Mapping a Research Topic:
Using Concept Mapping to Visualize Research

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Why teach concept mapping to art students in a library setting?

- to introduce a graphic technique for developing a research topic
- to develop the topical investigation phase of the research process
- to create visible evidence of a research topic’s development
- to create a new learning experience for 2nd semester freshman in a required library instruction session
- to integrate visual learning into library instruction
- to have a visible basis for classroom discussion of how to develop questions and themes within a broad topic
- to help art students make connections between the research process and the creative process
Origins of concept mapping

- early 1970s, Joseph D. Novak, Cornell University professor
- Novak’s research focused on how young children learn science
- method developed to record a child’s vocabulary to determine understanding of a science concept, before & after a science lesson
- Constructivist theory of learning - we create meaning from experience
- learning involves the integration of emotion, thought, and action
What is concept mapping?

- a visual tool for generating and organizing ideas
- a nonlinear approach to note-taking
- a way to investigate and record aspects of a multi-faceted topic
- a method which triggers quick word associations
Why use concept mapping?

- to aid thinking at the beginning of the research process
- to create a visual overview of a topic
- to develop questions on a topic
- to reveal patterns, themes, and associations between ideas
- to generate the search terms needed to do research
• begin with a large sheet of paper and some colored markers
Futurism

- write your topic in the middle of the page
Futurism

- write down everything that comes to mind when you ask the question…
  - what defined the era?
  - was the cultural context in which Futurism occurred?
  - sources of inspiration did Futurism draw upon?
  - words or phrases describe Futurism?

What?

- early 20th c. international arts movement
- visual arts
- literature
- architecture
- music
- performance

Cultural influences

- political unrest
- call for social & political change
- rapid communication (telephone)
- modern transport (air, rail, auto)
- evolutionary theory (Darwin)
- philosophy (Bergson, Nietzsche)
- psychoanalysis (Freud)
- skyscrapers
- metropolis
- energy
- dynamism
- time - temporality
- speed
- movement
- synthesis
- simultaneity
- progress
- avant-garde
- revolution

Inspired by

- Neo-impressionism
- Cubism

Inspired by

- machines
- industry
- science
- technology
Futurism

- when did it begin?
- did different aspects emerge?
- did its influence spread?

What?

- visual arts
- architecture
- music
- painting
- sculpture
- cinema
- photography
- literature
- performance

When?

- 1909
- 1914 manifesto
- 1912-1916 Futurists act abroad
- 1932 futurist cookbook

Futurism

- inspired by Neo-impressionism Cubism
- cultural influences
  - skyscrapers
  - metropolis
  - energy
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early 20th c. international arts movement

1913 art of noises
Futurism

What?
- visual arts
- architecture
- music
- painting
- sculpture
- cinema
- photography

When?
- 1909 manifesto
- 1913 art of noises

Where?
- Milan, Italy

1912-1916 Futurists acts abroad
- Paris, Berlin, London, Amsterdam, Zurich, Vienna, Budapest

1932 futurist cookbook
- 1914 nuove tendenza

WWI 1914-1918
- Fascism 1919-1945

Neo-impressionism
- Cubism

inspired by
- cultural influences
- machines
- industry
- science
- technology
- Neo-impressionism
- Cubism

political unrest
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skyscrapers
- metropolis
- energy
- dynamism
- time - temporality

• where... did it originate? and develop?
Futurism

- What? early 20th c. international arts movement
- Cultural influences
  - Neo-impressionism
  - Cubism
- Inspired by
  - Machines
  - Industry
  - Science
  - Technology
- When? 1909
- Where? Milan, Italy
- Who? Marinetti, Boccioni, Carrà, Russolo, Severini, Balla
- 1912-1916 Futurists acts abroad
  - Paris, Berlin, London, Amsterdam, Zurich, Vienna, Budapest
- 1932 Futurist cookbook
- 1914 Nuove tendenza Sant 'Elia
- 1914-1916 Manifesto
- WWI 1914-1918
- Fascism 1919-1945
- Political unrest
- Call for social & political change
- Rapid communication (telephone)
- Modern transport (air, rail, auto)
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- Skyscrapers
- Metropolis
- Energy
- Dynamism
- Time - Temporality
- Influenced
  - Dada
  - Surrealism
  - Suprematism
  - Vorticism
- 1914 Nuove tendenza
- 1932 Nuove tendenze
- 1913 Art of noises
- 1909 Manifesto
- Who... was involved? whom did they influence?
- Visual arts
  - Architecture
  - Music
  - Painting
  - Sculpture
  - Cinema
  - Photography
- Literature
- Performance
- Political unrest
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- Who... was involved? whom did they influence?
Futurism

**What?**
- Visual arts
- Architecture
- Music
- Painting
- Sculpture
- Cinema
- Photography
- Inspired by Neo-impressionism, Cubism
- Machines, industry, science, technology
- Cultural influences
- Speed, movement, synthesis, simultaneity, progress, avant-garde, revolution

**When?**
- 1909

**Where?**
- Milan, Italy
- 1912-1916 Futurists acts abroad
- Paris, Berlin, London, Amsterdam, Zurich, Vienna, Budapest

**Who?**
- Marinetti
- Boccioni
- Carrà
- Russolo
- Severini
- Balla
- Sant 'Elia
- Tristan Tzara

**WWI 1914-1918**
- Fascism 1919-1945
- WWI 1914-1918
- Early 20th c.
- International arts movement
- Inspired by Neo-impressionism, Cubism

**1909 Manifesto**
- Nonsense, absurdist architecture
- Performance

**1913 Art of Noises**
- Literature
- Absurdist

**1932 Futurist Cookbook**
- Literature
- Nonsense

**1914 Nuove Tendenza**
- Sant 'Elia

**1914**
- Call for social & political change
- Rapid communication (telephone)
- Modern transport (air, rail, auto)
- Evolutionary theory (Darwin)
- Philosophy (Bergson, Nietzsche)
- Psychoanalysis (Freud)
- Political unrest

**1914-1918**
- Political unrest
- Call for social & political change

**1913 Art of Noises**
- Literatures
- Nonsense

**1932 Futurist Cookbook**
- Literature
- Absurdist

**Early 20th C. International Arts Movement**
- Influenced
- Dada
- Surrealism
- Suprematism
- Vorticism

- Use color...
- To identify themes and key terms

- Ask *how* and *why* various elements of the concept map relate to each other
use color... to identify relationships between words and concepts

continue mapping additional terms and categories as they occur to you
making use of a concept map for research

- use a concept map to formulate questions and identify themes
- use color, images or lines to relate ideas to each other
- use the terms gathered as a basis to search the catalog & databases
- use as a visual component of a project or research proposal
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examples of student work
Cerdà's Plan For Barcelona

What
- Growth of Catalonia
- Textile Control (80% of Spain)
- Inspiration by industrialization in Catalonia

When
- 1859
- Start of industrialization
- Demolition of ancient walls
- 1860s

Who
- Engineer Ildefons Cerdà
- Antoni Gaudí
- Arturo Murat
- Bohemian Artists

Where
- Barcelona
- Madrid
- Bilbao

Globalization
- Urbanization
- Cultural Influences
- Migration
- First Globalization

Tourist Culture
- Development of Modernism
- Traffic and Housing

Catalan Nationalism
- Aspirations for autonomy
- New Industrial Bourgeoisie
- Urbanization (Curiosity)

UTOPIA
- Picasso
**Adinkra Symbols**

**WHO**
- Akan people
- Originally produced by Ejagham people

**WHERE**
- Ghana
- Ivory coast
- Africa

**WHEN**
- 16th century
- 19th century
- Spread

**WHAT**
- Symbols with symbolic meanings

**HOW**
- Made with mud and fired
- Painted on cloth
- Used for festivals, ceremonies, and funerals

**EXAMPLES**
- "Adinkra Adu" (dancing bird)
- "Nyame" (god)
- "Dwennimmen" (nursed mother)

**HISTORY**
- Military conflict
- 19th century
- Gyeamman hired carpenter native
- Symbol of Akan people
- Got made and killed Gyeamman
- Took his robe
- Akan learned how Gyeamman
died robe
- Gyeamman died robe

**TODAY**
- Local & commercial
- Fabrics sold around the world
- Adinkra symbols
- Spread to Ghana
- Adinkra people become everyday
- Adinkra symbols provide for Akan people
- Every day
CUBISM
1907-1920

HERMETIC CUBISM
1910-NO OBJECT DEFINITION

SYNTHETIC CUBISM
1911-1920
- COLLAGE, TEXT, COLOUR
- FLATNESS
- PUTS FIGURES TOGETHER

ANALYTIC CUBISM
1907-1911
- MONOCHROMATIC
- PLANAR, MULTIPLE PERSPECTIVES
- TAKING OBJECTS APART

1900 PICASSO MOVES TO FRANCE WHERE HE IS INSPIRED BY CEZANNE

BIRTH OF CUBISM BY PICASSO & BRAQUE
- "LES DEMOISELLES D'AVIGNON" 1907- PICASSO
- THE ARTISTS MEET 1906 - INTRODUCED BY PICASSO'S ART DEALER

L'ESTAQUE
- SUBJECT OF MANY CEZANNE PAINTINGS
- LEADS PICASSO & BRAQUE TO CHOOSE IT AS SITE FOR THEIR COLLABORATION

PABLO PICASSO
(CO-FOUNDER)

GEORGES BRAQUE
(CO-FOUNDER)

CEZANNE
(INFLUENCE)
- COLOUR SECTIONING
- PLANAR PAINTING TECHNIQUE

AFRICAN + IBERIAN SCULPTURE
(INFLUENCE)
- EARTH TONES, NATURAL COLOURS
- INTERSECTING LINES + PLANES
- SIMPLIFICATION

JUAN GRIS
1911

ITALY FUTURISTS USE CUBIST IDEAS IN THEIR WORK

ARCHITECTURE
MODERNIST ARCHITECTURE REALIZES THE ABILITY OF PLANES TO INTERSECT + STILL MAINTAIN SPACE

POST-IMPRESSIONISM
- CONTAINS MAIN SIMILAR IDEAS, TRANSCENDENTALISM

REACTION AGAINST IMPRESSIONISM
- REBELLION AGAINST FORMLESSNESS

(REACTIONS)
**Associations:**
- Modern/Futurist/cubists - Picasso - Braque
- Post-WW1, Pre-WW2
- Fascist rise to power in Nazi occupied Germany
- Studio unavailable during Nazi occupation of France [1940-1944]
- Analysis of form by breaking them down into cubes.
- Inspiration for green paintings?

**Mondrian:**
- b. 1872, d. 1944
- Moved to Paris
- Naturalism
- Impressionism
- Early landscapes
- Modernist
- Composition
- Abstraction
- Dada
- Miró
- Mondrian in France 1920
- German Jewish artist
- Influenced by theosophy, religious mysticism

**Mondrian’s Studio**
- Neighborhood:
  - Griny, shabby streets
  - Large advertisements
  - Demolished buildings
  - Paris Métro
  - Gare Montparnasse

**Where:**
- Address: 26 Rue du Départ
- Spending Years: 15 years (1921 ~ 1936)
- A non-natural environment
- Demolished in 1940

**What:**
- Neoplasticism
  - Experiments with distributing 2-D color planes on the walls with the object of achieving an expanding effect
  - Painted classical works (grids)
- Nothing natural - invented by Mondrian himself

**Descriptions:**
- No telephone
- High ceiling, small/bright interior
- Bedroom & kitchen separated from the studio space
- Closet just for showing finished canvases (actual work done at table)

Mondrian was...
- Orderly
- Extremely reserved, well-dressed
- Chaste, direct, modest

**Who:**
- Michel Seuphor
- Arthur Lehning
- Maud van Loon
- César Domela
- Journalists, friends, colleagues
- Link to social life
ALFRED STIEGLITZ'S CIRCLE OF FRIENDS

WHAT
- Influenced by...
- WWI
- New York
- New Mexico
-西南
- Zabriskie / 291 Gallery
- "Godfather of Modern American Art"
- Abstract Form
- Intuitive / experimental art, less rational, analytical
- Charles Demuth
- Arthur Dove
- Paul Strand
- Joan Marin
- Marden Hartley
- Georgia O'Keeffe

WHERE
- New Mexico
-西南
- New York
- Zabriskie / 291 Gallery
- Georgia O'Keeffe
- Intuitive, subjective, non-verbal art
- Abstract forms
- Focus on man-made
- Impression of subject
- Usable Past
- People / Ideas

WHO
- Alfred Stieglitz
- Photographer
- Art patron
- "Godfather of Modern American Art"
- Married to Georgia O'Keeffe

WHY
- Aim: to NOT create a specific American art or even to paraphrase it
- Nurturing an artistic community
- Less rebellious, more constructive art
- Combining European art and American experience
- Ambivalent loyalties
- German heritage

WHEN
- Turn of the century...
- Late 1900s, beginning of 20th century
Context & background of the instruction session

- A required 90-minute library instruction component of each Art History 102 section
- 18-19 sections of AH 102 are taught covering a wide range of art historical topics
- Class size ranges from 20-28 students in each section
- AH 102 occurs in the spring semester of the Foundation year
- About half of the Foundation year students have already attended at least one library instruction session in the fall semester either as part of English 101 or a Foundation studio class
About the assignment

• Two components:
  * out-of-class group research assignment to be completed within one week
  * 90-minute class devoted to group presentations and discussion of the research process

• librarians work with each instructor to select relevant topics for the assignment

• librarians introduce the assignment & show examples of concept maps

• the library provides the 3’ x 3’ sheets of newsprint, markers, + group study spaces to meet

• students consult a range of sources while information-gathering for maps
Designing the Tutorial

• follow the ADDIE Instructional Design model: Analysis --> Design --> Development --> Implementation --> Evaluation

• to address student apathy toward a 2nd semester library instruction class, it is critical to develop a new and engaging learning experience which builds upon basic library skills covered in first semester classes

• important to use drawing materials & make mapping a manual process

• use focus words (who, what, when….) to help frame content

• important to define, describe, and demonstrate the mapping process

• decide to use Powerpoint after experimenting with screencasting freeware

• receive invaluable feedback during the development stage from RISD instruction librarian colleagues
Observations

- Mapping requires students to negotiate meaning
- to think critically about how to represent the topic
- is a consensus-building exercise in terms of how the map is developed
- is a dynamic process - students see results quickly
- groups do some preliminary thumbnail sketching to organize the layout of the topic before committing it to the large sheets of paper
- the level of the map’s development is a good indicator of the amount of time the group devoted to the assignment and their level of involvement in researching the topic
- students follow the mapping example fairly closely
Feedback & documentation

- pilot concept mapping in spring 2009 semester - currently being used in AH 102 classes
- digitally document every concept map done in my classes
- solicit student feedback about the mapping assignment
- post-instruction faculty survey solicits feedback about the assignment and its impact on student learning
- integrate student & faculty comments into the revised tutorial & assignment
- some faculty are interested in keeping the digital maps for their teaching portfolios
Concept Mapping Tutorial
library.risd.edu/pdfs/conceptmapping2010.ppt

Art History 102 Research Process Assignment
risd.libguides.com/AH102

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Sources


