

# **Reflective Learning, Critique & Self-Assessment in the Art Classroom**

**ED602 Literature Review - SP2012**

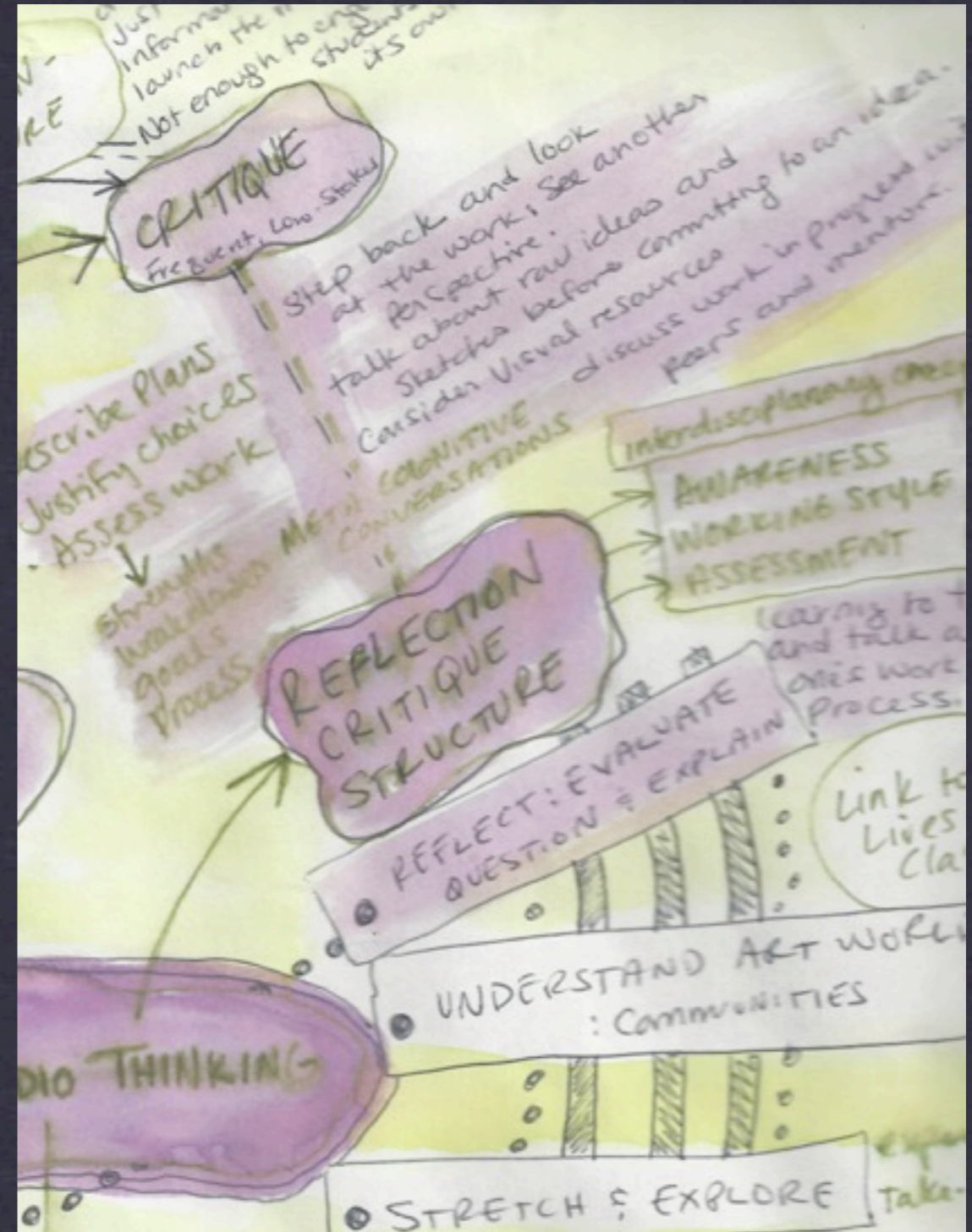
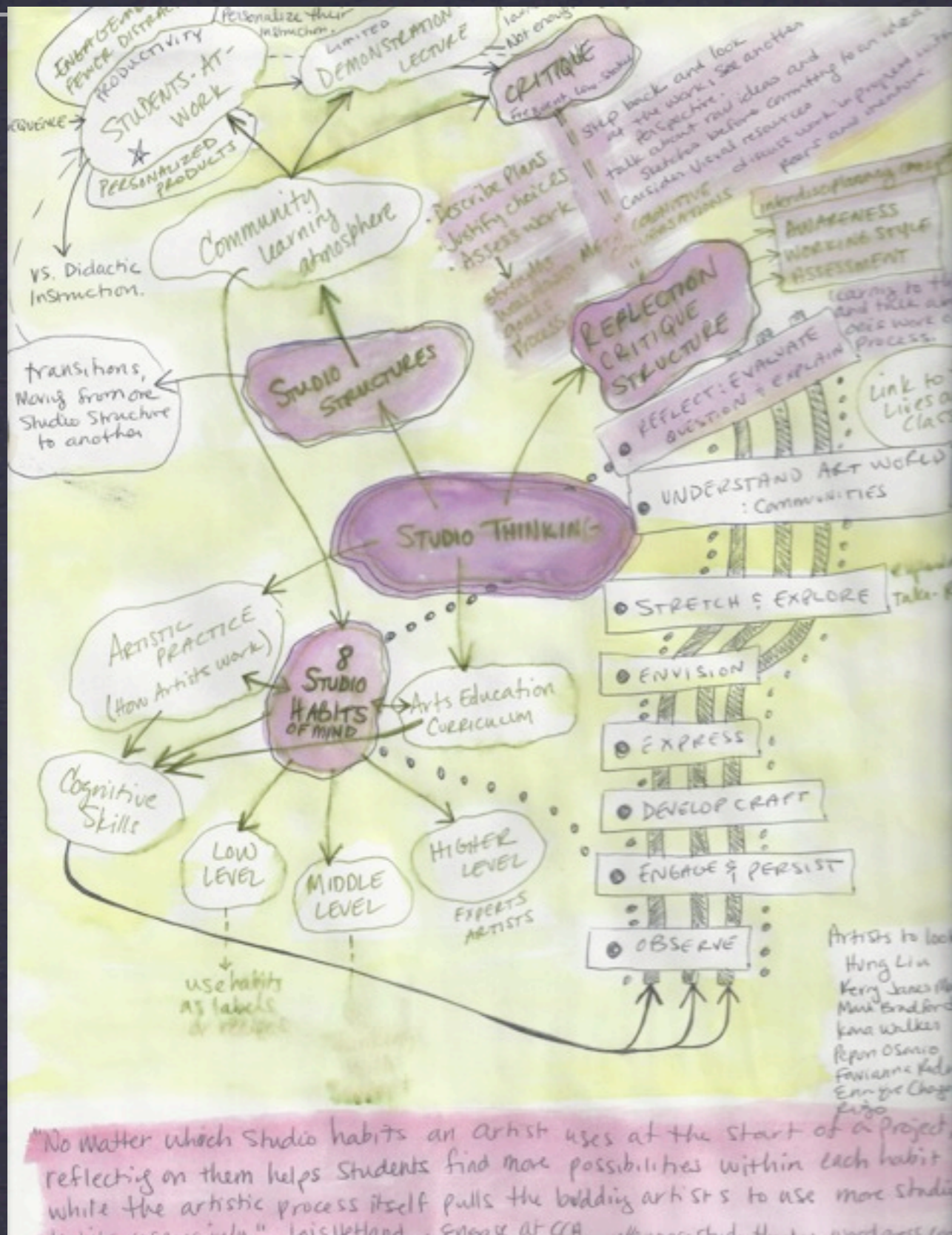
**Jody King Camarra**

**“No matter which studio habits an artist uses at the start of a project, reflecting on them helps students find more possibilities within each habit while the artistic process itself pulls the budding artists to use more studio habits responsively.”**

**Louis Hetland, Engage at CCA**

**“...feedback reminds students of the need to monitor their learning and guides them in how to achieve learning objectives. This awareness provides ground on which the students judge how well unfolding cognitive engagement matches the standards they set for successful learning.”**

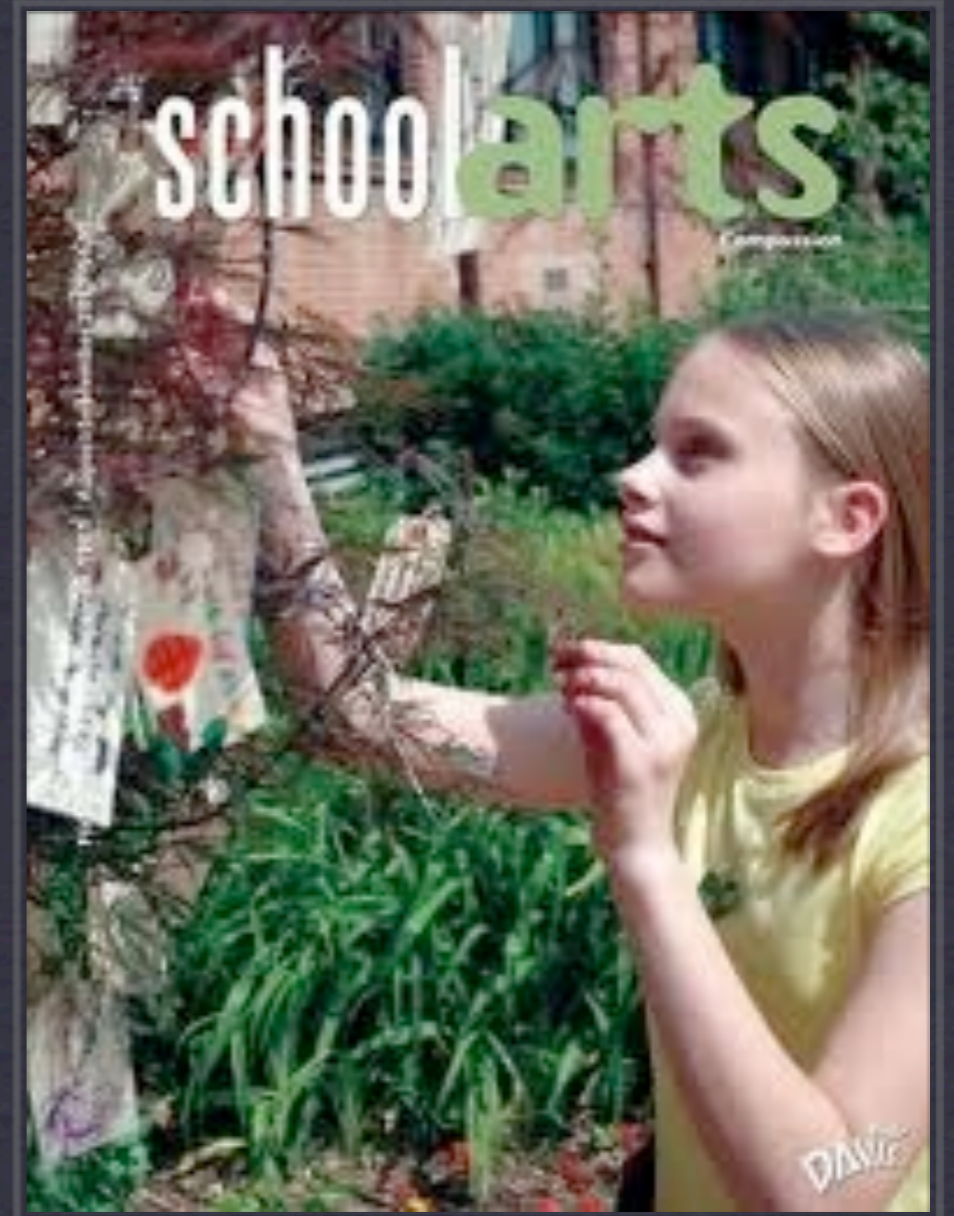
**Philip H. Winne, Simon Fraser University Dept. of Ed**



# REFLECTION ON PROCESS

## MIND MAP AND NARROWING OF RESEARCH TOPIC

*CONNECTING REFLECTIVE LEARNING,  
CRITIQUE, AND SELF-ASSESSMENT  
LEADS TO A HIGHER LEVEL OF  
COMPREHENSION AND RETENTION,  
AND DEVELOPS CRITICAL THINKING  
SKILLS.*

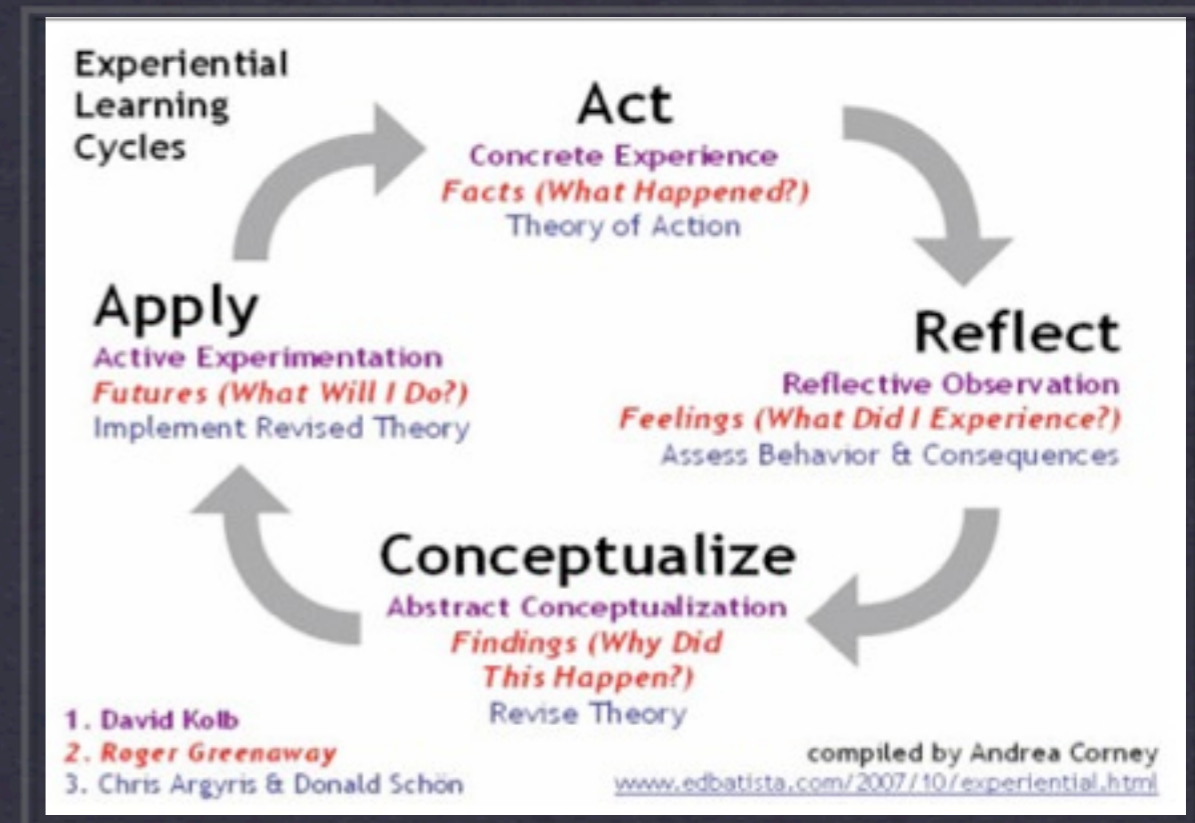


# CATEGORIES

## REFLECTIVE LEARNING

*“QUESTIONS AND COMMENTS POSED BY THE TEACHER AT DIFFERENT STAGES OF ART-MAKING, TEND TO FOCUS AND CLARIFY CHILDREN’S THINKING ABOUT THEIR IDEAS AND INTENTIONS, PROCEDURES THEY ARE FOLLOWING, AND SOLUTIONS THEY DEVISE. TEACHERS’ QUESTIONING STRATEGIES CAN BE DESIGNED TO DEVELOP KNOWLEDGE OF ONE’S ACTIONS AS AN ARTIST AND TO ESTABLISH A MORE GENERAL AWARENESS OF ART-MAKING”*

*MARTHA TAUNTON, UNIVERSITY OF MASSACHUSETTS AT AMHERST*



# CATEGORIES

## CRITIQUE

*“DE-EMPHASIZE THE OPINION OF THE TEACHER TO PLACE PRIMARY RESPONSIBILITY ON THE STUDENTS TO EVALUATE ART. IN THIS WAY THEY CAN CONTINUE TO LOOK AT ART THAT THEY AND OTHERS MAKE AND INTELLIGENTLY CONSIDER IT, INDEPENDENTLY OF THE ARTISTS AND OF TEACHERS”*

*TERRY BARRETT, THE OHIO STATE  
UNIVERSITY*



# CATEGORIES

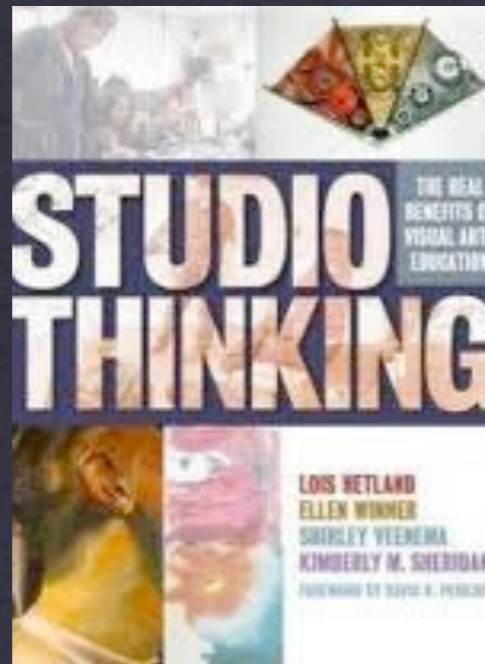
## SELF-ASSESSMENT

*STUDENTS MUST UNDERSTAND THE SPECIFICS OF THEIR OWN WORK PROCESS IN ORDER TO EVALUATE THE EFFECTIVENESS OF THEIR ART.*

*LOIS HETLAND ET AL, PROJECT ZERO  
AT HARVARD UNIVERSITY*







Lois Hetland, Ed.D, is associate professor of art education at the Massachusetts College of Art and Design and research associate at Project Zero, Harvard Graduate School of Education.

Hetland's research in cognitive and developmental psychology centers on issues of learning, teaching, and disciplinary understanding, with an emphasis in the arts.

Trained in music and visual arts, Hetland was an elementary and middle school classroom teacher for 17 years.

She is a member of a research development project that developed the Studio Thinking Framework by studying artist-teachers at two Boston area high schools. Phase 2 of the project focused on describing student learning, and Phase 3 currently works with generalist and arts teachers in Alameda County, California, to understand how teachers learn and use the framework in planning, teaching, and assessment.

A co-author of Studio Thinking: The Real Benefits of Visual Arts Education, Lois recently contributed to another collaborative research project—The Qualities of Quality: Excellence in Arts Education and How to Achieve It, funded by the Wallace Foundation—to clarify what constitutes high-quality teaching and learning in arts education across all art forms.

# LOIS HETLAND

# Project Zero - Harvard

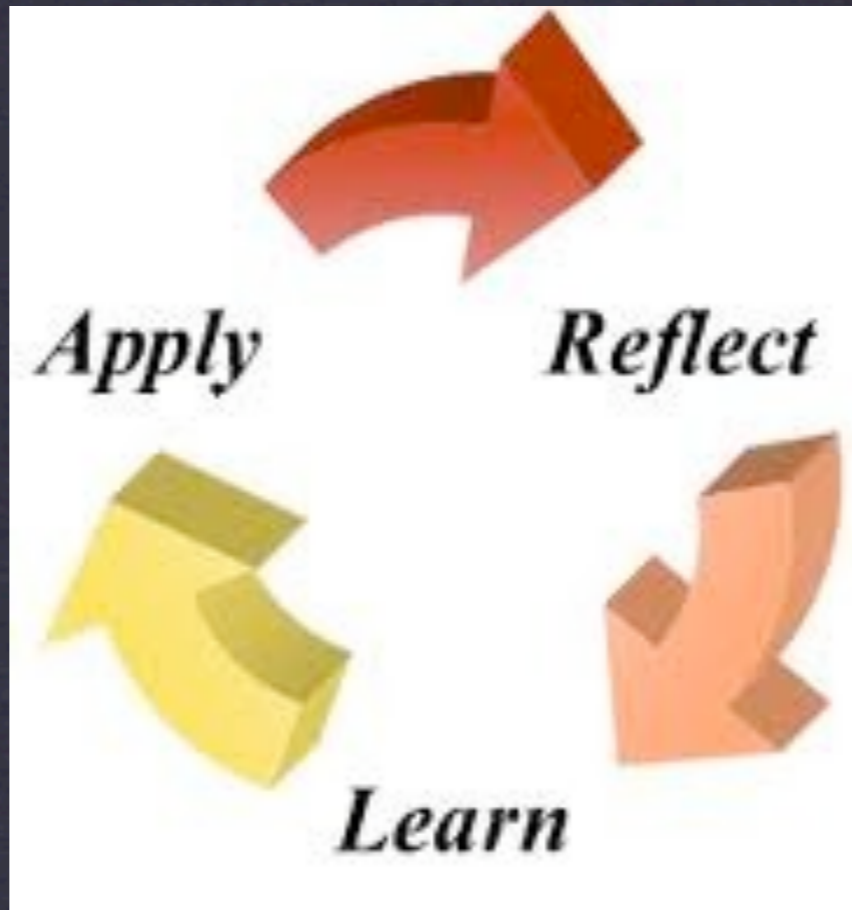
- \* Project Zero was founded at the Harvard Graduate School of Education in 1967 by the philosopher Nelson Goodman to study and improve education in and through the arts. Goodman believed that arts learning should be studied as a serious cognitive activity, but that "zero" had been firmly established about the field; hence, the project was given its name.
- \* Today, Project Zero is building on this research to help create communities of reflective, independent learners; to enhance deep understanding within and across disciplines; and to promote critical and creative thinking. Project Zero's mission is to understand and enhance learning, thinking, and creativity in the arts, as well as humanistic and scientific disciplines, at the individual and institutional levels.
- \* Project Zero's research initiatives build on and contribute to detailed understandings of human cognitive development and the processes of learning in the arts and other disciplines. They place the learner at the center of the educational process, respecting the different ways in which an individual learns at various stages of life, as well as differences among individuals in the ways they perceive the world and express their ideas. Many of these initiatives involve collaborators in schools, universities, museums, or other settings in the United States and other countries.

# Lois Hetland on the Current Climate for Arts Education - Feb2012

- ✱ *What are some of the common trends that you see developing as you visit diverse learning environments across the country?*

Upside: Dedicated, courageous, curious teachers, administrators, and kids; **kids benefiting from arts learning by becoming autonomous, self-reflective, complex, flexible, self-motivated thinkers; low-achieving students engaging deeply and developing appreciation of and skill in thinking and language through art experiences;** increasing connections of arts curricula to contemporary art practice and less to “surface” or “trivial” art activities; more out-of-school art programs in communities and museums; people willing to stay dedicated in the face of overwhelming obstacles; local funders and wealthy individuals recognizing the value of the arts and supporting them financially; continued federal funds for arts research; more critical friends and action research in schools; teachers eager to improve and find ways to be more effective

Downside: teacher, parent, child, and administrator frustration with and exhaustion from lack of support, lack of professional community, and lack of connections to their field as artists and art educators; fear and anger at the threat of programs being extinguished; fear and anger at the threat of having to choose between artist-teachers and teaching artists as a cost-saving issue; fear and anger at inadequate art supplies, technological access and training, teaching schedules, class sizes; teachers feeling despair, devalued, misunderstood; lower-income kids getting less arts and turning away (being turned away) from school success; misapplication and misunderstanding of research paradigms, data collection, research design (mono-method paper and pencil high-stakes testing, teaching to the test, ignoring education of the person)



**THANK YOU!**