process Critique

1. When students enter class, have them hang their pieces on the wall for a mid-process critique.
2. Explain the following critique strategy to the students:
 1. To begin our mid-process critique you will each be given a page of stickers. The stickers represent different aspects that you have been developing in your artwork to create intellectually and visually engaging pieces.
 2. The categories are as follows:
 1. Conceptual- the extent to which the artist's conceptual investment in the work is evident in the crafting of the piece. Conceptual is represented as a brain.
 2. Creativity- the use of original ideas or processes to solve their art making problem in a unique way. Creativity is represented as a light bulb.
 3. Composition- the arrangement of the elements in a work of art. Composition is represented as a scale.
 4. Media- a visually and intellectually intriguing combination of mediums. Media is represented by the capital letter M.
 5. Emphasis- the organization of the composition in such a way that various aspects are given more focus than others. This allows the artist to direct the viewers attention to what is most important in the work. Emphasis is represented as a star.
 6. Unity- the artist's ability to make the various aspects of their piece work together harmoniously. Unity is represented as a Celtic knot.
 3. Not only do the stickers represent categories but they are also color coded.
 1. Green- If a sticker is green then that means that the artist has done an exceptional job in that category and has the green light to continue developing that aspect of their piece.
 2. Red- If a sticker is red that means that the artist should stop and reassess this category in their piece. You may be given a red sticker if you have forgotten to develop that specific aspect, if that category is not resolved, or if someone has a specific suggestion for you concerning that aspect.
 4. You are to walk around the room, look at each piece critically (thoughtfully), and place both corresponding green and red stickers under each piece. If you want to place a specific sticker under a piece but one already is there, you should go ahead and add it

next to that one. This will tell us and the artist that this aspect is extremely important in their work.

5. The goal of our mid-process critique is to both learn from pieces that are exceptional in certain categories and to push the development of our pieces further by discussing what areas of our work need to be reassessed.
6. After you have had time to place stickers under each work I will then lead us in a brief group discussion of each piece.
3. Have the students place the stickers under the pieces and then lead the group critique.
4. During the critique discuss artworks that are related in one way or another to create a logical flow of discussion. Encourage the students to discuss why they placed their stickers where they did. Also have the students help brainstorm ways that people with red stickers can approach that aspect of their piece in a more successful way.
5. Close the critique by telling the class that one of the assistants has taken notes on the critique for each artist and will be handing them out during class so that they can use what was discussed to further develop their pieces for the final show.

CREATE!

120 min Develop 2D Piece

1. Remind the class that they only have today and tomorrow to complete their pieces so they will need to work diligently. Tell them that today their goal should be to complete 80-90% of their piece.
2. Have them begin working immediately.
3. As the students work the teachers and assistants should walk around the room to discuss each student's work and supply any help that may be needed.
4. Allow the students to take breaks as needed.

Closure

5 min

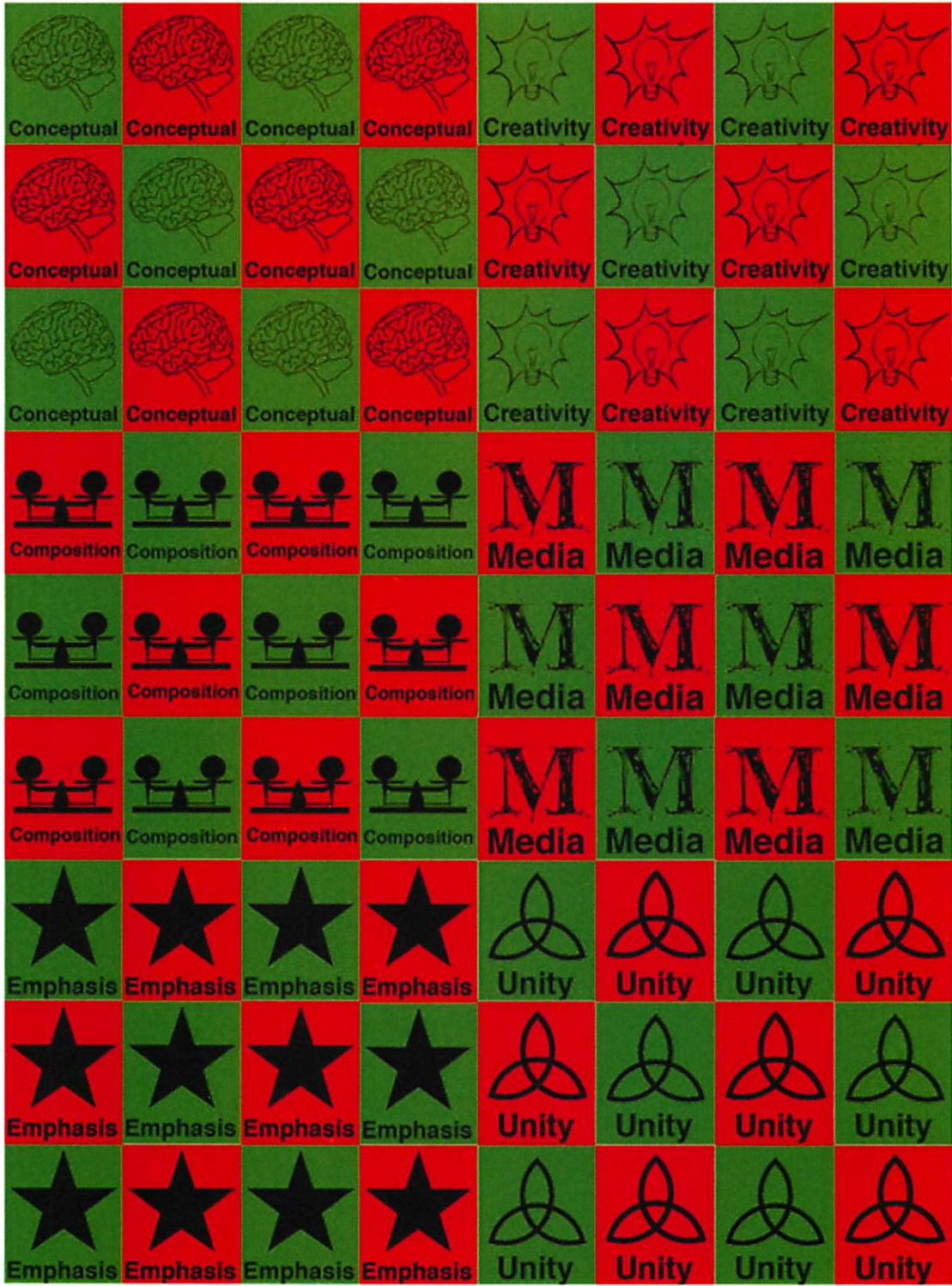
Five minutes before class is over, have the students put away all materials and clean their work spaces. When they have finished, explain to the class that when they come to class tomorrow they will be given one hour to complete their pieces and then we will hold a final critique. At the end of the final critique they will be given about 50 minutes to make any final revisions to their piece of art.

Materials

- Canvases
- Computers
- Laser Printer
- Mid-Process Critique Stickers
- Art Making materials: tissue paper, paper, paint, glue, fabric, thread, charcoal, conte, pencils, ink, sharpies, packing tape, etc.

Mid-Process Critique Stickers

(See the following page.)



Circularity of Community: Day Five

Lesson Overview

In this lesson, students will finish their 2D pieces and get them show ready. One hour into the class they will participate in a final critique; then the students will be able to make final revisions to their pieces before the show is hung.

Essential Questions

What problem related to the topic of community are you addressing with your 2D piece? How have you attempted to visually solve this problem with your 2D piece?

Performance Tasks

- Students will complete their 2D pieces.
- Students will participate in a final critique.
- Students will make any final revisions or adjustments to their pieces based off of what was discussed during the final critique.

Georgia Quality Core Curriculum Standards: Fine Arts- Drawing

Course: Drawing

1. Topic: Artistic Skills and Knowledge: Creating, Performing, Producing
Standard: Develops ideas, plans, and produces artworks that serve specific functions (e.g., expressive, social, and utilitarian).
2. Topic: Artistic Skills and Knowledge: Creating, Performing, Producing
Standard: Creates drawings using the elements of art and principles of design for compositions expressing an intended meaning and/or specific visual effect.
3. Topic: Artistic Skills and Knowledge: Creating, Performing, Producing
Standard: Applies higher-order thinking skills (e.g., nuanced judgement, tolerance of ambiguity, complex thinking, finding structure in apparent disorder) in the creation of multiple solutions to drawing problems and discusses their transfer to real life and work force situations.
5. Topic: Artistic Skills and Knowledge: Creating, Performing, Producing
Standard: Uses a wide variety of media, tools and processes, and techniques to create drawings that imitate the real world (Realism), are concerned with design and composition (Formalism), express a feeling or emotion (Expressionism/Emotionalism).
6. Topic: Artistic Skills and Knowledge: Creating, Performing, Producing
Standard: Produces representational, abstract, and nonobjective drawings using a variety of techniques including gesture, contour, value to model form (rendering, hatching, wash), traditional, and innovative drawing media.
7. Topic: Artistic Skills and Knowledge: Creating, Performing, Producing
Standard: Demonstrates proper care and safe use of materials and tools.
8. Topic: Artistic Skills and Knowledge: Creating, Performing, Producing

Standard: Identifies, describes, and applies techniques that portray three-dimensional space on a two-dimensional surface.

11. Topic: Connections

Standard: Applies concepts and ideas from other disciplines and their topics as sources of ideas for own artwork.

12. Topic: Critical Analysis and Aesthetic Understanding

Standard: Analyzes the effect of subject matter, technique, and medium on the expressive quality of drawings.

13. Topic: Critical Analysis and Aesthetic Understanding

Standard: Critiques drawings using the processes of description, analysis, interpretation, and judgement.

15. Topic: Critical Analysis and Aesthetic Understanding

Standard: Evaluates, based on predetermined criteria, own performance and progress on skills and written and visual products.

16. Topic: Critical Analysis and Aesthetic Understanding

Standard: Makes informed responses by relating own drawings to drawings by major contemporary and traditional artists.

17. Topic: Critical Analysis and Aesthetic Understanding

Standard: Develops and applies appropriate criteria for making aesthetic judgments about a wide range of objective, abstract, and nonobjective drawings.

18. Topic: Critical Analysis and Aesthetic Understanding

Standard: Begins to develop and describe artistic voice (own style, approach to art, and personal messages to communicate).

Georgia Performance Standards: Visual Arts- Drawing

VAHSDRCU.2 Demonstrates an understanding of how art history impacts the creative process of art making.

c. Creates art work that explores ideas, issues, and events from current and past cultures.

VAHSDRPR.1 Incorporates elements and principles of design to solve specific visual arts problems and to communicate ideas and emotions, culminating in a finished work of art.

a. Uses thumbnail sketches and visual/verbal notes to develop concept and composition for drawing.

c. Discusses and applies concepts, such as activating negative space, visual weight, paths of movement, non-centered focal point, dominance and subordination of design elements, and variety within repetition.

d. Applies compositional principles to create successful representational and non-objective art work.

e. Reviews and uses color theories and schemes to create intended effect and communicate meaning.

VAHSDRPR.2 Engages in an array of drawing processes and techniques.

a. Creates contour and cross-contour drawings that demonstrate evidence of careful observation.

- b. Investigates mark-making including, but not limited to, calligraphic line, gestural mark-making, emotive qualities of line, and line direction to build form and movement.
- c. Employs gesture drawing (figure, inanimate objects, and non-objective).
- d. Uses value to create the illusion of 3-D form on a 2-D plane (cast shadow, form shadow, transitional values, reflected value).
- e. Incorporates a variety of approaches to build value including: rendering, hatching, and cross-hatching.
- f. Differentiates and applies high key, low key, full range of value to create specific effect and mood.
- g. Applies perspective approaches including: aerial, one point, two-point, and relative scale, overlapping to create a variety of spatial effects from flat, shallow to deep perspective.
- h. Uses visual sighting approaches and knowledge of spatial perspective for the purpose of observing and accurately recording the world around them.
- i. Manipulates a variety of observation tools to create accurate proportions (vertical and horizontal sighting with a pencil, placing reference points on the page, vertical and horizontal guides on the picture plane, comparison of parts to the whole and restated lines).

VAHSDRPR.3 Develops complex art work using a variety of media and technology.

- a. Experiments with papers, grounds, and other drawing surfaces.
- b. Develops beginning level mastery of traditional media including, but not limited to, graphite, colored pencil, charcoal, conte, soft pastel, oil pastel, pen and brush, and found mark-making tools.
- c. Uses mixed-media including traditional, contemporary, digital and alternative media.
- d. Practices safe and appropriate use and care of drawing media and tools.
- e. Adds artwork developed in this course to portfolio begun in level one art.

VAHSDRPR.4 Keeps a visual/verbal sketchbook journal, consistently throughout the course, to collect, develop, and preserve ideas in order to produce works of art around themes of personal meaning.

- a. Self assesses and writes reflections on work, idea generation, skills progress.
- b. Analyzes and critiques works of art – personal, peers, and professional.
- c. Makes visual/verbal connections.
- d. Practices direct observation and reactions in words, images, and symbols.
- e. Records artistic research.
- f. Collects, develops, and preserves personal ideas and thoughts.
- g. Records inspirational images, words, thoughts, and ideas.
- h. Maintains notes and class information.
- i. Plans artwork.
- j. Practices technique.
- k. Experiments with media and technique - uses as a process journal.

1. Identifies emerging personal, artistic voice.
- VAHSDRPR.5 Plans and presents appropriate exhibit of own art work.
- b. Prepares own artwork to be exhibited in the classroom and in the school community.
- VAHSDRAR.1 Writes and critiques orally his or her own works of art.
- a. Reflects on the artistic process (through journal-keeping and dialogic thought).
 - b. Self evaluates specific works from multiple positions – achievement of intent of the work, communication of meaning, technical aspects, personal response to the artistic problem, and personal best in work process.
- VAHSDRAR.2 Critiques art work of others individually and in group settings.
- a. Provides respectful and constructive criticism to peers in formal class critiques.
 - b. Provides informal feedback to peers on work in process as part of a community of learners.
 - c. Analyzes specific strengths and weaknesses of art works based on the ways technique and composition are used to convey meaning.
 - d. Revises artwork based on input from the critique process.
- VAHSDRAR.3 Develops multiple strategies for responding to and reflecting on artworks.
- a. Employs specific art vocabulary, accurately and routinely, to critique art in discussion and writing.
 - b. Identifies and employs diverse criteria for evaluating artistic merit.
 - c. Interprets and evaluates artworks through thoughtful discussion and speculation about the mood, theme, processes, and intentions of those who created the works.
 - d. Uses a range of art criticism approaches, such as —Visual Thinking Skills and Feldman’s Art Criticism process, to understand and make a personal connection to art works.
- VAHSDRC.1 Applies information from other disciplines to enhance the understanding and production of artworks.
- e. Develops the ability to integrate visual and verbal skills to communicate clearly and eloquently.
- VAHSDRC.2 Develops 21st century life and work skills and habits of mind for success through the study and production of art.
- a. Manages goals and time.
 - b. Directs own learning.
 - c. Guides and leads others.
 - d. Works in diverse teams.
 - e. Adapts to change.
 - f. Uses current technology as a tool.

Learning Activities

CREATE!

60 min Develop 2D Piece

1. Remind the class that today is their last day to complete their pieces therefore they will need to work diligently. Explain that they will have an hour to complete their pieces, then we will have a final critique, and we will close class by having 50 minutes to make any final revisions to our pieces.
2. Have them begin working immediately.
3. As the students work the teachers and assistants should walk around the room to discuss each student's work and supply any help that may be needed.

Critique

60 min Final Critique

1. After an hour of working on their pieces, have the students put their work on the wall for a final critique.
2. Explain that the final critique will serve as a way to prepare them to talk about their work so that they will be ready to discuss their work at the final show.
3. Tell the class that each student will introduce their piece to the class and then discuss the problem they found and how they tried to solve that problem through their 2D mixed media piece. Inform them that after they introduce their piece we will open the floor up for discussion.
4. Begin the final critique by asking for a volunteer.
5. As the students discuss their artwork use prompting questions to get them to think deeper or to articulate their ideas more clearly. For example:
 - Question how their art making problem has impacted their life.
 - Have students explain their color choices for specific elements in their work.
 - When given a vague answer, ask students to elaborate on what they were explaining.
6. Continue the critique until every students' work has been discussed.

CREATE!

55 min 2D Piece Revisions

1. Allow the students to make any final revisions to their pieces based off of what was discussed during the final critique or complete any last minute details that have yet to be completed.
2. Remind the class that their pieces need to be show ready by the end of the hour.
3. As students are working the teachers and assistants should walk around the room and assist the students as necessary.

Closure

5 min

Five minutes before class is over, have the students put away all materials and clean their work spaces.

Materials

- Canvases
- Computers
- Laser Printer
- Art Making materials: tissue paper, paper, paint, glue, fabric, thread, charcoal, conte, pencils, ink, sharpies, packing tape, etc.

APPENDIX B:
PROBLEM FINDING LESSON PLAN

Problem Finding Lesson Plan

Lesson Overview

In this lesson, students will be introduced to problem finding and they will practice several problem finding techniques in order to help them discover personally intriguing problems to develop in both the 2D and 3D classes.

Essential Question

What problems can you find to address in Studio A and B?

Performance Tasks

- The students will understand the importance of problem finding in the artistic process.
- The students will be participating in brainwalking, random input, PMI, and either metaphor, analogy, or compressed conflicts activities.

Georgia Quality Core Curriculum Standards: Fine Arts- Drawing

Course: Drawing

1. Topic: Artistic Skills and Knowledge: Creating, Performing, Producing
Standard: Develops ideas, plans, and produces artworks that serve specific functions (e.g., expressive, social, and utilitarian).
3. Topic: Artistic Skills and Knowledge: Creating, Performing, Producing
Standard: Applies higher-order thinking skills (e.g., nuanced judgement, tolerance of ambiguity, complex thinking, finding structure in apparent disorder) in the creation of multiple solutions to drawing problems and discusses their transfer to real life and work force situations.
11. Topic: Connections
Standard: Applies concepts and ideas from other disciplines and their topics as sources of ideas for own artwork.
18. Topic: Critical Analysis and Aesthetic Understanding
Standard: Begins to develop and describe artistic voice (own style, approach to art, and personal messages to communicate).

Georgia Performance Standards: Visual Arts

VAHSDRMC.1 Engages in the creative process; imagines new ideas by using mental and visual imagery, conceptualizes these ideas by using artistic language and contextual understandings, and accesses learning. The student develops a personal artistic voice that gives unique form to these concepts.

- c. Recognizes personal motivations and interests.
- d. Establishes personal viewpoint.
- e. Selects self-assessment standards, themes, and interests.

VAHSDRMC.2 Finds and solves problems through open-ended inquiry, the consideration of multiple options, weighing consequences, and assessing results.

- a. Uses sketchbook journal to research, explore, and invent artistic conventions to connect and express visual ideas.
- b. Generates multiple solutions to a single artistic problem and assesses merits of each.
- c. Analyzes, in both written and oral form, the implications of artistic decisions.
- d. Solves artistic problems through discussion and interaction with peers.
- e. Supports peers through informal, on-going critique of idea development and work in-progress.
- f. Recognizes and develops art making as a risk-taking process that incorporates existing knowledge, brainstorming, planning, discovery of unexpected connections, and recognition of serendipity.

VAHSDRMC.4 Analyzes the origins of one's own ideas in relation to community, culture, and the world.

- b. Identifies values and practices in his or her community culture and world that inform the student's art making.
- c. Reflects on how personal experience in community, culture, and the world informs an artist's works.
- d. Identifies the values and contributions of diverse peers, cultures and communities.

VAHSDRCU.2 Demonstrates an understanding of how art history impacts the creative process of art making.

- c. Creates art work that explores ideas, issues, and events from current and past cultures.

VAHSDRPR.1 Incorporates elements and principles of design to solve specific visual arts problems and to communicate ideas and emotions, culminating in a finished work of art.

- a. Uses thumbnail sketches and visual/verbal notes to develop concept and composition for drawing.

VAHSDRPR.4 Keeps a visual/verbal sketchbook journal, consistently throughout the course, to collect, develop, and preserve ideas in order to produce works of art around themes of personal meaning.

- a. Self assesses and writes reflections on work, idea generation, skills progress.
- c. Makes visual/verbal connections.
- e. Records artistic research.
- f. Collects, develops, and preserves personal ideas and thoughts.
- g. Records inspirational images, words, thoughts, and ideas.
- h. Maintains notes and class information.
- i. Plans artwork.

VAHSDRC.1 Applies information from other disciplines to enhance the understanding and production of artworks.

- a. Uses inspiration from other disciplines to influence idea development in art.
- e. Develops the ability to integrate visual and verbal skills to communicate clearly and eloquently.

VAHSDRC.2 Develops 21st century life and work skills and habits of mind for success through the study and production of art.

- a. Manages goals and time.
- b. Directs own learning.
- c. Guides and leads others.
- d. Works in diverse teams.
- e. Adapts to change.
- f. Uses current technology as a tool.

Learning Activities

Introduction

15 min

1. Explain that as you said earlier today, in this session we will be individually discovering personal art making problems that are developed around the theme of community for both the 2D and 3D assignments. Each student will either find one problem to solve with both art pieces or two separate problems, one for each assignment.
2. Tell the students that we have chosen to spend an entire session on problem finding because this is the key to creativity. Artists must have something to communicate to an audience therefore artists must learn how to find problems that they are passionate about. At CREATE!, we believe that skills and techniques are only the means to an end. Creating art is about communicating and thinking. It is our hope to use CREATE! to bridge the gap that often occurs in a normal high school setting. We want to help you learn how to find your own problems to create art about.
3. Remind students before you go any further that if we are to imagine artists as super heroes then their trusty sidekick is their sketchbook journal or idea notebook. Encourage them throughout the session, the week, and the rest of their artistic journey to document everything. What good is it to be poured into or to make discoveries if that knowledge is here today but gone tomorrow?
4. Start by defining what a problem is.:
 - A real problem has personal interest and value to the person who pursues it.
 - A real problem does not have a predetermined correct response. (pg. 182)
5. Also introduce the different types of problems:
 - Research Questions- gathering and analyzing data and drawing conclusions from the data.
 - Activism- attempting to improve some aspect of the world around you.
 - Expression- communicating an aesthetic or idea; addressing a real problem in meaningful ways. (pg. 182-183)
6. Explain to the students that the heart of problem finding is discovering ideas that are personally relevant and that you wish to share with others, and that once we become comfortable with finding these types of problems we take our art to another level.
7. Introduce the problem finding aphorism: Your first idea is practically never your best idea (pg. 128). Encourage students that they should always keep this guiding principle in mind

because often our first ideas are trite or lack the critical and creative thinking that produce powerful art making ideas.

8. Explain that in order to help you problem find there are four skills that we are going to work on throughout the week and they are fluency, flexibility, originality, and elaboration. Tell the students that you will introduce these concepts today but each of the following Afternoon Activities will focus on one of these tools for critical and creative thinking.
9. Explain each of the following to the students:
 1. Thinking of many ideas (fluency).
 2. Thinking of varied ideas (flexibility).
 3. Thinking of unusual ideas (originality).
 4. Adding to their ideas to make them better (elaboration). (pg. 128)
10. Explain that we will begin by discussing the most fruitful way to begin looking for problems, opening your eyes and ears. Life constantly presents us with intriguing problems but if we are not paying attention they pass us by.
11. Share Ray Bradbury's quote with the students: "[I]deas lie everywhere, like apples fallen and melting in the grass for lack of wayfaring strangers with an eye and a tongue for beauty, whether absurd, horrific, or genteel." (pg. 123)
12. Explain the concept of exploring with interest which is when "the environment is approached purposefully, with an eye to identify individual interests and concerns" (pg. 178). This can involve noticing the way rain water swirls around a corner, reflecting on a conversation you had with a friend, enjoying the colors used on your cereal box in the morning, or even the way the color of your cereal bleeds into the milk. The apples you find can intrigue you visually, spark connections to other ideas, or possibly begin a stream of thought that takes you somewhere you may have never gone on your own.
13. Encourage the students to begin practicing looking and listening purposefully this week in hopes of sharpening this skill for a lifetime.
14. Tell the students that next we are going to look at several techniques that they can use to encourage problem finding when they are having trouble seeing the apples or when they are given a theme to work with and they need to develop their own personal problem around that theme.

Activities

20 min Brainwalking

1. Explain to the class that brainwalking is a divergent thinking strategy that can be used with a group. To brainwalk you post papers around a room that each have a version of the topic you are exploring and then everyone who is participating goes to each paper and adds ideas or takes notes from one paper to add to another.
2. Allow the students to brainwalk with the papers you have previously posted around the room.
3. Once the students have had time to brainwalk, explain to the class that you are going share where the brainwalking took each idea. Encourage the students to take notes on any ideas that they find intriguing because they will need ideas to use with the next activity.
4. Read over each sheet with the class. Elaborate on ideas and allow the students to join in.

15 min Random Input

1. Explain that the next activity we are going to use to spur our problem finding is called random input. Discuss how when using random input one juxtaposes a randomly selected word with the problem or subject for creative thought then they attempt to make connections between the subject and the unrelated word. Random input can allow individuals to see the problem from a new vantage point or generate new ideas.
2. Have each student select a problem or idea from either the brainwalking activity or another personal idea about community.
3. Then have each student write a random noun on a notecard and place it in a jar.
4. Once everyone has added a word to the jar have each student pull a word and then proceed to make connections between it and their previously selected idea or problem.
5. After the students have had time for personal reflection, have them pair with the person on their left to discuss their brainstorming. Each person should add any insight that they have into connections between their partner's word and idea.
6. Remind the students to be documenting their problem finding so that they do not lose any ideas.
7. Explain to the students that they do not usually need to use so many techniques to find a problem but we are using several so that they can be introduced to the techniques for future use.
8. Before moving on, have the students select one or two ideas to continue exploring.

15 min PMI

1. Introduce PMI as a tool designed to help you approach ideas from new angles.
2. Explain that to PMI one must do three steps:
 1. Plus- List all the positive things related to your idea.
 2. Minus- List all of the negative things related to your idea.
 3. Interesting- List all of the interesting things that are related to your idea.
3. Encourage the students to try PMI.
4. As the students are working, walk around to room to observe and assist when necessary.
5. When the student have completed the activity have them select one final idea to work with.

20 min Metaphor/Analogy/Compressed Conflicts

1. Explain to the class that you are going to introduce three other problem finding techniques and then they will be able to select one of these as a final technique to work with.
2. Share the following definition of metaphor from the New Oxford American Dictionary: a figure of speech in which a word or phrase is applied to an object or action to which it is not literally applicable.
3. Explain that in order to develop a problem one can compare their idea to something else. Metaphors "can allow new parallels to unfold, spurring hypotheses, synthesis, and perspectives" (pg. 151).

4. The next tool is analogy and it is defined in the New Oxford American Dictionary as “a comparison between two things, typically on the basis of their structure and for the purpose of explanation or clarification”.
5. Explain that, “In analogical thinking, ideas from one context are transferred to another in search for parallels, insights, fresh perspectives, or new syntheses” (pg. 150).
6. The last tool is called compressed conflicts and it involves comparing diametrically opposed ideas. It can be described as the following: Considering two opposite ideas at the same time. Like literal antonyms, happy sadness or cold heat. Or express more complex or oblique yet conflicting relationships such as shameful hero or independent follower. (Pg. 154)
7. Have the students each select one of these three tools to use as a final problem finding technique.
8. Allow them time to think through the activity then close the class.

Closure

5 min

Hopefully these strategies have helped you to find your two art making problems or they have gotten you well on the way. Be aware though that problem finding does not end. This process continues throughout the art making process. As artists we can choose to address new problems that we find as we are creating. Be reminded that tonight you must finalize your problem finding ideas for Studio A & B. One thing you should always do before settling on a problem is the creative pause. A creative pause is when you stop and think. This pause can allow you to “consider whether what you are doing might be approached in another way. This is an opportunity for focus or change because in any change of thought there may be an alternative or perhaps better ideas to consider.” (Pg. 141)

Resources

- New Oxford American Dictionary
- Starko, A. (2009). Creativity in the classroom. New York, NY: Routledge. (Note: This lesson plan is based off of this citation. All activities and quotes with page numbers come from this source.)

Materials

- Brainwalking papers developed from the Afternoon Studio
- Tape
- Index cards
- Jar
- Problem Finding Slideshow
- Computer
- Projector
- Paper
- Pencil/Pen

APPENDIX C:
CREATE! PERFORMANCE ASSESSMENT

CREATE! Performance Assessment

Student's Name: _____

Teacher's Name: _____

Course: _____

Date: _____

Discover

Consistently Frequently Sometimes Rarely Never

Brainstorms multiple associations with the big idea.

Analyze the work of artist exemplars.

Identifies an art making problem.

Develops multiple visual solutions.

Stabilize

Selects the strongest solution to their art making problem.

Articulates their art making problem through visual media.

Engages the art making problem creatively.

Engages the art making problem critically.

Edit

Analyzes their own work to discover weaknesses.

Provides insightful critique of the work of their peers.

Reflects on critiques in order to revise their work.

Share

Displays a finished piece of art.

Verbally articulates an explanation of their work.

Engages with the work of peers.

Comments:

CREATE! Performance Assessment

Criteria Explanations

Discover

Brainstorms multiple associations with the big idea: Can the student make connections between the big idea and personal experience and knowledge? Is the student willing to consider multiple points of views from their classmates.

Analyze the work of artist exemplars: Does the student use personal investigations of the work of artist exemplars to inform their art making?

Identifies an art making problem Can the student discover a unique art making problem that is related to the big idea?

Develops multiple visual solutions: Does the students develop multiple visual solutions to their art making problem?

Stabilize

Selects the strongest solution to their art making problem: Does the student engage in critical thinking to either select their strongest visual solution or create a combination of the strongest elements of each of their visual solutions?

Articulates their art making problem through visual media: Can the student apply the elements and principles of art to visually express their art making problem?

Engages the art making problem creatively: Does the student actively engage in the creative thinking process as they develop their work of art.

Engages the art making problem critically: Does the student actively engage in the critical thinking process as they develop their work of art.

Edit

Analyzes their own work to discover weaknesses: Can the student look critically at their own work to discover areas that need improvement?

Provides insightful critique of the work of their peers: Does the student actively participate in peer critiques by providing insightful analysis and constructive suggestions.

Reflects on critiques in order to revise their work: Can the student synthesize personal and peer critiques of their work and use this information to rework into their piece?

Share

Displays a finished piece of art: Does the student professionally exhibit a finished piece of work?


Verbally articulates an explanation of their work: Can the student discuss their work with others and provide an explanation of their thought processes?

Engages with the work of peers: Does the student participate in viewing and discussing the work of peers?

APPENDIX D:

CREATE! TORRANCE SUMMER ART INTENSIVE WEBSITE

Home Page




The navigation menu features the text "CREATE! Torrance Summer Art Intensive" on the left. To its right are five colored buttons: "About" (red), "Program" (purple), "Apply" (yellow), "FAQ" (blue), and "Contact" (grey). To the right of the menu is a photograph of a modern brick building with a paved walkway leading to it.

Home

The CREATE! Torrance Summer Art Intensive, conducted by the Torrance Center for Creativity & Talent Development and the Lamar Dodd School of Art at the University of Georgia, is a week long residence program for ninth through twelfth grade students who are talented in the visual arts. This camp has been designed as an opportunity to bring together a group of visual arts oriented teenagers who will form a community in which they can create and explore visual thinking in ways they may not have been able to in a normal high school setting. Specifically, we will be developing the critical and creative thinking skills and dispositions of our artists in residence so that they will be equipped to prosper as individuals and artists in the 21st century.

CREATE! will be an exciting and engaging week in which students work collaboratively to tackle big ideas as they explore their creativity and develop as artists. The program will build around both the new Georgia Fine Arts Standards and the work of Integrative Teaching International.

- [Torrance Center for Creativity & Talent Development](#)
- [Integrative Teaching International](#)
- [New GA Visual Arts Standards](#)



A photograph showing a male teacher standing at the front of a classroom, facing a group of diverse students. The students are looking towards the teacher, and some have their hands raised. The classroom has a whiteboard with some drawings on it.

2010 Keynote Speaker

Mary Stewart, the Foundations Program Director for the Art Department at Florida State University, will be CREATE!'s 2011 Keynote Speaker. As the author of *Launching the Imagination*- a widely used college visual arts textbook-she regularly gives workshops and lectures on creativity and visual communication. She is also a co-founder of Integrative Teaching International, a national organization devoted to improving college-level art and design teaching by adapting essential art skills to the demands of the 21st century. Stewart will also lead a team of members from Integrative Teaching ThinkTank who will collaborate with the Torrance Center for Creativity and the Lamar Dodd School of Art in teaching the courses at CREATE!

About Page



The navigation menu features the word "CREATE!" in large white letters on a black background, with "Torrance Summer Art Intensive" written below it. To the right are five colored buttons: "About" (red), "Program" (purple), "Apply" (yellow), "FAQ" (blue), and "Contact" (grey). To the right of the menu is a photograph of a modern brick building with large windows and a paved walkway leading to it.

Mission
At the CREATE! Torrance Summer Art Intensive, we seek to establish an authentic learning environment in which we can equip our resident artists with critical and creative thinking skills and encourage their development of positive thinking dispositions in order to help them reach their creative potential.

Vision Statement
CREATE! will provide a rich, creative atmosphere in which our resident artists can unleash their creativity. Together we will create an environment that allows each of us to:

- **C**reate- Use visual media to solidify our voices.
- **R**eveal- Uncover the depths of our uniqueness that lies within.
- **E**ngage- Be active parts of our community.
- **A**waken- Discover more about ourselves.
- **T**hink- Develop a reflective nature that allows our work to be meaningful.
- **E**xplore- Experiment with new media and exciting ideas.



The video player shows a drawing on a piece of paper on a wooden table. The drawing includes a pink gift box with a red ribbon, a green plant, a window with a yellow flower, and the word "inspired" written in pink with a question mark below it. A play button is overlaid on the drawing. The video player interface shows a progress bar at 0:00 / 2:50 and the YouTube logo.

"Art". Directed by Andrea Dorfman and set to the Tanya Davis song, "Art."

About Page Continued

Theory and Research

The following theorists and reports have greatly impacted the vision of CREATE!.

- E. Paul Torrance: [The Manifesto for Children](#)
- Elliot Eisner: [Ten Lessons the Arts Teach](#)
- Studio Thinking: [Eight Habits of Mind](#)
- Quality of Qualities: [Seven Broad Purposes of Arts Education](#)

Program Page



The top section of the page features a navigation menu with five colored buttons: 'About' (red), 'Program' (purple), 'Apply' (yellow), 'FAQ' (blue), and 'Contact' (grey). To the left of these buttons is the 'CREATE!' logo in white, with 'Torrance Summer Art Intensive' written below it. To the right is a photograph of a modern brick building with large windows and a paved walkway leading to it.

Residency

CREATE! is scheduled for Sunday, June 5th through Saturday, June 11th, 2011. This weeklong residential program will accept 30 students who were enrolled in 9th-12th grade during the 2010-2011 school year.

The CREATE! Torrance Summer Art Intensive offers:

- Highly motivated and trained staff.
- A wonderful environment to meet other artists.
- Communal studio space.
- Dorm rooms and excellent food.
- Opportunity for focused, independent and collaborative work.
- A nurturing, creative community.
- Engaging activities and exciting adventures.
- Opportunities to share work: group critiques, readings, and the Final Exhibition.



A photograph of a large, multi-story brick building with a central courtyard area featuring a paved walkway and greenery.

Courses

More than ever before, the visual arts allow opportunities for learning and skill development that are critical for academic and professional success. We live in a world of complexity and challenge. To be prepared for the challenges of the future means being able to brainstorm new ideas, articulate multiple approaches to a problem, appraise strengths and weakness, and select a preferred course of action. The visual arts offer practical exercises in problem seeking, critical appraisal, and problem solving. Therefore, at CREATE! we will teach our resident artists creative and critical thinking skills and dispositions through art making.

The new Georgia Visual Arts Performance Standards shift the visual arts away from an emphasis on making pretty objects to a basis of visual research, problem articulation, and imaginative solutions. CREATE! faculty will create engaging lessons based on this new curriculum. And students will make intriguing works of art.

To develop these new ways of teaching, CREATE! faculty will turn to ideas produced by the Torrance Center for Creativity & Talent Development, a service, research, and instructional center at the University of Georgia committed to studying and enhancing the development of creative thinking, and Integrative Teaching International, a non-profit organization dedicated to exemplary instruction in the visual arts and design which is focused on 21st century visual thinking. CREATE! will take advantage of the best research, ideas, and lesson plans coming out of the only creativity center of its kind and the leading art and design schools in the United States.

The following are descriptions of the courses at CREATE!:

- Studio A & B: Studio A & B will function as the main learning and artmaking sessions of the camp and will be lead by Art Education graduate students. During these three hour long classes our artists in residence will be introduced to a multitude of critical thinking skills and dispositions that they will then use to guide themselves through the artistic process of problem finding, problem solving, and artistic creation. Within Studio A, students will be creating a

Program Page Continued

large scale two-dimensional multi-media piece that incorporate aspects of printmaking, drawing, painting, and collage. In Studio B our artists will switch gears and work three-dimensionally with a variety of media to explore more abstract forms of representation. Upon completing Studio A & B our students will not only be equipped with two major pieces of work but they will also possess powerful thinking skills and dispositions that they can use to fuel their future problem solving and artmaking.

- **Afternoon Activities:** Students will learn how to think more creatively by employing the thinking skills and developing the dispositions toward problem finding and solving that creative people use in various domains. These skills and dispositions will be developed during the afternoon sessions when our artists in residence engage in improvisations, visual metaphors, and verbal challenges to address problems in their lives and the world. By engaging in activities which require skills such as observing, imaging, abstracting, pattern recognition, pattern formation, analogizing, body thinking, empathizing, dimensional thinking, modeling, playing, transforming, and synthesizing, students will learn not only to use thinking skills more effectively, but also to be strategic in their use of these skills. These activities will be led by professors and graduate students from the Torrance Center for Creativity and Talent Development.
- **Short Sessions:** Short sessions will allow our artists in residence to utilize their critical and creative thinking skills in a wide variety of media. Students will have the opportunity to work in printmaking, sculpture, bookmaking, fabric design, and ceramic studios with professors and graduate students from the Lamar Dodd School of Art and with visiting artists that are involved in Integrative Teaching International. These workshops will introduce students to a variety of artmaking techniques and allow them to create several smaller works of art to add to their portfolios.
- **Evening Activities:** Evening activities will function as opportunities for our resident artists to spend time in the studios completing their pieces, participate in extended short sessions, or engage in organized activities like: movie night, games, art making, or skits. These informal activities will allow students to relax, have fun, and get to know one another.

Final Exhibition

On Saturday, June 11th, the final day of camp, the students will put on an art show for their friends and family. The work they produced at CREATE! will be on display in a gallery at the Lamar Dodd Art.

Staff

CREATE! is made possible by our outstanding staff and resident counselors. Their excitement fuels the creative energy of the week. Our staff is comprised of UGA professors and graduate students from the Lamar Dodd School of Art and the Torrance Center for Creativity and Talent Development here are the University of Georgia. We have two full time staff members who lead the two main studio classes and several part time staff members who lead shorter sessions. Our four RCs are undergraduates who are also in the Art Education department. Their role is to be here to support our artists in residence. The RAs join in with the students in the classes and stay overnight with them in the dorms. These talented and hard-working artists and educators help to make CREATE! a thriving community.

To apply for a staff or resident assistant position, or for more information, please contact us at createartintensive@gmail.com.

Location

Located in Athens, GA, the CREATE! Torrance Summer Art Intensive is held at the University of Georgia, in the new Lamar Dodd School of Art.

The studios, dorms, dining hall, and future Georgia Museum of Art are all located on the rolling hills of East Campus. All of the buildings are within walking distance of each other and the heart of downtown Athens is a few blocks away.

CREATE! functions as an integral part of the Athens community. We work with local businesses, artists, and organizations to strengthen the arts in our city.

Program Page Continued



Housing & Meals

Residents live in double occupancy rooms in the UGA dorms. Rooms are simply furnished and have community baths. Linen service is not provided.

Our resident artists will be served 3 meals a day in the Village Summit dining hall, which is located on the second floor of Joe Frank Harris Commons. There are many choices at each meal, including Vegan and gluten-free options.



Schedule

7:30 - 8:00: Wake up and get ready for the day.

8:00 - 8:45: Breakfast: All resident artists will walk over to the dining hall with the Counselors.

8:45 - 9:00: Morning Gathering: The entire camp will meet to discuss the plan for the day and make announcements.

9:00 - 12:00: Morning Studio: All students will take two major studio classes for the week. Half of the students will attend A during the morning session and half will attend B.

12:00 - 1:00: Lunch: All resident artists will walk over to the dining hall.

1:00 - 4:00: Afternoon Studio: After lunch, the students will switch studio classes. Those who were in A during the morning session will go to B, and those who were in B will take A.

4:00 - 5:30: Afternoon activities: Resident artists will participate in a variety of exciting creativity workshops.

5:30 - 6:30: Dinner: All resident artists will walk over to the dining hall.

6:30 - 8:00: Short Session: During this time, resident artists will participate in a variety of art making mediums presented by guest teachers and visiting artists.

8:00 - 10:00: Evening Activities: These activities will vary daily and could include: movie night, games, art making, dancing, skits, or visiting artists.

10:00: Return to dorms: All resident artists will return to their dorms with the Counselors and prepare for bed.

11:00: Lights out.

Apply Page



The navigation menu at the top left features the text "CREATE! Torrance Summer Art Intensive" in white on a dark background. Below this are five colored buttons: "About" (red), "Program" (purple), "Apply" (yellow), "FAQ" (blue), and "Contact" (grey). To the right of the menu is a photograph of a modern brick building with large windows and a paved walkway leading to it.

Apply

CREATE! will be accepting 30 resident artists to attend the summer intensive. Admission is selective to ensure that we bring together a group of like-minded teens who can both challenge and inspire one another. Students who wish to apply must have been enrolled in the 9th-12th grade during the 2010-2011 school year.

We are accepting applications NOW! Download the application form and get ready to submit it because applications are reviewed in the order they are received.

To download an Application Packet, [click here](#).

How does the application and registration process work?

1. Print a copy of the Application Packet.
2. Complete the following requirements as described in the application packet:
 - Student Information Form
 - Essay
 - Application Fee Form
 - Teacher Recommendation Form
 - Digital Portfolio
3. Mail your completed Application Packet to:
CREATE! Torrance Summer Art Intensive
323 Aderhold Hall
Athens, GA 30602
4. Applications are then reviewed in the order in which they were submitted.
5. Once your application is reviewed you will receive a letter from CREATE! informing you of whether or not you have been accepted. The registration packet will accompany acceptance letters. This packet will include all registration and medical forms, packing list, and driving directions.

Another great reason to get your application in early is that you could qualify for the March 15th Early-Bird Registration! If you complete your registration packet and pay tuition by March 31st your tuition will be discounted to \$875. Applicants who miss the Early-Bird Registration will have to complete the registration process by April 15th and pay their tuition of \$900.



A close-up photograph of a hand holding a blue pen, writing on a piece of lined paper. The hand is wearing a red and green wristband. The paper has some handwritten text on it.

Apply Page Continued



Application Fee

In order to apply for the CREATE! Torrance Summer Art Intensive, applicants must pay a \$25 non-refundable application processing fee.

Tuition

Tuition for the weeklong program includes your fees for CREATE!, boarding, and meals. Students who complete the application and registration process by March 15th will qualify for the discounted Early-Bird Registration.

\$875 if received by March 15th


\$900 if received after March 15th

*All tuition must be paid by May 1st.

Cancellation Policy

A full refund of the tuition (excluding the \$25 non-refundable registration fee) will be given if your cancellation request is received in writing at the CREATE! office by May 1st. The only refunds that will be given for cancellations received after May 1st will be those that are due to death in the family or illness. We must have documentation of the death or illness in order to grant the refund. These refunds will not include any portion of the tuition that has already been expended for deposits or purchases. No refunds are granted for early withdrawal, absences or behavioral dismissals.





The image shows a navigation menu for the CREATE! Torrance Summer Art Intensive. The menu consists of six vertical bars with the following text from top to bottom: 'CREATE!' (white on black), 'Torrance Summer Art Intensive' (white on black), 'About' (white on red), 'Program' (white on purple), 'Apply' (white on gold), 'FAQ' (white on blue), and 'Contact' (white on grey). To the right of the menu is a photograph of a modern brick building with large windows and a paved walkway leading to it.

Frequently Asked Questions

Where will the students stay?
The students will be staying in a UGA dormitory on two separate gender specific halls for the week. Each hall will have two Residential Assistants on staff.

Who will supervise my student?
Resident artists will be supervised by their teachers during the day and by Residential Assistants (RAs) at night. Each hall will have two RAs on staff to supervise evening activities and spend the nights with the resident artists in the dorms.

Where will resident artists eat?
Resident artists will eat all of their meals in one of the dining halls on campus. Students will have many choices at each meal, including Vegan and gluten-free options.

What will resident artists do at night?
At night, students will go to dinner, attend whole group evening activities, return to their dorms at 10:00, and have lights out at 11:00 pm.

Who will teach the courses?
The staff is composed of UGA professors, graduate students, and undergraduate students. Classes will be taught by art students enrolled in the Master's and Doctoral programs and undergraduates will assist with the classes and serve as residential assistants for the resident artists.

What will my student learn?
More than ever before, the visual arts allow opportunities for learning and skill development that are critical for academic and professional success. We live in a world of complexity and challenge. To be prepared for the challenges of the future means being able to brainstorm new ideas, articulate multiple approaches to a problem, appraise strengths and weakness, and select a preferred course of action. The visual arts offer practical exercises in problem seeking, critical appraisal, and problem solving.

The new Georgia Visual Arts Performance Standards shift the visual arts away from an emphasis on making pretty objects to a basis of visual research, problem articulation, and imaginative solutions. CREATE! faculty will create engaging lessons based on this new curriculum. And students will make engaging works of art.

To develop these new ways of teaching, CREATE! faculty will turn to ideas produced by ThinkTank, a annual national conference held at the University of Georgia dedicated to teaching higher order thinking through the visual arts and design. CREATE! will take advantage of the best ideas and lesson plans coming out of the leading art and design schools in the United States.

What's the weather like?
The weather in Athens is quite nice in the summer. The average high is 87°F and average low is 65°F.

FAQ Page Continued

What does my student need to bring to camp?

Students should bring a set of clothes for each day, modest pajamas, toiletries, any necessary prescriptions, linens and pillow for a twin bed, two towels, two washcloths, shower shoes, and any other personal items. Students will not be permitted to use cell phones or iPods during courses and group activities, and will be encouraged to leave all electronic items locked in their dorm rooms each day.

What if my student needs to take a prescription medication while at camp?

CREATE! staff members are not permitted to administer medications to students. If necessary, residential staff members may hold medications overnight for security purposes or to keep them chilled, but each student will need to be responsible for going to get the appropriate dose as needed from his or her RA.

Does my child need health insurance to attend?


Yes, all CREATE! resident artists must have current health insurance in order to attend camp at UGA.

What happens if my child gets sick?

If your child gets sick while he or she is at camp, we will notify you immediately. The local hospitals will be available for emergencies.



Contact Page



CREATE!
Torrance Summer Art Intensive


About

Program

Apply

FAQ

Contact



Contact

To Contact CREATE!:

CREATE! Torrance Summer Art Intensive
323 Aderhold Hall
Athens, GA 30602

createartintensive@gmail.com