

Hey! Jones said that the custodian's room caught fire & I have you heard about this.

THE

Today that my

TRENDS

THE JOURNAL OF THE TEXAS ART EDUCATION ASSOCIATION 2012

Bricks with No Straw & Lemonade from Lemons

Do you get the feeling your administrator just asked you to make bricks without giving you straw, but is requiring you to have the same success? Do you feel like you just got lemons instead of the apples you ordered? If so, you have been handed the perfect recipe for building that very crucial but not quantifiable creative innovation skill your students so desperately need in this challenging world. As your students see you take an insurmountable puzzle and tackle it with the courage, fervor, and joy that only comes with inspired problem-solving, they are seeing and thereby learning a skill that serves them far beyond the art classroom. We have the honor of having all levels of students enrolled in our classes, helping them make myriads of creative decisions about artwork, honoring their triumphs and encouraging them through their failures, while keeping our class sizes full and promoting art and art education to our campuses and community. When we bravely laugh at the challenge knowing that we will make our full quota of bricks and then sit and sip our lemonade afterwards, we are instilling in the children the innate understanding that each problem can be mastered with heart and diligence. This is why we are art educators. We know that within our hands lies the possibility to truly make a difference. This issue of the TRENDS magazine is a smorgasbord of lemonade-making inspiration from all levels of art education. It deals with the heart of art education – connecting with and cultivating the best-prepared child for the 21st Century. I appreciate and applaud the TAEA Executive Board and all the various art educators I have had the privilege to work with over the years and I thank you for taking this creative journey with me.

*Linda Fleetwood
President, TAEA*



ABOUT THE AUTHOR

Linda Fleetwood is an art teacher and fine arts chair at John Marshall High School, Northside ISD, in San Antonio, TX. She has been an educator for 21 years; is a joyous wife and mother of 3 daughters, and is blessed with 5 grandchildren. She has been the Region 20 VASE director for 9 years, is the State VASE Jury Foreman, and is the author and administrator of the VASE Online Juror Certification Program. She is an unapologetic colorist and can be found slapping pastels over wet fabrics or paper when she is not inspiring her students to achieve their very best. She has joyfully taken on the task of the presidency of the Texas Art Education Association and loves to make a difference.



Trends

THE JOURNAL OF THE TEXAS ART EDUCATION ASSOCIATION

2013 Call for Manuscripts

Co-Editors: Amanda Alexander, Ph.D., Assistant Professor at The University of Texas at Arlington; Christina Bain, Ph.D., Associate Professor at The University of Texas at Austin; and Maria De La Luz Leake, Ph.D., Lecturer at University of Nebraska at Kearney (online) and PK-12 Texas Art Educator.

Theme: “Learning Connections: Making Meaning through Art Explorations”

We each come to art education with a variety of interests and life experiences informing how we make meaning when engaging with art. In this issue of *Trends, The Journal of the Texas Art Education Association* the editors seek articles that reflect the numerous ways that educators throughout our state are facilitating learning connections through art explorations which are meaningful and relevant to individuals coming from diverse social and cultural backgrounds. *Trends* encourages authors to submit articles that tip their hats to research studies in material or visual culture, interdisciplinary approaches, multiculturalism, community partnerships, social justice initiatives, museum studies, or other theoretical and educational approaches that have informed their understanding of how learning connections are being supported in and out of the classroom. Authors are invited to submit articles that seek to disrupt or challenge art education practices that do not serve to facilitate learning connections, either because they are based on outdated theories and philosophical outlooks, or they do not take into account the local social and cultural backgrounds of our students.

Trends invites EC-12 art educators, community-based activists, museum educators, university educators, researchers, and graduate students to submit articles for possible publication.

Trends, The Journal of the Texas Art Education Association is a refereed professional journal published annually by the TAEA and is sent to all members and to selected state and national officials. The journal accepts articles written by authors residing outside the state of Texas.

Deadline: Original manuscripts must be received by January 1, 2013 as MS Word document attachments, electronically via e-mail to Maria D. Leake at clintmaria@sbcglobal.net. To facilitate the anonymous peer review process, author's name and any identifying information should appear on a separate page. Manuscripts must be formatted according to APA (6th Edition) standards. Photographic images are encouraged; please prepare them in digital (300 dpi.jpg) format and include the photo and/ or copyright release form.

For questions or more information, please feel free to contact us, or refer to our webpage (<http://www.taea.org/taea/publications.asp?option=2>).

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The Review Board for 2012 Trends

Dr. Amanda Alexander is an Assistant Professor of Art Education at the University of Texas at Arlington and has taught courses at The Ohio State University (OSU), Edinboro University of Pennsylvania and with Upward Bound, a program dedicated to preparing inner city high school kids for college. She completed her doctoral work at OSU and also served in the Peace Corps.



Alex Freeman is Education Director at Mexic-Arte Museum in Austin, Texas. He holds a master's degree in Art Education from The University of Texas at Austin. Prior to his appointment at Mexic-Arte Museum, Freeman was Education Curator at Artpace San Antonio.



Rebecca Martin earned a B.A. in Art History at Trinity University and M.A. in Art Education at University of North Texas as a Marcus Foundation scholar. She was TAEA Museum Educator of the Year in 2008. Rebecca serves as Director of Education Outreach at Sid Richardson Museum, Fort Worth.



James Roe is an K-8 art teacher in the Fort Worth Independent School District with a Master's degree in Art Education from UNT and a past recipient of a Priddy Fellowship through NTIEVA (North Texas Institute for Educators on the Visual Arts).



Kate Wurtzel is the Associate Director of Education for the AMOA-Arthouse Austin Museum of Art. She has a M.A. in Art Education with a focus on Museum Education from the University of North Texas. Kate has held positions at the Kimbell Art Museum in

Fort Worth, and the Crow Collection of Asian Art in Dallas, Texas.

LETTER FROM THE EDITORS

Here and Now: Art Education in Texas

As educators, we are on a continuous journey, trying to find our way to reach diverse populations within our local communities. Engaging with art in personally relevant ways is our passion and challenge. Determining where we want to go and deciding how we plan to get there, gives our journey purpose and conviction of cause. This issue of *Trends*, *The Journal of the Texas Art Education Association* (TAEA), marks the organization's 51st year. We are over the halfway mark of our centennial celebration. It seemed fitting to share the stories and show the faces of each division of TAEA. To this end, we invited authors to share how they have taken on their own creative initiative to develop, design, or expand educational opportunities for students. As co-editors, we are delighted to have such a breadth of perspectives included in this issue, from individuals working in the elementary, middle, and high school settings, as well as individuals and teams representing higher education, museum education, and supervisory roles. Together, our willingness to take creative risks to open doors speaks to our clarity of vision regarding the educational implications of art education.

2012 Trends is proud to feature two new additions to this year's layout. In our *Profiles* section, we asked TAEA division representatives to interview a dynamic leader in their field and share their stories with our readers. Additionally, we invited a presenter from this year's National Art Education Association conference in New York to write an article that extends the conversation about their research and practice and how it is relevant to all art educators. This year, we have chosen Dr. Paul Bolin from the University of Texas at Austin to discuss his continuing interest in exploring material culture as a meaningful way to expand discourse and educational opportunities in the 21st century and beyond.

We hope you enjoy taking this journey with us, as we continue to explore what Texas art educators are doing to make a difference here and now.

Amanda Allison, Ph.D.
2012 Co-Editor

Maria D. Leake, Ph.D.
2012 Co-Editor

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Dr. Amanda Allison is an Assistant Professor and the Coordinator of Art Education at Texas Christian University in Fort Worth. She earned her Ph.D. in Art Education at the University of North Texas in 2008. Her research interests include helping preservice art teachers to understand and embrace their identity as teachers and supporting students with disabilities in the public school art classroom. Dr. Allison has been published in *Art Education: The Journal of the National Art Education Association*, *Trends*, *The Journal of the Texas Art Education Association*, and in *McGraw Hill Art Connections* textbooks. She has an upcoming chapter in the NAEA book, *Stand(ing) up, for a Change: Voices of Arts Educators and an article in Art Therapy, The Journal of the American Art Therapy Association*. In 2008, she was selected as the Texas Art Education Association's Higher Educator of the Year. Contact her at a.allison@tcu.edu and http://www.art.tcu.edu/art_education.html

Dr. Maria De La Luz Leake is an online adjunct Lecturer for the University of Nebraska at Kearney

and a Texas public school art educator with over twenty years of classroom experience. Her educational background is in studio art, art education, and curriculum and instruction. She earned her doctorate in Art Education from the University of North Texas in 2010. Her

research interests include community partnerships, contemporary art, material culture studies, and interdisciplinary learning. Dr. Leake has been published in *Trends*, *The Journal for the Texas Art Education Association* and *Art Education*. She also credits her participation in the Fulbright-Hays Seminar Abroad Program to Mexico (2010), National



Consortium for Teaching About Asia Study Tour to Korea and China (2007), Japan Fulbright Master Teacher Program to Tokyo (2005), and the Fulbright Memorial Fund Teacher Program to Tokyo and Shizuoka (2003), with sustaining her lifelong interest in learning more about the stories of people who live in our world. Correspondence regarding this publication can be sent to clintmaria@sbcglobal.net

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ELEMENTARY
EDUCATOR
PROFILE:

MATTHEW GRUNDLER

*Introduction by
Tamra Alami*

I have chosen to profile Matthew Grundler from Brinker Elementary in Plano ISD. Mr. Grundler is an elementary art educator who not only inspires his students but has dedicated his time towards helping all elementary art teachers to become technologically savvy. Matt offers technology classes at his school to support as well as encourage new ideas and ways to incorporate technology in the art classroom.

Matthew Grundler....In His Own Words

My name is Matthew Grundler and I am the Art Specialist for Brinker Elementary. Our campus serves students in kindergarten through fifth grade in Plano ISD. I have been at Brinker since the start of my teaching career, eight years ago. My entire life reflects my passion for the arts, including my background in graphic design as well as being married to an art educator. Art education is important to me because I not only get to teach children to do great things inside the school, but I also have the potential to inspire them to do great things outside the school in their community.

I am involved with an initiative incorporating different kinds of technology into the district art curriculum. The impact that is being made can easily be seen in my fifth grade students as they use a program called Prezi, which I use to present new lessons for the students. In turn, students use that program in their classroom for presentations of their own. Technology use is encouraged all the way down to my second graders, as they learn the very basics of Photoshop Elements. The third and fourth grade students expand on their Photoshop knowledge and exhibit a stronger understanding of the program. I am involved with a district wide organization called P.A.L (Plano Art Leaders). In PAL, I have been placed in charge of the technology instruction and questions and answers for all teachers in the district. Additionally to teaching in the classroom, I have also presented several technology workshops at the TAEA conferences.

As an art educator, my goal is to bring a wide variety of art experiences to the students, while at the same time, helping them to enjoy art class and stay abreast of the most cur-

rent technology and its uses. Another goal of mine is to help prepare my students to become skilled artists and prepare them for the next level of the art program. There is nothing better than to see a student who has just understood a difficult concept or to witness the amount of pride they have in a finished piece of artwork. I feel that Brinker's technology program encompasses both the short and long term importance of better equipping our students for educational opportunities in the future.

Concluding Thoughts by Tamra Alami

I chose to highlight Matthew Grundler as an exemplary elementary art educator because he demonstrates an unconditional passion for the fine arts and a desire to go further in his journey. I feel he should be recognized for his hard work and dedication to our wonderful profession.



Tamra Alami is the Art Specialist at Haun Elementary School and Elementary Division Chair for Texas Art Educators Association. Correspondence regarding this profile piece can be sent to tarma.alami@pisd.edu



MIDDLE SCHOOL
EDUCATOR PROFILE:

MARIA GOULD

*Introduction by
Lisa L. Miller*

Art Teachers tend to be creative people so when I met Maria Gould at the Region VI Fine Arts Conference several years

ago, the fact that she was creative did not surprise me. What did surprise me was how that creativity infiltrated all aspects of her life. She is a master potter with a degree in ceramics so her creativity there is visible in the unique and highly expressive pieces she produces. She has a strong commitment to saving the limited resources of our planet. This commitment is reflected in her life style and her school lesson plans. It takes a creative person to figure out how to use objects that most people would consider trash and turn them into works of art.

When you see her in action working with the sixth graders at Magnolia Middle School, you understand just how creative you have to be to engage and keep these young students on task. I am often in awe of her ability to think out-

side the box. Maria is the type of creative person who makes all of her gifts from scratch, from jewelry to metal work to a hot pink hard hat with Crayola Model Magic spikes. You just never know what she will show up with next.

Maria Gould...In Her Own Words

My name is Maria Gould and I teach Art to 6th graders in Magnolia, TX.

- I want my students to be creative and make art.
- I want my students to know they do not have to be rich to make art.
- I want them to know that they can create something out of just about any type of material.
- I want all my students, especially ESL students, to know that their cultures matter.
- I want all my students, especially dyslexic and learning challenged students, to feel success.

In sixth grade, students are “going around the world” by continents in social studies classes, so I tie that into the art curriculum. I also introduce students to the Folk Arts of the areas they are exploring so that they have an integrated learning experience. For example, almost all cultures have paper related arts, so I use these kinds of paper making projects as one way to connect art with social studies.

In 2003 I won a Magnolia Education Foundation Grant to build a paper recycling machine and acquire a classroom set of paper deckles and materials needed to teach papermaking to my students. Our paper-making machine is a kitchen sink disposal mounted on a stand; that runs pre-soaked paper through a loop making pulp in about 45 seconds.

We figured out early on that recycling the shredded state test answer forms make really pretty pink paper! All the teachers at school save any colored paper they are going to throw away and we shred it and soak it in large containers of water to loosen the fibers. Then we run it through the pulping machine to make paper pulp. We make it into sheets of paper to use in future projects or alternatively drain the water out and add glue to make a more clay-like



pulp. We use the clay-like pulp to press into circular shapes, making bowls. Then we look at all kinds of ceramic bowls to emulate and paint them. The paper making is the first step in an effort to make as many things out of found materials as we can.

We use aluminum cans for relief metal work on the doors of triptychs and Moroccan-inspired Amulet's. We also use the bottoms of clamshell take-out containers for printmaking. In the process, we talk a lot about the problem of too much trash in the world. I have a newspaper clipping taped to the paper towel dispenser that lists how long it takes for certain materials to decompose. It is amazing to me which students come to ask me about it and it's not always the kids classified as gifted and talented!

Another thing we did for a while that was exciting and related to recycling was to have a 'Recycled Hat' contest every year around Halloween. Everyone in the school can participate and this contest makes the point that they do not have to go to a store to buy a costume. They can make something even more interesting out of found materials. In Magnolia, as in the rest of Texas, students are thinking about the environment.

I see my job as an art educator is to make sure as many students as possible are exposed to and are learning how to make artwork from found materials and to show them how to make things from found materials. I hope they will learn just how much trash there is in the world and how we might as well create something beautiful out of it!

Concluding Thoughts by Lisa L. Miller

Maria is my middle school art teacher hero. She takes what can be a challenging age and engages the sixth grade mind with her innovation, compassion and wonderful sense of humor. She teaches and models creativity which will be a necessary skill for the job force in the future. The best part is she doesn't just teach sixth graders, she usually can be found at TAEA Conference sharing lesson plans like “Origami Color Wheels” or “Figures in the Foreground” and the like with her peers. Maria's willingness to share makes us the lucky ones.

ABOUT THE AUTHOR

Lisa L. Miller teaches seventh through twelfth grade art at Bremond ISD. She has been President of the Brazos Valley Art Education Association for the past two years and was elected TAEA Middle School Division Chair-Elect in November 2011. In 2007 she received the Bush Library and Museum's "Outstanding Educator Award". In spring 2012, she served as Director of Region 6 Junior VASE and as Co-Chair of the Workshop Committee for TAEA State VASE.



DIANE EBERT



Introduction by Betsy Murphy

Diane Ebert teaches art at McNeil High School in Round Rock ISD. She is one of the founding faculty members celebrating her school's twentieth anniversary this spring. I first met Diane in 1991 when her campus hosted a district art show. I was an elementary art teacher and I remember feeling a

little intimidated by the high school art teachers. I was particularly in awe of Diane because of her art know-how and take charge personality. Over the years, Diane has hosted numerous art staff development meetings in her classroom. As I got to know Diane better, I found that she is an incredible resource for art educators in her district. She readily shares ideas and initiatives. Her passion for involving her art students in community service, like the Empty Bowls Project, has spread to middle school and elementary art departments in Round Rock ISD.

Diane Ebert...In Her Own Words

I have been the National Art Honor Society Sponsor (NAHS) for the past eleven years. My goal with this group is to help these young artists (1) become more confident with their artwork (by entering different competitions) and (2) become more aware of how we can use our art to positively impact the world around us.

My students have participated in the following contests: PTSA Reflections, VASE (Visual Art Scholastic Event), Scholastic Art & Writing Awards, Star of Texas Rodeo Western Art Show, Congressional Art Competition, Black History Art Competition, Hispanic Art Competition and most recently the Austin Energy Refrigerator Door Competition. These competitions are diverse in nature and offer a wide range of opportunity for our budding artists.

We have also participated in the following projects: McNeil Cultural Fair, McNeil Mural Project, Texas Baptist Children's Home Christmas Event, Empty Bowls Project and this year we are including the One Million Bones Project. All these projects help to raise awareness of those in need and allow us to use our art to help provide some relief for these groups. Also, our group takes a field trip every year to visit museums-we have seen the MOMA (in Houston), the King Tut Exhibit (in Dallas) as well as various local museums.

Through our projects, we have(1) made students more culturally aware at McNeil High School, (2) provided help for families in need at Christmas time, (3) raised funds for the Food Bank and hopefully (4) make people more aware of the genocide occurring in the Congo, Burma, South Sudan and other parts of Africa through our participation in the One Million Bones Project.

I hope to be able each student in the journey to discover and advance the uniquely human creative quality that exists in all of us. Throughout this artistic journey, I will expect each student to attempt to do his/her best as they are given opportunities to explore new media, tools and concepts. I hope to teach the art student to draw, paint, sculpt, etc. what he/she wants others to see-not to just simply copy what exists in life.

For example, last year, I helped a former student to obtain and ship art books and art supplies when she went to Fez Morocco to help start a school. She shared many of her adventures and photos with me and my students. She has graduated from UT with a teaching certificate in art. Today, she emailed me that she is on her way to South Africa to do volunteer work. I hope that I have influenced her in some way because she was very involved in the NAHS when she was a student at McNeil.

The short-term importance of this NAHS program is to expose students to different kinds of art, people, and ideas. The long-term goal is to have them create some positive change in this world with their art. Additionally, for the past six years I have been taking students to Europe to explore and see the magnificent art that has come before us by visiting Italy, Greece, Paris, Provence & Barcelona. It is my hope that these experiences will help these young artists to become global citizens.

Concluding Thoughts by Betsy Murphy

Diane's enthusiasm for taking students abroad is contagious. Last June, Diane and I shared the adventure of a life time with about 20 art students as we toured Italy and Greece! We are making plans for a trip to Spain, so the adventure continues...

ABOUT THE AUTHOR

Betsy Murphy is the Art Department Chair at Cedar Park High School in Leander ISD. Ms. Murphy has worked at Cedar Park High School for five years. This is Betsy's twenty-eighth year teaching art. Betsy shared why she feels art education is important.

I believe that art education is important because making and viewing art is such a uniquely human experience. Learning about art helps link



us to our past, teaches us to communicate ideas, encourages us to express our innermost feelings and respond to our surroundings. Art learning, at its best, gives us the opportunity to conceive an idea and through craftsmanship and perseverance, end with a one-of-a-kind visual result. (B. Murphy, personal communication, February 3, 2012).

SUPERVISION DIVISION EDUCATOR PROFILE:

LAURA SCHULTZ



Introduction by Isabel Romero

I have known artist and educator Laura Schultz for over eight years. When I had the opportunity to hire someone to be a part-time Artist-in-Education for San Antonio Independent School District, I naturally thought of her. Laura, a practicing artist herself, has over twenty years of

experience working with students of all ages and grade levels. She has worked with students in pre-school, high school, university students, worked in after school programs, and art camps, so I knew she would bring a wealth of experience to the table. Laura has made it her mission to have art be an integral part of her life and sharing her passion with others.

Laura Schultz...In Her Own Words

For the last two years I have been working with San Antonio Independent School District as an Artist-In-Education. I work directly with art teachers and their students in the classrooms, at all levels, K-12. The intention is for extra eyes, hands, brains and creativity to be available to the teachers and students, and for them to be used in a number of ways.

The duties are quite varied from day to day. Here are some scenarios I typically handle week to week:

- Sitting in a classroom observing some challenging behavior by a student, and later brainstorming with a teacher on various ways to creatively engage the student in the lessons, such that the behavior shifts.
- Working one-on-one with a student or a small group, such that the classroom teacher can focus more intensively on other students.

- Offering hands-on assistance with a particularly unwieldy or messy project, such as painting, printmaking, or clay.
- Assisting with paperwork required for students to participate in an extracurricular exhibition or competition.
- Researching and delivering lesson plans, materials, and other resources that teachers so often want or need, but don't have time to find.
- Being a guest artist in a classroom, teaching mini-workshops or lessons in an area of expertise that complements what the teacher is already doing.
- Assisting teachers with grant-writing for special projects.
- Delivering materials, equipment, and art work.
- Helping organize events in the community with other arts organizations, such as the local museums.
- Offering encouragement and support to students and teachers alike.

I think the benefits are subtle and somewhat indirect, but nevertheless, distinct and important. The realities of an urban, inner-city classroom are harsh at times – large numbers of under-served and needy/challenging students, not enough resources, administrative pressures within the schools that in turn impact the time and energies of the teachers. I think that a position like this lifts some of these pressures felt by teachers and helps them connect their students to opportunities and perspectives that might not otherwise occur. I also see this position as helping to increase access to cultural and educational resources that are not typically available to teachers and students, because of some of the barriers mentioned previously. My hope is that this effort contributes to a level playing field, one on which students have increased opportunities and motivation to connect and invest in their education.

This work is very pragmatic and at the same time intensely creative. The position has a great amount of inherent flexibility because it is free from most of the daily pressures of a particular school and classroom. I can therefore assist in ways generally unavailable to teachers in their daily schedules.

I often hear the comment that I think like an artist, not an educator, and frankly I am flattered! I love being an educator with the freedom to “think outside the box” and having the opportunity to be creative in my approach to helping to quickly overcome classroom obstacles is exhilarating. There is also the pleasure of seeing students take joy and pride in their creative work, to see them inspired to work harder or to think more critically... well, I think it's what all good teachers aspire to!

School systems and the American educational system in general, are very slow to make change. A position like this

one is extremely helpful in that it allows small changes to happen very quickly, albeit on a very small scale. Nevertheless, this translates to less burnout for teachers, more opportunities for students to connect to the larger world during their school careers, and thus increases the chance that a student will invest in their own learning. Until more systemic change occurs, I think positions like this one are vital for making those connections.

Teaching art is giving consent for a creative spirit to be free, by giving a student several keys to the cage door. I know that my own art teachers did that for me when I was young, and I want to see that happen for many students. I think many school districts could take cues from programs like this, especially since our school systems are so often slow to change and are subject to political whims at the highest levels.

Concluding Thoughts by Isabel Romero

As I consider the educational benefits of having an Artist-in-Education position within the San Antonio Independent School District, I only wish other districts had the funding to have someone as wonderful as Laura working for them. Her energy and enthusiasm to support the arts by helping the teachers, students, and the community is strong, and helps to reinforce what we want to see taking place in art education today.

ABOUT THE AUTHOR

Isabel Romero is the Supervisor of Theater and Visual Arts for the San Antonio Independent School District. She has over twenty years of experience working in education.



HIGHER EDUCATION EDUCATOR PROFILE:

JIM LA VILLA-HAVELIN



Introduction by Teri Evans-Palmer

Respected for his authenticity, admired for his arts advocacy voice, and loved for his gentle humility, Jim LaVilla-Havelin is a supreme public art educator – a voice for the artist teacher, the child artist, and adults seeking their first art experience. Jim is the Director of the Young

Artist Programs (YAP) at the Southwest School of Art (SSA) in San Antonio and is as impassioned about art education as he was when he was a young artist in upstate New York. He has served a sixteen-year tenure as the director of YAP, which consists of five programs that deliver art instruction and experiences to emerging artists in the San Antonio community.

Jim was my choice for this profile because he is an exemplary representative of higher education initiatives. His role in art education is a designer who seeks to hire art education graduates before they enter teaching in public schools. His criteria are those “who are magnificently creative, people kids need to be exposed to, people with a natural flair for both teaching and exciting the creative process” with children in the city. Novice teachers who teach with the Young Artist Programs are able to see a smattering of school districts in a variety of settings as a broad overview of what districts in an urban environment have to offer. In a single year, an art education graduate student can teach students from Kindergarten through middle school in half a dozen schools and community settings. Many of these students stay on with Jim’s program because they like the flexible schedule and the diversity of students.

Jim’s vision builds on the SSA’s fifty-year commitment to nurturing creative minds and hands within a broad community. Under the watchful eye of Jim LaVilla-Havelin, the SSA Young Artist Programs are able to reach diverse populations of children: from inner-city children living within walking distance to SSA, to suburbanites who drive in from the outer vicinities. SSA’s offerings to the community including the first-rate YAP’s Mobile Arts Program activities, and the ever-popular Summer Art Camp complement classes, studios and instructors for adults, contemporary art exhibitions, and visiting artists, beat heart and soul into the community. The SSA plans to offer a Bachelor of Fine Arts degree beginning in the fall of 2013, making it the only independent art school in the state of Texas.

Jim La Villa-Havelin...In his own words

The Southwest Craft Center, which is now the Southwest School of Art, has always had a vision for reaching youth. Early on, a handful of dedicated public school teachers who felt that all school children were entitled to art instruction, and knew the school districts were not providing it, took action to make sure their students had access to the arts. They would pick up children around the neighborhood and bring them to the school, teach them on Saturday mornings as volunteers – offering them free art experiences. This is how Saturday Morning Discovery (SMD), the first of the Young Artist’s Programs (YAP) five programs began. It was intended as a first-contact art experience for families. It was an NEA pilot program in intergenerational learning, and today, as it nears its fiftieth birthday, SMD’s informal and open atmosphere, is for many families, their first experience with many art forms.

Each of the YAP programs has its own unique delivery of

instruction to make it possible for all kinds of kids to experience art making. For instance, the Mobile Arts Program (MAP) takes art classes out into the community where children live. The KIDS program (Kids Initiating Design Solutions – architecture in the schools), a subset of MAP and a collaborative venture with the Architecture Foundation of San Antonio, literally takes programming into students’ neighborhoods. MAP works because we recruit and mobilize artist teachers to go out into the community to teach; we supply them with the materials they need; and we pay them. I believe that artist teacher should be making a living, or part of it, by teaching art. Of course, we are able to pay them because we have generous donors who support YAP.

The Teen Studio Intensive program at SSA is for talented students ranging in age from fifteen to nineteen, who have a strong desire to develop their skills in a serious learning environment. It is also donor-supported and selects teen artists by recommendation and application to the school. It offers accepted students a one-on-one studio-intensive environment. They are intensely engaged and very busy (as a bee). It is funny, but the first group of kids in this program dubbed themselves, “Bee Nation” and the name stuck! Many go on to college with the skills and discipline they develop in this program. They pick up professional artist skills through their experiences, and are able to build portfolios and exhibit in public spaces.

Summer Art Camp is YAP’s largest program. It seeks to reach a much broader audience, to offer a wide variety of materials, disciplines, and teaching styles. Kids aged five to 18 who are out of school for the summer are the targets for our camp that meets for one-week and some two-week long classes. Over twelve hundred kids from all over the city and beyond come to learn art in a positive, nurturing, and fun place, from the best artist-teachers. Of these twelve hundred Summer Art Camp young artists, one hundred and fifty are scholarship recipients. This brings us to YAP’s fifth program, our Scholarship Program.

The Scholarship Program makes it possible for kids to be a part of something great. We want to be able to bring in kids who love art, have a talent and passion for it, and need financial assistance to come to camp. The one hundred and fifty scholarships we offer each summer are the result of donors who are committed to young artists and their futures.

Our services are so holistic and interconnected that we sometimes have trouble pulling the pieces apart to identify their social, cultural or educational imperative. There is certainly an element of social engineering that goes on in all of YAP’s programs. Very diverse groups of students come together, from all parts of the community, and share the excitement of making things. Sometimes kids who are the “art kids” in their schools, sometimes a little separate and lonely at it, come together and are surrounded by other kids who share their interest, and they learn lots more than art from one another.

Our audience is one who is largely underserved. We provide

access to a quality arts education to a very broad audience and have made long-term commitments with people, parents, and collaborations with organizations. SSA is often the first art contact for families from shelters and from schools that do not provide arts instruction for kids. We love that Saturday Morning Discovery is a parent-child setting for families, so that they can learn together. We also bring in the best artists to celebrate and broaden their cultural experiences within our community.



Jim LaVilla-Havelin, Director of Youth Art Programs, Southwest School of Art, San Antonio, Texas

As a director of SSA’s children’s programs, I can say that we see our role in art education as two-fold: we want to reach the vastly underserved audience of kids in schools without art programs, and, we want to complement schools that have art teachers. We look at school districts in the county without elementary art programs and try to reach their students. Over the years we’ve seen retraction, not growth, in the administrative support of elementary art programs. As the Director of Young Artist Programs at the Southwest School of Art, I have been the beneficiary of a longstanding tradition and commitment – to community, to quality, to education, to creativity. Some things never change – Saturday Morning Discovery, the “small miracle” that happens every Saturday during the school year, being just one. But then again, change is inevitable. I have had great mentors and great teachers, fine colleagues, collaborators, and amazing students. The need that I see is that we all need to raise our impassioned voices for kids and for this institution. I will scream bloody murder if kids’ access to the arts is lost.

Concluding Thoughts by Teri Evans-Palmer

There are two words that can describe Jim as an art educator: visionary leader. Webster defines a visionary as a person who thinks about or plans the future with imagination or wisdom. A visionary leader is said to be a person with original ideas about what the future will or could be like. Although Jim disagrees that he is a visionary, anyone will tell you that he possesses a keen sense of discernment for art in the community. He is quick to foresee what is needed by groups of people and gifted in imagining how their needs can be met. His imaginative collaboration has brought art

to children and teens through mobile and onsite and classes. He has delivered a quality art program to kids living in areas where art is not in their school curriculums. He has created a place where kids can explore art making with their parents. He has provided countless jobs for teachers. Jim has even helped in the birth of a bachelor of fine arts program. Jim LaVilla-Havelin's hands have been in many projects in the past while his eyes look to the future. He sees it and it happens. Yes, Jim is not only a visionary, but also a capable leader with a gift for making his visions come to pass.

ABOUT THE AUTHOR

Dr. Teri Evans-Palmer is Assistant Professor of Art Education at Texas State University-San Marcos. For fifteen years, she taught K-12 art in public schools. She has been in higher education for eight years. Dr. Evans-Palmer shares her outlook on art education:

I believe that art education is crucial to our lives because every human being passes through life with a need to tell his or her story. Art gives us a voice. When we make art, we speak through our hands the thoughts and desires that come from our heads and our hearts. What a travesty it would be to live your days on earth without being able to share the most vital part of ourselves. As art educators, we help children tell their stories by teaching them the language of art, while guiding them with the tools and techniques that help them speak. (T. Evans-Palmer, personal communication, February 17, 2012)



MUSEUM EDUCATOR PROFILE:

JENNIFER BERADINO



*Introduction by
Bridget Hoyt*

Jennifer Beradino is the Kinder Foundation Education Center Manager at the Museum of Fine Arts, Houston. While the Kinder Foundation Education Center (KFEC) is a physical space within the museum

where visitors can explore the museum's collection in greater depth, KFEC has developed – under Jennifer's aegis – into a resource that transcends the museum's walls. From sketching materials and family packs to an online catalogue of resources and the Teaching with Art website, KFEC has tangible resources that can complement the visitor experience or virtual resources that bring the MFAH collections into homes and classrooms. Most notably, KFEC's efforts to meet visitors where they are but always providing a transparent path forward towards something meaningful, authentic, and relevant, parallels Jennifer's work with teachers and students. Her curricular work celebrates both the unique and universal qualities of engaging with art, when so often those two qualities are labeled as mutually exclusive.

Jennifer Beradino...In Her Own Words

The Museum of Fine Arts, Houston (MFAH) has been awarded a grant from the Institute of Museum and Library Services allowing the MFAH to research and develop a new resource for middle school educators called Learning Through Art Middle School (LTA/MS) at the Museum of Fine Arts, Houston. This grant enables the MFAH to carry out much needed research on middle school educator's attitudes toward and perceptions of art-based interdisciplinary curriculum and the role of museums in teaching and learning. Learning Through Art Middle School will strengthen the museum's ability to support the work of middle school educators and generate research that can be used by museums across the country to develop their own curriculum resources for educators in their own communities.

LTA/MS will position art at the center of teaching and learning social studies, language arts, math, science and art. Although LTA/MS will be designed to meet TEKS curriculum objectives across subject areas, rather than presenting art solely as an illustration of a specific curricular objective, the program will help young adolescents develop the habits of mind needed for success in middle school, high school and throughout life. Achieving this type of curriculum and concept based program, one that is created with and tested by teachers, requires a true collaboration with educators to be successful at generating educator buy-in, and achieving program credibility and longevity. LTA/MS relies on teachers' knowledge and expertise to determine the curricular and developmental areas in need of focus, as well as format to fully engage both educators and students. To that end, LTA/MS will make the abstract idea of critical thinking skills tangible through a thinking process that can become a part of a school curriculum.

Achieving success in today's global, information-based, and entrepreneurial society requires that young people acquire problem solving skills, experience the world outside of the classroom, and develop the ability to clearly express themselves. In Houston, many young people do not have the chance to build these skills, but the MFAH is uniquely positioned to offer them the opportunity to do so. LTA/MS is an investment in the future, utilizing the diverse resources embodied in the MFAH, expertise of Houston area teachers, while providing access for all young people to build skills and

confidence, and positioning the art museum as a place for lifelong learning.

My role as a museum educator is to act as a facilitator of learning. By supporting middle school teachers, through this collaboration, each teacher is able to contribute their capabilities as fully as possible. I aim to facilitate arts appreciation skills by providing a variety of entry points for rich encounters with art. Additionally, my goal as an art educator is to help teachers understand the historical and cultural context to interpret and draw deeper meaning from works of art. Building relationships with Houston area teachers is the most rewarding aspect of my work.

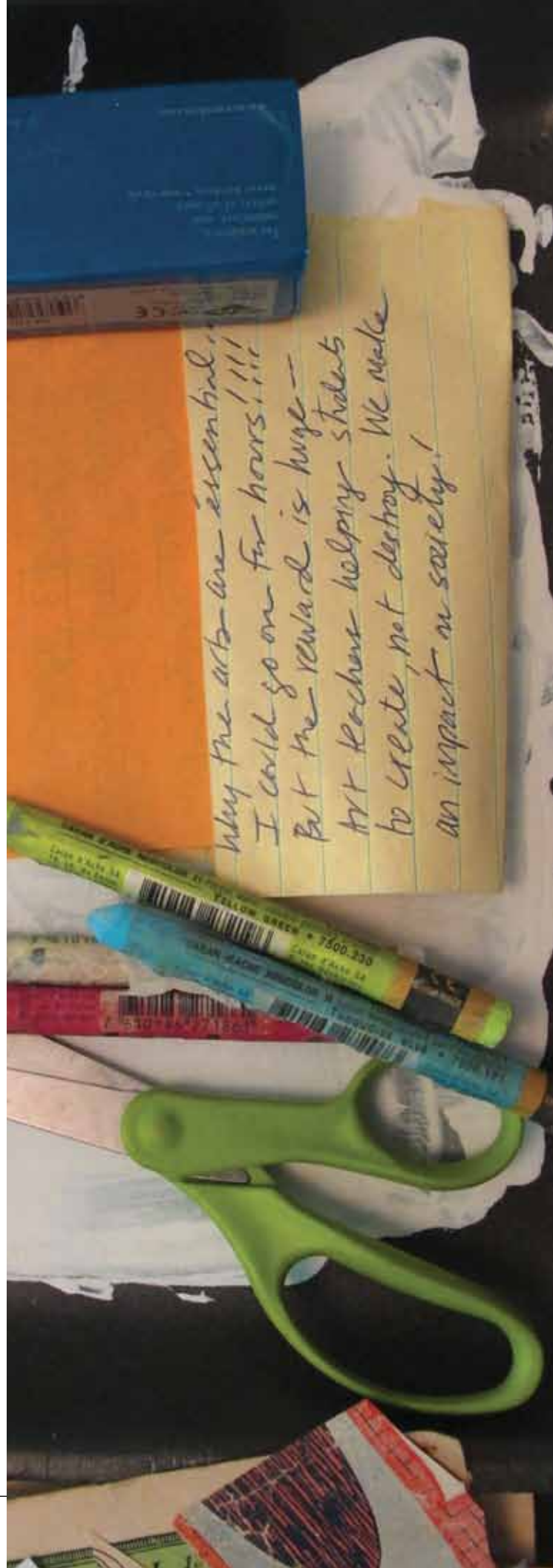
I am exploring the idea of consilience, a term meaning to combine knowledge, and how its relation to art education can change the way museums and educators work together. For example, how can exploring a work of art contribute to a student's understanding of both the sciences and the humanities? How can we link together principles from different disciplines through the arts? The focus of this initiative will not be on how art can illustrate the concepts of other disciplines. Instead we ask how can investigating works of art affect habits of mind and how, rather than what, a student learns. The goal of this initiative is to lay a foundation for a new, bold approach to middle school curriculum that integrates the arts into any discipline, with an emphasis on revealing and strengthening habits of mind that lead to success in the classroom and beyond.

Concluding Thoughts by Bridget Hoyt

Jennifer's own words manifest the thoughtfulness of her work and her relationships with members of the museum community. Setting up a relationship of co-expertise with visitors, whether they be teachers, students, families, or the general public is a model for all museum educators.

ABOUT THE AUTHOR

Bridget Hoyt is the Tour Programs Manager at the Museum of Fine Arts, Houston (MFAH), developing content, pedagogy, and resources relating to student visits, gallery talks and group tours for adults, and accessibility programs. She has been working in museums for eight years, four of them at the MFAH.



ELEMENTARY *art education*



Art for a Child with Autism



ELIZABETH L. MORAND

KEYWORDS: INTELLIGENCE, CAPABILITY, & COMMONALITIES

My second child, a boy named Shane, taught me the importance of reaching all areas of the brain in the learning process. At six months, something seemed very different about Shane's development. At eighteen months, he had yet to learn to walk and uttered very few sounds. After years of testing for syndromes, and genetic disorders, Shane was diagnosed with Autism. During the early part of this process, I did everything that I could to get Shane early intervention. Our lives consisted of daily therapy appointments with little room for anything else.

Physical therapy, occupational therapy, and speech therapy occupied most of Shane's time. My mother, who is a Special Education teacher and artist, used art as a form of therapy with Shane. Painting was done with finger paints and clay was molded to wire armatures. I began participating, too, and whatever medium we did with Shane, it seemed to satisfy the sensory issues that he so greatly struggled with. Therapy worked on his weaknesses, while art opened up his world. During this process, I learned much about Shane's individual and unique struggles with neurological challenges as a child on the autism spectrum.

Understanding the Autism Spectrum Disorder

Autism, we learned, was not one condition, but actually a group of developmental disorders and to be on the "spectrum" meant that there were a range of symptoms, skills and levels of impairment that would influence Shane's ability to learn and interact with the world. (Retrieved from <http://www.nimh.nih.gov/health/publications/a-parents->

[guide-to-autism-spectrum-disorder/what-is-autism-spectrum-disorder-asd.shtml](http://www.nimh.nih.gov/health/publications/a-parents-guide-to-autism-spectrum-disorder/what-is-autism-spectrum-disorder-asd.shtml))

Shane's challenges required the use of different teaching methods to reach him. Autism brought on a cornucopia of developmental issues. As I learned about Shane's autism, I was learning a new and complex vocabulary. Vestibular and proprioceptive sensory integration, postural instability, and apraxia all became terms with which I became familiar. Each term brought nuance to my understanding of how Shane related to his body, his senses, and the world. In the simplest terms, they describe how a child with autism has a diminished sense of his own body, that the kinesthetic awareness we take for granted is lessened for my son. However, I knew despite the challenges, there had to be a way that Shane could experience learning.

As an elementary art teacher with three children of my own, I decided to try my hand at working with other students within the autism spectrum to understand how art might also help them to explore their sensory experiences and learn from them. I then attended a staff development seminar by Dr. Kathy Koch of Celebrate Kids, Inc., at the school where I teach. Her presentation about multiple intelligences and the Eight Smarts deeply encouraged me and provided direction as I began to shape a means of teaching children within the spectrum.

I was familiar with the modality learning style that explains that students remember through visual, auditory, and tactile channels. But Dr. Koch's teaching about how students are all smart in eight different ways was much more comprehensive. Building on the groundbreaking research at Harvard by Dr. Howard Gardner, Dr. Koch's teaching was accessible. It helped me to learn specifically how students learn differently because of how they are smart. Because I had students from the autism spectrum on my mind, it was great to be taught that not one smart or teaching method associated with our intelligences is better than any other.

The eight intelligences Dr. Gardner identified are word smart, logic smart, picture smart, music smart, body smart, nature smart, people smart, and self smart. We all operate with a combination of smarts; weak in some and strong in others. I thought about the special needs community and how these intelligences could help their ability to learn and specifically how to effectively use art in this process. Students deserved to be defined by their strengths instead of focusing on their disabilities.

Testing a New Approach

I decided to do some volunteer work at Shane's school, Wedgwood Academy, a school for students with learning differences such as ADD, ADHD, autism, etc. For more information, see <http://www.wedgwoodacademy.org>. He is in a classroom of eleven students, between the ages of twelve and sixteen, with individual needs and challenges to learning. Two of the students in the class are not very verbal, while the others do struggle with their speech. It is probably a given that most have sensory integration issues. However, children with special needs can vary in their strengths and weaknesses just like their neuro-typical peers. I entered the classroom with the knowledge that each student in the room is smart and capable of learning in his or her own way. That was very freeing!

I started with a lesson on abstract art. I believed the clarity of design would offer many advantages. Creating simple shapes and lines and adding color would not be too overwhelming. Students would be able to use picture-, logic-, and body-smart strengths. I spoke briefly about the American artist, Will Barnet. Thanks to the Amon Carter Museum, I was able to show laminated copies of his work. I showed paintings including *The Figure*, *The Cat*, and *Dawn Awakening*. The students and I pointed out the shapes, lines, and space that created each of these pictures. During this time I determined what degree of interest each student had about the art. I knew their interest would make a difference in the effectiveness of the lesson.

Next I took four students at a time and gave them a 20X20 canvas, a putty knife, and modeling paste. I instructed them to smooth the modeling paste over their entire canvas. With some of the students I had to do hand-over-hand guiding. They seemed very open to this help, but when they understood the process they were able to use their body-smart abilities and take over on their own.



After the canvas was covered, each student used shaped objects to make indentions. Because of the lesson taught, the students knew these shapes were integral to creating an abstract piece. They seemed to enjoy the tactile movement,

and paid close attention to making indentions with their chosen objects.

After the canvases dried for twenty-four hours, I gave each student five colors in a paint tray and asked them to paint sections. Some painted puzzle pieces, while others painted lines. After letting that dry, they took the same paint tray and painted the individual shapes made by the indentions. I explained how the color of the shapes could vary from the background color.

They loved having the directions given in small amounts. They were word smart enough to handle that. Each time we started on a different part of their painting, their confidence increased. We were all amazed at the final product. Before we displayed their paintings, all the students participated in naming each painting according to what they saw. This visual analysis used their word-, logic-, and picture-smart skills. It was fun for them. The Amon Carter Museum took pictures of our gallery, and posted those on their blog. We gladly welcomed this attention and it was quite the confidence booster.

A Different Approach

For the next project I did with Shane's class I decided to introduce folk art. I had the perfect artist in mind, Clementine Hunter from Louisiana. It was African American History month, and the beginning to the Mardi Gras season, so she seemed like a good choice. My lesson addressed different intelligences, giving students a chance to work with their strengths. To engage their word smart, I read excerpts from a book called *Talking With Tebe: Clementine Hunter, Memory Artist* (1998). The book showed many of Clementine Hunter's pieces and we talked about what the word "folk" meant. During this time, many students had moments of talking to themselves and moving around. One student often shouted out. I continued to talk, knowing that most of this behavior is sensory input. Therefore, I continued with the lesson because I was convinced that the students needed this sensory experience.

Prior to class I made a color copy of eleven different paintings by Clementine Hunter. After reading to the class, I gave each student his or her own colored copy to then draw on to an 11X14 canvas panel. For children with autism, having this colored copy beside their canvas panel gave them an opportunity to work on their vestibular system, a sensory system that provides a sense of spatial orientation, by looking from one object to another and making connections. This visual exercise is small enough that it did not create any stress and the students still had a high desire to do their artwork. I was amazed at the pencil drawings they rendered on their canvas panels. They each did a wonderful job with spacing, placement of objects, and precision while reproducing the image of Ms. Clementine's paintings.



This is the stage where students are looking at their colored copy and duplicating the image on to their canvas panel.



The child above and on the left is starting the painting process and her completed picture and inspiration piece are on the right.

The next day we started painting. I mixed colors in front of them to provide a visual recognition of what combination of colors I was putting together. They paid attention with their picture-smart and logic-smart abilities. They then matched color to color according to their color copy, and painted on their canvases. This technique worked very well partly because the process was broken down so it was not overwhelming. This technique is called task analysis. Students kept their color copy close by. They were stimulating their vestibular system while doing something that most would consider their strength. We put our canvas panels aside to dry and had a short review of Clementine Hunter. Students were still moving, talking, and adjusting, but they were hearing everything that was said. For those with body-smart strengths, this motion is what is needed to engage the brain. Looking at their paintings while drying, I was in awe. Every time I work with this class they amaze me because even when students did not seem to be listening or were moving in their seats, they followed directions. This is evident by their finished masterpieces. My comfort level with them seemed to affect their ability to learn from me.

Reflections

After thinking over the two projects that I did with Shane's class, I had many revelations concerning the intelligences of special needs children. These students were able to exercise

their weaknesses, while working "in their strengths" in a way that did not promote stress. Their spatial awareness and color coordination were beyond what I expected. As demonstrated by the extraordinary works created by my students I realized that their desire to do art was very high. In the beginning stages of introducing art, students need exact directions and possible hand-over-hand instruction in order for them to experience success. Eventually, this process will become freer, and students will start to create works of art on their own, using various intelligences

Art for the student with autism satisfies different intelligences. Different ways of learning does not necessarily mean learning disability. We are constantly trying to improve weaknesses for the children with autism. While this is important, we need to capitalize on their strengths. For example, many children need movement to engage their brain. With the right movement, learning and creating can function as one. From my experiences as a mother and art educator, for the child with autism, art makes them whole in a world where they might otherwise feel broken.

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ABOUT THE AUTHOR

Elizabeth Morand- "I believe art for the child with autism is essential in making them more independent." (E.L. Morand, personal communication, May 8, 2012)

Elizabeth L. Morand is a mother of three and a part-time K-6 art teacher at the Southwest Christian School in Fort Worth, Texas. Prior to her teaching art for the past four years, Mrs. Morand taught science for eight years and is still amazed at how integrated these two fields are. Elizabeth extends a special note of gratitude to Dr. Koch for her feedback and guidance which helped this article come to fruition. Elizabeth also thanks Mrs. Jennifer Harnish and Mrs. Julie Dowell, both of whom helped to re-acquaint her with writing and its relationship to technology.



Reaching the Minds of Our Students

TAMRA ALAMI

KEYWORDS:
MULTIPLE INTELLIGENCES, CROSS CURRICULAR,
& COLLABORATIONS

As an elementary art teacher I believe that it is critical to teach cross curricular topics and ideas that incorporate academics into the art room. Shouldn't teachers' goals include encouraging students to be self-motivated and self-directed? I want to share with you how I found core educational ways to implement district classroom initiatives and goals within the art curriculum using a different approach to art history to reach the minds of my elementary students.

Our campus administrative instructor, Lisa Wellborn, has worked diligently to promote and implement the Plano Independent School District's initiative for collaborative choice-based learning to reach the minds of all students and the complex variety of different ways they think. Our district has embraced Howard Gardner's (1983/ 1993/ 2004) Theory of Multiple Intelligences as a model for creating student-choice tasks and questions. To further advance my own knowledge related to best practices and how these ideas might be applicable for my own teaching, I decided to enroll in numerous professional development classes during the summer to learn more about Gardner's theories and ideas to make them applicable for my art classroom.

Understanding Howard Gardner's Eight Multiple Intelligences

Howard Gardner (1983/1993/ 2004) challenged the old philosophy of measuring the mind as a single entity with a simple IQ test. He brought forth evidence to show that children are at very different stages of cognitive development and maturity of spatial/visual development. Gardner came to understand that multiple intelligences rarely operate independently but rather, they systematically and simultaneously inform a person's ability to develop skills and solve problems (Smith, 2002/2008).

Gardner describes the multiple intelligences as follows: Visual/Spatial; Musical/Auditory; Verbal/Linguistic; Bodily/Kinesthetic; Logical/ Mathematical; Interpersonal; Intrapersonal; and Naturalistic. 1. Visual/spatial learning is an active learning process that engages the brain in which the brain learns best through working with pictures and colors. Visualizing and drawing increases the ability to store information. 2. Musical/auditory helps the brain lower anxiety,

impacts emotions, increases memory and helps create a risk free environment. Musical minds learn best through rhythm, melody, singing, and listening to music and melodies. 3. Verbal/ linguistic intelligence helps the brain retain information. The Verbal type learns best through reading, hearing and seeing words, speaking, writing and discussing and debating. Through role playing the verbal/linguistic mind strengthens the thinking skills and engages the brain. 4. Bodily/kinesthetic brain strategy helps attention span by adding oxygen to the blood which the brain converts to fuel. This practice also strengthens neural connections and helps the brain retain information. Bodily/kinesthetic learners use touch, movement and processes through bodily sensations. 5. Logical/mathematical intelligences work with patterns and relationships, classifying, and categorizing. This brain type is also strong in math, reasoning, experiments, and problem solving. Interpersonal and intrapersonal is what Gardner categorizes as "personal intelligences". 6. Interpersonal is concerned with understanding the desires of others and their intentions. Through sharing, comparing, and cooperating, the interpersonal mind demonstrates strength in understanding people, leading, communicating, and resolving conflicts. 7. Intrapersonal, in contrast, is one who understands self and recognizes personal strengths and weaknesses. Intrapersonal minds learn best through working alone, having space, and setting goals. 8. Finally, Naturalistic intelligence enables the mind to recognize, categorize, explore things in the environment, and making distinctions.

Implementing Multiple Intelligences as a Whole System of Thinking: The Artist Research Project

After learning about Gardner's strategy, I began thinking of many ways I could incorporate key concepts regarding Gardner's Theory of Multiple Intelligences in the art classroom. I took my standard art curriculum and re-structured one fifth grade lesson to use a tic-tac-toe style choice board to encourage students to explore their own multiple intelligences when researching an artist (see image). I designed and used this choice board strategy as a way to meet the diverse needs of the learners in my classroom. The choice board is designed so that students can have total freedom of choice in the top and bottom rows for presentation purposes. The middle portion of the board was mandatory and designed for the group to collaborate, evaluate one self, and establish higher order questions. The fifth graders already familiar with different choice boards in their academic classroom responded with energy and enthusiasm. They immediately became engaged in the lesson and took it to a deeper more personal level because they were involved in all aspects of conducting and sharing their research with others. The collaboration began

<p>Create a Gameboard</p> <p>OR...</p> <p>a Travel Brochure</p>	<p>Create a newscast using www.dogonews.com</p> <p>OR...</p> <p>a Collaborative Group Artwork</p>	<p>Create an individual artwork with your medium of choice</p> <p>OR...</p> <p>a Self Portrait</p>	<p>Create a collage using natural found objects using the subject of your artist</p> <p>OR...</p> <p>a Musical Jingle</p>
<p>Write 2 Higher Level Thinking Questions for your presentation.</p> <p>See the BLOOM's Questions Prompts for help.</p>	<p>5th Grade Artist Research</p> <ol style="list-style-type: none"> 1. Get in a team and choose 1 artist. 2. Use Cornell notes for researching your team's artist. 3. Create an art project influenced by your team's artist. 4. Collaborate with your team on how to present about your artist and artworks. 		<p>Evaluate Yourself.</p> <p>See the THINKING LOG for help.</p>
<p>Create a group presentation using Animoto.</p>	<p>Create a group presentation using PowerPoint.</p>	<p>Create a group presentation using Prezi.</p>	<p>Create a group presentation using edu.glogster.com</p>

with a rise in excitement and the students couldn't wait to find an artist to research. A memorable moment came when one student who just recently came from Japan and couldn't read or speak English and was unsure of himself and a bit over whelmed, he never gave up and was just as enthusiastic to participate with the rest of the kids. His group took charge and quickly helped him find some information. They read it to him in his native language, using translation software, and then the Japanese student tried to write his research information down in English! What a strong effort.

As we put the theory into practice, the initial start was a learning process for all of us. The students were divided into groups and asked to research an artist of their choosing. They were then given a choice-board with a variety of ways to present information about their artist. Each of the choices incorporating different learning styles based on Gardner's Multiple Intelligences such as role playing, utilizing technology, creating posters, and singing songs. We broke into teams and started the collaboration process of research. Students chose one artist for the group project. I asked a grade-level team leader how the students are expected to take notes in fifth grade and was told that Cornell notes are preferred because they have students actively record information, generate questions, recite answers to questions, reflect, and continually review information. Understanding that Cornell notes opened up multiple ways to access and process information, I adopted this as a note taking strategy with the students in my class as well. The students discovered information about the artist's life and work using encyclopedias, books, posters, and websites. Each student was required to take their own Cornell notes and bring the information back to the group. The group then consolidated their notes and prepared their presentation. Each student then produced a piece of art influenced by that artist, using the medium of their choice (sculpture, painting, photography, technology, etc.). Students learned a variety of brainstorming techniques which were sometimes easy, silly, or creative, in order to generate a quality piece of work.

Student Group Presentations

At the conclusion of our lesson, students presented their artwork in group presentations. The presentations came in a variety of different formats including PowerPoints, Animotos, Prezis, group designed game boards, and group newspaper articles. The variety of formats helped students to dis-

cover differences among the artists discussed. After the presentations, students asked their peers higher level thinking questions, using Blooms question prompts as an educational resource (see http://www.dcs.k12.oh.us/753620822113826557/lib/753620822113826557/Blooms_Question_Prompts.pdf). This process was more cognitive when students began learning to ask what is different and not how things are the same. Higher level questions en-

couraged both my students and me to think of new and more challenging questions to expand learning. Students chose from the most mentally challenging tiers of Bloom's taxonomy including analysis, synthesis, and evaluation to generate their interview questions. To insure all students participated in the question and answer phase of the presentations, I gave out a penny to each student after they asked their interview questions. As a result, I had actually collected a "penny for their thoughts". My principal happened to walk in the room during one of the Animoto presentations and was shocked that it was designed by fifth grade students. She really thought the presentation materials came from a professional source. The look on the principal's face was priceless when the students proudly claimed the work as their own.

Conclusion

The students concluded this project with reflections using a thinking log where they reflected on what had personal meaning to them during the learning process. The discovery was great for all of us. I discovered that the process required extreme structure from me to plan and organize the lesson, but for the students, it was an open-ended learning experience with clear boundaries and expectations that tapped into their self-guidance and self-motivated abilities. It was critical to establish limits and set boundaries as well as a scheduled time frame of when each step of the process was due. The lesson had relevance and real-world experience for my students, as they came to find out more about how their lives and interests were similar or different from the artist they researched and why. I took great pleasure in observing the high energy of the students and their collaboration. Their presentations and the quality of artwork were well thought out and thus reflected a meaningful learning opportunity. I also discovered that this was a large project and have simplified it since then. I am continually finding more ways to use the choice-boards with Gardner's Theory of Multiple Intelligences. My students are growing to become strong independent thinkers with deep cognitive expressions. As I train them to think, my own cognitive growth accelerates tenfold.

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ABOUT THE AUTHOR

Tamra Alami is a Plano ISD Art Specialist and works at Haun Elementary in Plano, Texas. She has been working in art education professionally for seven years. Ms. Alami believes that "Art education is important especially at the elementary level because the lives we touch can help our future leaders grow into well rounded stable individuals that demonstrate knowledge and appreciation for the world around them" (personal communication, January 30, 2012). Correspondence regarding this article can be sent to tarma.alami@pisd.edu.



MIDDLE SCHOOL
ART Education



Art Assimilation

LESLIE BOOTH

KEYWORDS:
ASSIMILATION, INTEGRATION,
CROSS-CURRICULAR, & COLLABORATIVE

Whether it is the mixing of berries as pigment, or discovering an outline of a hand or stick figures making the kill on a cave wall, art has been a record of all cultures since the beginning of time. Arguably, art continues to be the essence of every aspect of life. It stands to reason then, that the blending of creative inspiration from today's culture is viable and inspirational for incorporating art into the core curriculum, so that we can learn more about the world around us.

It is widely believed that art education builds students' skills regarding creative expression, which is vital in our corporate world today and is a fundamental part of students' cognitive development. Art can satisfy students' desires to artistically express themselves in their everyday lives, as well as connect learning ideas from different subjects, such as history, literature, science, etc. Our quest as art teachers is to create a love and appreciation in our students for all forms of art, which in turn reflects our world.

As educators, we continually strive to find something new by introducing novel techniques, as well as continually updating and reintroducing concepts to inspire creativity that stems from our student's life experiences. Effective art instructors endeavor to present students with projects incorporating the Texas Essential Knowledge and Skills (TEKS), a basic set of educational standards that guide art education content in Texas, as well as find ways to offer students challenging and enthusiastic ways to engage with art.

Art educators want their students to succeed not just in art, but in every class. To aid in this endeavor, we should consider a procedure that I refer to as art assimilation. Assimilation is by definition "the process of making new ideas or pieces of information part of your knowledge so that you can use them effectively" (retrieved from <http://www.macmillandictionary.com/dictionary/british/assimilation>). Art assimilation, as understood in this concept, describes the effect of linking artistic endeavors with core curriculum in hopes of providing a scenario ripe for learning and reinforcement.

In my case, the melding of art and core subjects came about because I had a need and sought a solution. Several core teachers in my school asked for art projects, drawings or graphics to enhance their students' assignments. Though I was glad to cooperate, the extra work cut into my own class projects. One year, I considered what these teachers might ask of me at the

beginning of the semester. This pre-planning was intended to help me structure my students' art projects in conjunction with their core subject lessons. My own venture into art assimilation began first, by assessing what the core teachers might need, then considering how students might find useful information to help foster their own learning. If I were a student, I would want to have several ways to understand concepts like how global placement affects temperatures across the earth, by experimenting with coordinates firsthand. Before long, I had designed a simple but open-ended lesson objective for a project called *Coordinates Seascapes*, which turned into a beautiful art project the kids loved (see Figure 1). The objectives read as follows:

Coordinates Seascapes- Students will use a world map to pinpoint the coordinates for their seascape. They are given a choice of a tropical or arctic seascape and will use predominately warm colors for the former and cool colors for the latter. They are instructed to make the horizon level and reflect the sky colors in the water, including the sun or moon. They are then asked to create land masses in silhouette in the foreground or icebergs in white in the water.



Figure 1: Images created in response to art and geography lesson called *Coordinate Seascapes*. All images courtesy of the author.

After this initial attempt to utilize the practices of art assimilation, I designed subsequent lesson objectives to inspire new art projects, involving science, math, and literature (see Figures 2-4). These are how the objectives for each lesson were presented to the students:

Spacescapes- Students will use photos from the Hubble Satellite for inspiration. They must include at least one of the following, in addition to their planets and stars: nebulas, black holes, supernova, spiral galaxies, quasars, and worms.



Figure 2: Art inspired by art and science objectives.

Math Manipulative Mosaic- Show website of Victor Vasarely images to students (see <http://vasarely.com/>). Have students fold paper to create four panels. Have them create a wash of contrasting colors on each panel. When dry, students will cut them into rhombus shapes and keep in their baggie. Students will then arrange the shapes into cubes and steps and Vasarely-inspired Op Art designs on black paper.

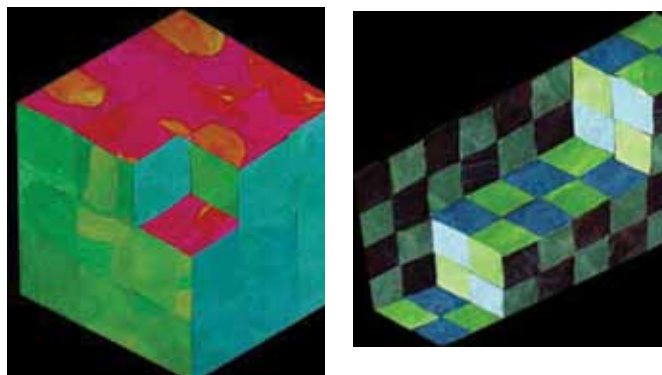


Figure 3: Art created in response to art and math objectives.

Noun Art- Students will use nouns (or other parts of speech) to create a design or drawing of their choice. The nouns students choose can name the actual part of the design, adjectives describing it, or any part of speech that describes the design. This project can be done in black and white or color ink. The students draw a design lightly in pencil and then use words in ink to recreate that design.



Figure 4: Art created in response to art and language arts objectives.

I have found that art education is a perfect vehicle for teaching students about all aspects of life through the integration of core subjects with art. Art education projects such as the coordinate seascape lesson, may be more easily absorbed and understood than core lessons as pupils learn by incorporating and integrating three learning styles discussed by Gardner (1993): kinesthetic, auditory, and visual. In art class, students aren't quite as restricted as in most core classes because they have more room to move and work. They also have a bit more freedom in most art classes to talk and connect with each other. More importantly, students have the opportunity to let their creativity flow, to use their imagination and intelligence in tandem with their hands.

As educators are often reminded, the processes involved in creating are at the top of Bloom's taxonomy, and it is vital to the process of art assimilation. Research conducted at the University of Georgia, Fahmy (2008) asserts that art stimulates creativity and activates brainwaves. In fact, research has pointed out that the brain is actually "rewarded" with art (Hagtvedt & Patrick, 2000) when art is infused into human behavior (Eastman, 2011). Similarly, it is believed that the human mind is able to both create art as well as perceive it (Roth, 2002). Consequently, art assimilation, as an integrative educational approach, can and should be incorporated into art class to give students the opportunity to reinforce and apply a variety of learning styles which are successful educational strategies. According to the New Zealand teacher Neil Fleming (1987), visual, auditory, and kinesthetic approaches to learning can be used as a means to stir students' excitement for learning and engagement, while deepening their critical-thinking skills.

Curricula Implications

Art instructors can generate specific projects to complement their own syllabus while also enhancing the core subject areas. It is not necessary to change the entire curriculum or to neglect our TEKS and expectations to incorporate art assimilation into the art classroom. I have found that the experience of teaming with core teachers offers gratifying results. Not only do students have a better retention of information, but they display enthusiasm for having knowledge in one class reinforced with the subject matter taught in another class!

One year I was asked by one of the science teachers if I

would consider doing some sort of art project to help his students understand the digestive system. I had to really think about that one! But I realized I needed an idea for a lesson based on real and implied texture, so I incorporated the two. My students created a tactile digestive system, complete with implied texture skeleton and every single student not only “aced” the science teacher’s test, but they also knew what real and implied textures were. An unexpected benefit was that the timing came at Halloween. Because the background of the digestive project was an “X-ray” rubbing of the skeleton, students were excited about taking the rubbings home to hang! I now ask teachers at the beginning of the year for their syllabus and then correlate what units of study they have that will work into my TEKS and vice versa - which also gives me a ‘heads up’ for scheduling and avoiding conflicts.

The Unexpected Benefits of Art Assimilation

That brings up another reason for art assimilation. This group effort among teachers excites kids about learning rather than being inattentive and bored. Students may not always recognize the necessity of the material they are required to absorb and how it relates to their lives, but art can be used as a part of an overall strategy all schools should consider advantageous. Collaboration between art and core subject areas makes learning fun and encourages youngsters to be interested, active participants, rather than passive observers.

A less prudent but equally profound benefit for embracing the melding of art lessons and core subjects is related to the economy. Last year brought a dreadful downsizing of teaching positions. With the threat still looming over our educational community, today art positions may again be at risk in some districts. By assimilating art lessons with the core subjects, we not only strengthen student knowledge and retention, but we also help fortify our own positions and strengthen our professional relationships by offering support to the core subject teachers.

We in the world of art education have the potential to fundamentally impact every person’s life. However, individuals not connected to or supportive of art education often decide whether we keep our teaching position. As we practice art assimilation, we need to encourage its use and advocate for it by consistently encouraging core teachers to work cooperatively with us. Art educators should encourage their principals to expect a cooperative effort from the entire staff. Finally, we must take the tangible evidence, the proof of cross curricular cooperation, to advocate this educational approach to the powers that be.

Conclusions

Art assimilation affords classes the opportunity to work in tandem with one another, embracing the various means of learning through art. I invite educators to find their own way to engage in art assimilation with students. The overwhelming result is that students absorb subjects beyond art. Many artistic resources naturally lend themselves to the core subjects and have sparked varied and exquisitely

creative art projects for all ages: storytelling through drawings, masks for social studies, painting leaves for botany, the human form for science, tessellations for math, political cartoons for history, etc. The list is endless. By firmly supporting science, social studies, language arts, and math, art teachers will see very positive results in our students’ learning and therefore, the benefits of and need for assimilating art with the core subjects. Art assimilation is a win-win for us all: administrators, core teachers, art teachers, and especially our precious children.

From the very beginning, man’s cultural and sociological heritage and therefore every aspect of human existence is an authentic tapestry of documentation and verification. Art is the merger and reflection of textures woven from threads of simple chemical pigments, crudely shaped stone figures, cuneiform script, rudimentary maps, and warriors on cave walls. Art is in everything; thus art assimilation is a reflection of mankind.

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ABOUT THE AUTHOR

Leslie Booth has been teaching in Texas public schools for fifteen years, the last seven of which have been happily spent in McKinney teaching art at Evans Middle School. She comes from an artistically well-appointed background as her aunt was Professor of Art at Abilene Christian University and her uncle was Professor of Art at Southwestern University in Georgetown. Leslie is an artist in her own right, having exhibited in several galleries, painted numerous murals, copyrighted three books of designs, and is owner of a paint party business in historic downtown McKinney. She has three adult children (all artists) and one grandchild.



Meet Me in the Middle: The Mutual Benefits of Mentoring

AMANDA ALLISON

KEYWORDS:
MENTORING, UNIVERSITY ART EDUCATION
PRESERVICE PROGRAMS

“It takes a special kind of person to teach middle school...you either love it or you hate it.”

You are probably familiar with that statement, and I have heard it multiple times. My goal as a university art educator is to help my students understand and appreciate all levels, and I spent the majority of my public school career as a middle school art teacher. At Texas Christian University (TCU), there are four required art education classes. Three of them focus on a different level of schooling (elementary, middle and high school). In each class, the students are required to complete ten visits to an art classroom and interview the teacher. My goal in scheduling these observations is to find a “goodness of fit” (Chess & Thomas, 1999) between the art teacher and the student. This means that the teacher and student are aligned in their interests and temperament and are aware of one another’s ways of communicating and respective learning styles. I maintain a network of art teacher contacts and interview each student so that I can match the student with a teacher who can address the student’s needs, strengths and temperament.

In spring 2012, there was a particularly successful match between a student and a middle school art teacher. I decided to look further and ask what made the experience so successful, so that I might glean principles that would guide future placements. I gave each of them identical interview questions and found many commonalities in their responses. This is their story.

Heather Smith teaches at Riverside Middle School in Fort Worth Independent School District. She has a strong background in teaching art to persons with disabilities. She is intuitive about the needs of others and responds appropriately. She is an experimental artist, always open to trying new things. She is organized, innovative and just plain fun. She teaches in a school

with a large Hispanic population. She only has a \$400.00 yearly budget. She teaches one self-contained art class for students experiencing autism. I have known Heather for nine years, and she has mentored three of our students. This is her second year in Fort Worth Independent School District.

Alex Sharp is an art education major at TCU. She is a therapeutically oriented person, who is considering working with children or adults experiencing disabilities and becoming an art therapist. She takes tremendous initiative and is a hard worker. She has visited and volunteered at multiple sites for children and adults with disabilities during her time at TCU. She is a dedicated artist, and all of her art works are carefully thought out and beautiful. In the past, Alex experienced social anxiety disorder, so it was important for me to place her with someone as intuitive and responsive as Heather. Alex’s therapeutic interests also align with Heather’s experience and success in this area.

It was a perfect match. Why? Read on...

Mentor Teachers Have Some Apprehension about Hosting a Student in Their Classroom

In my eleven years of working with mentor teachers, I have found that some teachers fear having another person in their classroom, either because they are not used to it, or they feel like they will be judged. Mentor teachers have also expressed concern about what exactly the student should experience while in their class. Other teachers fear that it will be a lot of extra work that they cannot complete. Another concern is giving over control to another person: Would the TCU student give the students appropriate advice about a project?

Heather’s main concern was if she would have enough time: “How much time could I spend with them during my classes, and what amount of time were they willing or able to spend outside of my classes in order for me to explain my procedures, my lesson planning approach and my overall experiences in teaching” (H. Smith, personal communication, May 20, 2012)?



Heather and Alex discussing student projects



Alex working with some of Heather's students

Qualities That Make a Good Mentor Teacher

A good mentor teacher is welcoming and understands that they have wisdom, experiences and practical knowledge about the nuts and bolts of teaching that often cannot be taught in the university art classroom (Danielewicz, 2001). For instance, what do you do when a student has an outburst? How do you organize materials? What happens in a parent conference? How do you respond to requests from other teachers' to borrow your materials, paint banners, etc.? Heather was eager to share her experiences. Heather believes that a good mentor teacher is open to new experiences and willing to reflect on why they do what they do.

How Should an Art Education Student Prepare Him or Herself for Success at the School?

Heather responds to this statement by saying, "Alex is organized, open to suggestion and willing to ask questions and jump right in and work with the students. She was approachable and comfortable, and the students noticed this right away. Alex asked very concise questions, took impeccable notes, and was always willing to spend extra time outside of class to work with me" (H. Smith, personal communication, May 20, 2012).

What Are Some Benefits Mentor Teachers Receive from Hosting a Student Observer?

Art teaching can be a lonely profession. We are often the only art teacher in the school, and sometimes our colleagues—and even our principal—may misunderstand, devalue or even show ambivalence towards our great work of fostering creative problem solving, and most importantly a valuing of art through looking and making.

Mentoring can be one answer to that loneliness (Danielewicz, 2001). It can reaffirm your value as an art educator. In the mentoring relationship, there is another person in your room who values the arts, who "speaks your language." There is

another set of hands in the classroom, eager to help your students. There is another person in the room who can notice what you do and communicate this to you. For Heather, this last trait was the greatest benefit:

Alex noticed little things I wasn't aware of, like how I would prepare for an upcoming project, how I presented information and how I organized supplies. This allowed me to reflect on what I did and why. When she asked me questions about these activities, I was able not only to think about why I did it that way, but also what I learned about what did and did not work along the way." This type of tacit knowledge is invaluable to an art education student. It is the crux of what it means to teach art.

(H. Smith, personal communication, May 20, 2012)

Heather concluded her discussion of the benefits by saying: "The opportunity to really reflect on what I was doing through the eyes of Alex reinforced my love of teaching, and helped me to get through some of the tough times that I was experiencing at my school"

(H. Smith, personal communication, May 20, 2012).

Why do Some Students Fail to Apply Themselves in Observation Experiences?

Alex was very frank in her answer to this question: "I will admit, I didn't apply myself last year in my observations. I just didn't feel a connection with my mentor teacher or with the students. I also didn't have a strong sense of what I wanted to do professionally. Having an understanding of myself, my teaching style, and the direction that I want to go, helps make the experience much more beneficial" (A. Sharp, personal communication, May 22, 2012).

What Can a University Art Educator do to Increase the Chances of Success in an Observation Experience?

The role of a university art educator in making an observation experience successful cannot be underestimated. We constantly plan, review and revise our actions so that our practice meets the real needs of our students (Galbraith, 2004). Over the years, I have found a few issues that need to be addressed in setting up an observation experience. First, I set the tone by interviewing the student and matching them to a mentor teacher (or honoring a request they have for a mentor teacher). I contact the mentor teacher and tell them my reasons for wanting to place the student in their classroom. Next, I clearly communicate the requirements and procedures for the observation in a written document. I also require that the student schedule a first meeting with mentor teacher where they give the teacher this written document, which outlines everyone's roles, includes a timeline of when the observations are to be completed and an evaluation form that is returned to me at the end of the experience. In this meeting, I ask the student to tell the mentor teacher three of their goals for the observation, their areas of strength and areas of improvement. They revisit and refine their teaching strengths and areas of improvement at the end of the placement, with the feedback of their mentor

teacher. A very common complaint was that mentor teachers never knew when the student was coming to observe. To prevent this, I require that the student schedule all visits with the mentor teacher in the first visit and have a means (cell phone number, home email, etc.) to contact the teacher quickly if they will not be able to attend a scheduled visit. All of these factors have greatly increased the investment and satisfaction of both the mentor teacher and the student.

How is Mentoring Related to Caring and Nurturance?

The chief gain from a successful observation experience is self-actualization, or an awareness and development of one's abilities and ambitions (Danielewicz, 2001; Galbraith, 2004; Klein, 2003). Both the student and teacher become aware of their strengths and areas of improvement and refine their educational and personal goals. The mentoring relationship can also lend itself to the development of a nurturing, caring relationship between mentor and student, one where they are truly in relation to one another (Noddings, 1992). Webster's Dictionary defines a mentor as a "wise, loyal advisor." I believe that both the teacher and the student can be mentors to one another. Alex reaffirms this by saying, "What made our experience so successful was Heather's willingness to make me feel comfortable and MAKE it a positive experience. We had a mutual respect for one another. She was very open about her life and past experiences and that was so helpful to hear" (A. Sharp, personal communication, May 22, 2012).

I found it very interesting that when I asked both Heather and Alex to outline one another's strengths, their answers were virtually identical. They had developed a relationship so close and transparent that they truly knew and cared for one another. This is a desirable goal that will prepare students to develop these kinds of relationships when they begin teaching, and encourage more teachers to experience the gains of mentoring.

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Dr. Amanda Allison is an Assistant Professor and Coordinator of Art Education at Texas Christian University. After a career in the public schools teaching middle and high school art, she began supervising student teachers in 2000. She now coordinates and places student observers with art teachers across North Texas, based on their needs, interests and a desire to achieve a “goodness of fit” between the art teacher and the student.



Amanda as a middle schooler



Amanda teaching middle schoolers



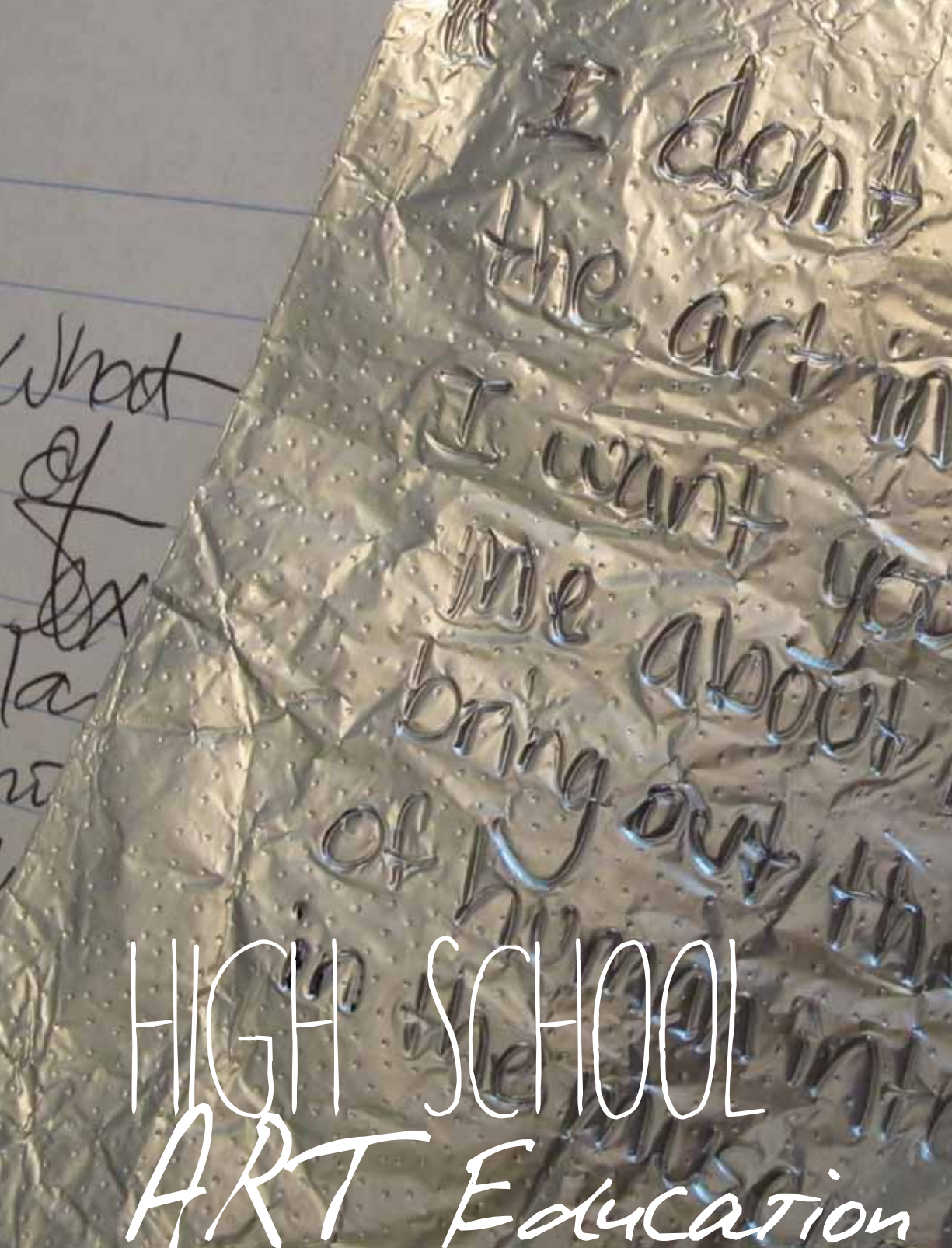
Amanda now, preparing students to teach middle schoolers



Alex Sharp is an art education major at Texas Christian University. She is entering into her junior year of college with a photography emphasis. Alex Sharp plans on pursuing a Master's degree in Art Therapy after graduating.



Heather Smith is the art educator at Riverside Middle School in Fort Worth, Texas. She has taught for six years, and has experience teaching ages pre-kindergarten thru high school studio classes within private and charter schools. Heather Smith received her Bachelor of Fine Arts degree in Ceramics from the University of North Texas.



HIGH SCHOOL ART Education

AP Art History: Undertaking the Challenge in an Inner City

ERIN BLYTHE

KEYWORDS:
AP ART HISTORY, URBAN, & AT-RISK

I teach in an urban high school that, several years ago, was at or near the bottom of our district in all meaningful metrics: academically low-performing, discipline problems, sky-high drop-out rate, and a school shooting which still resonates throughout the community. Through a series of administrative actions, teacher incentives, staff developments and funding, we have undergone a noteworthy metamorphosis, achieving a campus rating of “Acceptable” in our second and third year of reorganization and working towards achieving “Recognized” status in our fourth year, per Texas Education Agency (TEA) accountability ratings. Those of us who survived the personnel cuts during our transition had something in common; we all have had high expectations for the students

despite their standardized test performance. With these high expectations as a guiding principle, I developed an Advanced Placement Art History Program (APAH) on our campus. I believe all students should have equal access to education, and I was going to offer my students the opportunity to take this challenging course

Every year the College Board publishes a list of how many students take the Advanced Placement (AP) exams by subject and by campus. Only the number of students who attempted the exam is published. According to the College Board, the number of students who pass the test is not very important (Hargrove, 2008). Recent studies show that any student who



has taken the AP course and exam in high school will do better in college, regardless of their performance on the AP exam (Hargrove, 2008). According to that theory, performance on the exam is not as important as the experience of taking the course and exam. Even those who dispute the results of such studies, claiming they show correlation rather than causation, admit that putting an AP program in place has worked in raising achievement levels and student performance in some high schools (Mathews, 2010).

While developing the course, questions were frequently asked by colleagues about the “at-risk” status of my students and how that would impact instruction and performance. At-risk is determined by thirteen factors and include: limited English proficiency, grade level failure, TAKS failure, pregnancy or parenthood, homelessness, alternative program placement, prior drop-out, and failure of two or more core courses (Texas Education Code, 2009, retrieved from <http://www.statutes.legis.state.tx.us/Docs/ED/htm/ED.29.htm>). Seventy-two percent of students on our campus are considered at risk (Texas Education Agency, 2008-09). Was I expecting too much from our students and possibly adding to the long list of student/teacher failures? Was this course a disservice to the students?

Current research says, “No”. What struggling schools are being told is, expect more. Successful schools that primarily deal with at-risk students have several things in common. One is setting high expectations for all students. Many schools, including ours, have taken this approach and eliminated “easy” courses. While there are safety nets and checkpoints for all students, we expect more from everyone. Raising the expectations is only half of the equation. Accompanying that policy is the establishment of measurable and tangible goals (Schargel, Thacker, & Bell, 2007). The measurable and tangible goal is the real workhorse, something specific to work towards and something that allows us to gauge our success or failure at the end of the course. The end-of-year College Board exam serves as an excellent goal for both teachers and students. It provides a comprehensive, national gauge of student and teacher performance. If it is true students in an AP course who take the exam are better prepared for college regardless of exam performance, then this course is a service to students. If students have an opportunity to achieve college credit, then this course is a service. If we are able to authentically teach our students the same courses offered to those in higher socioeconomic brackets, we again are doing our students a service. An AP course could promote real change in the lives of students by immediately providing them with the opportunity to experience a college level course within the safety and support of high school.

Teaching Realities: Discovering the Real Gaps

As a proponent for social justice, or creating a society based on the principles of equality, I believe my students should have access to this course, regardless of whether or not they are considered at-risk. It is commonly said that under-qualified teachers pervade the low-socioeconomic neighborhoods resulting in an unequal education for some students. Our student population has remained relatively unchanged over

the past few years with 71% being economically disadvantaged (Texas Education Agency, 2008-09). As if fulfilling the research data, I was an inexperienced new teacher, hired into a school that certainly qualifies for the low-socioeconomic neighborhood title. I had no idea how poverty would impact instruction or performance.

I had fewer than ten students that first year and we learned as much about art history as we did about each other. My high school students exhibited a general lack of enthusiasm for learning and, for the most part, a strong desire to graduate quickly. However, as the year progressed, it became apparent that each student had external issues that interfered in some way with their learning experience. This is where I began to see the effects of poverty and the at-risk factors manifest themselves. Students worked nights and weekends to help support their families. Some students had children or were expecting children. Several had no homes or difficult family situations and spent months moving from home to home. Some student did not have enough food at home and were constantly hungry. Some were unable to stay after school or come before school because they took care of siblings, worked, or had to take the bus. These circumstances prohibited tutoring, homework assignments (a major part of college work), or other outside class help for the struggling student.

After handing out the first few homework assignments, it became apparent I needed to teach them a good deal more than art history. I found I had to be supportive of any efforts, no matter how small, the students made because it seemed they were prone to quitting after the simplest set-back rather than working to overcome it. Teaching writing skills, reading comprehension, and study skills were outside of my expertise, but necessary lessons to enable any kind of success. I was overwhelmed with the work load of reading multiple sources for lecture material and creating new instructional materials every night. With six additional studio classes to teach, I was in way over my head. I constantly made changes but did not know how to get the results I wanted.

The second year was much improved. I had a grasp on the material which allowed me to focus on student performance. I worked with the students to create reasonable support materials and a method of teaching which better suited their needs. It has been evolving ever since, but stays close to the format the students and I designed that year. In addition, my campus designated a study night we call Monday Madness. Monday Madness offered a space for study, quiet areas, and peer collaboration, which most students did not have access to at home. I found most students attended because we created a community of learners and during Monday Madness we were able to freely explore ideas about art history with no curriculum or time constraints. Currently, I continue to offer Monday Madness because this is where the college level thinking appears to be happening.

Conclusion

I recently received a text from an APAH student, currently at the Naval Academy, who graduated in 2011. “I’ve been meaning to thank you. Your class was the only class that

was anything like college. Keep kicking kids' butts." The fact is, most students in urban districts who take an AP exam fail (Lewin, 2002). Yet, adding the AP Art History course has contributed to the positive culture change at our high school and, as I am told, prepares students for college level of learning. As a teaching team, we continue to raise our expectations and have adapted a "no excuses" policy on campus. In assuming that academic position, our job becomes teaching them how to reach college level expectations. Although we have not had huge scoring success on the exam, students are sending back glowing reviews about their preparedness for college classes. From their direct feedback we know art has changed and continues to change their lives.



Each school year the APAH course falls into jeopardy due to prioritization and scheduling issues. I have not yet taught a year where the course was not under threat of cancellation until the second week of school. It has become increasingly exhausting to negotiate with students, counselors, and administration during those first few weeks of school. Yet, APAH is experiencing incremental gains in enrollment and scores. Student effort, teacher experience, instructional aides, and campus attitude are all factors that have played a part in our small successes. As long as we continue to make these incremental gains, and students remain interested in the course, I will do my best to keep these educationally challenging courses as part of my art education programming.

ABOUT THE AUTHOR

Erin Blythe has worked in the Fort Worth ISD as an art educator for five years. She received her Master of Art Education Degree in the Summer of 2011 from the University North Texas and her Bachelor of Fine Arts from the School of the Art Institute of Chicago in 1997. Correspondence regarding this article can be sent to Erin.blythe@fwisd.org

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A block of handwritten text on a light brown background. The text is written in a cursive, black ink style. It reads: "I recently received a text from an APAH student, currently at the Naval Academy, who graduated in 2011. 'I've been meaning to thank you. Your class was the only class that was anything like college. Keep kicking kids' butts.'"

Creative Conversations in the Cloud: High School Art Students and Preservice University Art Education Students Explore Aesthetic Issues in Cyberspace

CHRISTINA BAIN & CHRISTINE MILLER

KEYWORDS:
TECHNOLOGY, PRESERVICE, & HIGH SCHOOL

An innovation is one of those things that society looks at and says, if we make this part of the way we live and work, it will change the way we live and work.

-Dean Kamen



Appropriation titled *Kim K's Liberation* by UT student Cristina Riggs. Original artwork is *Wolf Girl* by Kiki Smith.

(Retrieved from <http://www.brainyquote.com/quotes/keywords/innovation.html#ixzz1dA5569l>)

Dean Kamen, American inventor, claims that innovations change the way we live and work. Indeed, as educators we contend that technological innovations profoundly impact our professional lives. Sometimes these changes are complicated and frustrating, while at other times they allow us to facilitate learning in ways that were unimaginable even a few short years ago. The authors of this article will describe how collaboration between a high school art class and a university preservice class using VoiceThread allowed unique learning opportunities for their students.

What is VoiceThread and Why Use it?

If you are familiar with PowerPoint, at first glance VoiceThread will seem similar. However, unlike PowerPoint, VoiceThread is a free electronic application that allows users to comment on a visual object (image, document or video) in five different ways: through voice (with a microphone or telephone), text, audio file, or video (via a webcam). VoiceThread allows users to store and hold asynchronous group conversations in one location via internet connection from anywhere in the world (VoiceThread is available at <http://voicethread.com/about/features/>).

How Did This Project Start? (Bain's Voice)

During the fall 2011 Texas Art Education Association conference in Galveston, I bumped into a former student, Christine Miller. She enthusiastically shared that she was incorporating an "artist of the day" YouTube video into her classroom because she wanted to expose high school students to new forms of art and exciting contemporary artists. In addition, she was blogging about her experience at <http://tagartteacher.blogspot.com>. After reading Christine's blog, I thought it would be beneficial to share her site with my preservice students at The University of Texas at Austin. These art teachers in training would gain insight into how one art teacher successfully incorporates aesthetic issues in a high school curriculum.

My first thought after viewing her blog was that Christine would be a wonderful guest speaker for my students, but logistically, how could we do that when we teach four hours away from one another? Furthermore, I wondered if it might be possible not only for us—as teachers—to collaborate on this project, but also to connect our students in some kind of meaningful way, so that they could learn from one another. After all, what could be a more authentic learning experience than for preservice art teachers to engage in conversations with real students as they—aspiring art teachers—were learning how to structure and lead discussions about art? Means & Olson (1994) claim that technology can and should be used as a way to support authentic learning experiences with children. During a caffeine charged brainstorming meeting at Starbucks, we stumbled on the idea of using a digital technology, VoiceThread, as a way for our classes to share images and build conversations with one another.

Let the collaboration begin! (Miller's Voice)

I had several goals for this project. First, I was excited to be working with Dr. Bain again, this time as a colleague in art education! She was one of my preservice instructors, so joining forces would be a very meaningful and fun connection.

Secondly, Plano ISD has taken the charge of bringing 21st century learning into the classroom K-12 with renewed enthusiasm. My principal is cutting edge in her thinking and embraces new educational approaches. One tenet of 21st century learning is taking the student's learning beyond the classroom walls into the larger world, and this cooperative project would be something she would support and get excited about (Trilling & Fadel, 2009). I was intrigued to think about how my high school students would interact with university students. Plano divides their high schools into 9th and 10th grade High Schools and 11th and 12th Senior Highs. I teach at Williams High School. Some of the students are starting to think about college, but many are still just toying with the idea. I wondered if working with university students might help spark their interest about college.

Thirdly, Plano puts their money into technology that makes a project like this more feasible. Our art department has a cart of 30 laptops dedicated for our use, which made the project seem possible. We need wonderful projects to make use of this valuable equipment!

And lastly (though I feel there may be goals yet uncovered), I was really interested in seeing what kind of dialogue my students would have with their university counterparts. What kinds of things will they say about their work? How will they respond to the comments they receive about the work they put up on the site? Will this kind of dialogue create something meaningful for both sets of students? Relevancy is another goal of 21st century learning, and my hope was that this project would be meaningful and relevant for all involved!

VoiceThread Assignment (Bain's Voice)

My initial directions to my university students for this lesson were quite direct: Find one artwork that you think high school students would find intriguing. I also specified that they were required to choose an artist that they did not already know a great deal about. My students were required to bring a hard copy or print of their artwork to class, in order to show and share their image.

During the next class, I asked students to find a partner and explain to them as much as they knew about the artwork, artist, and explain why they selected that particular work. After allowing students to talk for a few minutes, I asked the students to hold up their partner's artwork and explain what they had learned about the piece. Like Francis (1999), I believe it is important that teachers in training practice

careful listening, public speaking, and reflection skills.

After this conversation, my class and I looked at a variety of Mona Lisa appropriations. While some images were simply humorous, others clearly had particular intentions ranging from political commentary to satire. The next step of the project was for my students to create an original appropriation based upon the artwork they selected.



Appropriation by UT student Mackenzie Dawson of *How to Build a Cathedral* by Cildo Meireles, original artwork located at The Blanton Museum.

Luckily, I was able to arrange some computer lab time so that in groups of three, my students could collaboratively create a VoiceThread (VT) that included all of their appropriations. One student from The University of Texas at Austin, Renai Eads, explained:

Our VoiceThread project features three artists whose work speaks towards environmental issues in some way and three appropriations of these works. I hope that our VoiceThread helps high school students to be introduced and excited about new artists and think about the work in a thematic way. I know it helps me learn about art when the person presenting the work is excited and VT is a great way to connect students with new opinions and ideas they may not have access to in their own class/school/family. (Personal communication, February 25, 2012)

Indeed, Prensky (2006) supports Renai's opinion that today's "digital natives" will benefit from integrating technology in a meaningful way into their learning. Another UT student, Thao Phan, reflected on how VoiceThread might be a helpful learning tool for quieter students like herself. She wrote:

VoiceThread is so useful and I could definitely see myself using this in a classroom. I remember being scared to speak up in class, so this way students will be able to think about what they say and using a computer will be a tool they probably will [be] comfortable using. Not only can they share their ideas on VoiceThread, they can see other ideas as well as giving advice. (Personal communication, February 25, 2012)

My students were required to include one or more questions on each page of their VoiceThread. Questions had to go beyond an identification of the media or principle/elements types of art related questions. They had to pose a question that qualified as higher level thinking and it had to address an aesthetic issue or concern. We enjoyed sharing these projects with Christine's high school class and hearing how high school students responded to our questions and images.

High School Appropriations (Miller's Voice)

My first step was to have a classroom discussion about what appropriation means. We took a "field trip" out into the hall to look at the artwork around my classroom door! Each year, I select an artwork and print out images of the original and various appropriations of that work. I rotate them year to year to keep my door fresh and interesting. One year I had Mona Lisa, another The Scream, but this year it's American Gothic. There are twenty-five appropriations that circle my entrance. We talked about the variations and I asked them which one was their favorite, and they each had one. I thought this "field trip" would help them understand the concept. In this age of cut and paste plagiarism, one point I want them to understand is the importance of not copying artist's work in its entirety: This is a problem in the art room. Even in high school they want to make art that looks like Sponge Bob, Hello Kitty and the like. I want them to understand they can significantly modify an image to make an artistic statement of their own. Quite a number of my students still struggled with this concept of appropriation throughout the selecting of the artist for their projects. I decided to let them work individually, but I was excited that the university students put their work together in themes and I hoped my students would see how their work might also be organized into themes.

We were off and running! One of the university groups put a post up which helped me show my high school students more concretely how this collaboration project would unfold. After viewing the first group's work, I asked my students to write down what they hoped to get out of this collaborative project. Here are a couple of their remarks:

What I think would be interesting about this project is working with students older than us. These students would be more knowledgeable in art than

us because they study it at college. Another interesting thing about doing this project would be critiquing each other's projects in a way we haven't done in the classroom, with people we don't know. (Personal communication, February 26, 2012)

It will be interesting to see how other people appropriate their pieces and what materials they use. It will also be interesting to read the feedback they give.

(Personal communication, February 26, 2012)

I was really excited to see what would come out of this project. Some understood the project and raced off to start with an excellent grasp of what they would do, others had trouble staying in their seats long enough to get a project done! I encouraged them all to do their best work since they would be showing it to the college students.

Conclusions

As the school year quickly drew to a close, we took a moment to reflect on this project. Although incorporating technology into the art classroom can be challenging, we both feel as though the time and effort was well worth it. Our students agreed that our project with VoiceThread, although not perfect, provided some excellent learning and interactive opportunities. One university student, Adair Ewin, enthusiastically explained why she would use VoiceThread in her future classroom. Adair said,

I loved using VoiceThread with the high school students because using technology as a medium for art criticism is accessible and quick. For this generation especially, using technology in the classroom is a fantastic way to connect with students.

(Personal communication, April 24, 2012)

Another university student, Shelby Childress, however expressed some mixed feelings about using VoiceThread. She reflected:

Overall, working with VoiceThread was an interesting experience and could be an exciting tool for the students to use, especially in this day and age when children are wired to the Internet and electronics. I think that VoiceThread effectively provides a voice to students that tend to be shy or quiet in the classroom. With VoiceThread, these reserved students can assert their own opinions or ask questions in a comfortable manner and through a medium with which they are more likely familiar, the Internet. Furthermore, I found VoiceThread extremely easy to operate and navigate, appropriate for students of a variety of ages to use. However, I feel the connection between the students and us was one-dimensional. I understand that their school and the administrators would like to protect them as much as possible, but I felt very awkward commenting on work of people that I have never met face to face (this is merely a personal preference).

(Personal communication, April 24, 2012)



Appropriation by UT student Shelby Childress. The title is *Fast Food, No Food* and the original image is *Red Stripe Kitchen* from the *Bringing the War Home* series, 1967-72 by Martha Rosler.



My Idea of Beauty – by student from Williams HS

For the high school students, the appropriation aspect of our collaborative project seemed to be more meaningful than the technological connection. They collectively expressed an interest in getting feedback from college students on their work, which the technology allowed, but the bigger lesson that seemed to be learned was how many different approaches and mediums the appropriations fostered. One student wrote:

We were aware of what an appropriation meant and how to demonstrate one too, but there are an immense amount of ways one can take a piece of art and get widely different feelings to it. What we did was change the original art in a way that is more like us. (Personal communication, April 27, 2012)

Finally, university student Ellen Simmons contends that learning to talk about art, whether through face-to-face or electronic interactions, could have a long term impact on a student. She explained:

I never got the chance to have intellectual conversations about art when I was in grade school, and I really wish I had, because I was in for a rude awakening when I became an art student and was a little fish in a big pond. After three years of learning proper vocabulary and learning to study a piece of art deeper than face value, I am just now feeling comfortable about talking about art. I think that this project, along with others like it are important, even if the kids do not end up furthering their education in the art field, because it helps instill an appreciation of art that will probably last them the rest of their lives. (Personal communication, April 24, 2012)

In conclusion, we hope that our article helps art

educators consider the following points: 1. Collaborations between teachers take time and energy, but are well worth the investment; 2. Technology can allow new forms of collaboration to exist between students in different locations; 3. Innovations do change the way we live and work, and art teachers should not only embrace changes, but lead them as well. It is our hope that readers will adapt VoiceThread to their own unique classrooms, students, and projects.

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Personal Closure – by student from Williams HS

ABOUT THE AUTHORS

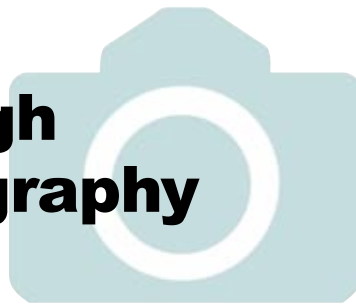
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Innovation through AP Digital Photography



MARY WOODRUFF

KEYWORDS:
DIGITAL PHOTOGRAPHY IN ART, TECHNOLOGY,
& AP CREDIT

As elective teachers, art educators are often the primary motivation for a student to come to school. Regardless of subject, we are each in a position to develop relationships that go beyond the basics of ensuring students can pass state assessment tests. Dedicated elective teachers, whether fine arts, journalism, or skilled trades, often travel to competitions, spend evenings and weekends overseeing rehearsals, deadlines, and studio hours, amidst listening, cajoling, prodding, and motivating students to succeed. The lessons we teach can be generalized in topic, but personalized in application for each student, creating an environment of individual expression within the group.

The creative arts are a unique and scary animal to high school students whose main priority is often to just fit in. As art instructors we are asking them to stand alone, to find their voice and convey this expression in whatever medium we teach. For most high school students this can be a challenge they aren't always sure how to accept, much less actually do. "I'm not artistic, creative, or talented enough" is a recording they may have been playing for years in their minds. Stories abound of teenagers who have sauntered their way into my classroom primarily because they just need a technology or fine arts credit. Yet, from my experience, these same kids often find a deeper confidence in who they are as individuals as their skills and creative abilities grow.

Kerry Freedman, Professor in Art and Education at Northern Illinois University, offers insight into the topic of art and its impact and influence on the cognitive development of students and the necessity of evolving teaching processes in her book, *Teaching Visual Culture: Curriculum, Aesthetics, and the Social Life of Art*.

The educational importance of visual culture is important to understand if we are to teach appropriately in a contemporary democracy. The new conditions of visual culture illustrate that personal freedoms no longer only involve matters of free speech. They concern freedom of information in a range of visual

art forms integral to the creation of individual and group knowledge. People cannot only speak freely; they can visually access, display and duplicate, computer manipulate, and globally televise. Visual culture images and objects are continuously seen and instantaneously interpreted, forming new knowledge and new images of identity and environment. It mediates social relationships between and among makers and viewers and among viewers. Art and art education are forms of mediation between people in which a range of professional, discursive practice plays an important role. (Freedman, 2003, p. 3)

In my experience as an educator and parent, because communicating visually is so vital to modern culture, the more students are exposed to visual technology and communication at the secondary level, the higher success rate they will have in not only maneuvering through the visual world they are entering, but also influencing and directing its affect. These are ideas that Freedman herself has been cultivating for years, and continues to explore in her research (see <http://www.niutoday.info/2011/06/07/art-ed-professor-kerry-freedman-wins-grant>).

Putting Theory into Practice

Three years ago I approached my principal with the idea of offering an advanced level of photography. As a journalism (yearbook, magazine, newspaper, photography) teacher, I was seeing a tremendous diversity in the talents and interests of photography students on our campus. The "art kids" had several options between 2D, 3D, Drawing and Sculpture courses from our extremely talented art faculty to create, compete and grow in visual expression. However, many of the students coming through the beginning photo classes were not interested in pursuing either journalism or traditional art, but had strong visual and artistic communication abilities with a camera. They needed a place to develop these abilities at an advanced level.

Although there is not a specific AP Digital Photography class through the College Board, a 2D portfolio which can consist solely of digital images gave merit to the idea of offering this class. Students who have taken the prerequisites of Photography 1 and 2 and shown the initiative and skill necessary for an AP class would qualify. While the AP College Board actively supports the submission of digital photography portfolios and includes samples on their web-

site under the 2D category, I felt there was a need to custom design my own AP program to better support and enhance the digital photography to meet my students' interests, students like Tom.

Tom is one high school student who enrolled in a variety of my art classes over the past four years. As a freshman, he was of the baggy jeans, longish hair, too cool to be in school sort. I was doubtful of his ability to pass Photojournalism One when he first enrolled. Yet, like with many young teenagers, traditional art was a foreign language to him while anything to do with technology was his native tongue. With the use of digital cameras, Photoshop and computers, an interest was sparked. Now a senior in the inaugural Advanced Placement (AP) 2D Art/Photo Portfolio class, Tom has won more significant photo awards than I can list. He has so much talent to communicate visually and his mastery of Photoshop, studio lighting, portraiture, architectural and environmental photography are astounding. His overall dedication to his core classes has increased exponentially each year just as his confidence as a photographer has become more advanced and intuitive. Tom found his niche, his passion and his motivation in the arts. His parents credit his movement from "the fringe" to "the center" of school life with finding an outlet for his creativity, leadership, and competitive spirit through digital photography. After ten years of teaching, Tom is one of many students I have had who follows this scenario as a result of involvement in the arts. I have found that if we can inspire students to express themselves through art, they will rise to up to the challenge.

Across Texas, many elective teachers are looking for fresh approaches to invigorate and combine their curricula, so that they get the most out of every dollar within their departments. I believe there is a gap waiting to be filled in the arts across Texas in the area of digital photography. The onslaught of digital imagery over the past decade in our culture as a whole sets the stage for a student's need to understand its influences, capabilities and design potential – and how they can be part of this culture in a myriad of avenues. "At the AP Studio Reading we now have additional training on how to evaluate an all digital portfolio, as we have seen an increase of this category each year," said Jacie Moore, an AP Studio Art Reader and high school instructor (J. Moore, personal communication, May 2, 2012). Moore's comments regarding the training of AP readers and how digital photo portfolios might be interpreted as compared to other 2D portfolios submitted to the College Board for scoring, indicate how much digital portfolios are becoming a source of academic interest that students want to learn more about.

The Investment

Developing an AP course involved the sustained effort and the support of the administration, parents, and students to make this collaborative effort a success. It also required great effort from me: including writing a proposal, gaining a minimum of seven student signatures committed to take this class, becoming state certified in art, and attending an AP Art training in the summer. I have completed the first year of teaching AP 2D Art to nineteen juniors and seniors. Approximately twenty more were unable to take the course

due to schedule conflicts, and the numbers are strong for the 2013 academic year.

The bottom line for taking on such a curriculum is to offer one more avenue of relevant challenges for more students and provide them with a new opportunity for success. Building any elective program on a high school campus has both opportunity and frustration; student interest, funding, space, priorities within the department and from the administration must be considered before a class is actually offered. However, the foundation of every effort needs to conform to the student; their abilities, potential, and limitations. One of the potential roadblocks to establishing this program was the mindset that its presence might detract from the existing art courses, particularly if an AP 2D class is already established. Yet, our experience has been just the opposite. In fact, offering these alternative art courses capitalizing on digital media has expanded the reach of our art program by making it stronger and more varied in its appeal to more audiences. Parents, students, faculty and administrators are impressed with the level of digital photography exhibited beside drawing and mixed media. Together, the students and I are developing cultural awareness as the art department includes us on field trips, participating in community and campus art shows and expanding the variety of photo competitions the students enter.

There are numerous advantages for students who, in two short years receive a technology and fine arts credit, and have the potential or a college level fine arts credit through this AP Digital Photography course. This series of courses for a high school student is a viable avenue supporting creative expression for students who are already skilled in computer business programs and may not be interested in other technology options through engineering or animation. These first year AP Photography students and I initially felt we were shooting in the dark as to how the medium of photography would hold up in top art competitions like Visual Arts Scholastic Event (VASE), The Young Master's (sponsored by the Dallas Museum of Art and the O'Donnell Foundation's AP Fine Arts Incentive Program), and Alliance for Young Writers and the AP portfolio. Yet, we came to realize that the opposite is true; results have confirmed that the efforts of the students and administration have been worth the investment of time and energy. For example, in the 2012 Young Master's Art Competition, fifty-three works were selected out of six hundred fifty-one pieces submitted. Seven of my student's sixteen entries submitted to the Young Masters Art Competition made the first cut, and then two pieces were selected for the final group of fifty-three to be on display at the Dallas Museum of Art and part of the Young Master's Art Exhibit in the museum. Both of these images were two of the nine also given highest honors in this display (see figures below).

Since entering VASE three years ago, the students have consistently received almost one hundred percent superior scores at the regional level, and several pieces have advanced to the state level each year. The students who enter regional, state and national level competitions with their images consistently win, receive "Best of Show" or place in the "Top Ten". In The Alliance for Young Writers competition, only ten to fifteen percent of the approximately 185,000

regional entries across the U.S receive recognition; four percent receive “Gold Keys”, and eight percent receive “Silver”. This year, two of my AP photography students earned “Gold Keys”, five won “Silver”, and six “Honorable Mentions” were awarded to recognize the student’s contributions (see Figures 1-4).



Figure 1: *The Hobbyist*; digital photography, by Tyler Finch, 12th grade.

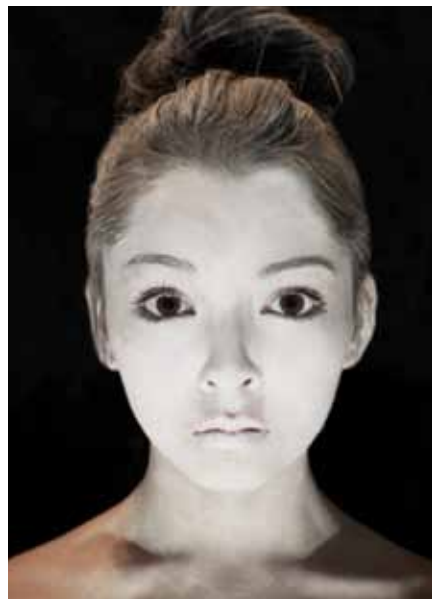


Figure 3: *Portrait of a Mask*; digital photography, by Alysha Kostamo-Mao, 12th grade. Winner of Gold Key, Alliance for Young Artists & Writers Award



Figure 4: *Them Bones*; digital photography by Rhys Woodruff, 12th grade. Winner of Gold Key, Alliance for Young Artists & Writers Award



Figure 2: *Time through Light*; digital photography, by Mariana Torina, 12th grade.

Existing in a competitive district and an economy that demands elective courses succeed or be cut, these statistics are encouraging and validate the premise of providing a digital photography program.

The Benefits

Digital imaging has opened the field of photography in astounding ways. Over the past five years, as the photography program on our campus has broadened to include not just the journalistic aspect, but also the artistic, I have seen students with learning disabilities and those with numerous academic roadblocks and failures find success and even noteworthy talent through the opportunities that digital cameras and technology can provide. Socially, the blending of student personalities in a classroom environment that might not otherwise happen is monumental. As top academic achievers work alongside those who have never been in any other AP class, students are learning how to appreciate each other's unique "eye" and approaches to shooting images. Through student led critiques, modeling for one another in the studio, and working together on photo shoots, teamwork and peer collaboration among students who might not be in the same classroom occurs. This atmosphere creates social understanding and appreciation that can be more difficult to foster in traditional high school classrooms, where students are placed by grade level. Each of these scenarios can take place in any AP Art classroom, and certainly do on our campus.

Developing a relationship with students in this day and age is tricky at best for high school teachers, but extremely necessary. Often, teenagers question "why"; why do they need to learn algebra, English or history? As elective teachers we are in a position to answer that question and motivate students to understand how subjects can be applied and will impact their lives, particularly when art and technology are combined. Art teachers can not only teach but connect with students and develop their sense of self worth and confidence. These interactions can carry over into their understanding of why their education matters. While the obvious argument for achieving the highest grade point average or test scores traditionally stands as the mark for success, many educators that I interact with believe that looking at the whole student is just as important. Students are also learning foundational life skills of evaluation, application, persistence, adaptability, interpersonal skills, critical thinking, and striving for excellence when we challenge them through art. Our efforts to provide enriching classroom experiences for our students will empower them to draw upon the skills they need to learn to be successful in life.

Conclusion

As with all aspects of education in Texas, change is in the wind. Getting the most out of every dollar for the benefit of our students is vital. Looking for avenues to combine and broaden art programs is essential. As the growth of digital photography and its many secondary tools increases (like digital darkroom programs), so should the efforts made to expose students to this form of creative technology through programs like art and journalism. The practical benefits are tremendous and will transpose into the technological lan-

guage students must be fluent in as they enter the current market place.

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ABOUT THE AUTHOR

Mary Woodruff advises an award winning yearbook and literary magazine at Lovejoy H.S. in Lucas, Texas. As the Journalism Department Lead, she teaches Photojournalism 1, 2 and AP 2D Art with a photo portfolio emphasis. Her students regularly win local, state and national awards in photojournalism and 2D art competitions. She has also advised the school's newspaper and news magazine, served on the campus leadership team, and has been a grade-level adviser. Before she began teaching ten years ago, Woodruff had a brief career in public relations and magazine production after graduating from California Polytechnic State University, San Luis Obispo with B.S. in Journalism. She and her husband Jon have four children, one a recent graduate from the University of Oklahoma and another at SCAD (Savannah College of Art and Design) studying Industrial Design.





Escape; digital photography by Eric Watson, 12th grade; ATPI winner and AP portfolio concentration submission.



Wedding Day; Harjot Dhesi, Digital photography, 12th grade; AP portfolio submission.

MARY'S PERSONAL FAVORITES
FROM HER STUDENTS AP 2D
ART SUBMISSIONS THIS YEAR:



Mechanical Mosaic; Digital Image; Hallie Schwalm, 12th grade; AP portfolio concentration submission.



Shattered; Nichole Wierschem, 12th grade, Digital image, AP Portfolio concentration submission.



Women Art Technology

JENNIFER WAY

KEYWORDS:
TECHNOLOGY, ORAL HISTORY, & AUTOETHNOGRAPHY

Women Art Technology is an educational initiative that generates new research about contemporary art activity while mentoring upper level undergraduate and graduate students in the visual arts to learn and practice related content and methods. In particular, the ongoing project trains the students to interview any individual who self identifies as female age eighteen or older and uses technology in the art world. It becomes active when I deliver it as a course-based assignment for which I prepare and guide students in conducting one or more interviews and completing post-interview self and comparative analyses. Each interview consists of one student asking one subject to describe her professional activity in the art world, explain how her activity involves technology, reflect on what technology means to her as she participates in the art world, explain how the technology she uses in the art world relates to technology outside the art world, consider in what ways she may have trained to use technology, and reflect on what if any advice she has for girls and young women interested in pursuing careers in art and technology. As the student conducts the interview on a telephone in my university office, it records as an audio file captured on a project-dedicated laptop. Since 2009, this activity has generated a digital archive of more than one hundred ten interviews lasting from about four to thirty-five minutes each.

Three things persuaded me to develop Women Art Technology. One is research that links the history of technology with the present day. Feminist and social constructivist scholars of the history of science and technology show that since the 19th century, modern Western societies associated the ability to create and wield technology with men. Concurrently, they socialized women to perceive that what technology consists of, how it works, and what it may be used for is beyond their ken. The same scholars contend that “in contemporary Western society,

the hegemonic form of masculinity is still strongly associated with technical prowess and power” (Wajcman, p. 145). In response, they caution researchers to avoid limiting a definition of technology to a concrete type of mechanical, electronic, digital or informational machine that autonomously gives rise to a long series of innovations and instead, approach it as “a [social and cultural] configuration of knowledge, things, organizations and people” (Oldenziel, p. 66) that encompasses the mutual shaping of technology and self, including in relation to gender. Of interest, too, is how “gender relations can be thought of as materialized in technology, and masculinity and femininity in turn acquire their meaning and character through their enrollment and embeddedness in working machines” (Wajcman, p.149). As I resolved to apply this work to studying the use and significance of technology in the present, I aimed to supplement its origins in the theory and empirical data of social science, history, and gender with evidence of women’s experiences in the visual arts.

This led to the second reason that compelled me to develop Women Art Technology. I realized that by and large, historically, scholarship about gender and technology has not addressed art. Yet, the urgency to do so exists because the art world continues to extend and intensify its reliance on technology to make, exhibit, study, teach and preserve the visual arts, including technology-based art. Consequently, a third reason I concluded it is vital to study women using technology in art is that we also lack recent and emerging research on the topic, especially in regard to both the collective and the individual experiences of the majority who do not rank among the handful of famous vanguard artists studied by contemporary art history. The Leonardo Abstracts Services, which indexes recently completed PhD dissertations and Master’s and MFA theses “in the emerging intersection between art, science and technology” shows no substantial new research on women or gender, the visual arts and technology. Furthermore, while some excellent museums and research institutions collect and study the work of women artists, they do not feature technology as part of their research missions. Conversely, institutions that emphasize art and technology do not study women or gender.

As a result, I decided to create an open-ended archive consisting of oral history interviews of women talking about using

technology. It would feature the experiences of the unfamous majority who in the collective range and depth of their work as artists, designers, educators, historians, critics, writers, museum and gallery staff and in many additional roles comprise today's art world. In the long term, the project would generate research that could sustain many types of analysis, thus fostering new academic scholarship. In the short term, it would integrate the task of giving women who use technology in any capacity in the visual arts "access to the position of speaking subjects and 'having a voice' in our culture" (Tamblyn, p. 104), with the opportunity to individually reflect on their respective relationship with the research topic. The project's Informed Consent Form, which all interviewees must sign, states:

Your interview will become one in a series that redresses the underrepresentation of women in discussions about technology, women and art, and technology and art respectively. The interviews will redress a lack of field-wide teaching and scholarly attention to how women in the visual arts are using technology, how they define and understand technology and how they have prepared to use technology.

The passage affirms that Women Art Technology values its interview subjects because they belong to a particular group that scholarship ignores. Elsewhere, the form explains that the interview will "allow [you] to reflect on the meaning and significance technology has for your work in the art world." To facilitate this process, many interview subjects request the oral history questions ahead of time.

From the start, I wanted the project's student interviewers to learn self reflexivity, too. For this reason, I chose to train them in autoethnography, the use of one's personal experience and narrative as the basis for understanding cultural and social contexts (Ellis & Bochner, pp. 739-740). What is more, I hoped that together, the oral history interview and autoethnographic methods would send students a specific message, namely, that the experience and agency of the self – including their self – matters in advancing what we know about relationships of society, culture and technology. This reflects a broad shift in scholarship involving the "subjective view, often criticized from a positivistic standpoint, [that] has gradually come to be seen as an acceptable platform for the practice of research" (Duncan, p. 30). Additionally, I intended to accommodate diverse learning styles. Therefore, students search the Internet for relevant listservs, use electronic database interfaces to explore content published in grant reports, dissertations and journals, analyze text-based scholarship from across humanities disciplines, and track thematic narratives through primary and secondary research in the social sciences and technology fields. Also, as required by the University of North Texas's Institutional Review Board (IRB), before conducting interviews, students complete the National Institute of Health's on-line training course, "Protecting Human Research Participants." Along with the oral history methodology, interview techniques and autoethnography, it provides them with an array of research concepts, perspectives and skills that otherwise, they would not learn in contemporary art history courses.

I implemented several post-interview assignments to further enrich student learning. For one, students comparatively analyze interviews that they or another student conducted. Specifically, they assess the presence of community by inquiring whether interview subjects express "a particularly constituted set of social relationships based on something [they] have in common—usually a common sense of identity" (Scott and Marshall, 2009), in this case, involving technology. The question becomes especially intriguing when students study interviews with subjects who share a workplace and culture, for example, because they are faculty in the same university art department or participate in a specific art world, such as the Dallas/Ft. Worth (DFW) metroplex. In these cases, students become alert to regional patterns of experience revealed in what their subjects express.

For an autoethnographic assignment, students ask themselves and respond in writing to the same questions they posed to their interview subjects. Then, they compare their responses with their subjects'. Since for many students technology is a pervasive, normative, and unquestioned part of their lives, this challenges them to consider how what their subject/s said may shed light on their own relationship with technology. Crucially, as it underscores the legitimacy of their lived experience for advancing knowledge, the assignment implicitly tasks students to "make a commitment to understanding meaning from the perspective of those being interviewed" (Hesse-Biber & Leavy, p.162) and in a larger sense, to learn empathy - "[t]he desire to discover and make room for the worldview of others [that] suits a postmodern sensitivity, in which no one right form of knowledge exists and multiple viewpoints are acknowledged and valued" (Duncan, p. 30). As a final assignment, to reinforce the value of interrogating the scholarly record from the worldview of the self and others, students compare and contrast how an existing scholarly publication about technology and art either addresses or fails to take into account the insights they gleaned from their autoethnography and the interviews they conducted. More often than not they discover that their own and their subjects' experiences remain underrepresented. Consequently, they conspire to imagine and hopefully someday write new narratives that look more critically and inclusively at mutually constructive relationships between self, society, culture and technology.

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autoethnography

Act Locally: Considering Possibilities with Local Art Collectives

CALA COATS

KEYWORDS:
ART COLLECTIVES, LOCAL, & PERFORMATIVE

As a graduate student and instructor of pre-service art teachers, I encourage community connections by engaging locally. Drawing inspiration from contemporary collectives of artists, musicians, designers, and performers in North Texas may expand the impact of and possibilities for the art classroom, not to replace the K-12 educator, but to become part of the art community. I will consider how engaging with multimedia artists and collectives, whose work addresses local and global issues collaboratively, can provide interdisciplinary, experiential, and performative connections through civic engagement.

Community-focused art educators have discussed place-based, interdisciplinary, and service learning efforts to create a more authentic and democratic education that utilizes art making as a vehicle to consider broad concepts through community engagement (Ballengee-Morris & Stuhr, 2001; Ellsworth, 2005; Jacoby, 2003; London, 1994; Walker, 2001). Recently, practitioners have recognized the potential to expand community-based art education through contemporary art approaches (Duncum, 2011) that examine relational aesthetics (Bourriaud, 2002) and performance pedagogy (Garoián, 1999) to engage in embodied experiences that question ways of understanding our everyday through a focus on art as performative inquiry (Darts, 2011; Springgay, 2010). They consider ways of making meaning in relation to our community through a reflexive and temporal shift focusing on process, encounter, and site-specificity. This shift may expand the potential for teachers to consider more performative and collaborative approaches in the classroom.

In North Texas, performative shifts in contemporary art take the form of collaborative festivals and activist-driven art events, such as com-

munity bike rides, craft fairs, and gallery openings that merge to build and strengthen communities. As they have grown in popularity, I frequently wish that more K-12 students were able to see ways that artists communicate about social issues outside of museums and traditional community art spaces. Recently, after an Urban Street Bazaar in Oak Cliff's Bishop Arts District, a group called Bike Friendly Oak Cliff (<http://bikefriendlyoc.wordpress.com/>) hosted an event with art galleries in the area to advocate for more bike lanes. Bands played at the event, while visitors raced on stationary bikes, and a DART bus blocked off a street for a group of riders to freestyle. Last fall, Dallas was one of several cities throughout the country to have a Park(ing) Day, where artists and musicians occupied metered parking spots with constructed installations. The event turned public spaces into small park spaces for the day. These types of collaborative engagement could be extremely exciting for students to witness activism and advocacy in ways that transcend the political rhetoric that pervades local news.

In Denton, The Good/Bad Art Collective of the 1990's was primarily made up of college students making art that was event-based and humorously addressed power structure in the everyday. Today, other groups have taken their place, combining visual and performance art, music, film, and photography, such as Green Space Arts, Big Rig Dance and Bee's Fifth Collectives, who hold performances and shows at local music venues that are connected with others such as the Querencia and Vaginees bicycle groups. They have community rides and offer lessons in bicycle repair. Although they seem varied, these efforts are all connected through a motivation for change and possibilities

derived from innovation, creativity, ambition, and unity. Artists do far more than visual work, and the art classroom can become a space for dynamic, performative, and innovative possibility.

In Dallas, Art Conspiracy is a group of musicians, activists, and artists, who host an annual philanthropic art auction of work made on site for a local organization, along with other events to bring attention to causes such as rezoning for bike lanes, possibilities of open pla-



zas for street vendors, and for pedestrians and children to walk safely. Fort Worth curatorial groups, such as Subtext Projects, hold site-specific openings and parties that incorporate local music with performance and visual art, producing events that transcend singular experience. Christina Rees (2011) argues for “guerilla curators” (n.p.), to create shows and events like “Modern Ruin” (n.p.) that commented on the current state of the economy through a two-day performative show/event/intervention/happening at a Washington Mutual location that was never opened and then slated for demolition. These are just a few examples—Austin, San Antonio, El Paso, and Houston have larger art scenes with more diversity, so the potential is vast.

I am not naïve enough to think that teachers now need the additional responsibility of becoming local resources, and advocating for local collaborations does not dismiss the need for museums or community-based organizations. Museum education departments and collaborative community groups, such as Arts Partners (<http://www.dallasartspartners.org>) and Big Thought (www.bigthought.org) are invaluable resources for classroom teachers. I have wondered, though, how classrooms are different when teachers feel a direct connection to local artists who are addressing ecological concerns, considering zoning possibilities for more earth-friendly practices, building neighborhood gardens, or unifying communities through art making. Walker (2001) describes the benefits of working with local artists as follows:

...a way for teachers to understand the local community and their students in ways they have never before.... a way to help them associate art with their lived experiences... and to learn about their local history and recognize the strength of their culture. (p. 264)

If working with local artists strengthens community connections and artists are addressing social issues through relational events, how can the art classroom be transformed into a more activist-driven, performative space?

I would argue for a tripartite effort of K-12, community, and higher education collaborations. The National Art Education Association (NAEA) student chapter at my university is very active in service efforts for K-12 schools, but these could expand. Pre-service teachers and graduate students would benefit from more experience and a larger network of artists and educators. Museums are invaluable resources for providing first-hand exposure to art and intercultural education, but there are contemporary artists and activist working outside of institutions that offer equally valuable local opportunities for engagement with contemporary art.

I realize that expanding the potential for the K-12 art classroom and local partnerships does not address the deep systemic issues that continue to limit funding to the arts and education in general and that my ideas are part of an ongoing debate about how to define the purpose of art in schools, whether it is the “handmaiden” to other disciplines, and how to label the art teacher (Eisner, 1994; Freedman, 2003; Stuhr, 1994). All of that being said, expanding the possibilities of K-12 art education and building stronger coalitions of caring practitioners provides potential for a stronger and louder voice for arts and educational funding

(Gude, 2007). Moreover, developing diverse and solid community connections creates potential to teach each other, to see the strength in local problem-solving, and reduce the dependence on institutional aid (Freire, 1970).

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MUSEUM *Education*

The Purpose of the Guided Museum Visit: Promoting the Value of Direct Encounters with Works of Art

M. CARMEN SMITH

KEYWORDS:
MUSEUM EDUCATION, EXPERIENCE-CENTERED VISIT,
& GALLERY TEACHING

In a recent article featured in the Wall Street Journal, columnist Joe Queenan (2011) offers “Three Tips for Surviving the Art Museum”. The author’s attempt at humor translates into an acerbic rant that undermines the value of efforts by art museum educators to provide visitors with information about their collections and exhibitions. He rejects the need for written or audio guides, and unleashes a stream of insults directed at the personal character and practice of art museum docents or, as Queenan (2011) describes them, “the most excruciating human beings on the face of the earth” (para 7). He suggests that during their museum trip, visitors ignore tours and interpretive materials, relax and simply enjoy what they see, instead of letting “the people who run museums ruin it” (Queenan, 2011, para 12). Responding to the article as an art museum educator, I was initially defensive. On further thought however, it occurred to me that Queenan does hit on a timely issue as art museums are challenged more than ever to consider the nature and purpose of the museum tour.

Queenan’s harsh criticism of art museums is a response to information-focused practices that continue to prevail even as museum educators adopt new technologies and promote other pedagogies to engage their visitors. With few exceptions, digital technology such as multimedia displays and smart phone applications are used primarily as another means of conveying facts and historical context relating to the artworks. In spite of numerous theories advocating a need to move away from the information-based tour, most guided visits still adhere to the traditional tour format. As Queenan suggests, this continued emphasis on providing information about art may make visitors subject to information overload that distracts them from getting the most from their experiences with works of art. Perhaps aided by new technologies to provide contextual information, art museum educators can be even more committed to re-defining the purpose of the guided visit. They can then fully realize change in their practices to emphasize the inimitable value of firsthand encounters with genuine works of art.

Aligning Practice with Values

What makes the art museum experience valuable and unique? One obvious answer is that it offers visitors access to original works of art. In the presence of the actual artwork, viewers acquire knowledge that is unique to that direct experience. They cannot ignore the work’s material nature as a product of human imagination and skill. Its tactile qualities—marks achieved by the artist’s hands or manipulation of tools—affirm the power of the artist as creator, as well as the artwork’s existence as an original, one-of-a-kind object. This realization alone is awe-inspiring, and when the importance and value of the object are emphasized, viewers will more likely come to appreciate and possibly even covet the knowledge and skill to create.

An encounter with an actual work of art enables museum visitors to relate to its physical qualities in ways that are impossible with reproductions of the object. They can accurately determine scale in terms of how the work relates to their own bodies and fully perceive whole-to-part relationships. They can also explore the work in relation to its physical environment and other objects that surround it. Such tangible experiences can elicit strong visceral responses, spark new revelations, and lead to deeper levels of understanding. Meaning emerges as viewers engage in a discourse with the work during which they progress from concentrating on *what they see* to reflecting on *how they respond and interpret* what they see as well.¹

With these ideas in mind, museum educators present works of art as unique objects associated with different times, places, cultures, and ideologies. We recognize artworks as sources of knowledge, inspiration and wonder. We develop pedagogies that emphasize the importance of focused looking and conversation that promotes understanding and aesthetic sensitivity. We author and reference scholarly articles and we participate in professional programs stressing the importance of museum visits that are not fact-based and provide opportunities for meaningful personal experiences with works of art.² However, many museum educators continue to spend more time in the galleries of their institutions imparting art historical information rather than focusing on the knowledge and understanding to be derived directly from the works on view in those galleries. Why?

Time constraints are one practical reason why we continue

1 Many of the ideas expressed above are explored more fully in M. Carmen Smith’s 2010 article which advocates a need for educators to assert the value of direct encounters with museum objects in an age when digital technologies may undermine the significance of those experiences.

2 For example most recently, co-authors Rika Burnham and Elliott Kai-Kee (2011) published a book advocating an approach to gallery teaching based on focused looking and dialogue. They dedicate a chapter to a discussion about the relevance and appropriate use of art historical information to enrich visitors’ experiences.

to rely on the art historical tour. In the space of an hour, educators can provide a great deal of information that (contrary to Queenan's argument) may indeed lead to a greater understanding of the artworks and an appreciation for the skills of the artists who created them. But perhaps the most significant justification for content-laden tours is the continued demand for such tours by museum audiences. This demand is based on public perceptions that art museums are primarily places to receive information about art and artists, versus places to have meaningful experiences with objects. Until we fully embrace educational practices that alter viewers' expectations and prepare them to seek meaning from the artworks themselves, we have failed to highlight the distinctive value of the museum visit.

The Object-Inspired, Experience-Centered Visit

Today, art museums do well by advocating a different purpose for the guided visit (Smith, 2010). As much as possible, we should continue to change the emphasis from fact-centered *guided tours* to *facilitated experiences* with works of art. These facilitated experiences should encourage visitors to look carefully and explore multiple interpretations but also, and perhaps more importantly, focus their attention on aspects of the artworks that can best, *if only*, be perceived in front of the actual object. In this way, viewers develop the skills to maximize their experiences with works of art (how to look at, talk about and find personal meaning) as well as gain an appreciation for firsthand encounters with those works. To these ends, *in the presence of the objects*, the facilitator or gallery teacher should invite visitors to:

- **Discuss the expressive qualities of the works of art.** Posit and answer open ended-questions that stimulate curiosity and promote wonder (why, what if and how questions). Invoke personal connections, memories, and musings. Consider how meaning emerges slowly through affective, visceral responses to the object itself.
- **Discuss the literal and visual qualities of works of art.** Expand the conversation to consider how artworks respond to their environment, to other objects or stimuli in the surrounding space. Assess the changing surface qualities (color, value, and intensity) on two and three dimensional works, depending on the direction and quality of the light source. Discuss how the dynamic effects of light, whether artificial or natural, influence their responses to the works of art.
- **Consider the museum context.** Explore how and to what extent perceptions and interpretations of artworks are affected by the social context, their presentation and the physical environment of the museum (versus the original context).

- **Look for and discuss evidence of the artist's hand.** Think about how the artist made certain

creative choices (including materials and processes) to most effectively communicate certain ideas, moods, and emotions.

- **Consider the feeling of sharing the space with the works of art.** Think about the work in relation to one's own body. Experience or imagine what it feels like to walk around, lie under or fly above the object. Discuss how encounters with reproductions (including digital) are primarily visual, while encounters with actual objects are also physical and multi-sensory.

- **Spend time with the objects.** Encourage deep looking over time. Help visitors realize that the longer they interact with the object, the more they will discover and understand.

- **Use new technologies to enrich experiences with the objects.** Independently or as a group, explore creative ways to use apps, iPads, etc. to stimulate more intense examinations of artworks.



Photo courtesy of Tamytha Cameron Photography



Photo courtesy of Tamytha Cameron Photography

In addition to the above suggestions, the museum educator should look for opportunities to introduce art historical information to promote closer looking and connect and expand upon visitors' observations.

An Appeal to Teachers

As long as museum visitors, including school groups, continue to be perceived as passive recipients of contextual information, then their guided visits are less likely to be unique and impactful. For this reason, teachers are invited to change their expectations for the museum field trips. They should not only support but insist upon museum learning experiences that encourage their students to perceive, analyze, interpret and discover features of artworks that are best understood in the presence of the originals. In this way, students will develop a true appreciation for direct encounters with works of art.

Admittedly, there may always be a time and a place for the content-based tour. However we should change our practices to nurture a generation of artists, patrons and visitors that appreciate interactions with material culture and want more than contextual information from their museum visit. In this way, the traditional tour may become an exception rather than a rule, and art museums may be able to invest more energy in developing meaningful facilitated experiences for all audiences. Perhaps then, the wind would go out of Queenan's sails and he would actually consider endorsing the value of a guided museum visit.

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DMA Autism Awareness Family Celebrations

AMANDA BLAKE

KEYWORDS:

AUTISM SPECTRUM DISORDER, COMMUNITY, & MUSEUM



Arturo, the Museum's family mascot, interacts with children and makes an appearance at every Autism Awareness Family Celebration.

Imagine being afraid to leave your house with your child, even to go to the grocery store, because he runs off every chance he gets and has no concept of fear or danger. Imagine having strangers constantly staring at you and your family – glaring at you, muttering under their breath about you not being able to control your child, and dispensing unwanted parenting advice. Imagine declining invitations to social events because your child is prone to temper tantrums and head-butting people, and you have no way to predict what he may do. For families with children with autism spectrum disorders (ASD) - a range of developmental disabilities that affect social, communication and behavioral development - each day can feel emotionally overwhelming, stress-filled, and isolating.

Today, one in 88 individuals is diagnosed with autism, which is more common than pediatric cancer, diabetes, and AIDS combined.³ Autism occurs in all racial, ethnic, and social groups and is five times more likely to affect boys than girls.⁴ Parents who have a child with an ASD have a 2 percent to 18 percent chance of having another affected child.⁵ The symptoms of autism may include mild challenges for someone with high functioning autism, while others may have more severe

symptoms that affect daily life.⁶

Autism varies greatly from person to person, and although symptoms can look completely different in each individual, they often affect social, communication, and behavioral development. Some people with autism have impairment with both verbal and nonverbal communication, while others may have repetitive motor activities. Individuals with autism may also have sensory processing issues as well as behavioral differences.

More than 20,157 children in the Dallas-Fort Worth area are affected by an autism spectrum disorder.⁷ Unfortunately, very few public institutions offer customized, cultural or recreational opportunities for these children and their families. Many families with children with autism, especially in the Dallas-Fort Worth area, find it difficult to find social and educational experiences that welcome their entire family.

Clearly, there is a need for programming designed for children with special needs; more specifically, the high number of children with autism in the Dallas-Fort Worth area suggests that this need is paramount. The Dallas Museum of Art's mission statement⁸ reflects the importance that

³ (Autism Speaks, 2005-2012)

⁴ (Autism Speaks, 2005-2012)

⁵ (Center for Disease Control and Prevention, 2012)

⁶ (Autism Speaks, 2005-2012)

⁷ The number of children with autism is not specifically tracked by the US Census Bureau, only the number of children who take advantage of disability services, and autism is grouped among cognitive disabilities, which includes a range of disabilities (not focused specifically on autism). According to the US Census Bureau, there were 1,773,862 people under the age of 18 in Dallas-Fort Worth in 2010. Autism affects 1 in every 88 child, thus, we can estimate that in 2010, 20,157 individuals were affected by autism.



A family explores textures together in the DMA's Young Learners Gallery (left). During a movement-themed Autism Awareness Family Celebration, a family has fun together with a parachute in the Fleischner Courtyard at the DMA. All photos courtesy of the Dallas Museum of Art.

the Museum places on engaging our community. Educational programs at the Dallas Museum of Art are designed to reach children and adults of all ages, backgrounds, and abilities. In support of this mission, the Museum's Access Programs⁹, which consist of four different program offerings, are specifically designed to connect visitors with special needs to the Museum's collection and enable creative expression.

The DMA's Autism Awareness Family Celebrations, which take place four times a year, provide a safe, comfortable way for children with autism and their families to experience the healing power of art. In the DMA's Center for Creative Connections (C3), the Museum's experiential educational gallery, families can participate in staff-led gallery experiences, enjoy an interactive musical performance, and create works of art in the C3 art studio – all before the Museum opens to the public, and at no charge. Families are then given a free pass to return to the Museum during regular hours.

Families with children of all ages attend Autism Awareness Family Celebrations, from age 3 to teenagers and even young adults in their early 20s. The first Autism Awareness Family Celebration occurred in April 2009 and was initially created as an experiment. The positive feedback from the community, the interest of families in attending the event, and the way that news of the event spread rapidly across blogs and by word-of-mouth gave the DMA the impetus to hold the events throughout the year on a regular basis.

In 2011, these unique events served approximately 1,000

people. As attendance has grown dramatically over the past year, we expect to serve 1,200 families and children in 2012. Due to the limited capacity of C3, a limited number of participants may register for the event. The DMA also makes a calculated decision to limit registration in order to decrease the potential for anxiety and sensory overload. Because it is important for every family to have an equal opportunity to participate in these events, participants are chosen through a first-come, first-served registration process. While a majority of participants are residents of the Dallas community, families have come from as far away as Fort Worth and Rockwall, and even Fort Sill, Oklahoma.

The success of the DMA's Autism Awareness Family Celebrations is due in part to the Museum's robust commitment to building and sustaining partnerships with community organizations. One of the most successful events to date was in April 2011, in collaboration with the Dallas Symphony Orchestra (DSO). The event included music therapists leading families in a musical performance in the C3 Theater; making shakers in the C3 Studio; and a string quintet from the DSO performing in Fleischner Courtyard. DSO Music Director Jaap van Zweden spoke to children about movement in music and used a colorful streamer to show how he conducts; and his wife, Aaltje van Zweden-van Buuren, talked about her family's experience using music therapy with her son, who has autism. Recently, the DSO returned with a String Trio to play for families attending the April 2012 Autism Awareness Family Celebration. Another valuable community partner that the DMA enjoys is Autism Speaks. Staff from Autism Speaks host an in-

⁸ We collect, preserve, present, and interpret works of art of the highest quality from diverse cultures and many centuries, including that of our own time. We ignite the power of art, embracing our responsibility to engage and educate our community, to contribute to cultural knowledge, and to advance creative endeavor.

⁹ Autism Awareness Family Celebrations, Meaningful Moments for visitors with Alzheimer's disease, Art Beyond Sight for visitors with vision impairment, and a partnership with the Arc of Dallas for adults with development disabilities



A child listens to a String Trio from the Dallas Symphony Orchestra during an Autism Awareness Family Celebration that is all about music. Children use streamers to move to the music being played by the String Trio.

formational table at each event, answering questions and providing resources about health services, special diets for children with autism, various school programs, and even support groups. The DMA and Autism Speaks staff work closely together to plan for the annual walk fundraiser for Autism Speaks, and the DMA has a presence at the walk with art-making activities and DMA information to share with families in attendance.

The DMA works closely with Stacey Callaway, who is an autism specialist and Ph.D. student in the University of North Texas (UNT) Autism Studies Program, to plan programming for Autism Awareness Family Celebration events, taking into account the specific needs of the audience and the innovative tools available in C3. This invaluable partnership results in the creation of customized “social stories” about visiting the DMA and event-specific narratives and images. These materials are then sent to parents in advance of each event so they can talk through the event’s logistics with their child at home. The autism specialist also helps to secure local special education teach-

ers and autism specialists to volunteer at the events. The Manager of Family Experiences and Access Programs and the autism specialist have co-taught a summer art camp for children with autism for the past two summers, and based on the success of the camps, will teach another camp in the summer of 2013.

The DMA often brings in special guests to take part in the Autism Awareness Family Celebrations; for instance, the events have had a yoga teacher who specializes in working with children with autism teach yoga to the kids. Our Museum puppeteer is always present at the events with our family mascot, Arturo, and the events always feature an interactive musical performance from a local music therapist who specializes in working with kids with autism. At three different Autism Awareness Family Celebrations, the Museum has featured two different artists with autism which has allowed children in attendance to see the success of the young artists and to learn about art-making from them. Recently, the Museum partnered with physical and occupational therapy students from Texas Women’s University



A child participates in sketching in the galleries in the Center for Creative Connections. A mother and child relax in our sensory room created with help from occupational and physical therapy students from Texas Women’s University.

who have helped gather visitor feedback at the events and plan activities. At the last three Autism Awareness Family Celebrations, the students have brought in therapy tools to convert the C3 Tech Lab into an immersive, autism-friendly, sensory quiet space for kids at the event to relax in and explore.

The Museum continues to learn from the events to refine and improve upon program activities and offerings. For example, prior to June 2011, Autism Awareness Family Celebrations did not involve a specific theme, but focused simply on welcoming families into the Museum for a creative and comfortable experience. After talking with children and parents attending the programs, we decided to tie the activities at each event together with a specific theme. We have learned that while the children who attend Autism Awareness Family Celebrations thrive off of the kinesthetic and sensory nature of these events, we must be mindful not to overload them with too many distractions. Having a dedicated theme helps focus their creative and cognitive energies.

Many parents note that after attending an Autism Awareness Family Celebration, they feel more comfortable with their child in a museum setting. One mother mentioned that her 9-year-old son, Carter, has a great deal of anxiety along with autism, and she was afraid to take him to the DMA for fear that he would feel anxious and disturb others. However, she says Carter and his siblings had a great time participating in yoga taught by a licensed practitioner and creating their own works of art in the galleries. She says they got to “be themselves.” She mentioned that the event took the intimidation factor out of visiting the museum, and that all of her



A child working on a color activity related to works of art on display.

children had a blast. Her family even stayed at the Museum after the event and visited the galleries for the first time to see her son's favorite Mary Cassatt painting that he had learned about from a book.¹⁰

Jennifer Linde had trouble finding opportunities for her family to be creative together and interact alongside other families. Her goal as a mom is to teach her son with autism, Alex, how to be as independent as possible. Jennifer never considered taking her two children to a museum because of Alex's behavioral issues. After discovering the Autism Awareness Family Celebrations at the Dallas Museum of Art, Jennifer feels differently about art museums. She feels that the events give her family a wonderful opportunity to allow her son to work on his social skills and explore new interests.¹¹ The Linde family attends most of the Autism



Families interact with one another during sketching in the galleries.

Awareness Family Celebrations, and Alex has participated in our summer art camp for kids with autism for the past two years. Alex loves to draw and usually draws machines and robots (never figures) in black and white. At the Autism Awareness Family Celebration in April 2011, Alex participated in sketching in the galleries and then went to our courtyard to experience music by the Dallas Symphony Orchestra, where he saw kids using streamers to move to the music. After the performance, Alex returned to sketching and created another drawing. His mother was overjoyed when she saw what he had drawn – figures all over the paper with streamers – in color! It was a magical morning for the Linde family.

These events have proven to be a vital community service for families of children with autism in North Texas. Parents find that the unique opportunity to explore the Museum and engage with works of art together truly makes a difference in their children's behavioral, social, and developmental well-being. Activities that provide a child with autism, along with his or her entire family, a fun and engaging cultural experience are rare, and the Autism Awareness

Family Celebrations help these families to feel comfortable together in an art museum, while connecting together with art and with one another.

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ABOUT THE AUTHOR

Amanda Blake, Manager of Family Experiences and Access Programs, oversees planning a variety of family activities at the Museum, such as [we]ekends, Family Celebrations, art camps and classes, as well as Access Programs for special needs audiences. In 2010, she developed Meaningful Moments, a monthly program for visitors with Alzheimer's disease, and continues to strengthen the Museum's partnership with the Arc of Dallas, an organization that helps improve the lives of people with intellectual and related disabilities. Amanda is dedicated to creating inclusive programming for visitors with special needs at the Dallas Museum of Art and the benefits that art has on people with special needs; her research interest includes expanding on this educational opportunity. Amanda has an M.A. in Art History and her Graduate Certification in Art Museum Education from the University of North Texas and a B.F.A from Oklahoma State University.



¹⁰ Quoted from a letter of support for the Autism Awareness Family Celebrations

¹¹ Quoted from a letter of support for the Autism Awareness Family Celebrations

SUPERVISION

Hey! Jones said that the kids @ Jones Elton caught the custodian's room on fire AGAIN! What have you heard about this? OMG. ~~what would I do?~~

Today that super quiet young man stood up and took control of middle school students. WOW!

opened today. One of students was so excited because of our Blant visit with the elementary students. She drew a definition of a definition and said "I taught her how to draw." Adam called home and told her parents "I know I will be a great art teacher!" Woo-hoo! Success!

Hey Mary, One of my freshmen said he can't draw but I keep telling him it is

Supervision

I absolutely LOVE my job - I get to support art teachers as they support their students and create lifelong learners of art!

Guess what? Today I finished the complete art project on variety. Yay!!! Guess what? My principal told me I need to move out of my art room to accommodate other

Catch ya soon!
Best,
Chris

Josh, I love how these fine museum educators are creating dynamic spaces of exchange and their fresh embrace of social media! ☺



Art and Media Communications Initiative

THOMAS H. WAGGONER, AMY GUADAGNOLI,
& JUDY JENNINGS

KEYWORDS:
VISUAL ART, DIGITAL MEDIA, & CURRICULUM

Art and Media Communications is an innovative course that teaches creativity, critical thinking, and digital literacy by fusing practices in traditional artistic media with contemporary technological tools

When Johannes Gutenberg introduced the printing press to the western world in the 15th century, this new technology sparked a shift leading to a wider societal change—the rise in mass literacy. According to Kevin Kelly, Senior Editor of *Wired* magazine, this type of literacy—being able to encode and decode information in written texts—formed the backbone for learning in culture, industry, and the sciences. Today, Kelly predicts an emerging need for a new type of literacy—a digital, visual literacy driven by the pervasiveness of screens as a vehicle for communication. Kelly (2008) writes, “We

are now in the middle of a second Gutenberg shift — from book fluency to screen fluency, from literacy to visuality” (p.48).

Indeed, despite the abundance of tools for producing electronic communications, many students still face challenges in communicating effectively. Even with the latest software and tools, students can struggle if they have not developed skills in constructing and interpreting sequences of visual images. Furthermore, the complex processes involved in creating multimedia content require students to think more creatively and critically. After all, as journalist Edward R. Murrow (n.d.) noted, “The newest computer can merely compound, at speed, the oldest problem in the relations between human beings, and, in the end, the communicator will be confronted with the old problem of what to say and how to say it.”

Fine arts educators are responding to this need in Texas through a new Texas Education Agency (TEA)-approved

innovative course titled *Art and Media Communications*. The course, which may count for elective credit toward high school graduation, is a project-based visual arts curriculum that develops the link between traditional arts education and digital media.

Course Inspiration

Inspired by a talk she heard by Apple Founder Steve Jobs in 2007, Amy Barbee, Executive Director of the Texas Cultural Trust, secured funding to create a new curriculum that integrates the power of visual arts with digital media. Working with the Austin-based organization Resources for Learning, the Trust first brought together a group of media leaders from the Central Texas area, including KLRU-TV, the Austin Film Society, the Texas Commission on the Arts, the Digital Media Council, Big Thought, Ricochet Labs, the Austin Children’s Museum, the Center for Educator Development in Fine Arts, Communities in Schools of Central Texas, and the University of Texas at Austin College of Fine Arts. When asked what skills they would like to see in job candidates, advisory group members said that they wanted employees who knew how to reflect and evaluate, give and receive feedback, think conceptually, work as a team and in various roles, and create meaningful projects of value to them and their communities. They also said that students entering the work world needed traditional drawing and design skills in addition to technical skills, along with the ability to articulate a project goal, familiarity with processes such as storyboarding and writing, the ability to tell their stories through media, and application of research to creative projects. The next step for the Texas Cultural Trust and Resources for Learning was to bring together art educators to create a curriculum that used visual art and digital media to teach students the skills articulated by the advisory group.

Structure of the Curriculum

Art and Media Communications is a one credit course consisting of four thematic modules spanning thirty-two weeks and twelve projects that provide an in-depth introduction to visual arts and digital media literacy. The curriculum includes a suggested timeline, scope and sequence, resources, links to online tools, and assessment rubrics for each project.

Course content is built on the *7E lesson design framework* organized around seven student-centered concepts: Elicit, Engage, Explore, Explain, Elaborate, Evaluate, and Extend (see image below). The goal of the 7E learning model is to emphasize the increasing importance of eliciting prior understandings and the extending, or transfer, of concepts. More information about the 7E model can be found online at <http://www.its-about-time.com/htmls/ap/eisenkraftst.pdf>. In addition to teaching visual art and media communication basics, the course teaches creativity and critical thinking skills.



Module 1 introduces the elements of art within a series of activities that encourage students to look within themselves. There are four lessons starting with a digital scavenger hunt for art elements and finishing with a layered self-portrait illustration in the style of South American *molas*. *Module 2* is more cerebral and focuses on principles of design. Students move away from self-reflection to examination of visual culture and how images are used in contemporary society. *Module 3* moves students into communication and collaboration activities where they work in teams to create tape-transfer timeline portraits and collaborative flip-book animations. *Module 4* is a capstone project focusing on social relevance and community in which students create a PSA video.

Involvement of Art Educators and Their Students

Art and Media Communications was designed by art teachers for art teachers. The course was piloted in five Texas classrooms during the 2010-2011 school year at schools serving high numbers of economically disadvantaged students. Reaction to the course was overwhelmingly positive. One pilot teacher, in a school where students were specifically chosen for the course because of attendance issues, reported that as of mid-October there had been no absences in the class. Student participants also commented positively. One student told evaluators, “This is not like a regular art class. Instead of just working with our hands we’re doing technology, which helps us with computers, and we meet new people. The teacher puts us in groups for assignments. We get to meet people we wouldn’t meet in the hallway. In this class, we stay with this group for the whole project so we get to know them. I am sure some people made new friends.”

Pilot teachers reported that the personalized themes and projects and the course focus on communication were strengths of the curriculum that were highly effective with teenagers. This aspect of the course helped students engage, relate to each other, and build relationships. A pilot teacher

from Alief Independent School District told pilot evaluators that “The course...pushed me to experiment with non-traditional approaches to teaching art, and it had at its core a holistic purpose to engage students in creating, in thinking, in communicating that heightened their interest in art, in education, and even in school.” While initially intended for at-risk students, staff at pilot schools found that the course was beneficial for all students and asked that it be available to all students in the 2011-2012 school year.

The pilot year allowed for formative evaluation of the course. Based on early feedback from teachers and classroom observations, the curriculum was scaled back to allow more time for introductory lessons as needed, during which teachers could ensure that students had the appropriate background knowledge and skills. For instance, some teachers reported that they had assumed students were familiar with many of the technologies used in the course but that some students needed lessons in basic computer and Internet use. Pilot teachers found that they were able to cover only the first semester of the course during the school year, and so the second semester of the original curriculum was restructured to become a second-year course.

Students were pleased and surprised at the extent of what they were able to do, and their self-esteem was particularly bolstered when they created meaningful artworks that were recognized by others. School staff and other students responded to class products, such as posters and videos, and were impressed that participants had created them. At a few sites, different groups at the school approached people in the class to make posters for other projects. One teacher reported that a student entered an artwork created during the self-portrait module of the course into a professional art exhibition at one of the city’s top ceramics dealers and not only gained entry into the exhibition but won the *Best of Show* award. When asked about how the course would support them in other classes or prepare them for work/career one student reported the course “helps me have more ideas about what I want to do out of high school.”

Based on the success of the visual arts curriculum, the Texas Cultural Trust and Resources for Learning began development of a course in a second fine arts area focused on music and media communications as part of a series under the fine arts and digital literacy umbrella. That course will be piloted in the 2012-2013 school year. Courses on theatre and dance are planned to follow.

Course Access

Art and Media Communications is now freely available, and the Trust funded a training of trainers session in January 2012 to support dissemination of the curriculum statewide. Trainers from the Center for Educator Development in Fine Arts (CEDFA) subsequently provided free three-hour training sessions to over 800 educators at 22 school districts and regional education service centers across the state. During the same time, through a legislative appropriation to continue the work, the Trust began a collaboration with the

University of Texas at Austin College of Fine Arts to provide pre- and post-service training to teachers. Aligned training for *Art and Media Communications* was provided by the University of Texas at Austin during June 2012.

With the current Texas Education Agency review and update of the Fine Arts Texas Essential Knowledge and Skills (TEKS), one task of TEKS review committees will be to consider existing innovative courses that might be included as fine arts credit courses. If approved for fine arts credit, the Fine Arts and Digital Literacy initiative could have significant impact for arts education in Texas. As Sandra Ruppert, Executive Director of the Arts Education Partnership has said, “Arts learning experiences play a vital role in developing students’ capacities for critical thinking, creativity, imagination, and innovation. These capacities are increasingly recognized as core skills and competencies all students need as part of a high-quality and complete 21st century education” (Ruppert, 2009).

Art and Media Communications is free and available to educators. To view and download the curriculum, please visit www.txartandmedia.org.

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Thomas H. Waggoner is Program Director of Fine Arts Education in the College of Fine Arts at The University of Texas at Austin. He is also President of the Board of Directors for the Center for Educator Development in Fine Arts, which was established to support fine arts education in Texas schools. Mr. Waggoner was the Director of Fine Arts Education for the Texas Education Agency (TEA) from 2000 until 2011. His responsibilities at TEA included the administration of all curricular and instructional aspects of the state's public school art, dance, music, and theatre programs, grades K-12. Mr. Waggoner is also a founding member of the national association State Education Agency Directors of Arts Education. Prior to his appointment at TEA, Mr. Waggoner served as Administrative Supervisor of Fine Arts for the Austin Independent School District (ISD). He also served as Director of Bands at The University of Mississippi, Associate Director of Bands at Texas State University, and Director of Bands at William B. Travis High School in Austin ISD.



Amy C. Guadagnoli is the Director of Creative Services for Resources for Learning (RFL), an Austin-based education consultancy. Ms. Guadagnoli specializes in graphic, web, and interactive media design. She serves as a project manager for the Art and Media Communications courses (Level I and II) and guided the original curriculum development team. She is also a project manager for the Center for Educator Development in Fine Arts (CEDFA). She is a practicing visual artist and has exhibited work in Colorado, Texas, Arizona, and California. Prior to joining RFL in 2000, Ms. Guadagnoli served as a Visual Arts Instructor for the City of Austin Parks and Recreation Department, Printmaking Technician at the Colorado College, and Artist-in-Residence at Park Hill Elementary School in Denver, Colorado. Ms. Guadagnoli received a BFA in Studio Art, Summa Cum Laude, from the University of Denver in 1997. Additionally, she attained Webmaster Certification in System/Application Programming and Design/Media from Austin Community College in 2002. Ms. Guadagnoli is a member of the American Institute of Graphic Arts and a member of the Women Printmakers of Austin. Correspondence regarding this article can be sent to www.resourcesforlearning.net



Judy Jennings serves as Director of Curriculum and Assessment at Resources for Learning (RFL). Dr. Jennings specializes in project management across curriculum areas and involving a variety of assessments. Her interests include analysis and interpretation of student and school performance measures as well as integration of curriculum, especially in the area of the arts. Dr. Jennings's expertise includes analysis of inter-rater reliability for performance assessment, elements of integrated curriculum, state education data, test administration procedures, and standard setting. Before coming to RFL, Dr. Jennings was a manager in the Division of Performance-Based Monitoring for the Texas Education Agency. There she assisted in the publication of district-level performance monitoring reports, developed performance indicators, and analyzed and interpreted data. Dr. Jennings earned a PhD in educational psychology in the area of psychometrics and statistics at the University of Texas at Austin in May 2006.



Arts Administration: An Insider's Perspective

DAVID STEVENS

KEYWORDS:
CURRICULUM, ADVOCACY, & FUNDING

Arts administration has been one of the most rewarding professions I have experienced so far. During my tenure at Keller Independent School District, I learned that a fine arts director of a large suburban public school district covers numerous duties in the curricular areas of art, music, theatre, and dance, as well as a number of other assigned activities. I always thought my blessing was that I did not have to be in charge of cheerleaders; however, the most enlightening part of my job is getting to work with an amazing staff of art teachers who provide unending opportunities for their students.

My goal as an arts administrator is to work behind the scenes supporting teachers who are creating outstanding opportunities for students (Garvis & Pendergast, 2010). I feel that it is important to encourage activities where the community is able to appreciate art of every kind. I take the title of fine arts director seriously and always do my very best to support all of the arts that I supervise as equally, and equitably, as possible.

As a previous theatre teacher, I quickly learned in my new arts administration position that art teachers do not go home when school is out. They stay late, sometimes hours after other teachers, coaches, music directors, and theatre directors have left. Not only are they preparing materials and lessons for the future, but they also have students working on projects in the classroom.

Students in an art classroom after hours are attending a student meeting for art club or National Art Honor Society, working on Visual Arts Scholastic Event (VASE) entries, making progress on an Advanced Placement portfolio, or trying to catch up on a class assignment." Whatever the reason, most of the time it is because the art room is a safe place for these students to do something they love. An art classroom is where these students feel supported, comforted, reassured, successful, and smart (Holloway, 1999). Art is a student's connection to school. Art is the reason students do not drop out and the way students earn a scholarship to further their education. Art is essential and should be supported fully.

As a fine arts administrator, it was not hard to discover these traits about art and the glory an art teacher brings to a school. I quickly learned that of all the fine arts teachers I supervise, art teachers were quite possibly the most underappreciated. Luckily, the Keller district understood this as well and provided exceptional opportunities for the art programs district-wide to shine. Visual arts education that is non-sequential or taught arbitrarily loses the benefit of creativity and performance as well as imparting historical and analytic knowledge (Herbert, 2004).

Understanding this concept, Keller ISD made a financial commitment to retain a full time art specialist on every elementary campus in the district. Students have a rigorous, aligned, and meaningful art curriculum in grades K-12. This has been a significant contribution to the vertical alignment of our curriculum helping bring a great deal of success throughout our programs.

In order to maintain curriculum alignment, the Keller district instituted various research-based programs and initiatives that helped pave our way (Fowler, 1996). Alignment of teachers and programs are an important part of recruiting and retaining students in the art program, thus supporting the teachers and their efforts was the number one task. The district also fully funds and supports curricular and extracurricular efforts such as the district art show, hosting the University Interscholastic League (UIL) A+ Art Contest in grades 4-8, instituting middle school portfolios as a requirement in a year long middle school art class, aligning the high school and AP art courses, not allowing high school credit to count for art courses taken in the middle school, providing adequate consumable supply budgets, and fully supporting the VASE contest. Incorporating arts activities to create an environment rich in the educational values of the visual arts makes the essential art program in our schools as important as any other subject being taught.

The long hard hours that an art teacher works often goes unnoticed. It was not long into the job before I approached the administration to create a stipend pay for extra-duty work that these art teachers were doing with students outside of the school day. Adding a stipend was not an easy task. For a year, each teacher documented their working hours with students outside of the school day. Teachers kept a monthly chart logging afterschool hours working with art club, National Art Honor Society, AP portfolios, VASE preparations, district and local art shows and exhibits, and when students were just in their room honing their artistic skills. Through the presentation of the data, Keller ISD approved a stipend of \$1000 for high school art teachers and \$500 for middle school art teachers.

The annual district art show for all grade levels to exhibit their work is one of the most rewarding events that take place and exemplifies why the effort to offer a stipend to educators has paid off. It was important for me, as the district leader of the art program, that it be fully supported by the district with supplies, display boards, and coordinating a workable calendar. We were able to align with the city of Keller to utilize the Keller Town Hall as an exhibit space. This provides an excellent venue for the show with a high volume of public traffic that normally might now see student artwork from our schools. It also provides every campus an opportunity to showcase outstanding work from their students

The art teachers always amaze me with the amount of effort they exert preparing students for the VASE competition. They schedule mock interviews and model the procedures students should follow during the interview portion. This takes a great

deal of preparation, organization, and work on the teacher's part, but it leads to outstanding results. Since VASE is always on a Saturday, and many of the other fine arts contests are held during the week, I feel it is not a burden to budget one sub day for these teachers during the week of VASE to allow them time for preparations. VASE for art students is the equivalent to the Texas Music Educators Association (TMAE) All-State process, or UIL Solo and Ensemble, or One-Act Play, or any other fine arts contest. It is important for me, as a fine arts administrator, that the district support VASE students by paying entry fees as well as supporting their State VASE trip just the same as I did any other TMEA or UIL competitions.

Competition in the arts is important because it creates a motivation to succeed, but it also allows for publicity and exposure. Educational competitions, performances, and displays result in promoting interest in the program and setting self-expectations for teachers and students (Bedichek, 1956). Advocacy for arts programs through competition and art shows is one of the most beneficial and underused options we have as artists and educators. I encourage teachers to begin by developing an open dialogue with the campus and district administration. Networking with fellow teachers throughout the building and the district is beneficial as well. Exposure and recognition of student's success in the arts is a priority in our district.

Art teachers are some of the most humble staff members on campus. They are often tucked away in a remote hallway that is hardly graced by administration. In that area are usually glass cases where student work is displayed. However, because this area is usually barren of administration and students who are not enrolled in art, the beautiful work is rarely seen. Therefore, it was always important that teachers communicate with their administration. I encourage them to invite the campus leaders, and other teachers, into their classrooms and tell about the great things that are happening. That individual may not be able to get by the class, or to the art show, but because that teacher has said something great is happening then they realize that something great is going on in art.

When a student creates outstanding work, I encourage teachers to not paste it behind a piece of glass in a hallway someone may never enter, but to put chaser lights on it, put an arrow pointing towards it, and create as much energy about that artwork as the marching band does about their superior rating, including parading it down the halls and into the front office. Advocacy gets the art department noticed, creates recognition for students, and will also be on an administrator's mind when budgets are being distributed (Smith, 2009).

A consumable art supply budget can never be healthy enough for successful art programs. I make it my focus to fully support these teachers and their programs with just as much of their budget needs as other programs. It becomes even more important since rarely is there enough hype or parent support to create a booster organization for additional support. Along with consumable, I often make sure I have provided an equal share of budget to fulfill teachers' needs for equipment, supplies, and kiln repair. I encourage my art teachers to make their needs known to administration.

Technology is a constantly growing need in art programs. With the help of the technology department, Keller ISD provided

every art teacher, K-12, with a MacBook Pro laptop computer. In addition, a computer cart with 30 laptops was provided to each high school art program. This changed the morale of the teachers and fueled the creativity for tech-hungry students.

In my ten years as a fine arts director, the art department has grown to be one of the most rewarding and successful art disciplines in Keller ISD. I implore art teachers to not sit back and wait for someone to discover the great things your programs offer your students, the school, and the community. I highly encourage arts administrators to take a look at your art programs and pay attention to them. Show interest and talk to your teachers. Advocate for the program and budget with equality in mind. Art students deserve the attention of the district and administration even though they are not doing a weekend run of a musical performances or marching at football games every Friday night. Whether you supervise the real cheerleaders or not, be a cheerleader for your art teachers and art programs and your rewards will be unending.

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Studying and Learning from Objects and Spaces: Material Culture and its Value for Art Education

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We are surrounded by a multitude of things. Some of these items are easily viewed as significant to our lives, such as photographs of family and friends, elegant jewelry, works of art, electronic communication devices, and other expensive objects of everyday experience. The importance of these items is readily recognized as they are the things we frequently choose to keep close at hand, hold in esteem, or interact with on a regular basis. While it is not always the case, many of these special objects are acknowledged to be of worth and import because of the highly valued place these treasured articles occupy within society as a whole. The agreed upon appraisal of these artifacts is established and reinforced through cultural and social beliefs manifested by ourselves and by those around us.

The meaningfulness of other objects we possess is frequently more obscure. The value of these items is often hidden from view and generally goes beyond a dollar and cents assessment. The signification of these objects resides not in their monetary worth but in the personal meaning these articles bring to their possessor. Many of us decide to retain certain things in our lives because of the importance we believe these items occupy for us individually. We choose to hold on to particular things because of what these items mean to us. However, the value of these objects for others is often not readily apparent and may even be difficult for them to discern or to acknowledge.

Perhaps we desire to keep in our possession a memento given to us that marks a notable life occasion. Or, maybe we seek out some relatively inexpensive object purchased or found and brought back from a trip or family vacation to refresh our memory of this special event at some later time. We may choose to keep a particular item as a tangible token-reminder of a significant time or place that we, with

our human frailty of transitory memory, want not to forget. This specific article becomes, then, a material objectification of some thing, some place, or someone we have encountered in another time or location, kept and cherished for the purpose of retaining memory or attempting to grasp a fleeting fragment of that important life experience. Some objects are held on to in an effort to help recall a memory associated with that actual thing. Such specific “special-ized” objects kept in our possession assist us each in determining who we have been, who we are now, and perhaps who we would like to become someday.

What is Material Culture?

Objects—and also spaces—we experience and surround ourselves with are referred to as material culture. This two-word term encompasses the objects and spaces that both society as a whole and we personally deem important to our lives. Material culture is generally regarded to be the purposefully constructed or intentionally acquired things we encounter, as well as the human-shaped spaces we visit and inhabit within our world. These are the tangible human-formed items that help to imbue our everyday lives with experience and meaning, the things and spaces that have been designed, shaped, fabricated, constructed, assembled, altered, devised, manufactured, or produced through some form of human intervention. Described in an earlier writing (Bolin & Blandy, 2003), material culture “is a descriptor of any and all human-constructed or human-mediated objects, forms, or expressions, manifested consciously or unconsciously through culturally acquired behaviors” (p. 249). Material culture is, then, a reference to the human-formed things, spaces, and expressions that make up our world, and

are frequently the tangible articles of experience we construct and/or possess for the purpose of personal memory-making and identity shaping.

Working from this definition, the terrain of material culture seems quite vast. And, so it is. Woodward (2007) has referred to the wide purview of material culture in this way:

In its popular scholarly usage, the term 'material culture' is generally taken to refer to any material object (e.g., shoes, cup, pen) or network of material objects (e.g., house, car, shopping mall) that people perceive, touch, use and handle, carry out social activities within, use or contemplate. (p. 14)

Thus, the breadth of objects called "material culture" is significantly far-ranging. Sheumaker and Wajda (2008) have captured the broad expanse of material culture quite well:

Material culture encompasses those things that have physical form and presence, whether an object you can hold in your hand; an environment in which you live, work, worship, or play; or an image of the landscape you captured with your digital camera as you traversed a pond or a mountain range. Material culture is, then, culture made material—that is, it is the physical manifestations of human endeavor, of minds at work (and play), of social, economic, and political processes affecting all of us. (p. xi)

In this way, material culture encompasses a wide territory of objects, spaces, and expressions, yet even in this expansive breadth it is not a linguistic designation that "includes a totally unrestricted spectrum of all possible objects" (Schlereth, 1985, p. 5). What distinguishes "all possible objects" from being considered to be material culture is the presence of "human agency" or "human activity" in the formation or use of material culture. Things that reside outside the realm of those shaped by human intervention are, generally, considered not to be material culture. Expounding on this idea, Schlereth (1985) stated that "natural objects such as trees, fossils, or skeletons are usually excluded from definitions of material culture on the grounds that they are not [hu]man-made or [hu]man-modified artifacts" (p. 5). While worthwhile and scintillating arguments abound regarding whether any object or space is truly isolated from human intervention within our highly complex and systemically-bridged world today, it is most useful for gaining an initial grasp of the delineation of material culture to consider things such as naturally-placed rocks, arbitrarily growing trees, and randomly situated seashells on an ocean beach to all be examples of those items residing outside what is most often considered to be material culture. Thus, material culture is designated as such because of the impact of human engagement on the shaping of these objects and spaces, thereby differentiating natural things in the world from human-mediated artifacts and spaces commonly referred to as material culture.

Material Culture: A Hindrance or Benefit to Art Education?

Considering this recognition and delineation of material culture, what might such awareness provide the field of art education? Is something meaningful gained, or what may be lost, through the inclusion of investigations into material culture in the art classroom or other loci of art education? Some art teachers I have spoken with see the study of material culture to be of compelling benefit to the field of art education. These teachers believe that students' understanding of the world and their place within it is enhanced through thoughtful instructional encounters with material culture. Others, conversely, regard the examination of material culture in the art classroom as a hindrance or obstacle to the teaching of art, especially with the current limited availability of time and resources for classroom art instruction.

For those who regard the study of material culture as an encumbrance to art education and to students' art learning, their arguments against this object-based or space-directed approach in the art classroom usually takes one or more of three positions: First, some art teachers I have worked with believe the study of material culture to be distressingly overwhelming, as virtually everything around us could be a provocative source of study. At times, these art teachers appear taken aback by the vast possibilities of such wide-ranging object or space-directed study, and offer: "There are so many things in the world. How can I present them all, or determine those to teach?" Second, other art teachers have challenged the study of material culture because they feel this instructional approach to be more focused on responding to objects in our world through writing or conversation, rather than centered on creating art. I hear these teachers remark, "Students, parents, and school administrators expect students to make art, not talk about it. I cannot take time out of my very limited instructional time in art to engage in conversations with students about common everyday things"; And third, there are other art teachers who purposely disenfranchise themselves from the study of material culture, believing that in looking at objects from our surrounding world we have moved too far away from the study of "art," and that in exploring the surrounding world of material culture we have embraced a curriculum more directed toward teaching social studies than visual art. These art teachers often declare: "Where's the art? Why study these common 'things' when there is so much 'art' our students don't get a chance to see?" While all three of these positions are valid and useful to consider, in what follows I address each of these stated views by art teachers regarding their purposeful exclusion of material culture from the art curriculum. In doing so, I emphasize the benefits I believe can occur through bringing the exploration of material culture into the art classroom and elsewhere within the art education experience.

A look at material culture offers the place for students to explore themselves and the fascinatingly vast world around them.

Art Teacher Perspective 1: “How can I present them all?”

Without question, one can be easily staggered by the near boundless number of objects available for study within the realm of material culture. Deetz (1977) has offered that material culture “includes all artifacts, from the simplest, such as a common pin, to the most complex, such as an interplanetary space vehicle” (p. 24). Berger (1992) concluded that “material culture can be defined to cover anything from a pot to a city” (p. 8). Material culture encompasses a tremendous quantity and range of things and spaces, and to teach about them in meaningful ways requires that a multitude of choices be made. Yet, the abundance of selections an art teacher must make when identifying objects and spaces of study within the enormous world of material culture can also be said about the selection of objects and spaces to investigate within the traditional world of fine art. There are millions of artworks from which a teacher may possibly choose for instructional purposes, with this number expanding daily. Such is also the situation faced by teachers when selecting what objects and spaces of material culture are worthwhile to study. The same selection quandary is true regarding a teacher’s determination of what art media to teach students as well as what instructional approaches to employ in the art classroom. No one can teach all there is to know about art. And for this reason it is valuable to recognize that there is much more art content we do not teach to students, than content in art we are able to convey. All art teachers make critical curricular and instruction decisions each day, choosing what objects, skills, and knowledge to reveal to students as well as what information will be withheld from them. The selection conundrum facing art teachers is not limited only to material culture. It is present in all that a teacher does. Keeping this notion in mind, however, it cannot be overlooked that the expanse of material culture from which teachers select or not decide to investigate is exceedingly wide.

Recognizing this vast ocean of material culture wherein art teachers and students navigate each day, and considering the potential these things and spaces hold as sources for study, art teachers may view this metaphorical body

of water in a couple ways. First, this voluminous ocean of material culture can be perceived by art teachers to be an overwhelming tsunami accelerating toward them and their students with such breadth and force that it will soon swamp and potentially overrun the art classroom. The size, scale, and rush of artifacts to select from are, for some art teachers, too much to comprehend and deal with. Rather than to face the perceived rampage of objects and environments to encounter and perhaps wrangle with and sort through, teachers decide at times to flee the rising water of things and spaces around them and seek dry ground where life and teaching is thought to be safe and restful. The art classroom becomes, then, a place of escape and refuge from the surrounding flood of everyday life and of material culture.

More favorable, in my view, is when art teachers see this expansive body of things and spaces not as a torrent of disturbing waves surrounding them, but regard it as a sea of intriguing and purposefully-designed objects and spaces we negotiate and traverse our way through each day. This approach provides an opportunity to set sail among these objects and spaces, carrying students to various ports of engaging interest and exploration throughout the course of an individual’s time in the art classroom. A look at material culture offers the place for students to explore themselves and the fascinatingly vast world around them. Our students navigate their way in this immense ocean of things and spaces each day. As teachers of art, what is our role in helping students not to become shipwrecked on their daily journey and, moreover, what can we accomplish so students will gain the most from their sailing experiences through this somewhat limitless and formidable ocean of objects and spaces that constitute their world?

Art teachers constantly make tough and meaningful choices about what they teach and, consequently, what they omit from their instruction. Everything within the tremendously immense world of art cannot be taught in the limited time available. On what basis will curricular decisions be determined? Will such considerations about what content to teach and exclude be made for the sake of the student and the knowledge and skills thought most important for her or him to receive, or will art curriculum be established based upon the convenience of providing students with traditional and safe instructional practices? The study of material culture within the art class requires art teachers to make difficult choices, yet in doing so also furnishes the opportunity and direction for students to explore meaningful objects and spaces from their world in significant and intriguing ways.

Art Teacher Perspective 2: “Students expect and are expected to make art, not talk or write about common everyday things.”

Expectations about making art in the art classroom are real and cannot be ignored. In many cases, students, parents, administrators, school board members, and virtually anyone who is asked will convey that a large part of any student’s classroom art experience will likely include a liberal dose of art making. However, this strong involvement with making

art in the art classroom does not automatically exclude the presence and study of material culture from the art curriculum. I encourage teachers to look for ways to infuse the material culture of their students' lives into the art making experiences of these students. For example, instead of utilizing still-life arrangements that consist of colored wine bottles, leafy plants, vibrant drapery, sun-bleached cow skulls, and miscellaneous objects from the art room storage closet, I urge teachers to utilize the material culture of the students' world in these drawing and painting exercises. Ask students to bring to the art class meaningful objects from their own lived experience or special mementos within their lives, and take a few minutes of class time to communicate to one another the value of these student-selected objects, telling why they are personally significant. These objects are then employed singularly or collectively in a still-life arrangement, to become the focus of students' drawing and painting activities. During these studio-based exercises, encourage students to consider the important role these objects play in their own world and that of their classmates.

Students' imaginations can also be challenged through thoughtful engagements with material culture. The design of many objects in our world, such as automobiles, irons for pressing clothes, lawn mowers, clocks for telling time, and washing machines, have undergone significant change throughout the years. Even the "classic" Coca-Cola bottle has encountered "evolutionary change," which Gilborn (1982, p. 190) has explored as an object of material culture. A useful exercise in this vein is to have students select a specific type of object that has undergone evolutionary alteration throughout the years. Ask students to document this modification of design over time, recording why these various changes in form may have occurred. Students are then asked to anticipate and draw, paint, or even sculpt what they believe the design of this object-type will be in 10, 50, or 100 years, and speculate why this artifact will be changed and shaped into this new form.

Material culture also involves the exploration of spaces wherein we work, play, and carry out our life activities. For this reason, I encourage teachers to create opportunities to move learning beyond the art classroom, and for students to explore constructed spaces in the surrounding community or perhaps in other parts of the school facility. While these encounters with the designed environment may involve reflective activities, the study of structures and spaces can occur in conjunction with students' art making experiences. Lewis (1993) has expressed the importance of providing students with opportunities to examine the surrounding built environment:

Except under unusual circumstances most students view ordinary landscape simply as a time-consuming obstacle that lies between where they are and where they want to be, to be crossed as quickly as possible

but otherwise ignored. It almost never occurs to those students—as it almost never occurs to most Americans—to look at that landscape questioningly, to inquire how it came to be, to ask what it has to tell us about the folk who made it: ourselves and our cultural ancestors. (p. 117)

Why are structures and spaces fashioned in a particular way? How might they be altered or reconstructed to fulfill a new purpose or shifting social function? Students can engage these questions not only through discussion but also by way of studio activities. What would be the new scheme and purpose of an altered space? How might a particular environment be redesigned to fulfill an emergent intent? What new-fashioned design features would this space or structure embrace? By approaching these questions through artmaking activities with students, I believe the pencil (or any media) has great potential as a research tool, and students should encounter it as such.

There are times, however, when students in the art classroom should be expected to talk and to write about art. Such activity is critically essential for well-rounded art learning. These investigative, reflective, and expressive learning experiences provide students with opportunities to engage in conversation or written discourse about not only fine art, but also with the meaningful material culture of their lives. Many of the objects and spaces that surround us have fascinating tales to tell about reasons why they were initially designed and constructed, their transformative

history over time, and how these items are used in the world today. Along with furnishing students with meaningful art making encounters, art teachers should also provide opportunities and encourage students to explore, through a range of approaches, the already existing vast multitude of fascinating objects and spaces—the material culture—that makes up our world.

Art Teacher Perspective 3: "Where's the art?"

The subject of art has displayed an active presence in schools in the United States for the past 200 years. It should be noted, however, that throughout this span of time the study of art within the public schools of this country has been rife with contention. There have been many—and often conflicting—purposes voiced regarding the teaching of art in public schools, including art instruction helping to build moral citizens, increasing vocational possibilities, teaching elements and principles of design, expressing creative thinking, assisting students to become knowledgeable consumers, and even the teaching of art to strengthen national security. Over the years, instruction and learning in art has been about many things. One compiled list

How one sees art will affect how that person regards art education; how one perceives art education will determine how they teach art.

of purposes for teaching art in schools is nearly 50 in number (Congdon, Hicks, Bolin, & Blandly, 2008, pp. 9-10).

A focus that undergirds much of this contentious discussion about art education centers on various notions of what is meant by “art.” If someone believes the world of art to be fairly limited in scope, perhaps encompassing primarily those things purposely intended for art museums and displayed therein, then that person’s view of art education will likely reflect a similarly narrowed sensibility. If the delineation of art expressed by someone else includes a wider terrain of objects and spaces, then that individual’s acknowledged purposes for teaching about these artifacts is apt to increase concurrently, thus fueling a subsequent conflict between themselves and those who have a more constricted view of art and art education. This often cross-purposed difference regarding how art and art education are viewed and thus carried out in practice has produced a long-standing legacy of contention for our field. How one sees art will affect how that person regards art education; how one perceives art education will determine how they teach art.

Mentioned previously, there exists a tremendous number of objects in the world that are considered to be art, even amongst those with a somewhat constrained view of what is contained within the disciplined territory of this field. However, if one accepts the broadly-based position of Kingery (1996) that “all objects are to some extent art and thus require consideration of both form and content” (p. 14), then strong alignment occurs between objects thought to be art and those considered material culture. Under these circumstances there is little difference recognized between art and material culture. Art is not seen as one thing and material culture another; it is here the study of art and material culture coalesces. Noted art educator June King McFee, writing as early as 1970, offered striking similarities between art and material culture:

Art is that form of human behavior by which man [or woman] purposefully interprets and enhances the quality or essence of experience through the things he [or she] produces—from the simple enhancement of a tool to the expression of his [or her] deepest feelings and profound projections in painting, sculpture, architecture, and city planning. (p. 30)

To June McFee and other art educators with analogous perspectives, there is little difference between objects and spaces designated as art, and those termed material culture.

Art teachers who dismiss the appropriateness of aligning the investigation of material culture with the study of art appear to either purposely or unknowingly express a narrowly-determined sensibility about the purview of art. My view on the subject differs from that held by these art teachers, and is more in line with Lavin (1983), who wrote:

The first assumption is that anything [hu]man-made is a work of art, even the lowliest and most purely functional object. Man[woman], indeed, might be defined as the art-making animal, and the fact that we choose to regard only some [hu]man-made things as works of art is a matter of conditioning. (p. 98)

Sadly, from my point of view, this “matter of conditioning” of limiting people’s view regarding the range of what may be considered art is often an outcome of the formal art instruction delivered to our students. Too frequently, students in our classrooms are exposed only to those objects and spaces that have been traditionally regarded as “fine art” or “high art,” works that have made their way into the renowned art museums and exhibition halls of the world. Thus, students emerge from our classrooms with a reified view of art being situated within a tightly bordered parameter of the gilded frame or set elevated on a stark white pedestal. Through this “matter of conditioning” students learn and recognize those objects considered highly prized and worthy of study. The intriguing purposefully-designed objects and spaces—those items of material culture often situated within the immediate surroundings of our students—are most always omitted from acknowledgement and study within our art classrooms, and thus are not even apparent within the students’ knowledge-base of possible consideration and thoughtful investigation. Teacher choices of what to include in the art curriculum more often than not exclude student explorations within the wide world of material culture.

Art education is a field with tremendous potential to expand our students’ sensibilities about art and its role within the world. If this does not happen through our efforts, then by way of whom will it occur? This expansion of the role art plays in the lives of students will take place only through purposeful and decisive action by those of us actively involved in art education. I believe we must seize this opportunity to expand the possibilities of this field and enlarge its impact within the world today. The study of material culture is likely not the single silver bullet that will solve all problems within art education. However, I do believe that through providing our students with increased attention paid to things and spaces around us in the world—the material culture of our lives—that the study of art can indeed have a much richer and immediate impact within the experiences of our students.

Some Final Thoughts

The study of material culture within art education provides the impetus and opportunity to throw open wide and expand the vast possibilities of what art education might become. It challenges, in meaningful ways, taken-for-granted and long-entrenched ideas that have given shape to art education for many years. Some art teachers may embrace such change; others will likely be threatened by it. But, thoughtfully-considered questioning of our field provides the possibility for increased discussion and reassessment of what we purposefully chose to teach and, consequently, what we knowingly omit from art instruction. An emerging conversation about the role of material culture in art education, held in concert with others and with our reflective selves, helps to provoke a much needed vital look at our field, ourselves, and what we teach our students. Such action causes me to ask, in conclusion: Is this provocation in our field such a bad thing? I think not, as I believe such action is a necessary and critical feature of what we as art educators are called upon to do.

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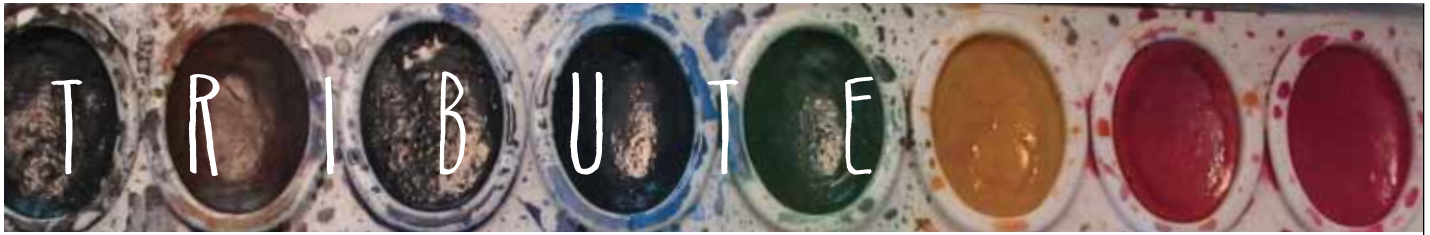
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Dr. Paul Bolin received his Master's degree in Art Education (1980) and Ph.D. in Art Education (1986) from the University of Oregon. Bolin taught at the University of Oregon between 1986 and 1992 before moving to The Pennsylvania State University where he was a member of the School of Visual Arts faculty from 1992 - 2001. In fall 2001 Bolin began teaching at The University of Texas at Austin, where he is now a Professor and serves as both Assistant Chair and Graduate



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ACKNOWLEDGEMENTS

The Co-Editors of *Trends, The Journal of The Texas Art Education Association* want to extend a special note of gratitude to Dr. D. Jack Davis for his enduring support of this publication and his determination to make past issues available online. With his clarity of vision and conviction of cause, readers will soon be able to re-visit all past issues of this publication. Dr. Davis shared his insights regarding his motivation for digitizing past issues of *Trends*.

Increasingly we are becoming aware of the importance of preserving our history for future generations. A part of our professional culture is the work of professional organizations in art education. These organizations serve their membership in many ways including providing (a) a unified public voice for the membership, (b) professional development through conferences and workshops, and (c) opportunities for professional networking. Perhaps one of the most lasting ways that an organization serves its membership is through its publications. Not only do the publications provide the most current thinking for the membership, but they also document a legacy of the organization. *Texas Trends in Art Education* has been published for more than 50 years, but past issues are not currently available online. By digitizing past issues of *Trends*, we not only preserve our history but we make this valuable resource available for current and future scholars. (D.J. Davis, personal communication, June 12, 2012)

Information about accessing past issues of *Trends* will soon be available on the TAEA website, under the Trends link.

ABOUT D. JACK DAVIS

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THANK YOU DR. DAVIS!

(From Maria, Amanda, and everyone at the Texas Art Education Association)

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