

IS YOUR INSTRUCTION HABIT-FORMING?

Art Costa
Co-director,
Institute for Habits of Mind International

PURPOSES

To invite a mind-shift:

Considering the ARTCORE Habits of Mind as essential dispositions worthy of devoting instructional time and energy to teach them directly, to assess their growth over time and to spread them throughout the school culture.

AGENDA

- 21st Century Skills: A Brief review
- Dispositions: What are they? Where did they come from?
- Studio Habits of Mind: discovery and review
- Where do Habits of Mind fit in the ArtCore curriculum?
- What teaching strategies develop Habits of Mind?
- Assessing growth in the Habits of Mind

**Citizen
of the
22nd
Century**



College and Career Readiness

Intellectual Openness

Inquisitiveness

Analysis

Reasoning, Argumentation and Proof

Interpretation

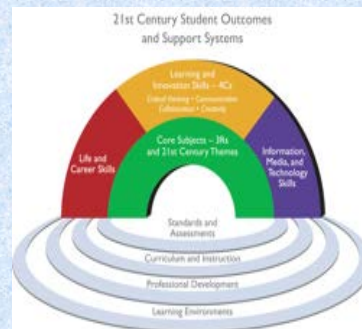
Precision and Accuracy

Problem Solving

Conley, D. T. *Redefining College Readiness*. Eugene, OR: Education Policy Improvement Center.

21st Century Skills

- Critical Thinking
- Creative Thinking
- Collaboration
- Communication



Global Competencies

- ✓ Investigate the World
- ✓ Recognize Perspectives
- ✓ Communicate Ideas
- ✓ Take Action

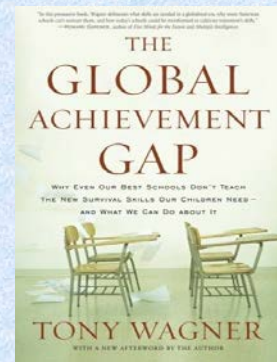


Mansilla, V. B. and Jackson, (2011) *Educating for Global Competence: Preparing Our Youth to Engage the World*. New York: Council of Chief State School Officers' Ed Steps Initiative & Asia Society Partnership for Global Learning

Habits of Mind and Research

- Tony Wagner in his book, *The Global Achievement Gap* identifies:

- ❖ curiosity
- ❖ collaboration
- ❖ associative or integrative thinking
- ❖ a bias toward action and experimentation



He also added:

“What I find most significant about this list is that they represent a set of skills and habits of mind that can be nurtured, taught and mentored.”



THINK – PAIR - SHARE

As you consider what these expert authors and groups are saying about these thinking dispositions, how do they relate to the curriculum being taught and assessed in your organization?



“The world economy no longer pays for what people know but for what they can do with what they know.”


Andreas Schleicher,
Deputy Director for Education
Organization for Economic
Co-operation and Development

Should we be
preparing
students for a
life of tests
or for the
tests of life?



**21st Century skills,
Habits of Mind, Character Traits
Social/emotional Learning and
Studio Habits of Mind**

- Not just names and labels.
- Rather a set of dispositions (mindful actions, (behaviors, strategies and tools) that can be explicitly taught, practiced and assessed.

 **Dispositions are drawn forth
when confronted with problems,
enigmas, conflicts, ambiguities, the
resolution of which is not
immediately apparent.**

THEREFORE.....

A CURRICULUM MINDSHIFT IS NEEDED

FROM:

**Not only knowing
right answers.**

TO:

**→ Also knowing
how to behave
when answers are
not immediately
apparent.**

Dispositions P. 2

Acquired patterns of behavior that are under one's control and will as opposed to being automatically activated. Dispositions are overarching sets of behaviors, not just single specific behaviors. They are dynamic and idiosyncratic in their contextualized deployment rather than prescribed actions to be rigidly carried out. More than desire and will, dispositions must be coupled with the requisite ability. Dispositions motivate, activate, and direct our abilities.

Ron Ritchhart *Intellectual Character*

Jigsaw, P. 2



1. Form groups of 5 and count off 1-5.
2. Read your dimension of dispositions and write an interpretation of its meaning

Thinking Collaborative®

UNPACKNG 5 DIMENSIONS OF DISPOSITIONS:

Learning Guide P 2.

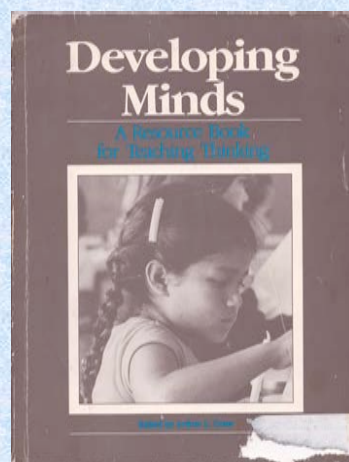
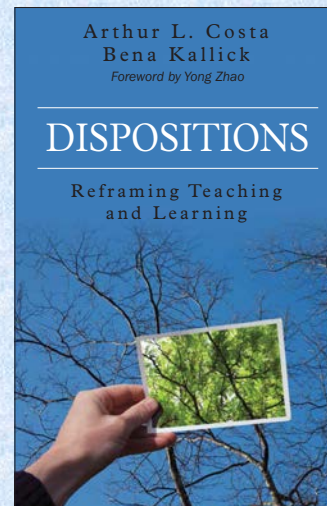
Dispositions are:

1. Acquired patterns of behavior that are under one's control and will as opposed to being automatically activated.
2. Overarching sets of behaviors, not just single specific behaviors.
3. Dynamic and idiosyncratic in their contextualized deployment rather than prescribed actions to be rigidly carried out.
4. More than desire and will, dispositions must be coupled with the requisite ability.
5. Dispositions motivate, activate, and direct our abilities.

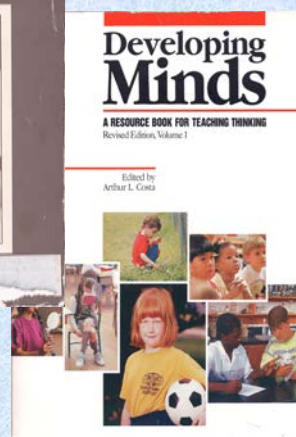
Ron Ritchhart *Intellectual Character*

ESSENTIAL QUESTION

- How do we create an adaptive (not technical) mind-shift within and among those who influence educational decision-making to re-balance a curriculum that values thinking dispositions?

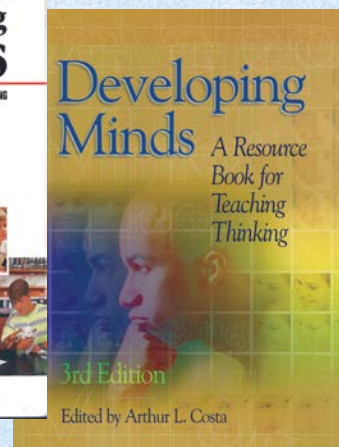


1985


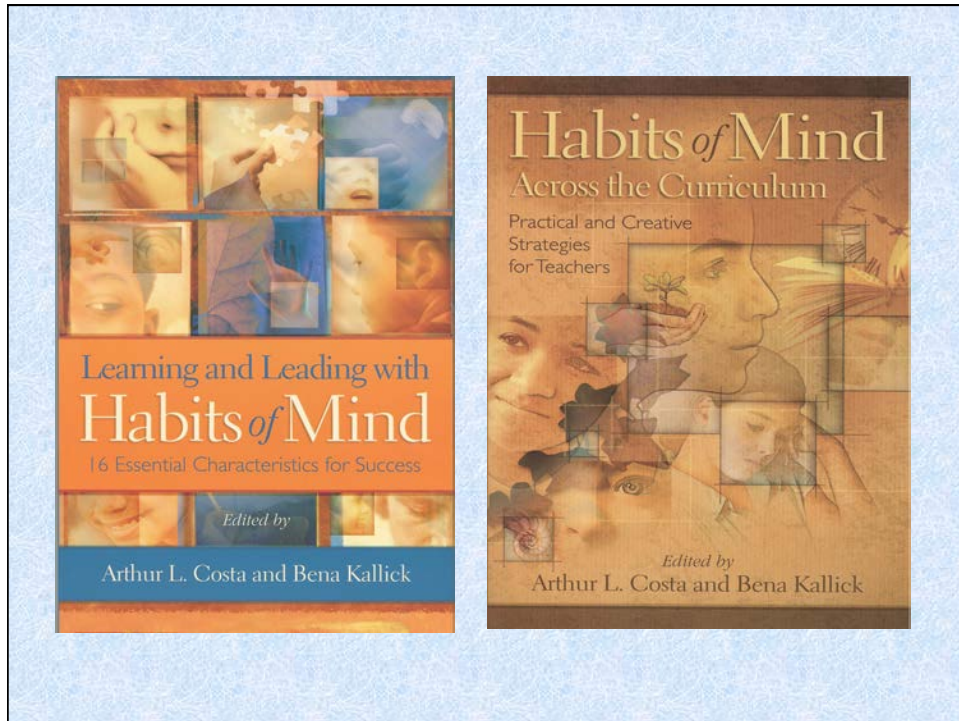


1991

HABITS OF MIND: A BRIEF HISTORY



2001



"One's intelligence is the sum of one's *habits of mind*."

Lauren B. Resnick
University of Pittsburgh
*Making America Smarter:
The Real Goal of School Reform*
2001

HABITS OF MIND: 16 ESSENTIAL DISPOSITIONS

Learning Guide P. 6

- | | |
|---|--|
| <ul style="list-style-type: none"> ★ Persisting ★ Managing Impulsivity ★ Listening with understanding & empathy ★ Thinking flexibly ★ Thinking about thinking ★ Striving for accuracy ★ Questioning & posing problems ★ Applying past knowledge to new situations | <ul style="list-style-type: none"> ★ Thinking & communicating with clarity and precision ★ Gathering data through all senses ★ Creating, imagining, innovating ★ Responding with wonderment and awe ★ Taking responsible risks ★ Finding humor ★ Thinking interdependently ★ Remaining open to continuous learning |
|---|--|

Studio Habits of Mind

- Develop Craft and Skills:** using and caring for tools, materials, and media
- Engage & Persist:** embracing problems of relevance and struggling through challenge
- Envision:** forming ideas, picturing mentally what cannot be directly observed, and evaluating ideas to move them forward
- Express:** creating works that convey an idea, feeling, or personal meaning
- Observe:** attending to visual contexts more closely than ordinary looking requires, having a critical eye, and seeing things that otherwise might not be seen
- Reflect:** thinking and talking with others about the learning process, compelling or challenging aspects of work and unique interpretations
- Stretch & Explore:** taking creative risks, reaching beyond one's own capacities and prior experience and knowledge and exploring playfully without a preconceived plan
- Understand [Our] Art Worlds:** learning about culture and history, current practices and innovation, and interacting with others through art forms

What similarities do find when you examine the two lists of HOM?

Learning guide P. 6

Studio Habits of Mind	Costa's Habits of Mind
• Develop Craft and Skills: learning to use and care for tools, materials, and media	
• Engage & Persist: learning to embrace problems of relevance and struggle through challenge	
• Envision: learning to form ideas, picture mentally what cannot be directly observed, and evaluate ideas to move them forward	
• Express: learning to create works that convey an idea, feeling, or personal meaning	
• Observe: learning to attend to visual contexts more closely than ordinary looking requires, to have a critical eye, and to see things that otherwise might not be seen	
• Reflect: learning to think and talk with others about the learning process, compelling or challenging aspects of work, and unique interpretations	
• Stretch & Explore: learning to take creative risks, reach beyond one's own capacities and prior experience and knowledge, and explore playfully without a preconceived plan	
• Understand [Our] Art Worlds: learning about culture and history, current practices and innovation, and interacting with others through art forms	

WHY DISPOSITIONS?

- ➔ Transdisciplinary/Transfer
- ➔ As good for adults as they are for students
- ➔ Focused on long range, enduring, essential learnings
- ➔ They describe actionable patterns of capacities and behaviors that can be learned and assessed

Dispositions are Actionable

for example:

TAKING RISKS



TAKING RESPONSIBLE RISKS



WITH A PARTNER.....

Learning Guide Pp 1 & 2

Operationalize the Artcore
Studio Habits of Mind:

What might you see learners
doing and hear them saying
if they are being.....?

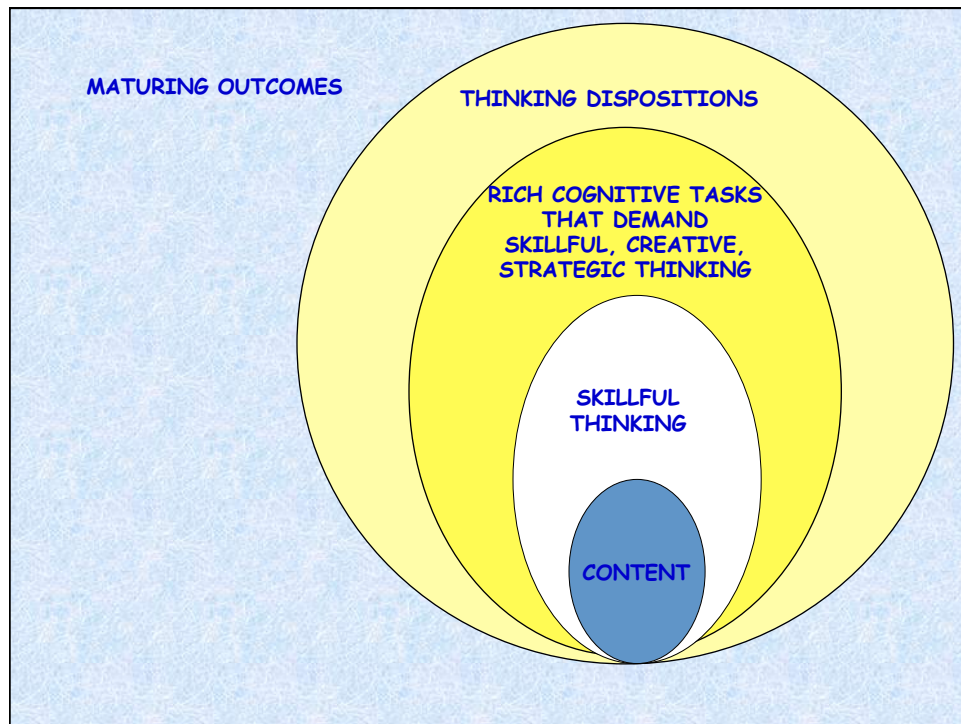


Describe situations beyond the art
studio (Eg: classroom/school/
careers/life) in which it would be
important to use the Studio Habit of

OPERATIONALIZING STUDIO HABITS OF MIND	
Studio Habits of Mind	What would you hear people saying or see them doing if they are displaying this HOM?
<ul style="list-style-type: none"> Develop Craft and Skills: using and caring for tools, materials, and media 	
<ul style="list-style-type: none"> Engage & Persist: embracing problems of relevance and struggle through challenge 	
<ul style="list-style-type: none"> Envision: forming ideas, picture mentally what cannot be directly observed, and evaluate ideas to move them forward 	
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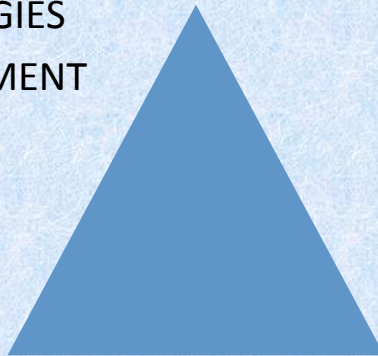
**Where do Habits of Mind fit
in the curriculum?**



Habits of Mind in the Curriculum:

Three basic decisions:

- ✓ OUTCOMES
- ✓ STRATEGIES
- ✓ ASSESSMENT



REFRAMING TEACHING AND LEARNING

Studio Habits of Mind as Outcomes

Learning Strategies

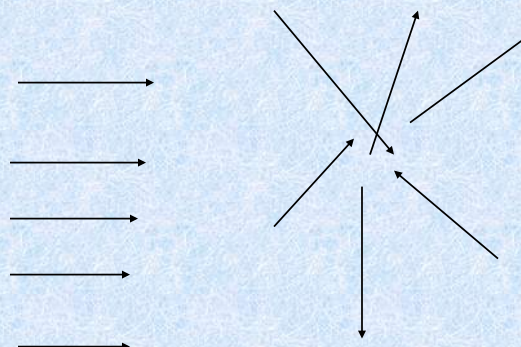
Socratic/Inquiry
Thinking Maps
Social Networking
Problem Based

Curriculum Decision Making

Assessment

On-going
Formative
Self-Evaluative

SHARING THE VISION



REFRAMING TEACHING AND LEARNING

Habits of Mind as
Outcomes

Learning Strategies

Socratic/Inquiry
Thinking Maps
Social Networking
Problem Based

Curriculum
Decision
Making

Exploring Ways to Integrate the Habits of Mind

Thinking through the
lens of Theatre

Starring Role!

Supporting Lead!

Ensemble!



Making Reflection An Explicit Goal

“Today we’re going to focus reflection. I want you to become more mindful about what’s going on inside your head when you solve the problem. I will ask you to think back about what you observed your brain doing as you solved the problem. You may write down, draw a graphic or talk with others about the mental steps and strategies you employed.”

You are reflecting when you:

- **R**evisit the experience
- **E**nvision the steps and strategies you used
- **F**ind patterns, comparisons and insights
- **L**ook back as well as think ahead
- **E**valuate what worked and what didn’t
- **C**onnect with other learning experiences
- **T**ransfer your learning to other situations



ENGAGING AND PERSISTING AS THE STAR

Exploring Meanings

PERSISTING

Persevering on a task
even though the resolution
is not immediately apparent.




Stick to it!

Instructional Strategies to Cultivate Studio Habits of Mind

- Make engaging and persisting an explicit goal

Engaging and Persisting as an Explicit Goal

“Today we’re going to think about what we can do when we get stuck. I want you to become more mindful about what’s going on inside your head when you engage in solving difficult problems. We will talk about what you observe your brain doing to become ‘unstuck’. You may write down, draw a graphic or talk with someone about the mental steps and strategies you employ to persist.”



WORD SPLASH

In groups of 5....

Generate many synonyms, phrases or other terms that are similar in meaning to *engaging* and *persisting*.

Someone please volunteer to record.

- ✓ Failed in business, 1831
- ✓ Defeated for legislature, 1832
- ✓ Again failed in business, 1833
- ✓ Elected to legislature, 1834
- ✓ Defeated for Speaker, 1838
- ✓ Defeated for elector, 1840
- ✓ Defeated for Congress, 1843
- ✓ Elected to Congress, 1846
- ✓ Defeated for Congress, 1848
- ✓ Defeated for Senate, 1855
- ✓ Defeated for vice-president, 1858
- ✓ Defeated for Senate, 1858
- ✓ Elected President of the United States, 1860

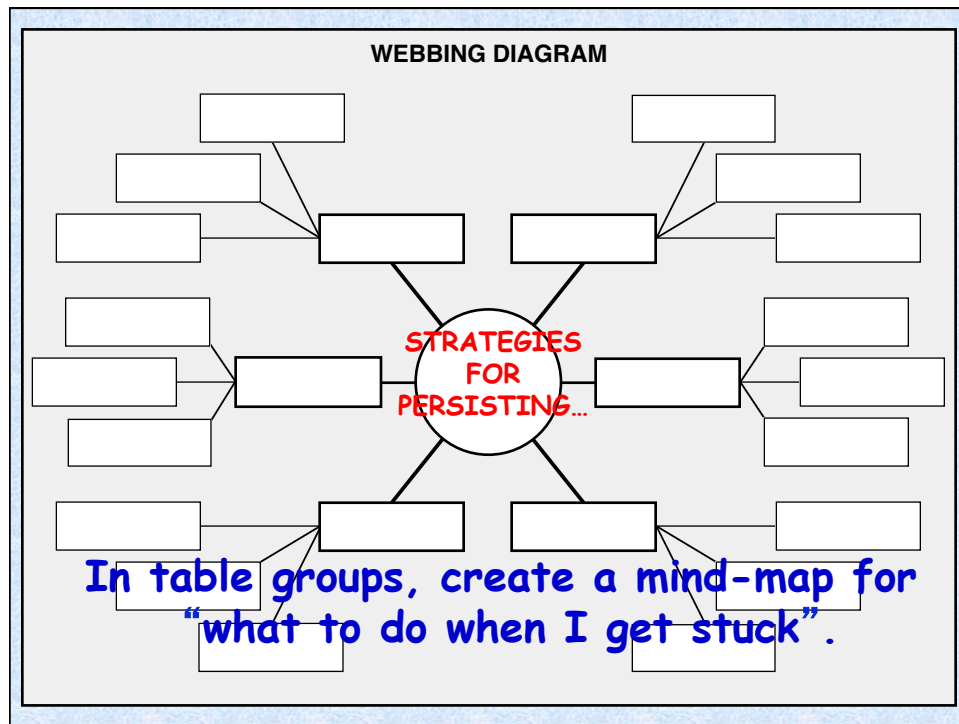
**Elected President of the United States,
1860**

Abraham Lincoln

PERSISTING:

Share an experience in your life in which
persisting paid off.

What skills and strategies did you employ?



ILLUMINATING CAPACITIES

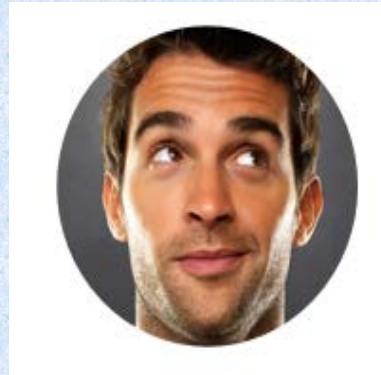
What skills and strategies do you observe Chris employing to engage and persist?

EXPANDING CAPACITIES

What skills and strategies do you observe Tom Hanks employing to persist?

Being alert to situational cues:

Knowing when and which HOM are and are not appropriate.



What did you observe?

- What did you see the teacher (Art) doing to foster the Persisting as the star of the lesson?
- What thought processes did the questions invite?
- How might you use this instructional strategy as you design your units/lessons to include the Studio Habits of Mind?



As a Member of the Cast

HABIT OF MIND

in a *Supporting Role*



What did you observe?

- What did you see the teacher doing to foster the Habits of Mind as a member of the Cast?
- What thought processes did the teacher's questions invite?

Reinforcing Opportunities

HABITS OF MIND:

in the Ensemble



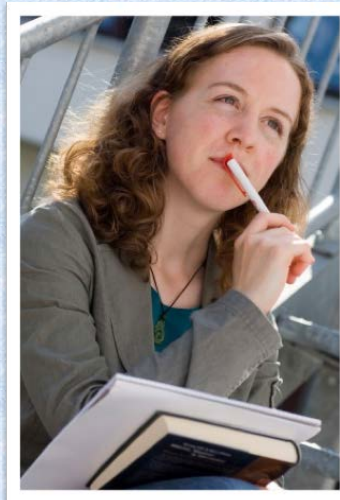
Think-- Pair-- Share

- What did you observe the teachers doing to foster the Habits of Mind as the ensemble?
- What thought processes did the teachers' questions invite?

Think- Pair- Share

- ✓ Summarize your understanding of the three instructional strategies.

How might you use each of these three strategies to teach the Studio Habits of Mind



ARTCORE
STUDIO HABITS OF MIND

Day II

Review with Haiku

What is Haiku?

- Haiku is one of the most important forms of traditional Japanese poetry. Haiku is, today, a 17-syllable verse form consisting of three metrical units of 5, 7, and 5 syllables.
- An example.....

IN TABLE GROUPS

Choose one Studio Habit of Mind.
Compose a haiku

5 - 7 - 5

Example: Managing Impulsivity

"Think before speaking
Predicting consequences
Choose to be silent."

Studio Habits of Mind Haiku



Envision pictures

Not to be seen
directly

Mindful
photoplay

How do we know
students are getting
better at the HOM?



ASSESSING DISPOSITIONAL GROWTH

- Dispositional growth cannot be assessed using old-fashioned, content-based assessment techniques.
- Since dispositions are never “mastered,” growth requires different forms of assessment than does the mastery of content.
- This new paradigm of assessment is built on three basic principles:

ASSESSING DISPOSITIONAL GROWTH

1. Assessment is continuous and ongoing.

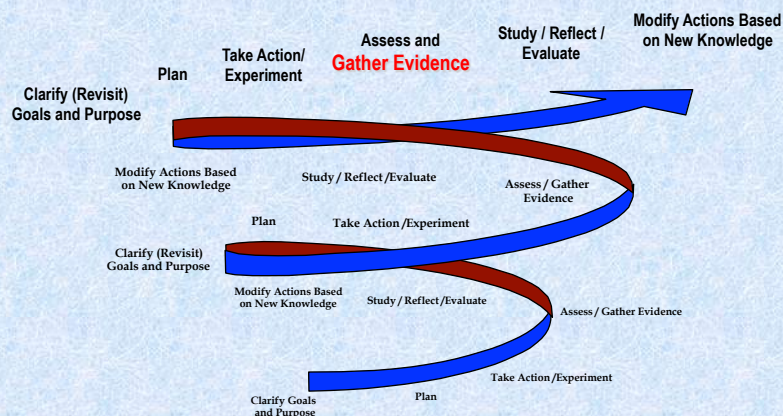
- In traditional assessment designs, we waited until a project lesson or term was completed to assess the degree to which learners acquired and retained the intended knowledge and skills. (Summative)
- The new paradigm intends for learners to constantly monitor their performance to determine if their behavior or products meets or approaches the criteria for excellence as described in the scaffold that was generated by the group or individual.

ASSESSING DISPOSITIONAL GROWTH

2. *Assessment is Formative.*

- Formative assessment benefits students' on-going process of learning by generating both feedback information (from the students themselves, their products or performance, their peers, and/or the teacher/coach) *and.....*
- “feed forward” strategies that enable students with their decision making, as they continually restructure and revise their understanding/skills, and to modify and commit to goals thus building more powerful ideas and capabilities.

FEEDBACK SPIRAL



* From *Assessment in the Learning Organization: Shifting the Paradigm*
Page 27 - Edited by Arthur L. Costa and Bena Kallick, ASCD 1995

ASSESSING DISPOSITIONAL GROWTH

3. *Assessment of self.*

- We want students to become spectators of their own growth.
- Building from both internal and external data sources, reflections, and observations, rich and challenging learning activities provide opportunities to build the skills of monitoring and self-assessing performance and growth of dispositions.
- While feedback from teachers serves as a rich data source, we also want students to become even more self-evaluative and metacognitively aware of their own performance and dispositional growth.



ASSESSMENT STRATEGIES: A QUICK TOUR

Page 23 in your handout


ASSESSMENT STRATEGIES:




CHECKLISTS

P 21, 22 in your handout

HOW ARE WE DOING CHECKLIST

HABIT OF MIND: <i>Listening with Understanding and Empathy</i>	OFTEN	SOME- TIMES	NOT YET
 <i>See</i>			

HOW AM I DOING CHECKLIST

HABIT OF MIND: <i>Listening with Understanding and Empathy</i>	OFTEN	SOME- TIMES	NOT YET
HEAR 			

ASSESSMENT STRATEGIES:



RUBRICS

STUDENT DEVELOPED RUBRIC FOR CLASSROOM BEHAVIOR

- 4 Don't talk. Sits on chair and lissens to teacher. Works hard. Good.**
- 3 Talks a little. Sits on chair and mostly lissens to teacher. Works. Pretty good.**
- 2 Talks a lot. Sits on knees and maybe lissens. Works a little bit. Bad.**
- 1 They talk loud and never lissens. Walk all around. Don't write a thang. Bad to the bone!**

Assessment Strategies

- As a group, create a rubric for one of the Studio Habits of Mind.
- As you are working, monitor your skills of listening with understanding and empathy using the charts on p. 10 in your learning guide.

STUDENTS' COMMENTS ABOUT THE VALUE OF USING RUBRICS:

Daniel: "They help you see yourself from a different point of view. Rubrics are important as well as people to give feedback."


Miriam: "You don't want to hear what people have to say so paper is more welcoming."

Daniel: "Rubrics help you catch bad habits and change them to good quickly."

Narain: "They help you learn from your mistakes and lets you think of how you can be better: Are you at the top of the rubric or below? And how do you get to the top?"

Invite students to assess their own performance of the thinking dispositions using "I can" statements





WANTED POSTERS:

listen to others with understanding
I am a good listener I know how others
feel. When I hear ~~stories~~ I feel sad
for the person

Objective	Evidence
I can ask questions about the story as I am reading.	
I can draw from past knowledge to make connections to the story.	
I can wonder about how this story tells me something more about myself.	
I can identify what the problem was for the main character in the story.	

ASSESSMENT STRATEGIES:



OBSERVATIONS OF PERFORMANCES AND PRODUCTS

OBSERVATIONS OF PERFORMANCES

Do students apply dispositions while working on rich tasks to produce some product, process or performance?

What might they be saying, feeling and/or doing?

Invite students to observe themselves and be observed by their peers and their teacher and provide feedback.

RICH TASKS

- ✓ Engaging skillfully in a variety of authentic, rich activities that require strategic planning, creative approaches and the application of organized, multiple and complex thinking skills.

THINK – PAIR - SHARE

What are the key qualities of the assignment that motivate this student?



ASSESSMENT STRATEGIES:



ART WORKS

MANAGING IMPULSIVITY

"DON'T CALL OUT
IN ASSEMBLY IF
YOU LOOSE A
TOOTH. YOU WAIT
UNTIL ASSEMBLY
IS OVER."
GAGE, GRADE 1



"When I was doing this work, I was thinking about how hard the kids at Furr had to work and what they had to overcome in order to succeed. The body is the body of a student and the head represents our mascot, the bull. The uplifted hand stands for persistence."

Juan,
Furr High School
Houston, Texas



Artist: David Aspen

Medium: Acrylic paint on stretched canvas

Hours: 70

Title: Seeing With Words

Inspiration: The Habit of Mind: Creating, Imagining & Innovating

March 5th, 2012, Community High School of Vermont

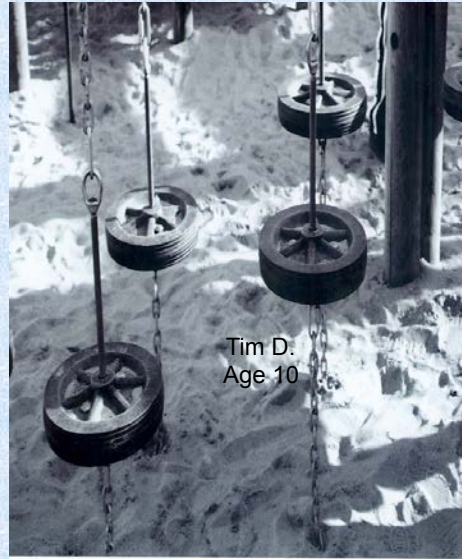
"I felt moved about this habit because of the doors you can open from just doing what it says; to step back and see things through a colorful thought. By exercising this habit the mundane could develop into something that only you can imagine... hence the transition of a lot of different subjects in my painting. May all who look at this take a piece with you and transition your own life into something vibrant."

Student Reflection Student Photograph

Artist Statement

In art, I like the way you can see the world in different ways. There are many things in this world that are unique and beautiful but people don't stop to see them.

I like art because it's an activity you can master and you don't have to be born to do it. I think you can never stop learning about art but before you become a true expert you need to have a passion for art. Art takes discipline because you work for weeks or months and you might not like your picture but you teach yourself that everything you do is not going to be perfect but you can never stop trying. You have to teach yourself to never give up.



Tim D.
Age 10

ASSESSMENT STRATEGIES:



PORTFOLIOS

COLLECTION



SELECTION



REFLECTION



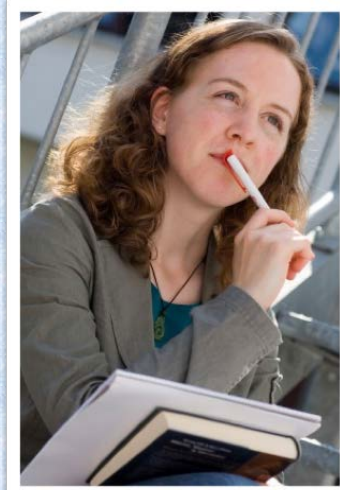
DIRECTION



**Write about
teaching
ArtCore Studio
Habits of Mind**

**“I used to
think....
and now I
think....**

**and therefore I
will...”**



THINK - WRITE – PAIR - SHARE

- Stand and make eye contact with a person in this room with whom you have NOT interacted.
- Share your “I used to think and now I think..... and therefore I will...” statements.



MODELING:

“ What you are speaks so loudly, they can’t hear what you say.”

Ralph Waldo Emerson

**“THE BEST WAY TO PREDICT
THE FUTURE
IS TO INVENT IT.”**

**ALAN KAY
APPLE COMPUTER CO.**