TRENDS

the journal of the texas art education association

EXPLORATION

Tim Lowke
President, TAEA

Exploration. What exactly does that mean to an artist? We say we explore ideas, themes and materials, but if you boil it down, what exactly are we doing as artists? Are we testing what we know or don't know? Are we making the old new again? I believe as artists and educators, we are some of the greatest explorers. If you look up exploration you will find that it can be "the action of traveling in or through an unfamiliar area in order to learn about it" or it can also be a "thorough analysis of a subject or theme." As artists and educators, I feel we are always in a constant state of exploration. I experience the highest engagement with students when we venture off the familiar path into a bit of the unknown. Like many of you, I often say to my students, "I haven't done this before, but we will figure it out together." That is where I find the learning happens, in that unfamiliar area that incorporates a bit of risk-taking and we figure out something new to create or make that solves a problem.

The challenge as an artist and educator is to take that energy/excitement and craft a learning environment that incorporates relevant art experiences and showcases the rich voices of the 21st century learner. I believe the key is to keep pushing yourself and your students so that you make a thorough examination of the idea, theme or material. It does not matter if you are a practicing artist, higher education faculty member, art educator in a school or a museum professional, the act of exploration and the thrill of learning hopefully impart the same feelings. What we do as art educators is needed by the children, youth and audiences from all walks of life as we challenge them to explore, engage, imagine, think, create and finally achieve learning. Our educational system has adopted and implemented new Texas Essential Knowledge and Skills (TEKS) that place a greater emphasis on creativity, originality and digital media as important to growing and nurturing youth of our state and making them relevant for the age in which they live. It takes time to explore and make those TEKS relevant to students. It takes a bit of planning mixed with professional learning on our own, so take on the challenge, make a map, get learning and explore!

Tim Lowke is in his twenty-fourth year teaching with Round Rock ISD where he is currently the Assistant Director of Visual and Performing Arts. Along with his teaching duties, Tim also works as the Round Rock ISD Visual Arts Coordinator. He currently serves as President of Texas Art Education Association (TAEA) (2013-2015) and has served as TAEA President-elect (2011-2013), TAEA Region IV Representative, TAEA Conference 2010 Co-Chair, Junior VASE Region 13 Director, and VASE Region 13 North Director. Leading, teaching, and serving children, youth, and teachers are some of his many passions. Tim is married and has one daughter and two sons.

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sit·u·a·tion /ˈsiCHooˈāSHən/
noun
1. a set of circumstances in which one finds oneself;
2. the location and surroundings of a place.

2016 CALL FOR MANUSCRIPTS

TRENDS, The Journal of the Texas Art Education Association

THEME: SITUATE, SITUATION, SITUATING: ART EDUCATION

Looking beyond the technical to the artistry involved in art education helps us understand where we have been, where we are, and where we are going. As we develop purposefully and responsively as art/ist educators, the narratives we build are important in developing the very sense of who we are, as well as what, and why we do what we do. These narratives impact how we view each other and ourselves in the spaces of art education.

Art Education is the place where we all find ourselves immersed. In this call, we emphasize how context can change our views and interpretations of situations, how we are situated, and the process of situating ourselves within our profession. How do we as art educators respond to and initiate change? How do we create new adaptations for our programs when situations arise to challenge us, such as limitations of funding, our physical environments, policy mandates, or assessment practices? In what ways does experience and research shape Art Education and create new possibilities? How do shared experiences foster hope and improve pedagogy and practice in others, as well as for ourselves?

This issue of Trends encourages article submissions that reflect how we become responsively creative to our situations and our approaches to Art Education and invites those who are art educators, community-based activists, museum educators, university educators, researchers, and graduate students for the 2016 theme: Situate, Situation, Situating: Art Education. Authors are encouraged to explore issues of classroom practice, research, policy-making, administration and community engagement that reflect the diversity of situation within which you are engaging in art education.

DEADLINE: ORIGINAL MANUSCRIPTS MUST BE RECEIVED BY JANUARY 1, 2016 AS MS WORD DOCUMENT ATTACHMENTS, ELECTRONICALLY VIA E-MAIL TO:

Heidi Powell at hcpowell@utexas.edu or Bill Nieberding at nieberdiwj@sfasu.edu.

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 Heidi Powell or Bill Nieberding or refer to the Trends homepage (http://www.taea.org).

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 both inside and outside of the state of Texas.

sit·u·at·ing /siCHooˈāt iNG/
gerund or present participle
1. the act of putting in context

sit·u·ate /ˈsiCHooˌāt/
verb
1. fix or build (something) in a certain place or position.

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THE REVIEW BOARD FOR 2015 TRENDS

Teri Evans-Palmer, Ph.D.

Dr. Teri Evans-Palmer is Assistant Professor of Art Education at Texas State University. Her research on engagement, self-efficacy and humor in education encourages educators to focus on the affective aspects of teaching. She works closely with visual arts and museum educators in professional development seminars. She earned a B.S. in Art Education from Kutztown University, an M.S. in Art from Texas A & M University, and a Ph.D. from University of the Incarnate Word.

Andrés Peralta, Ph.D.

Andrés Peralta is Assistant Professor in Art Education and Visual Studies at Texas Tech University. He attended the University of North Texas where he earned a Ph.D. in Art Education. Prior to pursuing graduate work, he taught art and Spanish at the secondary level. He has also taught courses in Humanities, and Art Education at the undergraduate level and Art Education courses at the graduate level. His research centers on identity construction, visual culture, and issues of race, ethnicity, sexuality, and gender.

Christina Bain, Ph.D.

Dr. Christina Bain is an Associate Professor of Art Education at The University of Texas at Austin. Her research examines the scholarship of teaching and learning. She has conducted more than fifty presentations at state, national, and international conferences. Bain has received numerous teaching awards, including the College of Fine Arts Teaching Excellence Award (UT-2013), Texas Art Educator of the Year Award (2011), TAEA's Higher Educator of the Year Award (2005) and the NAEA Student Chapter Sponsor Award (2009). She was an editor of *Trends, The Journal of the Texas Art Education Association* (2007-2011), served on the Editorial Review Board for *Art Education* (2005-2008), and currently serves as a reviewer for the *Art for Life* journal.

Maria De La Luz Leake

Maria De La Luz Leake is an elementary art teacher in the Dallas Independent School District with 25 years of PK-12 teaching experience. She is a former online Adjunct Lecturer serving graduate and undergraduate students at the University of Nebraska at Kearney. She is also a former reviewer and co-editor for *Trends, The Journal of the Texas Art Education Association*. Maria completed her doctoral work at the University of North Texas in 2010 and her research interests stem from her passion for contemporary art and social learning practices.

Cala Coats, Ph.D.
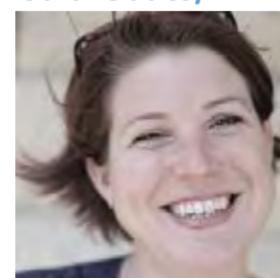
Cala Coats, Ph.D., is an Assistant Professor of Art Education at Stephen F. Austin State University. Her research focuses on intersection of ethics and aesthetics with an emphasis on nomadic theory, place-based pedagogies, and socially engaged art. Dr. Coats has published in *The International Journal of Education & The Arts, Visual Arts Research,* and *Trends: The Journal of the Texas Art Education Association*

Stacy Fuller
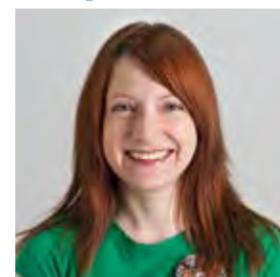
Stacy Fuller is the Director of Public Engagement at the Amon Carter Museum of American Art in Fort Worth, Texas. She earned a B.A. in museum management from Centenary College of Louisiana and a M.A. in art history from Texas Christian University. She began her tenure at the Amon Carter Museum of American Art as the Henry E. Luce Foundation Works on Paper Intern in June 2003. She later held the positions of the Laura Gilpin Canyon de Chelly Intern and Instructional Services Manager. In September 2007, she was promoted to the Amon Carter's Director of Education. In October 2014, she was promoted to the Amon Carter's Director of Public Engagement, where she oversees the Library and Archives and Digital Engagement, Education, and Visitor Experience Departments. She has served on the national board of directors for the Museum Education Roundtable, an organization dedicated to furthering museum education, and on the Museum Education Division Development Committee for the National Art Education Association. In 2010, she received the Texas Museum Educator of the Year Award from the Texas Art Education Association, and in 2011, she received the Western Region Museum Educator of the Year Award from the National Art Education Association.

Taylor Browning

Taylor Browning is both an artist and art educator in San Antonio, Texas where she currently works as Assistant Curator of Education, Teen and University Programs at Artpace, a contemporary art non-profit. She graduated with a BA in art from St. Edward's University and an MA in art education from The University of Texas at Austin. She has experience working with a variety of arts organizations including public art programs, museums, and galleries. She currently has an artist studio in downtown San Antonio and also writes about arts and culture for a local online magazine.

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Cover artwork: Rhapsody mural detail by John Yancey, 2013, ceramic mosaic with oil on panel inset, 50' x 7' to 50' (variable height), image courtesy of the artist.

Cover design: Erica Ciesielski Chaikin of *six dot* DESIGN

LETTER FROM THE EDITORS
EXPLORING RELEVANT ART EXPERIENCES FOR 21ST CENTURY LEARNERS

Our future is shaped by our changing times. As we shift from the "Information Age" to the "Conceptual Age," there will be a need for more imaginative, resourceful, and empathetic thinking to sustain us (Pink, 2006, p.2). New media used to enhance learning for teachers and students, learner-centered classrooms, museum art experiences, and performance-based teacher assessments are pertinent and timely topics presented by this years' authors. Trends 2015 articles and interviews offer thoughtful ideas and challenges for cultivating relevant art experiences in order to better prepare 21st century learners to see and relate to the world we share.

Maria Leake, Mark Walley and Angela Walley, and Karl Frey contextualize contemporary art for classroom use through a free, non-profit online educational resource. The authors provide perspectives on how knowledge of contemporary artists and their artistic processes increases student awareness and their ability to relate to works of art.

Diane Gregory provides an informative collection of technology resources for technology integration for the learner-centered environment in the art classroom. She highlights a few exemplary art teachers who lead the way in their inventive use of technology in their art classrooms.

Jennifer Beradino and Natalie Svacina discuss two museum education programs that rely on Do-It-Yourself (DIY) principles. The teens participating in the hang@MFAH program and the teacher fellows participating in the middle school Learning Through Art curriculum development become the drivers for their learning and collaborative experiences.

Sawitree Wisetchat offers a unique perspective for teaching subtle stylistic changes in Buddhist sculptures over time through animation. Her approach suggests broader applications for educators to enhance student understanding of cultural stylistic change through animations.

Rina Kundu explores how the performance-based assessment for teacher candidates, edTPA affects teacher preparation programs. Although Texas has not adopted edTPA, the assessment's adoption in 35 states impacts university teacher preparation programs and their candidates across the nation.

Teri Evans-Palmer discusses ways to teach drawing to help learners improve their self-efficacy in drawing. She examines factors that interfere with drawing development and provides ideas for successful classroom practices for improvement of drawing ability.

Trends 2015 offers a few highlights of Big Art Day events, a new Texas Art Education Association initiative designed to raise awareness of art education. Big Art Day event photos and descriptions demonstrate the creative forces at work across Texas in public and private schools and community organizations.

In our National Discourse feature, the email conversation between Oliva Gude and Carrie Markello covers developing art education relevant for 21st century learners' as a follow up to Gude's TAEA 2014 General Session and workshop conference presentations. The discussion explores her "bricolage curriculum," teacher preparation, national and state art education standards, and assessment. As a leader in art education, the conversation with Gude expands our perceptions and concerns to the national level.

Trends 2015 continues highlighting regional and national artists with Texas connections through interviews. This year, University of Houston graduate student Zachary Gresham conducted an email interview with Mel Chin. Many art educators across the nation may remember or even participated in his Operation Paydirt collaborative art to raise awareness of lead poisoning resulting from Hurricane Katrina. Jenny Lucas, a doctoral student from the University of Houston and her former high school student Katie Wolfe interviewed Dario Robleto, whose work blurs the lines between disciplines of art, science, and history. Finally, co-editor Heidi Powell interviewed Austin community artist, John Yancey. His community murals enliven the streets of Austin and pay tribute to the history and culture of African Americans.

The peer-reviewed articles, Big Art Day event highlights, the invited national discourse conversation, and the artist interviews are intended to inspire your teaching, pique your art and educational interests, and challenge your thinking to spark innovative ideas for your future. We hope Trends 2015 sparks new conversations among your colleagues and students, encouraging you to conscientiously consider and possibly re-imagine 21st century art education.

As editors, we consider ourselves fortunate to work with the authors of the peer-reviewed articles and the artists/art educators who participated in the invited conversations. We hope that Trends 2015 enlightens our collective journey into the 21st century of relevant art education.

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

2015 TRENDS CO-EDITORS

Dr. Carrie Markello is a Clinical Associate Professor at the University of Houston where she teaches art education classes to preservice generalist teachers and art educators. As an active member of the Houston art community, she is a founding member of Grassroots: Art in Action, a nonprofit organization encouraging connections between artists and art educators. She is also one of the initiators of the University of Houston Museum Education Certificate. In addition to her teaching, Markello creates mixed media artworks and holds an extensive exhibition history. Her artmaking, teaching, and community involvement foster her research interests in artmaking as a way of knowing, as well as professional identity development and the practices of art educators.

Dr. Bill Nieberding is assistant professor of Art Education at Stephen F. Austin State University. His teaching interests include the intersections of pedagogy and contemporary art, technology and visuality. A parallel focus on photography, phenomenology and the discourse of vision also informs his research. He has presented this work at conferences of the National Art Education Association, Texas Art Education Association, and the Society for Photographic Education. His art making practice includes traditional silver-based black and white portrait and landscapes and digital documentary projects. His work has been exhibited both in Texas and nationally. Dr. Nieberding holds a Ph.D. in Art Education from The Ohio State University and masters in photography from Purdue University.
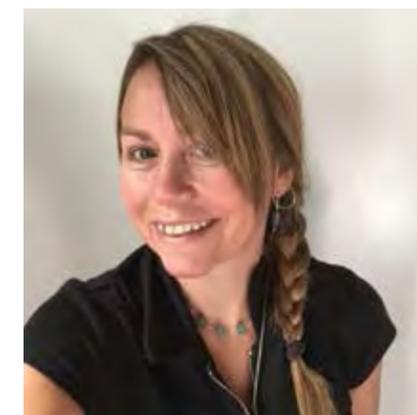
Dr. Heidi C. Powell teaches in Visual Art Studies/Art Education and Studio Foundations at the University of Texas at Austin in the Department of Art and Art History. She is a Native American (Lenni Lenape) and Norwegian artist and scholar. She serves on NAEA's Professional Materials Committee, is a member of Fulbright Minds, unique initiative that showcases the knowledge, expertise, and ongoing research and activities of select Fulbright alumni. Her scholarly research emphasizes arts integration revolving around arts and medicine, notions of learning in the arts, and global arts cultures. She is a mixed media artist focusing on Indigenous identities and memorializing personal histories. Dr. Powell was a Fulbright Scholar to Iceland, NAEA delegate to Cuba, and a National Endowment for the Humanities Fellow to Alaska and British Columbia. She has exhibited internationally in Iceland, Austria, and Croatia, and across the United States.

BIG ART DAY

A CELEBRATION OF ART ACROSS TEXAS

Texas Art Education Association (TAEA) encourages awareness of art education through Big Art Day celebrations. As part of a larger initiative, "Be Visual," is a one-day happening brings attention to art through events such as workshops, exhibitions, or artist visits. The registered Big Art Day events highlight the many ways visual awareness is a necessary part of our 21st century lives. Advocating for strong art education reminds communities of the importance of visual arts education as "an integral part of a balanced curriculum in Texas schools" ("Be Visual," n.d.) Trends 2015 call for submissions of Big Art Day events yielded a variety of events from art educators representing all grade levels across the state.

Irons Middle School, Lubbock ISD, Lubbock, Texas

Advanced students and art teachers Nealy Holley and Delfine Mazzamuto from Irons Middle School in Lubbock took a field trip to celebrate Big Art Day and Youth Art Month. Students visited the local Tornado Gallery to watch artists demonstrate the glass blowing in a working art studio and gallery. Heidi Simmons told students about the process while Lee Ware showed students how to make a glass bowl. Students also visited the neon studio where pieces by Tony Greer were on display and in progress. Tony is famous for his neon works and many of his pieces can be seen in the Lubbock arts district known as the Depot District.

Students then visited the Louise Hopkins Underwood Center for the Arts (LHUCA) to view the Lubbock ISD Blue Ribbon Exhibit featuring artwork from each of the Lubbock ISD campuses. Students met LHUCA curator Linda Cullum who talked with them about museum etiquette and future exhibit opportunities for students.

Students spent the afternoon at the Texas Tech School of Art annual Art Open House; where they were able to get a feel for the art studios on campus. Activities and workshops ranged from communication design and printmaking to drawing and papermaking to photography and sculpture. High school students could participate in portfolio reviews for a chance to win scholarships in art to Texas Tech in the fall. The students from Irons Middle School had their artwork on display inside the Texas Tech School of Art for the month of March to celebrate Youth Art Month.

The field trip was a success because the students were able to see art careers, galleries, museums, studios, workshops, and student artwork within the span of a few hours (Figures 1 & 2).

Figure 1. Glass artist, Lee Ware, blowing glass at Tornado Gallery.

Figure 2. Irons Middle School students observing glass blowing at Tornado Gallery.

Driggers Elementary, Northside ISD, San Antonio, Texas

Art Specialist, Dana Yaklin, facilitated the Total Trash Rehash. Students learned how to RE-purpose materials on Big Art Day. Guest artist, Susan Oaks, a mobile art teacher from the Southwest School of Art in San Antonio, shared her renowned lesson called Beautiful Trash.

Students learned that the average US citizen creates 100 times more trash than an individual who lived in the mid-1800s and that the average person throws away 3.5 pounds of trash every day. Focused on keeping trash out of the local landfills, the student body collected many items from home and school, creating a feeling of ownership and unity of purpose toward the project. All of the recycled items were sorted and distributed to each classroom teacher. The students were given freedom to create their own masterpiece of re-purposed, remodeled, redesigned, recycled, Beautiful Trash (Figure 3)!

Figure 3. Driggers Elementary students and their Beautiful Trash.

College Station High School, College Station ISD, College Station, Texas

Art teacher, Jessica Potts' art club participated in Big Art Day for the first time. The club of approximately thirty members completed a window mural advertising the event, a live collaborative painting project. On Big Art Day four canvases were available for art club members to paint throughout the school. Student and faculty alike were able to watch the paintings develop from beginning to end. It was a great experience for the art club and an awesome opportunity for the student body to observe the collaborative project. The finished work was donated to the school and will be on display for years to come (Figure 4).

Figure 4. College Station High School Art Club students and their collaborative paintings.

Aldine ISD, Houston, Texas

Program Director of Fine Arts for Aldine ISD, Dr. Michaelann Kelley reported several special art-making events to promote the visual arts in their school and community.

Some high schools took very different approaches to promoting the arts. Art teachers Laura Luna, Matt Kirkpatrick, and Zach Walters at Carver Magnet High School had an exhibition and reception of their award winning Visual Art Scholastic Event art (Figure 7). Down the street at Eisenhower High School, art teachers Kaileigh Rosplohowski, Mark Francis, and Jaclyn McClure's students' created mini artworks, promoting not only artmaking, but also art history. Across the district at MacArthur High School, new art teacher, Tracy Harris took a traditional collaborative approach, where each student created a piece to contribute to the whole.

Leanne Dry and Jennifer Jesse, art teachers, at Aldine 9th Grade Center created an art gallery above the lockers and exhibition space in the halls. The art students were excited to have their work on display and the general population was excited to see their classmates' work (Figure 5).

Figure 5. Aldine Ninth Grade Center students created a gallery above student lockers.

Plummer Middle School art teachers, Megan Alderink and Tiffany Moroney worked with the students to produce a video about how students are impacted by the arts to show during lunch to all students. Art teacher Monica Thayer's students at Stovall Middle School created reproductions of famous artworks to better understand the skill and techniques that go into creating great art.

At Carter Academy for the Performing Arts, an elementary magnet school, art teacher Leah Bell, facilitated teachers and students learning about Kandinsky. Participants created concentric circles, which were then displayed on trees up and down the halls. Over 1,600 pieces of artwork were created in two days to promote the visual arts in these schools. Dr. Michaelann Kelley, stated, "The presentation of the art pieces was impressive and made a big impact all over the district" (Figure 6).

Figure 6. Students and teachers at Carter Academy for the Performing Arts, an elementary magnet school, created collaborative trees inspired by Wassily Kandinsky.

Bremond Middle School, Bremond ISD, Bremond, Texas

Ojos de Dios is a weaving technique using yarn and two sticks. Under guidance from Middle School Art teacher, Lisa Miller, the art students at Bremond Middle School decided to use this technique for their Big Art Day Project and call it Ojos del Tigre because they are the Bremond

Figure 7. Carver Magnet High School exhibition of award winning Visual Art Scholastic Event artworks.

Tigers. The Students spent several months at the beginning of each class period making their Ojos of various sizes and colors. When the day for Big Art Day arrived on March 5, 2015 their original plan of doing a yarn bombing on the trees outside the school with their collection of Ojos was stymied due to extremely cold temperatures.

Not letting bad weather stop them, the students toured the school and determined that the glass brick walls at the beginning of the Middle School hallway was the best place to showcase their creations. Bremond ISD is a small school district with a hallway for each campus and the Middle School campus is in the middle of the entire school district with pretty much everyone passing their hallway on a daily basis.

This was a true case of serendipity because the Ojos looked great on the glass brick and the students made almost the exact number to fill the spaces. They were even able to hang larger Ojos from the ceiling as an example of Kinetic art. At the end of the school day as everyone was leaving a crowd gathered to view the display and the students spent time explaining what they did and pointing out which weaving they had created (Figure 8).

Plans were underway for next year's Big Art Day due to the success of this year's adventure.

Figure 8. Bremond Middle School "art ninjas" with the Ojos del Tigre installation.

Westwood High School, Round Rock ISD, Round Rock, Texas

Brittany Skillern's Westwood High School students and staff were invited to participate in a community mural to promote arts awareness and celebrate Big Art Day. The theme was Trees of Knowledge, with National Art Honor Society students making the trunks and branches of the trees while the Westwood community decorated leaves with their favorite inspirational quotes. Many people got very creative with their leaves, some designing theirs with graphic design software and some writing their quotes in foreign languages. Everyone had fun adding the leaves, a process which symbolized spring. After spring break, students were encouraged to choose a leaf with a quote that inspires them from a tree to represent fall (Figure 9).

Figure 9. Creating the Tree of Knowledge community mural.

Oakwood Intermediate School, College Station ISD, College Station, TX

Dr. Mindy Austin reported that each year for Big Art Day in College Station ISD, schools select different themes generating excitement that spreads through the schools and across the school district. At her school, Big Art Day was a kick off for planning and painting a series of murals. Painted by the 5th and 6th grade art club, three large murals were created to form a triptych for the school's front facade and for the district art show in May. Inspired by Henri Matisse's recent MOMA exhibition, students brainstormed shapes and icons that can represent their school and their futures. Students designed trees, figures, symbols, and Matisse-like shapes for the three colorful murals. Dr. Austin said, "Big Art Day was and is a great way to kick off youth art month and help us focus on important art related cooperative adventures that spark everyone's creativity!"

Spring Woods High School, Spring Branch ISD, Houston, Texas

Art teachers Crystal Fiocchi, Andres Bautista, and Casey Wun partnered with a local art community organization, Newspring Art Studio to bring in a professional artist Bill Stubbs for Big Art Day. A world famous interior designer, Stubbs shared his art, creativity, knowledge, and expertise with art students to encourage and inspire them in their own art and creative aspirations. The teachers thought that Big Art Day was a wonderful way to have the students focus on thinking and focus on the big possibilities that await in their future!

Southwest Christian School, Fort Worth, Texas

Staci Danford, Southwest Christian School's Visual Arts Coordinator, along with Kimberlea Bass and students from their Chapter of National Arts Honor Society joined forces to create a barnyard dreamland for the students of the elementary campus. The Southwest Christian School Elementary Campus is in the process of creating an entire outdoor learning center for their students. Their barnyard farm is complete with an actual big red barn, a chicken coop full of live chickens, and a total outdoor agricultural environment allowing students to experience both art and animals through firsthand involvement.

"Children love art, and when many schools in the United States are cutting back on their art budgets, Southwest Christian School has continued to develop and expand their art department in order to fully embrace those students who love to create," the teachers wrote.

The Barnyard mural was painted in an outdoor corner of the elementary school directly across from the new Big Red Barn. Students began by sketching out farm animals with chalk, painting a basecoat of color with weather-worthy exterior paint, and finally adding realistic details to the animals. Creations ranged from baby lambs, a cow, a rabbit, a horse looking out of a half door, and several types of chickens (Figures 10 & 11).

The student members of the Barnyard Buddies design team include: Bailey Albany, Emma Bannen, Alyson Barron, Julia Chapman, Azelie Dugas, Autumn Gregory, Sydney Jernigan, Katie Jo Kautsch, Rachel Massey, Megan Metersky, Megan Ondrizek, Ana Rodriquez, Julianna Teixeira and Claire Thompson. These students worked in directly with their art teachers Staci Danford and Kimberlea Bass, as well as, elementary principal Justin Kirk, to create an outdoor learning environment for future generations of Southwest Christian School.

Seven members of the design team previously attended Southwest Christian Elementary and were thrilled to be able to give back to a place that has meant so much to their early learning experience.

While the National Arts Honor Society team painted, their faces were filled with excitement knowing they were laying a foundation for young artists to develop their own creativity. Danford summed up the experience by saying, "Though the next Picasso may not pass through the doors of our campus, the desire to create is the first step in becoming an artist. No matter what the style, art continues to be a universal language which people of every language, religion, race, and location can appreciate with the deepest regard."

Figure 10. Southwest Christian School students paint a "Barnyard Buddies" mural for their elementary campus.

Figure 11. Southwest Christian School National Honor Society students paint a "Barnyard Buddies" mural for the elementary campus.

Memorial High School, Spring Branch ISD, Houston, Texas

Celebrating Big Art Day, Memorial High School in Houston welcomed artist Jose Perez. Perez is a satirical artist whose work emphasizes the importance of nature, and the folly of Man in its destruction. Perez discussed his book Perez on Medicine and the illustrations he created for the book. The afternoon classes observed the master artist draw the human figure, and he discussed his life as an artist with them. The visual arts students at the high school were inspired to draw and paint butterflies in response to his emphasis on the importance of nature and the preservation of its beauty.

REFERENCES

"Be Visual," (n.d.). Retrieved from http://www.taea.org/TAEA/resources-be-visual.asp

EXPLORING RELEVANT ART EXPERIENCES

FOR 21ST CENTURY LEARNERS

CONTEXTUALIZING CONTEMPORARY ART FOR 21ST CENTURY LEARNERS

by Maria Leake, Mark and Angela Walley, and Karl Frey

The art education landscape in Texas is undergoing transitions placing a stronger emphasis on incorporating contemporary art into our K-12 curriculum. The Texas Visual Art Standards, known as the Texas Essential Knowledge and Skills or TEKS, were originally adopted in 1998, revised in 2013, and are now in effect as of the 2015-2016 school year. The new standards put an emphasis on exploring contemporary art with students beginning in elementary school through high school; whereas previously "contemporary art" was not even mentioned in state standards until the last course offering in high school (State of Texas, 1998). As noted by Lauren Callahan from the Texas Education Agency, these changes do not necessarily change the focus of our state standards; rather they expand the scope of art education learning opportunities for students of all ages. "The art TEKS review committees felt that contemporary art should be explicitly referenced in the revised standards" (L. Callahan, personal communication, December 11, 2014).

Contemporary art embraces studying cross-disciplinary issues and ideas through the lens of artists and opens up innumerable possibilities to interpret and expand upon our prior knowledge by socially interacting with others (Gaudelius & Speirs, 2001; Marshall, 2005, 2006, 2008, 2010; Marshall & D'Adamo, 2011; Marshall & Donahue, 2014). Navigating how we as educators from diverse communities choose to address these challenges "make demands on us to stretch and examine our norms, which is also what good education should do" (Mayer, 2008, p. 78-79). However, finding a meaningful way to integrate contemporary art into our particular teaching and learning contexts involves finding creative ways to help our students reach their full potential (Torrance, 1972). Villeneuve and Erickson (2008) write that it is important for art educators to mediate the learning experiences of our students by taking into account their interests, abilities, and to facilitate positive learning experiences surrounding their explorations of art.

Keeping our 21st century learners in mind, it is important to consider how technology and online resources are facilitating learning about contemporary art within and beyond the classroom. Delacruz (2009) reminds us that new technologies are "promoting new forms of creative expression and social action, networking across spans of time and distance, and moving classroom learning into the global sphere" (p. 16). She also recognizes that embracing unfamiliar pedagogical practices regarding technology can be slow. Duncum (2014) sees great promise in our youth's fascination with online participatory culture sites like YouTube and similar media based resources because they bring people together based on a common interest allowing multiple perspectives to become part of the conversation. Social media connects people through "digital spaces that shape new processes of knowledge production that

are networked and relationally dynamic" (Castro, 2012, p. 154). Distributed learning networks are expanding learning beyond the classroom. Web 2.0 technology is helping to break down hierarchical relationships between teachers and students that support a more democratic and participatory exchange of information (Yang, Suchan, & Kundu, 2011). Indeed, innovations in technology are broadening learning possibilities by fostering collaborations between students to co-create works online (Quinn, 2011), or to curate and interact with others via online image galleries (Burton, 2010; Carpenter & Cifuentes, 2011). There are innumerable ways to foster deeper learning connections using online resources (Freire & McCarthy, 2014), but our challenge is finding a good fit for our particular teaching and learning contexts.

However, simply having access to technology does not mean critical thinking will necessarily take place without setting the conditions for these experiences to unfold (Wilks, Cutcher, & Wilks, 2012). In fact, Unrath and Mudd (2011) find there is a "disconnect" regarding how technology and critical thinking can be interdependent without thinking through the process of mediating the learning experience. Roland (2010) agrees that teachers need guidance in how to use technology "creatively and meaningfully in their classrooms" (p. 19), and this may be one

THE STUDENTS LOVED SEEING SOMEONE WHO LOOKS LIKE THEM, TALKS LIKE THEM, AND IS MAKING AMBITIOUS ART THAT IS BEING CELEBRATED AND RESPECTED IN THE COMMUNITY

of the reasons why there is still resistance to embrace utilizing various media platforms to enhance learning (Bastos, 2010). This article introduces WalleyFilms.com, as an online resource, which may help educators meet and exceed newly adopted state standards by serving as a virtual museum of contemporary artists representing a broad range of ages, media, and interests. It also situates how making films is an art career that has the power to connect artists with people over time and space, which further supports our state standards (State of Texas, 2013, §117c.3.C). Narratives from filmmakers Mark and Angela Walley who developed this resource, Maria Leake who has used this site with K-8 students, and Karl Frey who incorporates these films with students in higher education will contextualize how contemporary art explorations via short documentary films can further encourage contemporary art learning experiences for students in the 21st century and beyond.

The Importance of Narrative in Contemporary Art

One of the most exciting aspects of exploring contemporary art is getting to hear first-hand insights from artists about issues and ideas driving their creative expression. Narratives are an invaluable tool in transmitting knowledge as they are told and retold in learning communities (Creswell, 2007; Rolling, 2010). Through this social process, they become "frameworks shaping worldviews, conventions of thought, and common cultural understandings" (Rolling, 2010, p. 11). Indeed, interviews with museum educators, artists, curators, and bloggers have revealed that listening to artists talk about their work and having opportunities to engage with them in real-life are fundamental to their appreciation of the work (Leake, 2014). However, the reality is that despite our desire to attend these types of events, there are physical constraints limiting our access and opportunity to capture them on film to share with others.

> We are stuck in this classroom and it has become increasingly more difficult for teachers to take their students outside of the school environment, and it's a big world out there. So showing videos is a way of bringing the world into the classroom so students actually get an idea of what's happening out there, what the trends are, and how things are changing. It's really important to knock down the walls of the classroom so that the world can come in. (C. Miller, personal communication, November 8, 2014)

Christine Miller (2013) is a Texas high school art teacher who supports using artist of the day videos with her students to bridge the gap of accessibility and sets up the conditions for the artists to speak to her students "virtually." She empowers her own students to find new artists to add to their video collection and uses the content of the videos to spark dialogue. Art21 understands the potential of films about contemporary artists to reach broader audiences and has been making efforts to connect their website resources and films with classroom teachers. However, participants have noted that there are "important tensions that arise when attempting to bridge contemporary art with traditional art education practices" (Graham & Hamlin, 2014, p. 47). The new TEKS encourage students to "express ideas found in collections such as real or virtual art museums, galleries, portfolios, or exhibitions using original artworks created by artists or peers" (State of Texas, 2013,

§117c.4.B), and hopefully the documentary films on WalleyFilms.com will help students gain a deeper appreciation of contemporary art from the artists' perspectives.

Documenting Stories of Contemporary Artists as Filmmakers:
Mark and Angela Walley's Narrative

Mark and I met in 2003, and after collaborating using a variety of media, we decided to pursue filmmaking. Working as filmmakers has been the culmination of our many interests: music, design, art, and storytelling. Film is also the most immediate and engaging medium we have worked in, and we feel has the most potential for captivating an audience. We were making films and putting them online in 2008, when Vimeo and YouTube were starting to become popular, so accessibility is an idea we have considered for many years. One of the first short artist documentaries we produced was for Glasstire.com, an online art magazine based in Houston, Texas. They contacted us to do a series of films following artists working in San Antonio. They were open to us making films about artists that we chose and that we were inspired by. Jimmy Kuehnle was a good friend of ours, and we decided to make a film about him because we knew his performance work (see Figure 1)--work that is ephemeral and about public interaction. We followed Jimmy as he created and performed in his large scale inflatable suits in New Mexico, Austin, and San Antonio. Jimmy had a magnetic personality and his work lead him into dynamic visual situations, which we were able to capture on film.[1]

Figure 1: Image of Jimmy Kuehnle's performance work. Photo courtesy of Mark and Angela Walley.

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1 To watch this video on Jimmy Kuehnle's *Big Red and Walking Fish*, please see www.WalleyFilms.com/Jimmy-Kuehnle-for-Glasstire-com.

Since our documentary following artist Jimmy Kuehnle in 2008, we have produced over thirty short documentaries following Texas based artists and organizations (see Figure 2). It has been interesting to see how different audiences have made connections with our documentary films.
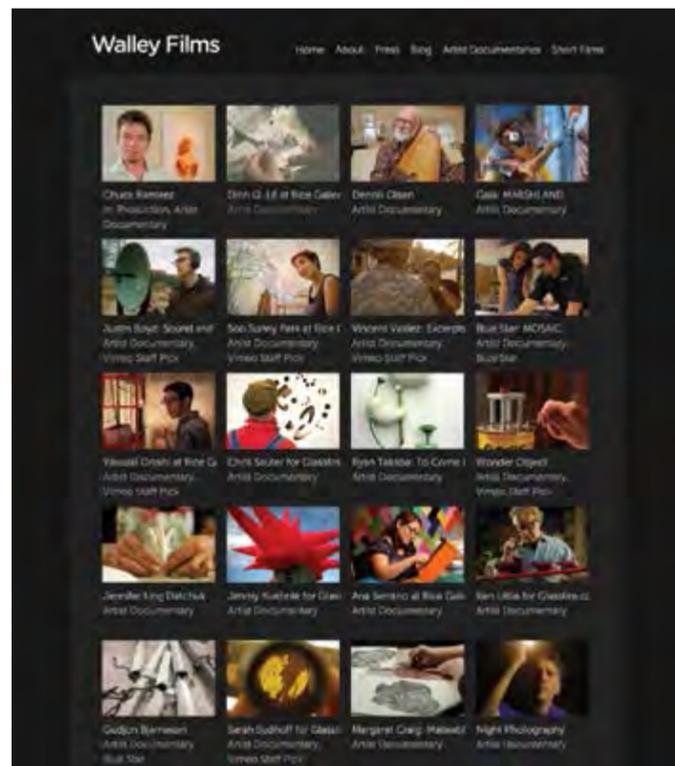

Figure 2: Image of homepage of WalleyFilms.com. Photo courtesy of Mark and Angela Walley.

We produce our short documentary films with a particular purpose which benefits the organization or individual artist, but because our work is meant to live online, it has an impact beyond its original intention. Our hope is that educators can use these films to talk about contemporary art with students, and to be able to show students art work that would not be accessible to them otherwise. In a short documentary, we can capture both a glimpse into the artist's process as well as meaningful revelations from the artists about the work. This insight makes contemporary art more accessible and provides an audience a greater appreciation of the final work.[2]

Contextualizing Contemporary Art in the K-8 Classroom: Maria Leake's Narrative

My first encounter with Mark and Angela's films was when I was preparing to take my middle school students to see the work of local artist Vincent Valdez at the McNay Museum. The exhibition called

Figure 3: Screenshot of documentary called Vincent Valdez: Excerpts for John. Photo courtesy of Mark and Angela Walley.

America's Finest included film showings of Vincent Valdez: Excerpts for John[3] (see Figure 3), which documents the creation of a large scale painting of Vincent's childhood friend, who became an Army combat medic, and died in 2009 after serving in Iraq. The film captures the emotional connection the artist has when coming to terms with the loss of his friend, and I was grateful to find out that the film was available online for free. With it being online, I could share it with my students before going on our field trip. When I did show the film in the classroom before our trip, one could have heard a pin drop. In the museum, my students seemed to know more about the work than the docents because they had really listened and internalized the story captured on film.

Figure 4: Screenshot of documentary film on Ana Serrano. Photo courtesy of Mark and Angela Walley.

Recently, I showed my elementary students the documentary film on artist Ana Serrano [4] (see Figure 4) to illustrate how her Latino community in Los Angeles continues to inspire her three-dimensional work. My students were just beginning to explore three-dimensional architectural forms so watching Ana re-construct important places from her community into large-scale cardboard constructions was exciting for them. The film allowed us to see and hear Ana talk about her work, her home, and her challenges. We watched Ana construct, paint, and assemble her work in a gallery in Houston, Texas. It seemed like Ana was sitting down talking with us, sprinkling in a word or two in Spanish, and took us with her to see and experience her exhibition opening, see her interact with visitors, and gain up-close views of the works that are no longer on display. The students loved seeing someone who looks like them, talks like them, and is making ambitious art that is being celebrated and respected in the community. It helped students to connect the dots between a contemporary artists' work and the work they were creating.

Figures 5-6. Student art exploring how to create three-dimensional forms using inexpensive materials.

To further connect the dots between the TEKS and what my students had seen on the documentary, we began the process of using inexpensive supplies like construction paper and cardboard to create random three-dimensional architectural forms (see Figures 5-6). Then, students were asked to think about buildings from their own communities that have personal significance to them, as Ana does in her work. Fortunately, the first grade students were already exploring the idea of community in their homerooms. Consequently, many students went home and extended our learning experience by working

Figures 7-9. Photos of student art that is inspired by buildings and special places in the local community.

Figure 10: Screenshot of documentary film on Ken Little. Photo courtesy of Mark and Angela Walley.

with their families to construct more formally designed buildings that reflected places that were special to them. Some students re-created our school building, some created barns, and they all brought back their three-dimensional constructions to school to participate in a group exhibition (see Figures 7-9). The students exuded such a sense of pride when they brought their projects into the school to share with others. As a result, watching the film on Ana provided me and my students an opportunity to scaffold our learning by beginning with ideas from the contemporary artist and finding our own ways to critically reflect upon these ideas to inform the development of our own art. In retrospect, I wish I would have taken this project a step further following Rolling's (2013) suggestion to have students actually articulate their memories and associations with structures through videotaped documentation or to have encouraged more collaborations with families (Thulson, 2013). There will always be room for improving connections between theory and practice.

Contextualizing Contemporary Art Practices in Higher Education: Karl Frey's Narrative

While not bound to K-12 TEKS, I use the WalleyFilms.com catalog of short films to make the subject matter of my courses in higher education more engaging, more expansive, and more directly relevant to the life and times of my students. Sharing and discussing the content of these films with students helps to introduce creative methodologies that would otherwise be impractical to demonstrate or attempt through hands-on learning. For example, in my art history courses, I

2 Our films are available to watch online for free at any time through our online portfolio site www.WalleyFilms.com. Additional films can be seen on our Vimeo page: https://vimeo.com/markangelawalley

3 To watch the film on Vincent Valdez, please see http://www.walleyfilms.com/Vincent-Valdez-Excerpts-for-John

4 To view documentary films on Scott Martin and Lance Keimig, please see http://www.walleyfilms.com/Night-Photography.

have used short video documentations of local artists like Ken Little (see Figure 10), to showcase the contemporary use of various ancient art techniques. Ken utilizes the lost-wax casting process to realize his contemporary sculptural vision. Such films make clear that what we study in art history does not only live in the past but is still shaping our lives and experiences in the present. There is an intimacy in hearing Ken speak about his process, and capturing his work in progress makes art history come to life for anyone viewing the film.

In my photography courses, I have used short profiles featuring San Antonio based photographers Scott Martin (see Figure 11) and Ansen Seale (see Figure 12) to showcase innovative abstraction of exposures to expand my students' perspective of artistic photographic manipulation beyond the darkroom and computer.[5] These videos help inform a photographic studio assignment where students are asked to choose from a selection of minimalist paintings and work to match the formal qualities of the work such as composition, contrast, color, edge control, etc. with their exposures alone. Students can virtually experience creative camera operations of shutter-speed and forced aperture, such as tilt-shifting or reverse lens mounting. The films allow students to see how much they can improvise and still be in artistic control of their photographic product without developing an over-reliance on post-processing.

Figure 11: Screenshot of documentary film on Scott Martin and Lance Keimig. Photo courtesy of Mark and Angela Walley.

Similarly, in my art appreciation courses, I have used short film documents of contemporary performance pieces, past installations, and interview clips showcasing the conceptual process to illuminate the sometimes ephemeral and intangible nature of contemporary art and to inspire admiration for a conceptual process that is tightly designed and well-executed. Overall, I feel viewing these films bring insights, expertise, visuals, and perspectives that I cannot provide for my students on my own. By showcasing artists who work in our communities via documentary films and connecting their work with the contemporary issues addressed in my curriculum, the connection of ideas seems to resonate with my students.

5 To view documentary films on Scott Martin and Lance Keimig, please see http://www.walleyfilms.com/Night-Photography. To view the documentary on Ansen Seale, please see https://vimeo.com/7255576.

Figure 12: Screenshot of documentary film on Ansen Seale. Photo courtesy of Mark and Angela Walley.

Furthering Contemporary Art Explorations in the 21st Century and Beyond

WalleyFilms.com is only one of many online educational resources that helps contextualize contemporary art for our students. Yet, what makes it particularly relevant to Texas educators is the focus on emerging artists here in our state. Understanding how and why the work has evolved, as described by the artist, provides another dimension to the learning experience that goes beyond the work of art. Although the experience is happening virtually, the films foster a human connection with an artist, where we recognize their face, their voice, and their work. This experience further extends the learning supported by our new TEKS.

New media technologies are changing rapidly and accessibility is making it easier to encourage a more democratic curriculum by setting the conditions for creativity to unfold (Freedman, 2010). WalleyFilms.com seeks to contribute to understanding contemporary art by highlighting the impact that place, space, material, and concept have on visual art in this emerging century in documentary films that can be accessible worldwide. In fact, artist Vincent Valdez shared utilized this online resource when he traveled to Berlin for a residency program. He used the documentary Mark and Angela created about his work developing America's Finest as a way to share and discuss his art with people on the other side of the world. Vincent said he had made the paintings dealing with war knowing that they were probably going to sit in storage somewhere because no one really wants to talk about the harsh realities of war, but he claims "their film has touched more people than I ever did. They have been able to reach people globally. Their film has gone way further than my paintings ever did." (V. Valdez, personal communication, May 7, 2014).

Finding our own approach to meet and exceed our state standards does not come in a one size fits all package. However, the information provided on WalleyFilms.com might help learners of all ages gain insight into contemporary art, which can support us as educators successfully mediate learning experiences that capitalize on the interests and abilities of our 21st century learners.

Maria Leake

Maria Leake is an elementary art teacher working in Dallas, Texas. She has over 25 years of teaching experience working with elementary, middle school, high school, and university students. Since completing her doctoral work in 2010, she continues to research the work of contemporary artists' exploring complex social issues and themes.

Mark and Angela Walley

Mark and Angela Walley are a husband and wife filmmaking duo based in San Antonio, Texas. In 2010 they established Walley Films, an independent production studio dedicated to collaboration and advocacy of the arts. To learn more, please see WalleyFilms.com

Karl Frey

Karl Frey is an Assistant Professor of Art & Art History at Northeast Lakeview College in San Antonio, Texas. He has twenty years of experience in higher education, exhibiting his art, and publishing his own prints, comics, and children's books. He holds a BFA in Illustration from the Art Center College of Design in Pasadena, CA and an MFA from the School of the Museum of Fine Arts, Boston.

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RELEVANT AND MEANINGFUL ART EDUCATION:

INTEGRATING TECHNOLOGY INTO THE ART CLASSROOM

by Diane Gregory

As a university art education professor for over 25 years, I have been a passionate advocate for integrating technology in the art classroom, not for its own sake, but as a tool for radically improving thinking abilities such as creative thinking, problem solving and critical reasoning. However, while integrating technology in my own art education classes, I have discovered that it is not as simple as knowing how to use the technology. Knowing and being able to use the technology is essential, but it is just the beginning. I found out that integrating technology into the art classroom must be much more than teaching students how to use computers, software and mobile technological devices. This is an important first step, but it must be more than this.

Through the years, I found out that it also requires teachers to embed the use of technology within an appropriate educational framework to ensure that what students learn will be relevant and meaningful. For me, it has required that I advocate the use of technology within a comprehensive curriculum design structure like Understanding by Design (UbD). It has required that I integrate the use of technology holistically using principles and practices like, student centered learning, enduring ideas, essential questions, differentiated instruction, as well as, meaningful, relevant art content as it relates to multiple disciplines such as music, dance, theatre, science, language arts, social studies and mathematics.

I also learned it required that I use a relatively new framework like Technological Pedagogical Content Knowledge (http://tpack.org). This is an essential piece for understanding and applying the kinds of knowledge I needed for effective pedagogical practice within an enriched technology art classroom. I discovered that I needed to synchronize each type of technology with specific pedagogy and content to effectively plan for instruction in a technology rich learning environment.

Finally, in recent years, I have yearned to be involved in a worldwide revolution in art education. I have longed to be a part of an educational revolution that could inspire future generations of art teachers to transform schools through self-directed student centered and active learning, emancipating knowledge construction, meaningful and relevant curriculum design, innovation, problem solving, critical thinking and social justice. Consequently, the purpose of this article is to help art teachers understand how all these pieces fit together and imagine how we can facilitate, motivate, and empower our students to radically improve the quality of our world.

KNOWING AND BEING ABLE TO USE THE TECHNOLOGY IS ESSENTIAL, BUT IT IS JUST THE BEGINNING.

Part 1: Embracing Change

If you have already started integrating technology into your own classroom, you know how challenging it can be, at least at first. Making significant adjustments in how you think about teaching and learning art can be challenging, but it can also be invigorating and rewarding. Moving toward a student centered or constructivist integrated technology approach to teaching and learning can be demanding, but it can also be an exciting, fulfilling way to teach and to learn. If this is your situation, you may have some ideas about what you want to try next and this article may help you do this.

If you are just starting, I recommend that you participate in some professional development about student-centered or constructivist approaches to integrating technology in the classroom. If you are not familiar with these approaches, I recommend reading about them in *Edutopia*, where there is a comprehensive professional development guide (http://www.edutopia.org/technology-integration-guide) about integrating technology into the classroom.

This guide is a collection of six concise articles and other resources to help you get started. These resources and the references will help you identify and adjust to some of the challenges ahead. It may help you answer some of your questions such as: Why integrate technology? What is successful technology integration? How does one integrate technology within a student centered learning environment? How does one integrate technology when it keeps changing? What do I do, if I have limited technology? It will also help you plot a course for integrating technology at a reasonable pace for your level of experience and individual circumstances, even if you have limited technology in your art classroom.

Part 2: Visioning

Over the last several years, my pre-service undergraduate and graduate level art education students and I have been following the work of three very different and amazing art teachers: Tricia Fuglestad, Cathy Hunt and David Gran. I selected each of these art teachers because each of them had their own unique approach toward integrating technology into their own art classroom. I also selected them because much of their work was available online, an invaluable resource for any pre-service art education program. By selecting these art teachers, I hoped that their different approaches would stimulate debate and critical thinking about integrating technology. I also hoped that we could gain up-to-date, real world perspectives about how instructional reforms, like student centered-learning, enduring ideas, and Technological Pedagogical Content Knowledge could be used to integrate technology in the art classroom effectively. I reasoned that this approach would help us gain relevant, real world experience to help us develop a realistic vision about how to integrate technology effectively into our classrooms. I also hoped that it would inspire my students to envision a transformation in art education that would lead to comprehensive, progressive educational reforms.

My students and I followed some of their work and ideas by reading their blogs, watching their videos and looking at their student work. Their online work has helped me expand my vision for integrating

technology into our pre-service art education program and future art classrooms. It has clearly helped my students and I to understand the complexities of integrating technology into the art classroom. By having immediate access to some of their work, my students and I have been able to compare and contrast a variety of different approaches, analyze the implications of their methods, as well as, evaluate their decisions. Because of this, my students and I have been able to raise and debate significant issues about how to effectively integrate technology in the art classroom. And, ultimately because of this approach, I know my students have been able to identify their own effective vision for integrating technology in the art classroom. This approach might also work for you. So, after you have read this article, I encourage you to share the work of these three art teachers with your colleagues so that you can discuss, analyze, evaluate, and debate how technology can be integrated into the classroom. Having meaningful discussions with your colleagues about the technology integration ideas and resources presented in this article can help you and your colleagues identify a unique vision for integrating technology into the art classroom.

Tricia Fuglestad, K-5 Art, Dryden Elementary School, Near Chicago, IL

Tricia Fuglestad is an amazing K-5 art teacher full of energy and passion for art education who teaches at Dryden Elementary School near Chicago. She uses a student-centered Media Arts approach with digital photography and video. Fuglestad also includes traditional expressive art media, art criticism, and art history in her curriculum. As one of the top-ten PBS Teacher Innovator Award-Winners in 2010, she has made numerous presentations about an inquiry-based way to teach art concepts with video technology. Fuglestad represents a new breed of art teacher who combines traditional expressive art media within her art curriculum, along with Media Arts.

To see her approach for yourself point your browser toward http://drydenart.weebly.com/ and then click on the video near the center of the page. You will then be transported to a Vimeo video web site to watch *Having Fuglefun while Learning* (http://vimeo.com/98331903). Be prepared for a totally different approach for teaching art with technology.

The video shows how Media Arts has been integrated into Fuglestad's art classroom and that her students are active, self-directed and collaborative participants in their own learning while using traditional art materials, studying art history, criticizing works of art, and creating media art productions. It is obvious that her students are highly motivated and work together in an enjoyable, physically active collaborative manner in all parts of her curriculum. To many this could be considered an example for how to carry out the new Media Arts Standards (http://www.arteducators.org/research/NMA_Poster.PDF) that was posted on the National Art Education Association website (http://www.arteducators.org/) April 8, 2014. However, I encourage you to analyze her work thoroughly and contemplate whether the emphasis on "fuglefun" may be excessive. To me, it appears that the "fun" aspects of media arts production demonstrate a lack of commitment to strong visual art skills, as well as, original and innovative imagery. In numerous parts of the video, it shows students using traditional

art materials to create what I would call trite, stereotypic imagery that are inserted into the media arts productions repeatedly, as well as, appropriating famous historical works of art within their media art productions. For me, this is an important issue that art teachers committed to strong expressive and creative media arts production should address. I believe this issue does take away from her work. However, the degree to which she has integrated technology into her classroom using a student centered, physically active collaborative approach along with an almost natural synchronization of technology with collaborative pedagogy is commendable. Although I have some concerns, Fuglestad and her students demonstrate some innovative approaches that are worthy of investigation.

One final note about Tricia Fuglestad. Even though she is an elementary art teacher, her work may be of special interest in the near future to Texas high school art teachers who may be teaching the newly approved Texas Education Agency (TEA) high school art course called *Media Arts*. Art teachers can teach this course officially as a Fine Arts course beginning the fall of 2015. For those interested in the Media Arts course, I recommend that you download the full curriculum at http://www.texculturaltrust.org/programs/arts-education/. Also contact Christine Miller at Williams High School in Plano, TX and Dr. Christina Bain from the University of Texas who helped to develop and pilot the program.

Cathy Hunt,
6-12th grade Visual Art Teacher,
Gold Coast, Australia

Cathy Hunt is an Apple Distinguished Educator, educational consultant, presenter, author, and experienced visual art teacher who teaches 6-12 art, in Gold Coast, Australia. She has published two iBooks that demonstrate how to use the iPad in the art classroom. Her first iBook revolved exclusively around art as design and is a timely contribution in view of the recent 2015 NAEA convention that addressed the theme: The Art of Design. Her second and very recent iBook combines iPad art as design with traditional expressive art media and popular Media Arts technologies. This second iBook reflects a greater level of understanding of how to integrate technology using a student-centered approach while fully embracing popular digital and video technologies that are relevant and meaningful to students. It also demonstrates an understanding of how to match appropriate pedagogy with technology along with meaningful and relevant content.

To see her approach for yourself, point your browser to the *iPad Art Room* a blog site (http://www.ipadartroom.com/) where Hunt is breaking new ground on how to use the iPad in her Australian 6-12th grade art classroom. At this web site, you can download a free copy of her iBook entitled: *iPad Art: Lessons, Apps and Ideas for the iPad in Visual Art* and a free copy of her second iBook, *More iPad Art: Lessons, Apps and Ideas for the iPad in Visual Art*, which was released in the

spring of 2015. Both are available in the latest *iBook* format for the Mac and iPad. I urge you to download these free digital resources before proceeding further and have them available while reading this article. I also encourage you to explore her blog site since this acts as a very impressive companion to these two books, especially the last one.

First iPad art iBook.
iPad Art: Lessons, apps and ideas for the iPad in Visual Art has fourteen compelling art content chapters that show and explain creative ways to use iPad Apps to create design art in the classroom. Some of my favorite chapters are: *Tessellations, iMovie Magic* and *Virtual Printmaking.*

Within the *Tessellations* chapter, Hunt shows examples of tessellations that were created using versatile iPad Apps like *Amaziograph Sketchbook Pro, MegaPhoto,* and *Brushes.* This chapter shows and provides some instructions on how to use patterns and abstract imagery to create M.C. Escher inspired, yet thoroughly unique digital tessellations.

The *iMovie* chapter presents some inspiring examples of how to use the *iMovie* App. Hunt shows how the *iMovie* app can be used as (1) an instructional resource for kindergarten children, (2) as a tool for upper elementary students to capture their own process of art making so they can reflect upon and share their own art work with others, and (3) as a tool middle school students can use to create their own imaginative digital stories. This *iMovie* chapter provides the most instruction on how to use student centered learning to integrate technology into the art classroom in a relevant and meaningful way.

Within the *Virtual Printmaking* chapter, Hunt shows how the *Andy Warhol DIY* App can be used to explore and understand the traditional screen-printing process vicariously, as well as, use the iPad camera to create digital, Pop Art style self-portraits.

This publication uses all the interactive and dynamic qualities of *iBook* technology to demonstrate the creative possibilities of the Apps using iPad technology. Yet, it does not demonstrate adequately how teachers can integrate technology into the art classroom using this technology. The book would be more effective, if it had included more instructions on how to engage the learners with this technology using the built-in iPad Technology. In defense of this criticism, her comprehensive blog site has many resources that could fulfill some of this need.

Second iPad art iBook.
More iPad Art: Lessons, apps and ideas for the iPad in Visual Art is Hunt's latest release that is now available for free at her blog site http://www.ipadartroom.com/. This 43 page iBook is a dramatic step above her first iBook, *iPad Art.* What makes this iBook so compelling is that the assignments, creative use of the technology and instructions reflect the ultimate latest use of the iPad for educational, creative and artistic use. It also reflects her deeper understanding of how to integrate technology into the art classroom to encourage self-directed learning. This is a strong example of how art teachers can help students use and combine technologies for the iPad, as well as, use other digital art making tools along with traditional art work to involve and engage students through student-centered learning. The book starts out with a

dramatic six-minute video about David Hockney's marvelous exhibition of iPad drawings. It is a stunning example of the ultimate creative possibilities of the iPad by one of England's most popular artists.

The second book has numerous extremely creative iPad lessons with corresponding visuals, along with some instructional recommendations. Before starting the lessons in this second iBook, she introduces the concept of the "creative workflow." Creative workflow is a flexible, creative art making and iPad technology strategy that encourages students to recycle previous work in order to create fresh, new work by mixing, combining, and collaging their own previously created digital work. Hunt does this at the beginning of the book, so that students know how to use this strategy throughout the book to recycle and create endless variations of new work.

Chapters 4, 5, 6 and 7 use this workflow concept in an effective and creative way. In Chapter 4, *Playing with possibilities,* Hunt encourages students to experiment with countless ways of mixing, combining and collaging artworks to create new versions of their previous digital art. In Chapter 5, *Mixing Media* encourages students to mix, combine and collage traditional works of their own creation along with their own digital art. In Chapter 6, *Reflecting on the process using a Photo Library Tool* provides a way for students to document their artistic process and artistic development with digital media, as well as, demonstrates a way for students to create a digital portfolio of their own art. Finally, in Chapter 7, *Time and Place* allows students to explore and search independently or collaboratively art historical images within in a helpful timeline structure.

Unlike the first iPad book by Hunt, this book along with a continuously updated blog site captures the fun and creative spirit of iPad Apps, video art, and connected technology. The assignments and flexible pedagogy that can be found on her blog site and her book reflect Hunt's greater understanding about how to integrate iPad technology using a student-centered approach. This book also reflects her understanding of the need to combine appropriate pedagogy with digital art making tools, along with meaningful art content. Despite this, her book does not provide a vision for how her approach could be combined into a comprehensive curriculum framework, such as Understanding by Design that was discussed earlier in this article. In spite of this criticism, I recommend thoroughly reviewing Hunt's new *iBook, More iPad Art* and exploring her web site: http://www.ipadartroom.com/. You may need to provide your own way to integrate her ideas into a comprehensive curriculum framework.
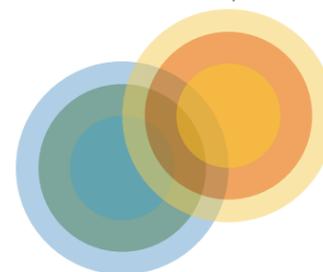
David Gran, IB high
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David Gran currently teaches advanced International Baccalaureate (IB) students at the Shanghai American School in China. He has previously taught art at Huntington High School in New York, the Institute for Collaborative Education in Manhattan, and the Harlem School for the Arts. He is an Adobe Education Leader, a National Board Certified Teacher and an Apple Distinguished Educator.

Gran maintains a sophisticated, refined and intelligent blog site that he calls the *Carrot Revolution* (http://carrotrevolution.blogspot.com/). It is clearly inspired by the following Paul Cezanne quote that can be found on the home page of his blog: "The day is coming when a single carrot freshly observed will set off a revolution" (as cited in Gran, 2015). [Blog Post]. Retrieved from http://carrotrevolution.blogspot.com/). Gran describes how he thinks about this quote by describing his blog site as "an art education weblog and a resource page for art educators, art students, and artists in the digital age. Our goal is to fight the tyranny of the ordinary and to liberate from the status quo" (Gran, (2015). [Blog Post]. Retrieved from http://carrotrevolution.blogspot.com/). After reviewing his site, I can see that his blog site represents his passion about integrating technology into the art classroom while at the same time engaging students with many relevant and meaningful contemporary art and social ideas.

True to the name of his blog, Gran uses *Carrot Revolution* to share his compelling and persuasive ideas about teaching art, art advocacy, post-modernism, art history, as well as, traditional and digital art. He is an inspiring and innovative art educator who has integrated technology into his advanced high school art classes in New York and now within the IB high school art program at Shanghai American School in China. While integrating technology into the art program, he also introduced advanced students to significant philosophical and social issues presented by contemporary artists and people throughout the world. Civil Rights, AIDS, No Child Left Behind, Global Warming, Environmentalism, and Human Rights are examples of some of these issues that raise sophisticated, meaningful, relevant and challenging ideas. This blog presents challenging ideas that will take some time to absorb, yet, they are well worth the time.

When visiting Gran's site, (http://carrotrevolution.blogspot.com/) I recommend that you explore some of the tags on the right in the *Tag Cloud* area like *Pedagogy* and *Activism.* There you can find stimulating blog posts like: *2 Eggs and a Box, Anarchy for the Classroom* and *Changing the World.* Additional stimulating blog posts can be found by clicking on the Activism tag, where you can find such posts as: First to go: *Art Education as a Civil Right and Shanghai Inside-Out.*

Shanghai Inside-Out is written about the artwork of street artist JR who won the TED prize in 2011. The project is intended to affect change in the world through a global art project. The *Inside-Out* project invites anyone to participate by including his or her expressive faces in a global mural to reveal your feelings about your chosen cause. The meaning of the project is both ephemeral and in constant flux.

Gran's blog site is constantly evolving. Two of the most inspiring events of his 2014-2015 school season, Rotoball and the eighth annual Shanghai Student Film Festival are recent updates.

Rotoball is an international collaborative animation project for students. It was originally intended for high school students as an opportunity to connect with art students throughout the world interested in rotoscoping. Although it was originally conceived as a rotoscoping project, any form of animation is now accepted into the competition.

The Shanghai Student Film Festival is a very sophisticated local film festival competition that Gran encourages his students to attend,

participate and enter the competition. It is intended to inspire and motivate young filmmakers to produce creative work and provide opportunities for students to work with award winning filmmakers. Many of his students receive awards and have opportunities to work with professional, award winning filmmakers.

The Eighth Annual Student Film Festival was held in March 2015 right before the Shanghai International Film Festival that followed in June 2015. Both competitions provide a rich and varied opportunity for students to create their own original animation and film, as well as, watch the latest in contemporary film making.

The ideas presented within the *Carrot Revolution* continue to stretch my mind and are challenging me to revise and expand my own vision for integrating technology into the art classroom, as well as, my knowledge about contemporary art. I marvel at the breadth of Gran's knowledge of contemporary art as it relates to social issues, the energy required and the passion of this devoted art educator. Yet, I yearn to hear more about how he engages his students and matches appropriate content with technology and pedagogy. Hopefully in future years, his blog site will include more direct and approachable information about how he teaches and how students work in a self-directed manner. Despite these criticisms, I have been reminded how essential it is for the art teacher to have a deep understanding of contemporary art, particularly as it relates to social issues. There is no doubt in my mind that Gran has extensive knowledge about contemporary art and social justice. Without this kind of significant and commanding knowledge of contemporary art as it relates to social issues, it would be impossible to synchronize art content, pedagogy and appropriate technology in a meaningful and relevant way.

Part 3: Curriculum, Instruction and Learning: What's the Big Idea?
Developing and having a grasp upon how to develop meaningful and relevant art curriculum is essential for integrating technology into the art classroom. If you do not currently have a strong curriculum and instructional foundation upon which to do this work, I recommend that you set for yourself a rigorous course of study similar to the two courses I taught this last spring: Approaches to Art Education and Curriculum, Instruction and Learning in the Art Classroom. In these two courses we studied, analyzed and debated the following books: 1. *Understanding by Design, 2nd Edition* (Wiggins & McTighe, 2005), 2. *Teaching Meaning in Artmaking* (Walker, 2001) 3. *Rethinking Curriculum in Art* (Stewart & Walker, 2005), 4. *Studio Thinking 2* (Hetland, Winner, Veenema, Sheridan, 2013), and 5. *Differentiated Instruction in Art* (Fountain; 2014). These resources provide valuable insights about how to design a student-centered curriculum that can help you provide meaningful and relevant content. I suggest reading, analyzing and evaluating the ideas in these five books in the order listed above. By reading them in this order you can begin to develop a strong understanding about how to do this work.

Understanding by Design (Wiggins & McTighe, 2005) or UbD provides a strong foundation for art teachers about developing a relevant and meaningful curriculum framework using what the authors call Backward Design or planning with the end in mind. It introduces teachers to Big

or Enduring Ideas that the authors consider large umbrella concepts about the discipline that are broad, timeless, and universal requiring "unpacking" by students. It introduces teachers to Core Tasks and Essential Questions that serve as inquiry approaches to help students explore and find personal meaning in a Big or Enduring Idea. It allows for differentiated learning and personal choice by students.

The authors of *Teaching Meaning in Artmaking* (Walker, 2001) and *Rethinking Curriculum in Art* (Stewart & Walker, 2005) apply many of the UbD concepts as they relate to curriculum and instruction in art. These books provide compelling examples of Enduring Ideas, Essential Questions, meaningful Core Tasks, and examples of how the work of artists align with the Enduring Ideas.

The authors of *Studio Thinking 2* (Hetland, Winner, Veenema, Sheridan, 2013) identify basic scaffolding skills such as: develop craft, engage & persist, envision, express, observe, reflect, and stretch & explore that are necessary for students to move through Core Tasks. Finally, *Differentiated Instruction* (Fountain, 2014) provides ways to differentiate instruction for student centered instructional methods such as project-based, cooperative and collaborative learning.

Although designing and planning curriculum is important, understanding the significance of negotiating the complex relationship between technology, pedagogy and art content is perhaps more important. The next section describes a relatively new instructional or pedagogical framework for negotiating this complex relationship.

Technological Pedagogical Content Knowledge (TPACK):
A relatively new framework, Technological Pedagogical Content Knowledge (TPACK), identifies the types of pedagogical knowledge that teachers need to integrate technology and pedagogy within a specific content area (Harris & Hofer, 2012). You can go to the TPACK web site to find more information about this promising model (http://tpack.org).

The TPACK framework makes the case that effective technology integration for teaching specific content requires understanding the complex relationship between technology, pedagogy, and content. This model helps art teachers determine the type of technology and activities required to teach instructional units that explore Big Ideas such as identity, dreams and relationships. For example, if I were planning an instructional unit on relationships, I would look for technologies that would facilitate either cooperative or collaborative learning. Based upon my extensive experience with technology, I know that Animoto, a video web 2.0 authoring tool, would be an ideal technology that would allow group members to contribute individually, as well as work collaboratively or cooperatively, especially when working on a large group project based on relationships.

But what do art teachers do when they have limited experience with technology? This is a question that Julie Harris and Mark Hofer asked. In 2012, Harris and Hofer developed *Activity Types* or specific pedagogical strategies (http://activitytypes.wm.edu/) that seeks to operationalize TPACK for a variety of disciplines including Visual Arts. They have identified 75 Activity Types for Visual Arts and they

are available for download at: http://activitytypes.wm.edu/VisualArts.html. These Visual Arts Activity Types can be thought of as strategies for matching specific technology with instructional approaches and are a promising direction for art teachers as they seek to match specific technologies, art content with appropriate pedagogy.

Part 4. Getting Started

As you know, preparing to start and actually starting are two different things. If you are having a hard time, here are some suggestions that might help.

Gain Support
Gaining support from your administration, colleagues, students, parents, and community is an essential first step. It is vital that you share and gain support from all of these groups. Share your vision about the benefits of integrating technology in the art classroom. Be sure to share that you will be exploring and trying out new approaches to teaching art to improve student learning in art. Explain that there may be some bumps in the road, but with their support you can address any problems. Do some research and preliminary planning so that you will be well prepared to answer any questions or concerns. Be sure to ask for their support and at the same time ask for what you need to get started.

Professional Development & Training in Technology
Get additional and continuous professional development and training beyond what has been introduced in this article. Technology is changing rapidly and staying informed is essential. Join professional education organizations that make technology a priority. Consider joining the Association for Supervision and Curriculum Development (http://www.ascd.org/) and the Texas Computer Education Association (http://www.tcea.org/). ASCD is one of the largest Professional Education organizations in the world and is known for its support of integrating technology into the classroom. ASCD hosts an Annual Conference, pre-conference institutes, webinars, newsletters, journals, and publications for sale by leading experts in education technology. TCEA holds an annual conference located in Austin, Texas each year. It publishes a professional journal called *TechEdge* that comes out four times each year and offers many online courses. The National Art Education Association (http://www.arteducators.org/) and the Texas Art Education Association (http://www.taea.org/) are also excellent resources. Both of these organizations include technology workshops at their annual conferences.

Identify Mentors
Identify mentors from your school, community and professional associations. Once you have identified some mentors, visit their classrooms and have regular face-to-face contact to share, ask questions, and develop a supportive relationship. When observing your mentor in their classroom, pay attention to how they organize

their technology, and interact with their students especially when they encounter some problems using the technology. Invite them into your classroom when you start integrating technology. Allow them to offer some suggestions and provide some constructive feedback. Invite them to work alongside you as a co-teacher to model effective practices. I also recommend that you identify student mentors in your own classroom. Throughout my teaching career, I often found university students in my classes who were very experienced with technology or had a gift for easily showing others how to use technology. Several years I ago, I had a technologically savvy student. He not only helped me increase my knowledge and confidence with technology, he helped me learn how to interact effectively with my students when they encountered various problems using the technology. He showed me how to work calmly and patiently when students would get frustrated, helping me learn to relax and use humor when instructing students to use technology. He also helped me organize the technology, so students that could work effectively with each other when working in cooperative or collaborative learning groups. Finally, this same student helped me teach my face to face class, so that I could help them relate to the subject at hand in more relevant and meaningful ways. Many of my university colleagues and in-service art teachers in my graduate program have often shared similar invaluable experiences with student mentors.

Begin Integrating Technology
Start integrating technology slowly within your classroom. Make only one change at a time. If you have never used technology in your classroom, start by making teacher-directed digital presentations, such as PowerPoint, Keynote or Prezi presentations. As you do this, invite your students to help and also make presentations. As you get used to this, add another technology such as digital cameras, laptops or iPads and have students work in cooperative or collaborative groups. As you move forward, you and your students will gain more confidence and will continue to explore effective ways to integrate technology.

Explore, Identify, and Develop Your Curriculum Framework
Start by exploring the curriculum sources listed in Part 3. Then, expand your search for ideas that interest and motivate you. It will take time to understand and apply these ideas. Once you discover that you are modifying these ideas to fit your own situation, personality and teaching style, you will be well on your way toward developing a curriculum framework that will work for you. Be patient. This could take several years of testing, revising, re-testing, changing, and reinventing the wheel. It is a challenging, yet very rewarding journey. Keep in mind your colleagues, students and mentors will be right beside you. As you use technology in your classroom more and more, your confidence, as well as, your student's confidence will soar. Soon you will have enough experience to make short term, midterm, and long-range plans for implementing your vision. It might take you several years to get to this point, but once you get there you won't believe how far you have come.

Conclusion

Making fundamental technological and pedagogical changes in the way you teach is not easy. Keep in mind, you were not taught this way and most of your students were not taught this way either. It takes time for both you and your students to adjust to using technology as a learning tool within a student-centered learning environment. Students may know how to use the latest technological tool and be good mentors, but you know how to teach the subject by matching the appropriate technological tool with the content. As as you gain experience, you will know better than your students what technologies will work best with what they want to learn. Remember, as their teacher you can serve as their guide.

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DELIBERATE LEARNING ECOSYSTEMS:
DIY CULTURE IN THE MUSEUM
by Jennifer Beradino and Natalie Svacina

Introduction

In the face of social and technological changes, museums must create new ways to engage with audiences. This digital era demands that museums evolve from deliverers of content to facilitators of metacognition. Research confirms that 21st century learners are motivated by experiential activities and engage best when involved in inquiry and object-based learning (Williams, 1984). These approaches allow for the application of knowledge in a real-world setting, resulting in a deeper understanding of content and the ability to make sense of complex ideas. At The Museum of Fine Arts, Houston (MFAH) members of the Learning and Interpretation Department are leading change through reimagining how middle and high school-aged learners and their teachers engage with the museum through the hang@MFAH (houston.art.new.generation@MFAH) and Learning Through Art (LTA) for Middle School Educators programs.

Art museums have a long history of engaging in meaning making through dialogue that encourages an intuitive investigation of culture through works of art, conversations, problem-solving, and creating. The galleries represent the creative manifestation of sociological, societal, and cultural evolutions including the impact of new technologies on human expression. In this article, we will closely examine how two overlapping museum programs are reflected through the lens of DIY (Do-it-Yourself) culture. These initiatives provided us the opportunity to research and implement best practices for teen audiences engaging with the MFAH as well as professional development for middle school educators. What began as two separate initiatives informed a new framework for learning in art museums, allowing participants to take control of their own learning process.

Kindergarten through twelfth grade education in a museum takes the form of field trips, out-of-school programs, and professional development for educators. These opportunities are integral to the learning and development of students and teachers. Spaces like museums become sites of experimentation because they are not bound by state and national standards. Therefore, museums are uniquely positioned to test and iterate on new approaches to learning without the restrictions of the formal classroom environment. In particular, this innovation can be experienced through the investigations of technology within museum education. With the growing trends of online learning opportunities, museums are removing the barriers of learning through the use of technology in order to level the playing field. "There is … a widening chasm between the progressive use of digital media outside of the classroom, and the no-frills offerings of most public schools that educate our most vulnerable populations" (Ito, Gutierrez, Livingstone, Penuel, Rhodes, Salen, Schor, Sefton-Green, & Watkins, 2013, p. 2). As partners in education with schools, we realize that our digital world and critical thinking play a significant role in both in-school and out-of-school opportunities. As a response, we challenged ourselves to explore the role of an encyclopedic art museum in this shifting paradigm of learning. Traditionally, museums are viewed as vaults of knowledge and deliverers of content, but in a world where information is easily available online, we cannot effectively continue to use the same teaching models. How do we distribute information the way teens and educators need in this dramatically shifting landscape of learning? If museums plan to remain relevant, we must provide access to varied types of engaging learning opportunities in this new Conceptual Era (Pink, 2006).

The Do-It-Yourself or the DIY Movement and the Museum

Hang@MFAH and Learning Through Art for Middle School Educators redefines how an arts education is imperative to developing sophisticated thinkers. Through these initiatives we explored the DIY (Do-It-Yourself) approach to constructing knowledge from the learners' point of view to build experiences in the art museum. The DIY movement democratizes access to information by decentralizing the singular authoritative voice of knowledge. Instead, it advocates for building knowledge as an individual or a community of peers without relying on experts.

Museums have the potential to be places of DIY experiences because they curate collections and exhibitions for visitors to begin to create their own interpretation and meaning through text, audio tours, guided tours, programs, etc. Museum educators understand that visitors construct meaning through their own experience and knowledge base (Barrett, 2002, and Hein, 1998). This allows them to have a personalized experiences in the galleries where they can spend as much or as little time as they want learning about the works of art.

As we observed the rise of the DIY within popular culture, we began to see connections between the movement and our museum work. Just as the DIY movement focuses on reframing the individuals' role in consumerism, the museum can empower individual visitors to understand their own process of meaning making. DIY in both popular culture and the museum reclaims the act of slowing down by placing value on quality over quantity and process over product. Just as a consumer chooses to jar their own jam instead of a quick and easy purchase at the grocery store, a museum visitor can choose to construct their own interpretation of a work of art through varied, personalized means, rather than through a singular, pre-determined, expert voice.

> ...the simple act of making something, anything, with your hands is a quiet political ripple in a world dominated by mass production, consumerism and commercialism, and that people choosing to make something themselves will turn those small ripples into giant waves. The power of doing something yourself is contagious. (Gschwandtner, 2008, p. 62)

Ultimately, this type of engaged learning and communal knowledge acts as a powerful agent of change within society and at the art museum.

We believe that DIY culture within education should function as a means to reposition the individual as a stakeholder in their own learning ecosystem. Education in America needs to be more networked as learning communities, both formal and informal, if we want to prepare our youth to meet the challenges of today's global economy. This emphasizes itself within educational trends, such as the STEM (science, technology, engineering, and math) movement. However, the STEM movement does not address how an education through the arts and humanities prepares an individual to be a critical, complex citizen. As a result, museums are beginning to experiment with how the growing

Maker Movement, as a subculture of DIY, focuses on making thorough the use of technology that ultimately supports the development of skills and tools for a future workforce. The MFAH is responsive to this 21st century need by empowering teachers and teens through the hang@MFAH and Learning Through Art for Middle School programs. The democratic mindset of these programs champions distributing and interpreting information while challenging the current emphasis on test scores over an individual's personal and communal learning.

Connected Learning

We believe modes of learning need to be readjusted for the 21st century through the framework of connected learning, an approach that advocates for extended access to learning that is "socially embedded, interest-driven, and oriented toward educational, economic, or political opportunity" (Itō et al., 2013, p. 4). Under review for the last fifteen years, this approach addresses inequity in education through a networked society. It is based on evidence that the most resilient, adaptive, and effective learning involves individual interest, as well as social support presented in two critical reports: "Hanging Out, Messing Around, and Geeking Out," and "Connected Learning: An Agenda for Research and Design. The Hanging Out, Messing Around, and Geeking Out" (HOMAGO) concept has been tested in multiple settings since 2009 (Itō et. al, 2010). Museums and libraries across the country are joining forces to foster a network of informal environments that support this type of education by creating learning labs, spaces that promote youth learning through participation that foster engagement through informal "messing around" with provided resources (Larson & Itō, 2013, p. 4).

In these spaces, young people, with the support of adult mentors, can build on their own interests and use their curiosity as a guide to experiment, create, and discover their talents. These initiatives are built on the success of the digital and social learning examined by the early adopters such as YOUmedia Chicago, the Hirshhorn Museum, Washington D.C., the Miami Dade Public Library, and DreamYard, Bronx, New York City (Itō et.al, 2010). Rheingold (2014) comments on the nature of social learning within the framework of connected learning:

> Social learning is a uniquely human power; learning is not just about accumulating knowledge or even understanding, but also about developing a set of thinking skills; working from what is already known to new knowledge by manipulating concrete objects is a powerful route to deep learning that includes acquiring knowledge, understanding, and new ways to think. (p. 1)

In a social learning context, peers, mentors, and staff help guide learners as they become creators and makers of ideas and content. Learning labs, equipped with digital media tools, engage young people deeply and help them express, create, and connect to their interests in ways they might not elsewhere.

At present, few non-contemporary art museums in the United States offer programs or resources that are driven by the interests and needs of the young people they serve by combining the use of traditional art

making and 21st century digital tools. Furthermore, fewer art museums successfully apply the HOMAGO approach to building these programs and resources and therefore are not offering opportunities specific to the present skill and interest level of their audience. HOMAGO learning environments reveal several key tenants for successful connected learning. These learning environments should be interest powered, production centered, peer supported, academically oriented, facilitate a shared purpose among learners, and be openly networked (Itō et. al, 2013, p. 12). MFAH's teen program, hang@MFAH is based on these principles.

hang@MFAH (Houston.Art.New.Generation at The Museum of Fine Arts, Houston)

Figure 1. hang@MFAH teens in the studio. Photo courtsey of MFAH Staff.

In 2012, MFAH received a grant from the Institute of Museum and Library Services with special funds provided by the John D. and Catherine T. MacArthur Foundation to examine out-of-school learning environments for teens. As a new audience for the museum, teens provide a unique set of challenges as museum visitors. Houston is a city with little access to public transportation, limiting the mobility of teens to visit the museum on their own. Teens are incredibly busy with school and other out-of-school activities, challenging the museum to find a way to become a relevant source of learning among many choices. As a result of focus groups, surveys, and interviews, MFAH collaborated with a group of teens to form hang@MFAH. Inspired by the momentum of DIY culture and the connected learning approach, hang@MFAH teens explore the intersection of technology, critical thinking, and art. Through the use of mentors and peer-to-peer learning techniques, this museum-based learning lab provides teens with the guidance and resources to help them succeed in today's digitally-enhanced world.

Hang@MFAH members are guided through the framework of connected learning by a practicing artist-mentor who understands the role of the museum within the landscape of learning. Membership consists of high-school-aged teens who are interested in everything from the visual arts to computer programming. Some members are experienced art viewers while others have little experience with art or

Figure 2. hang@MFAH teens with a visiting artist in the galleries. Photo courtesy of MFAH Staff.

the art museum. Throughout the year, members spend time with the artist-mentor and their peers in the galleries (Figure 2) to discuss works of art and explore concepts through analog and digital tools. Meet-ups are designed to learn more about art in an atmosphere that encourages dialogue and asking questions. Hang@MFAH members organize teen-focused events, produce new ways to see the museum's collections for their peers, and explore careers, such as conservation, curation, and education, in museums through specialized opportunities in the form of one-on-one time with museum staff members.

Hang@MFAH links experiences from different disciplines through the museum's collections and addresses how investigating works of art can affect the way a teen learns. This type of engagement relies on developing close observation skills, strengthening problem-solving, and making informed interpretations (Ritchhart, Church & Morrison, 2011, p. 11). To be fruitful future contributors to society, teens must become flexible problem-solvers with the propensity to fail intelligently (Pink, 2005, p. 138). The MFAH offers a democratic space where teens can develop, practice, and articulate these thinking dispositions or habits of mind through inquiry, object-based conversations that explore how a work of art contributes to the understanding of both the sciences and the humanities. For example, teens regularly investigate specific works of art from the collection where the discussions are not limited to how works of art connect to the history of art, but, more so, how they relate to society as a whole. Furthermore, they lead their peers through similar, in-depth conversations in the galleries that demonstrate their understanding and comprehension of complex ideas and theories through the works of art. Object-based learning focuses on investigating original works of art as primary source documents to encourage reflection and self-expression, and to facilitate the willingness to experiment and learn from one's mistakes. This approach results in a deeper understanding of content and the ability to make sense of complex ideas (Burnham & Kai-Kee, 2011).

The art museum is the perfect place to contextualize the role of technology within art and society. More specifically, hang@MFAH learning lab examines New Media art, the practice of exploring technologies, including digital art, computer graphics, computer animation, virtual art, Internet art, interactive art, video games,

computer robotics, and art as biotechnology. New Media art provides the context for investigating technology, the medium of the 21st century. Hang@MFAH teens discuss works of art to situate their work within the New Media practice and apply the same skills in the studio. This investigation parallels the same set of bottom-up engineering values of the DIY movement. For instance, the thinking process necessary to understanding a painting is the same method necessary to compose 8-bit chip tune music on a game boy. The 8-bit music chip tunes are analog or emulated sounds produced from (computer) chips of vintage computers and video game consoles. In the MFAH learning lab, teens explore how to make music on a game boy in the same manner as they do in exploring a work of art: they become comfortable with the object, tinker with modifying the sounds, and, ultimately, create a composed score using video games music. The same process happens in the galleries when teens examine a work of art, gather visual observation, and use those observations to make an informed interpretation. The processes of exploration, synthesizing ideas, and applying skills are present in both in the hang@MFAH studio and in the galleries.

During the grant period, teens were evaluated to determine the degree to which participation in hang@MFAH fostered personal creative growth, social collaborative engagement, and connections to community (Adams 2014a). Because of the organic, experimental nature of hang@MFAH, the MFAH project team and Audience Focus, a visitor engagement evaluation consulting firm, decided that the methodology should also reflect that spirit. The Audience Focus evaluator made two site visits during 2013 to observe the program and had conversations with teens as they worked on projects. Teens were asked to rate a set of statements on an 8-point scale with 8 being most important for their MFAH experience. Creativity that was fueled by their own experimentation was rated highest, followed by the opportunity to actively create. They identified many benefits of their personal and creative growth as a result of participating in hang@MFAH such as the ability to tap into their creative side and the opportunity to learn interesting things. The following quote illustrate these benefits:

> All of the technology [is the best part], having a teacher that understands it. It's not very often that we have stuff like this and a teacher who can explain it to students. Some teachers just mumble it. Mike is very expressive. And allowing us the freedom to use all this technology the way we want and with a person who understands it is great. (Student response, August, 2013)

The evaluation also showed that teens felt very comfortable at the MFAH, considering it "their" place. This sense of ownership of the museum helps to build meaningful and lasting relationships with the teens and prepares them to continue this same type of relationship with other cultural institutions in the future.

Through the DIY approach, hang@MFAH serves the Houston community on multiple levels. It helps teens to become progressive, productive and creative forces in society by encouraging them to explore and nurture their talents, interests, and aspirations. This

program provides students the opportunity to develop the skills needed to succeed in their academic and professional lives. A parent of two hang@MFAH members describes the impact of the program as:

> They were learning that they could take creative risks, and that when those risks paid off, it was really awesome. This process began to show in other areas of their lives, at home, and at school. I knew that they would be doing something creative when they started attending hang@MFAH, but never expected that they would begin to see the world a little differently. I am so excited that they know they can use their creative, artistic, engineering, technology lenses in everyday situations, and I credit their experiences at hang@MFAH for developing that reality. (Beradino & Svacina, 2014, p. 36)

The program successfully equips teens with the tools to communicate ideas, discover new boundaries in artistic expression, and think critically about the impact of art and technology on their daily lives. Hang@MFAH is an investment in the future. The diverse resources embodied at the MFAH provides access for all young people, builds confidence, and positions the Museum as a place for lifelong learning.

Figure 3. Educators discussing works of art in the gallery. Photo courtesy of Michelle Watson.

Learning Through Art (LTA) for Middle School Educators

The connected learning framework also informed the DIY approach to creating professional development for middle school teachers at the MFAH. In 2011, the museum received a grant from the Institute of Museum and Library Services to research, develop, and test interdisciplinary curriculum for Learning Through Art Middle School. The research examines middle school educators' practices, attitudes, and perceptions of art, museums, and the use of works of art in the classroom. Our goals and outcomes included, not only an innovative approach to the curriculum, but also a reimagined methodology for

teachers to re-think their own learning environment. In order to remain a stakeholder in education, we must create programs for teachers that allow for teachers' passion, creative input, and needs. The typical model for professional development in an art museum encompasses an authoritative approach to knowledge and considers teachers as conduits to their students rather than life-long learners. Our research indicates that visitors' experiences in the museum are determined by their own set of values, not what the museum determines as substantial:

> It…seems to me that a theory of instruction designed to help museum visitors to have personally significant experiences with museum objects must take into account two givens. The first is that the goal must be an experience on the part of the visitor which the visitor values therefore the significance, if any, of the encounter will be determined by the visitor's value system, not by our own. The second given is that a museum object must be central to the experience. (Williams, 1984, p. 10)

This allows audiences to the take the reins of their own learning experience and capitalize on their interests to facilitate learning with their students. In order to best serve teachers, museums should model professional development experiences by creating DIY opportunities for educators that emphasizes inquiry through object-based learning.

Museums can make tangible the ways in which works of art are central to learning across disciplines by developing thinking dispositions or habits of mind (Hetland, Winner, Veenema, & Sheridan, 2007). The ability of museum educators to make transparent the interconnectedness of museum collections and diverse curricula lies in fostering specific practices, such as exploring varied perspectives, understanding visual-spatial relationships, reasoning and evaluation, and informed risk-taking while responding to works of art. As a result, art museums are uniquely positioned to nurture and facilitate a shift from measuring content knowledge to assessing critical thinking skills.

Habits of Mind as a Classroom Framework

In order to research middle school educators' attitudes and beliefs of engaging with works about art and the art museum, the museum formed a group of Houston educators. This group, the MFAH Teacher Fellows, helped determine the framework of the curriculum and advised on the middle school students' needs (Figure 3). Audience Focus Inc., along with the museum project team designed and implemented a range of measures to assess key outcomes for teachers and to evaluate the impact of the curriculum development process (Adams 2014b). This research team documented attitudes educators hold about how effectively the museum partners with teachers in the classroom. A variety of methodologies were employed including focus group discussions at the beginning, middle, and end of the initiative; a technology online survey to inform decisions about the way the lessons would be digitally distributed; and a series of mini-case studies that focused on the degree to which the outcomes had been accomplished and to assess the wide range of experiences that this program offered to the teacher fellows. In order to get a deeper analysis of the ways in which LTA accomplished the learning outcomes for participating

Figure 4. Workshop instructor and an educator discussing a work of art in the gallery. Photos courtesy of Michelle Watson.

teachers, the evaluator also conducted a series of interviews with selected teacher fellows. Responses were divided by level of teaching experience in order to test the assumption that educators' experience in the museum influenced the ways in which the learning outcomes were manifested.

This research resulted in the Learning Through Art online curriculum and a series of professional development workshops. LTA aligns works of art with language arts, math, science, social studies, and studio art with an emphasis on revealing and strengthening the habits of mind that lead to success in the classroom and beyond (Ritchhart, Church & Morrison, 2011). With increased reliance on standardized tests, it is important to teach students how to reach an answer versus choosing the right answer. Through our research we understand that this type of thinking happens in the museum through object-based learning conversations that encourage reflection, self-expression, and the willingness to experiment (Duhs, 2009). Analyzing works of art in the museum galleries encourages critically thinking through ambiguous, complex ideas, thoughts, and feelings—all habits of mind. Habits of mind encompass skills, attitudes, and past experiences that develop reflective, intellectual pursuits (Hetland, et al., 2007).

> Thinking doesn't happen in a lockstep, sequential manner, systematically progressing from one level to the next. It is much messier, complex, dynamic, and interconnected than that. Thinking is intricately connected to content; and for every type or act of thinking, we can discern levels of performance. Perhaps a better place to start is with the purposes of thinking. (Ritchhart, Church & Morrison, 2011, p. 11)

At the MFAH, works of art take the central role in the process of developing these habits through carefully constructed investigations and conversations resulting in direct and tangible connections to classroom curriculum.

The DIY Professional Development through Object-Based Learning

The professional development for the curriculum embraces the tenants of the DIY movement and, more broadly, connected learning. A typical workshop includes time spent in large group conversation, small group work, and individual time for reflection. By allowing educators to connect with museum staff and their peers from other disciplines and schools, we create an environment primed for deeper learning and professional growth (Figure 4). Workshops do not include lesson plans, rather, individual teachers brainstorm and consider how their new knowledge can inform their classroom curriculum. Ideas are shared among all colleagues as equal facilitators of learning and experts of content. This environment of social learning allows the educators to view the museum as a collaborator in their own learning rather than a top-down authoritative approach to professional development. Ample time is allotted for teachers work in small groups to pursue concepts, think deeply how works of art are critical to their students' success, and make plans for their implementation instead of museum educators summarizing a lesson plan or demonstrating an art making activity. Teachers are encouraged to discuss and make connections with educators from disciplines that they normally would not have the opportunity to collaborate with. For instance, an educator using a portrait to discuss artist's choice in the art classroom can discover their lesson parallels with a language art teacher's curriculum on how readers interpret author's tone in a piece of literature. This collaborative environment allows for connections across subject matters not only in the workshops, but, also, encourages this same type of teamwork in the teachers' own institutions.

Our research demonstrated that the teacher fellows dramatically shifted their attitudes to consider the MFAH as a professional and personal resource because of participating in Learning Through Art initiative (Adams, 2014b). Appreciation for and value of the museum as a resource increased along all measures. These measures included improved understanding of the teaching and learning expertise of MFAH staff, increased level of teacher comfort when co-creating lessons, and of how to make meaningful connections through art in the classroom. In addition, improved belief in the MFAH as a place to become a better teacher and improved understanding of middle school culture were gained by the participating teacher fellows. One teacher fellow described her experience in the museum as transformative to both herself and her teaching practice:

> I would leave the museum feeling that I was evolving as a professional. At other professional development district workshops we mainly just sit and grade papers while half listening. But this one I was learning and practicing new ways to teach math. I, myself, have developed habits of mind that I didn't know I even had. The habits of mind that I've developed have furthered my ability to use them in the math classroom, such as encouraging students to use grit and observation skills. (Teacher evaluation, August, 2014)

This teacher fellow's experience in the workshops enabled her to be reflective, as well as, to push herself intellectually. This has, in turn, invigorated her to reflect on her teaching strategies in order to enrich her classroom curriculum through teaching with works of art.

When the museum creates flexible, collaborative learning opportunities, educators, in turn, become empowered to craft learning pathways tailored to student needs. They become comfortable and confident in discussing works of art and are more willing to bring these same investigations to their classrooms. This DIY approach to professional development in the museum allows educators to revisit the exciting and challenging qualities of learning, evaluating, and synthesizing new information, much like their students. In working together, the art museum and teachers can shape opportunities where complex ideas and problem-solving transcend disciplines and result in more sophisticated teaching practices. In the end, this type of learning environment increases both teacher and student confidence and knowledge.

Lessons Learned

As we shepherded these programs, we reflected on the successes, lessons learned, and how they impact the 21st century museum. By using the principles of connected learning and DIY, we created an environment of trust and learning that is built on social, peer, and mentor interaction. These ideologies point to the need for a collaborative, constructivist model for learning in museums. The result allows for a visitor to construct a true collaboration in meaning making involving his or her own experience, instead of relying on an authoritative source of information. Through the practice of experimenting and tinkering, learners are actively engaged with the physical objects which makes learning tangible. Furthermore, our research suggests that in order to impact teens and teachers, museums must work with each audience as life-long learners, rather than mere deliverers and receivers of information (Hein, 1998). It is when their own interests about art align with classroom content that works of art become meaningful in curricula and lifelong learning begins.

The ethos of DIY culture is at the root of this type of learning and can be supported by the museum collections. Moreover, the museum's collections are at the center of these intersecting pedagogies of connected learning and habits of mind. Conversations through works of art meaningfully create paths for deep thinking. They guide teachers and teens in honing their critical thinking skills and cognitive abilities through observing, connecting, comparing, problem solving, interpreting, and evaluating. This experience provides the opportunity to demonstrate real world applications of knowledge.

"We know that kids spend only 14% of their time in school. And we understand that learning doesn't start and stop at the school door" (Bork, 2002, p. 31). Museums need to consider the interconnectedness between in-school and out-of-school learning in order to remain relevant in this new Conceptual Era

(Pink, 2005). Museums can harness the culture of social feedback and access to create positive atmospheres for collaboration and teamwork. This type of social learning, along with shared expertise, contributes to the groups' greater knowledge and understanding. Mentors are a crucial component to facilitate this process. They provide opportunities to explore shared interests and goals, for personal, academic, and professional growth. Connected learning environments perform best when the responsibility of learning is shared in school, home, community, and the individual. When these learning ecosystems are purposely connected and accessed, they serve to strengthen and enhance life-long learning.

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ENHANCING THE APPRECIATION OF ART HISTORY THROUGH ANIMATION AND MULTIMEDIA

by Sawitree Wisetchat

Introduction

Physical artifacts such as religious sculptures, tools, and implements provide scholars with important evidence in tracing the history of ancient cultures. For example, the analysis of Buddha sculptures provides some of the strongest evidence for the history of cultural influences across Southeast Asia. As the religion spread through East and Southeast Asia, the Buddha sculptures show regional style differences as sculptors combined their local artistic traditions and reinterpretations of traditional iconographic features of the Buddha image, some of which date back to their earliest Indian roots (Rowland, 1963; Diskul, 1991; Van Beek & Tettoni, 1991). To the expert, these sculptures tell a story of trade, conquest, and kingdoms. The Buddha sculpture evolved as Buddhism spread from India across Sri Lanka, Pagan (modern Burma), and into northern Thailand to become the very striking Sukhothai style (compared Figures 1 and 2) bringing with it some features of the cultures that it crossed. Despite the proximity of Northern Thailand to the Khmer kingdom (now Cambodia), the Sukhothai style is dramatically different from the Khmer style, as those cultures did not mix.

This art history, which reflects the Thai history, is of particular interest to me as I am Thai and have grown up seeing the classic Sukhothai style as central to my culture. My background in graphic design and computer modeling and animation gave me the opportunity to explore the evolution of this ancient style using new digital technology (Wisetchat, 2011, 2013a, b). I appreciate that, to a non-expert, it is difficult to know what to look for when viewing historic artifacts. A formal analysis of the particularities of Buddha sculptures is probably of interest to only a few experts worldwide. But of broad interest is the fact that in general, styles inevitably evolve as artists create their own local interpretations and variations on a given theme. This occurs time and again, and in all forms of art, not just religious artifacts. Teaching an appreciation for style evolution, and the way local cultures don't just copy but reinterpret and adapt symbols and styles, is thus an important lesson that may be visited at various levels of K-12 education (and beyond). The challenge, as I see

it, is to engage the student in a naturally 'attention-grabbing' manner. I have taken art history classes taught in the conventional approach, wherein a narrative refers to figures showing representative artifacts. One reads the chapter, looks at the figures, reads the captions, and goes back to the text. The figures may present considerable information for the expert, but to the novice, it might be difficult to know what one is looking at, or supposed to see in the figure.

I have adopted a technique that is commonplace in the digital animation of characters, called blend animation, whereby a face can sculpted in the computer then brought to life, with facial expressions that may closely mimic human expressions. The underlying technique is discussed briefly later; see also (Wisetchat, 2013b) for more details about its application. The idea is to create a digital model in the computer that can morph smoothly from one shape to another. Instead of using blend animation to create different facial expressions, I

used it to create different sculpture types, so that I could blend from one style into another. The benefit of this technique, of dynamically changing from one shape to another, will be discussed. In short, my hope is that if a student were to observe one style of Buddha sculpture (for example) dynamically morph into another, the student's attention would naturally be drawn to where the styles differ. The student would begin to understand the notion of style. This helps to isolate and direct attention to differences in sculptural style. A student watching the face of a virtual Buddha sculpture change from one style to another not only sees the styles changing, but differing degrees of masculinity, power, warmth, and serenity. This method supplants, but does not replace, an accompanying narrative in a textbook or website.

Tracing Art History through the Visualization of Style Change

Ancient artifacts can be appreciated for more than their intrinsic beauty. They provide traces of cultural development and the sources of influence of precursor cultures on a given locality. Styles vary geographically, and across time in any geographic region. Historic periods are often described in terms of the emergence, rise, and fall of kingdoms and empires (Gutman, 2002; Van Beek & Tettoni, 1991). Both their duration and geographical extent are marked by the artifacts that are left behind, especially when there are few written reports describing the political structures and beliefs, as is the case in Southeast Asia. In understanding the history in Southeast Asia, Buddha sculptures or 'images' are particularly important, as they exhibit stylistic traces of precursor cultures as well as regional variations (Figure 1). In Figure 1, from left to right, are examples from Pala, India, Sri Lanka, Pagan (Metropolitan Museum of Art, 2015), Lan Na, and Dvaravati. Note that since the sculptures are made of different materials, and taken with different lighting and perspectives, such images require careful scrutiny to appreciate the differences in style.

In teaching a general introduction to art history, the relationship between a culture's artifacts and those of neighboring cultures should be stressed, so that changes in their style can be interpreted as clues to the history. The connection between artifact and history in broad terms can be introduced in pre-college curricula, and in greater detail in college art courses. Especially in earlier curricula, it is important to engage the young learner. The method discussed here, in contrast to the conventional approach which relies on static illustrations of different styles, "brings them alive" by having one style dynamically turn into another.

Styles Provide Historical Evidence

As Buddhism spread from its origins in India eastward throughout Southeast Asia, it brought with it aspects of the Indian culture including the language and a complex visual iconography associated with the teachings of the Buddha, primarily in the form of sculptures. Traveling Buddhist monks and increasing trade brought these influences in stages, from India to the Sri Lankan, Pagan (modern Burma), Haripunchai, Dvaravati, and Khmer kingdoms (Gutman, 2002). In each locality the foreign influences were assimilated by the indigenous cultures. This history of cultural diffusion can be traced, in part, by studying the progressive evolution of the sculptures in the different localities across the region. Such artifacts are thus tangible traces of history, and their changes over time can teach valuable lessons about how a given culture absorbs the influences from contact by neighboring cultures and blends them with the local traditions and aesthetics.

For example, consider two Buddha sculptures, either representative of two neighboring cultures, or from one culture at two different periods. The two sculptures share common elements, since both are depictions of the Buddha, but also exhibit stylistic differences. A student may have difficulty distinguishing between common iconographic style elements and those that represent culture specializations, especially when they also differ in irrelevant details, as is inevitable with physical artifacts. Students would benefit by being visually guided to the salient differences, such as those stylistic variations that signify cultural differences. The digital animation technique discussed here helps direct one's attention to the salient stylistic differences. While the following discussion concerns the visualization of Buddha sculpture styles, the technique promises to have broader educational applicability.

Style Carries Information about Art History

There is a well-defined iconography associated with Buddha sculptures, such as having "a nose like a parrot's beak" and "a chin like a mango stone" (Rowland, 1963; Diskul, 1991; Van Beek and Tettoni, 1991; Fisher, 1993). These and other descriptions of ideal form were influential in Buddhist art since the Gupta period in India. But many variations can be found in the different specific styles. The iconographic features are present in some, but not all subsequent Buddhist sculptural styles. For instance, the "nose like a parrot's beak" is characteristic of the Sukhothai style (1238-1438 CE) (see Figure 2), but not the Dvaravati (7th-11th century CE) or U-Thong (12th–15th century CE) styles (Wisetchat, 2011).

Figure 1. Buddha sculptures (third photo courtesy Metropolitan Museum of Art; others by the author).

The emergence of the modern Thai people as a distinct culture centers on the northern kingdoms of Lan Na and Sukhothai (Fisher, 1993; Leidy, 2008; Van Beek & Tettoni, 1991). The Sukhothai developed an identity that appears to reflect multiple influences, as evident in the Sukhothai Buddha sculptures. The sculptures have some stylistic features that resemble various precursor cultures such as the original Buddha sculptures from India, Sri Lanka, and Burma, while other features appear to have been introduced by the Sukhothai artists and not present in earlier sculptures (Fisher, 1993).

The history of local and precursor cultural influences can thus be traced through the presence or absence of iconographic style elements. These traces are accessible to experts who can see at a glance the influences of one culture on the artifacts of another. Practitioners in art history and archeology utilize a specialized 'visual vocabulary' for the description of artifacts (Diskul, 1991; Fisher, 1993; Rowland, 1963; Van Beek & Tettoni, 1991). Pedagogically, it is important to introduce students to the process by which experts come to understand art history through an analysis of style. How can this interpretation process be taught in a way that engages the attention of students? Specialized terminology may present a significant hurdle for students new to Asian studies and is likely beyond that required of most undergraduate curricula. Introduction to these terms through animation would be of pedagogical value; style differences would be seen, and not just described.

Teaching Sensitivity to Style Differences by Animation

To document a given sculptural style, experts will rely on descriptions supplemented by figures or images. For example,

Figure 2. An example of the classic Sukhothai style of Thailand (Ramkhamhaeng National Museum, Sukhothai, Thailand, photo by the author).

… certain conventions are common to several types made in the Classic and late Lan Na periods: the upper eyelids over the downcast eyes are prominent: the area under the nose is cut off making a flat plane parallel to the floor; a line from the nose extends on either side of the raised upper lip area above the mouth; and the chin is a prominent round knob. (Stratton & Scott, 2004, p. 50)

Readers are expected to appreciate this description, either on its own, or with consultation of example images (Figure 3), and to comprehend how "… these features become abstracted into a distinctive combination of geometric shapes that are an identifying characteristic of a Lan Na Buddha image" (Stratton & Scott, 2004, p. 50). While appropriate for a scholarly description, for the novice, style is better introduced visually than in words. Since style changes either from one geographic region to another or within one region over time, the natural suggestion is to watch this evolution graphically.

A new approach towards the visual examination of style was introduced by Wisetchat (2011, 2013a, 2013b). While it has been demonstrated in the context of art history, and of the Thai Sukhothai Buddha style in particular, the approach permits illustration of style evolution and associated aesthetic changes in many applications. The core idea is to show changes in style by an animation, which transforms one style into another where attention is naturally drawn to those places where the two styles differ. This shifting of attention is induced purely visually by innate perceptual mechanisms, and does not require specialized knowledge of the subject area.

Figure 3. Abstracted facial features, from a study Stratton and Scott (2004, figure 3.35).

For example, consider how one would compare different styles of coffee cups in Figure 4. In a glance, the overall shapes of the four cups are readily distinguished, but each pair of shapes must be scrutinized alternately to appreciate their specific differences. Since visual memory is imperfect, observers often alternate between the two shapes repeatedly, attending to some aspect of one cup then quickly shifting to the corresponding part of another to determine whether the two shared common styles or differed in that region. While their differences become apparent by inspection, it seemingly takes a different type of concentration to observe which style features are in common across the various objects. Each time one's eyes shift from one coffee cup to another one must attend to what is unchanging to notice what is in common. The two tasks, of detecting differences and detecting commonality are facilitated by the animation technique introduced next.

Careful scrutiny is required, however, to find their specific differences, which involves shifting the eyes repeatedly among them, exploring their shapes to find places where they differ. An alternative approach is to animate a single coffee cup that can smoothly change shape, shifting from one to another style, whereupon those places where the styles differ are immediately apparent because those differences cause movement. Visual movement attracts attention, which greatly assists in showing where the styles differ. The technique of smooth shape blending can be applied to more complicated shapes such as the different styles of Buddha sculptures in Figure 1.

Figure 4. Four styles of coffee cup (digital models by the author).

Blend Shape Animation

In everyday life, we take for granted how our visual system naturally directs our attention to movement (Helmholtz, 1962). This is most obvious when we see movement "in the corner of the eye" but it also occurs when scrutinizing an object as it changes shape. For instance, when conversing with someone, to observe their expressions involves detecting subtle movements of the eyes and face. The reason is clear: such movements and shapes change information, and our visual system attention to that information.

This innate ability for visual movement to attract attention can help explore differences between two shapes (call them A and B). Shapes A and B are usually presented side by side, as in Figure 4. If the two shapes are of the same size and material properties (color, shininess, and texture) and are viewed with the same lighting and perspective, only their shape differences remain. But to detect those differences still requires that the viewer alternate between gazing at one versus the other. Alternatively, instead of presenting A and B as separate images, imagine viewing only one object that is able to change its shape, smoothly transforming (or 'morphing') from shape A into shape B. By keeping the object's size and position constant while its shape changes, those regions where the shapes differ will necessarily shift or move or distort during the transformation from A to B. The movement automatically draws attention to those regions where they differ, allowing an untrained observer to effortlessly notice where their styles differ. Even subtle movements (subtle style differences) attract attention so effectively that conscious effort is required to find those places where the shapes do not change.

An animation that shows an object changing (or 'morphing') from shape A into shape B can be created by a technique termed blend shape animation (Deng & Noh, 2008). First, a generic base shape is sculpted digitally, with sufficient detail to capture the salient shape features of the different objects under study such as the coffee cups (Figure 4), or different styles of Buddha sculpture (Figure 5). This base shape will then be deformed to assume any of the specific shapes under study.

Figure 5 shows a snapshot taken during the process of modeling a Sukhothai sculpture. A photograph of an actual museum artifact (left side) is used as reference for the three-dimensional sculpting of a corresponding digital model (right side). The use of reference images is only one means to assist in creating an accurate model. Note that the underlying sculptural model can also be adjusted to closely resemble other Buddha styles permitting shape blending as demonstrated in Figure 6.

A digital animation is then created which shows the model as it gradually changes from one shape into the other, and a movie clip is rendered as the final result. Figure 6 shows frames from such an animation, where a general model of a Buddha sculpture is morphing from a precursor style to the Sukhothai style. The differences in style are clearly apparent in watching the movie. The top row shows Pagan (left) blending to Sukhothai (right) with two frames of an
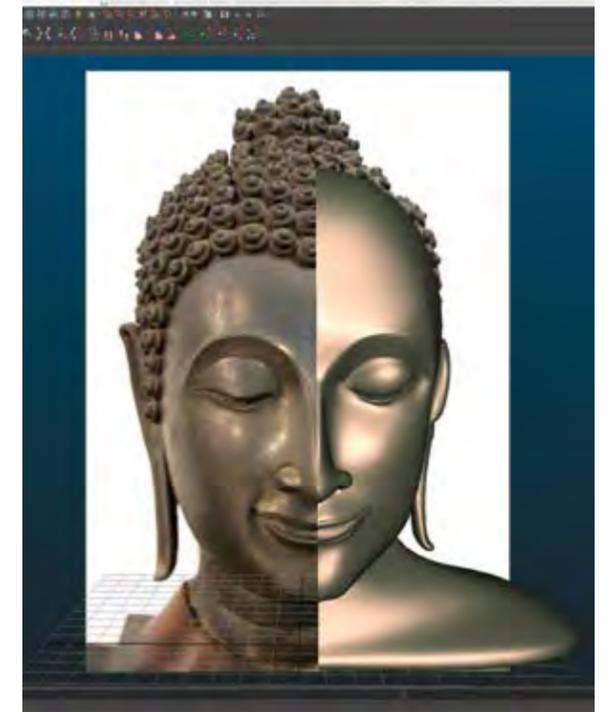

Figure 5. Creating a 3D model (right) of an actual artifact (left, photo by the author).

animation that show intermediate stages of blending between the two. In the smooth animation, the shape transformation appears continuous, and attention is drawn to the places where the two styles differ. The bottom row shows a similar transition from Sri Lankan (left) to Sukhothai (right).

A considerable modeling effort permits abstracting the essential shapes into separate models, which can then be visualized as

Figure 6. Two examples of blend shape animation (see text), photos by the author.

undergoing smooth transformations from one shape and style to another. The models I created for this study were sculpted, animated, and rendered in Autodesk Maya, professional software used in the cinema industry that requires specialized expertise. Perhaps it would be best for educators interested in using this morphing technique to collaborate with digital artists to create the educational media.

Discussion

How may we apply this technology towards the teaching of art history? The pedagogical goals would include introducing students to general issues of the historic interpretation of artifacts, such as: 1) the importance of analyzing details of artistic styles as clues to cultural history, 2) that the interpretation is complicated since every culture has many influences, and 3) the interpretation process is also uncertain because the history was seldom recorded in ancient texts.

Conventionally, students read a description that refers to static photographs or drawings of representative examples of cultural artifacts. The photographs in Figure 1, for example, show artifacts that are obviously different in many regards while sharing many similarities (such as depicting hair in coils, for instance). These examples reflect their different cultures, as well as their common roots. Abstracting the cultural "signal" from the complexity of the actual objects would help guide the student's attention. A model (whether physical or digital) provides such an abstraction. A first step in this process is to heighten awareness of style, which may be assisted even by the simple exercise of presenting animations that show shape changes (of everyday objects such as coffee cups).

As a first demonstration of this approach, a digital model of a Buddha sculpture was created (Wisetchat, 2013a, 2013b) that captured sufficient sculptural detail to permit it to representing multiple alternative sculpture styles (see Figure 5). The effect of watching one Buddha style morph into another vividly demonstrates how their styles differ in a way that is immediately apparent to non-experts. Additionally, an untrained observer can readily extract other, less-tangible, impressions from the animation. For instance, the sculpture appears to undergo expression changes along with the stylistic changes from one sculpture to another. This is particularly apparent when comparing a Buddha sculpture from the earlier, more masculine, Dvaravati-style to the elegant, androgynous beauty of the Sukhothai style. It is far more effective to see the former smoothly transform into the latter than to read descriptions of the Dvaravati versus Sukhothai styles and consulting reference images. A subjective aspect of the interpretation of Buddha sculptures is that especially difficult to put into words is the impression given by the Buddha's facial expression. The Sukhothai period was known to be a time of peace, plentiful crops, and stability, which appears to be reflected in the calm, serene expressions of the Buddha sculptures of that period (Diskul, 1991). By animating the changes in expression from various precursor styles to the Sukhothai style effectively conveys this feeling of serenity associated with the latter.

Finally, while multiple cultures affected the Sukhothai style, and those influences were not sequential, an animation can show a simplified story of the style evolution. A hypothetical evolution starting from style A can be shown to undergo a series of successive shape transformations, from style A to B, then from B to C, and so forth. For example, a sculpture may start with Pala style then morph into Sri Lankan style, then into Pagan style, and finally into Sukhothai style (Wisetchat, 2013b). While an oversimplification of the actual historic progression, a simple A to B to C depiction promises to have pedagogical value.

Appreciation of sculptural style is an important aspect of understanding art history and cultural history. In Asian studies, religious artifacts such as Buddha sculptures carry important indicators of the heritage and influence in each region. Without an expert's knowledge, a student of Asian history might have difficulty discerning which aspects are distinctive of a given style from a given period and locale, and what features are simply properties of a given sculpture. The continuity and progression of history, I suggest, is better visualized than verbally described in a first introduction to the concepts.

Digital models help abstract the style from the specifics of any given museum artifact, and animations of these models help unify what is in common across different styles and to focus on their distinctive aspects. Computer models and movies do not replace the presentation of actual artifacts. But after an introduction to the abstract stylistic features, the student is better able to appreciate those stylistic features with real examples. In contrast to the conventional introduction where one reads text and refers to supplemental images, animations provide a more compelling first introduction to the topic, which would then motivate subsequent readings. Students would likely benefit from watching an animation that reveals style differences associated with a given subject area. Style differences and differing aesthetics seem more effectively demonstrated directly than described indirectly through words.

Multimedia is becoming increasingly adopted in education, but usually that means adding video clips or two-dimensional animations. The approach described here emphasizes the presentation of abstractions and models to simplify and direct visual attention. While this is an essential aspect of science education (e.g., depictions of molecules, collisions between balls, and planetary orbits) it has not been adopted in art history and cultural studies. Technology can illustrate the evolution of its visual aesthetic style more directly than relying on imagination, especially for the non-expert. What works for experts can also work for students young and old.

Acknowledgements

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AN ANALYSIS OF THE EDTPA:

HOW THIS TEXT SHAPES PRIORITIES IN PRE-SERVICE EDUCATION IN THE VISUAL ARTS

by Dr. Rina Kundu

Overview

A classroom is a site in which representation unfolds. Bringing a discursive perspective to the classroom deprives it of its innocence and provides it with accountability. Drawing on the work of Michel Foucault (1972), one can conclude that discourse is a structure in which knowledge produces activity. Specifically in this article, I seek to reveal the discursive practices of the edTPA as it structures teaching and how such practices frame ways in which we participate in and prepare future teachers. Asking what problems art educators hope to resolve in their agendas for preparing candidates for teaching, and seeing these actions within a discursive network, exposes their limitations and possibilities, which are then open to negotiation, challenge, and perhaps transformation. I must ask: What educational practices are being used in university art education classrooms for pre-service teacher candidates in light of the edTPA? What impact may these practices have for the field of art education as a whole?

Introduction to the edTPA

The edTPA is a performance-based, teacher candidate, summative assessment to be used by many teacher preparation programs, including those in art education. The edTPA is currently used in 35 states and the District of Columbia, either as a high-stakes assessment or as a program assessment. Stanford University and the American Association of Colleges for Teacher Education (AACTE) partnered to develop the edTPA. Pearson, Inc. distributes the examination via Evaluation Systems. The assessment measurement aligns with state and national standards including the Common Core, the Interstate Teacher Assessment and Support Consortium (InTASC), and the National Visual Arts Standards.[1] It requires prospective teachers to demonstrate the knowledge and skills necessary to enable students to learn in

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1 It aligns with the National Visual Arts Standards published in 1994. A new handbook is said to be coming out this summer and may change this.

classroom settings (including the art classroom) via video documentation, artifact collection, and written reflection. The primary goals of this initiative are to: improve student outcomes; expand the information base guiding improvement of teacher preparation programs; strengthen the information base for accreditation and evaluation of program effectiveness; be used in combination with other measures as a requirement for licensure; and guide professional development for teachers across the career continuum (AACTE, 2015a, 2015b).

The edTPA contains three tasks-- planning, instructing, and assessing. Artifacts needed as evidence of teacher candidates' abilities to teach must come from 3-5 lessons and must include documentation of the following resources: lesson plans; instructional materials; assessments; student work samples with feedback; written commentaries on planning, instruction, assessment, and academic language; video recordings of teaching; and an analysis of teaching. The 15

evaluation rubrics represent five levels of performance and tests planning, instructing, assessing, analyzing teaching, and the analyzing the teaching of academic language. State certification depends on completing it successfully with a state-defined passing score, some of which are still in development. Not only must pre-service students demonstrate the central concepts of the discipline of art in the areas of art production, art context, and form/structure, but they must also represent their knowledge of the learner by planning scaffolded lessons that engage personal perspective, subjectivity, and prior learning of students, with supports and strategies for the development and growth of a variety of learners with varying needs.

Many educators have supported the edTPA, arguing that it is a more authentic way to assess teaching readiness than the typical standardized multiple-choice examination used. They argue that the establishment of a common assessment will give the field of education a set of meaningful data for continuous program renewal and accreditation, and that it further professionalizes the field in light of attacks made by conservatives and the media about the quality of teaching and learning taking place around the nation (Haynes, 2013) (i.e. putatively increasing accountability). Many other educators, including art educators, have spoken out against the edTPA. Their concerns include: the cost of about $300 to take the examination; the evaluation of the examination by paid workers who do not know the pre-service teacher or are not affiliated with the community in which the pre-service teacher is teaching; the representation of youth on the video documentation, which will be owned by a commercial company; the loss of professional autonomy of pre-service programs and faculty; the corporatization of teacher preparation for the sake of high-stakes accountability; the diversion of funds away from the public sector of education to a for-profit commercial company acting as a clearinghouse; and the attitude that "good" teaching is a neutral set of knowledge constructs, dynamics, and procedures divorced from the environments in which it takes place (Au, 2013; Madeloni & Gorlewski, 2013).
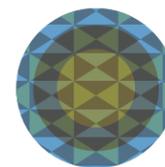
Setting a Context for Analysis

Faculty members and instructors in the art education program at the University of Wisconsin, Milwaukee (UWM) have been working for the last two years, as have others, to learn the components of the edTPA in order to enable our students to negotiate the "high stakes" consequences of it successfully. We are a program located in an urban environment and believe in preparing our teacher candidates to function in urban schools by examining the social and cultural issues of identity and acknowledging teaching as political work. We have attended clinics, test-piloted a few students through Pearson scoring, and are in the process of reimagining and rewriting our curriculum to incorporate aspects of the edTPA in relation to what we have always

believed to be meaningful curriculum, while also conducting a universal pilot. More recently, we have prepared a cooperating teacher in-service to introduce them to the examination and ask them for their support.

Although the edTPA claims that it does not impose limits on programs with respect to teaching methods, the structure of the clinical experience, the medium of instruction, and our power to develop and implement meaningful curriculum for teacher candidates, there are complicating mitigating factors. We have been forced to accommodate knowledge constructs framed by the examination within the few courses that we currently use to get teacher candidates ready for their field experiences. It has indeed been challenging as we have had to reshape our teaching. This article therefore addresses the possibilities and limitations of the edTPA and how it is framing art education practice at UWM. The broad adoption of the edTPA will certainly shape even those teachers and teacher education programs outside of the states that have adopted it, because the examination is a cultural form that has the capacity to speak through specific arrangements and deployments. Culture is an effect of representation and educators must explore how the narratives they tell and the images they present structure how teaching and learning can be seen and understood to themselves and others. Representations constitute reality. Such a conception does not ask who wrote it and who adopted but how it was written and how it is read. It opens up conversations about the conditions for the possibilities of knowledge.

Although Texas did not adopt the edTPA, many other states did, including neighboring states and this is impacting both how teacher candidates understand teaching and how they are being taught. It is also affecting how we may imagine educating those currently practicing in the field. The language of the edTPA invests practices with a certain framework of values. This framework needs to be examined since language always invokes and masks meaning (Derrida, 1976). As a culturally situated representation, the edTPA has social and political implications.

Art educators attempting to construct meaningful discourse about their practices and about how to practice must begin to consider the consequences of the ways in which knowledge and power are mutually implicated in their formations and deployments, including those in their standardized tests. University educators involved in pre-service instruction do not passively teach about art and education but engender individual and collective realities by what they do and say. What educators do or say is constituted by the discourses in which they are positioned. To expose privileged and silenced discourses in the educational spectrum may allow us to create pedagogical spaces in which there could potentially be openings for the necessary play of difference which involves a more fluid and interactive negotiation of the language codes by which art education and the discursive practices surrounding it are understood. I propose that an interrogatory understanding of what structures the ways in which particular art educators think and act as educators in light of the edTPA will allow us to be in a better position to be reflexive about our practices. To understand that discourses are socially and historically contingent rather than natural or neutral may engender new strategies. This analysis focuses on the social work that teaching framed by the edTPA

does. We must recognize as teacher preparers that knowledge is not and cannot be value free or inherently neutral or epistemologically empty. As Butler (1993) explains, understandings get sedimented into a norm or a set of norms and have material consequences.

Discourses and Priorities found in the edTPA

In the last 20 years, discussions about quality teaching and learning has shifted towards evaluating teaching and learning through performance assessments (Beattie, 1997). In the development of a set of performance expectations, we must ask what the underlying values are for teaching that give shape to expected performances. Values for teaching may of course differ among communities. For our program at UWM, the edTPA needs to be seen in relationship to such educational and social practices as constructivism and social justice, discourses privileged here and by other art education pre-service programs.

Privileging Constructivism

The edTPA is described as an authentic assessment tool and emphasizes that instruction must lead to student learning. According to Gage (2009), models of teaching can fall into two categories of teaching: progressive-discovery-constructivist or convential-direct-recitation. These two categories may have epistemological differences (Hein, 1998). In the progressive-discovery-constructivist model, learning is facilitated by the teacher but organized through the interests, needs, and abilities of students. This is enacted through small group work, student conversations and active engagement, scaffolded activities, and the application of knowledge in relation to diverse viewpoints, collaboration, and critical insights. Students learn through a variety of activities that allow them to problem solve individually or as a group, share ideas with their peers, and ask the teacher to explain further. These strategies follow a constructivist model, which asserts that knowledge is understood as constructed by individuals through their interactions with the world. Because of this contextualized interaction, knowledge is therefore not value free; rather, it is transformative, shaping all involved. Constructivism has many discourses that range from the subject-centered to the social (Kincheloe, 2000). In the convential-direct-recitation model, learning is led by the teacher where explanations are offered and noted and learning is facilitated through stated objectives, detailed instruction emphasizing sequential steps, active practice and recall, and systematic correction or feedback (Gage, 2009). In this model, knowledge is often thought of as existing outside of the learner and can be transmitted from one person to another with little or no negotiation.

The edTPA is indeed constructivist and thus can be contrued as progressive. Planning, instructing, and assessing are scaffolded and the teacher candidates are asked to: justify planning and instructional decisions in relation to the context of their classrooms; analyze their teaching with regard to diverse learners; and use data colleted to inform instruction. Furthermore, the teacher candidate has choices in selecting the learning goals, art content, and the means by which student learning will be evaluated. Prior knowledge must be engaged and lessons must link to students' personal, cultural, or community assets to new learning.

My analysis of the constructivim embedded in the edTPA draws on the work of Foucault (1972). According to Shumway (1993), Foucault uses a number of strategies to to attend to how discourses are constructed. They are methodological. Reversal is one ways to attend to discourse. Since constructivism in the edTPA is thought to be progressive, we must ask how it is not necessarily so. We must evaluate by looking to see how it impacts art education to answer particular political and social needs. The emphasis of the edTPA examination is on constructing disciplinary knowledge, not transformative knowledge where teaching is used to facilitate personal or societal growth and reform. The teacher candidate can of course include learning goals where disciplinary skills and knowledge are used to faciliate reform, but these are not required by the edTPA. Furthermore, the dialogic often found in transformative education practices such as critical pedegogy could not be carried out easily in the edTPA. Pre-determined learning outcomes are required in the edTPA and often do not involve students in their development through collaborative efforts, inquiries into a topic, or informed action through praxis. Moreover, commentaries ask teachers to use principles from research and/or theory to support their explanations about planning, teaching, and assessing and thus assume that the teacher manages all learners with certainty.
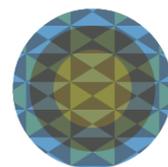
Privileging Culturally Relevant Teaching

Culture, ethnicity, race, gender, and sexuality are complex relationships that are enacted in a social field. As Sleeter and Grant (1994) have noted, educators often add diverse representations into already formed grand narratives, without questioning these narratives and how they construct knowledge in a social field. The status quo is therefore left in place. The practice is motivated by the notion of pluralism, but it still characterizes a modernist perspective. It still enacts the one cultural model by which all is to be measured. Furthermore, cultural identities may be represented as fixed and monolithic instead of multivocal and contradictory. Ladson-Billings (1992) has discussed how culturally relevant pedagogy must provide a way for students to maintain their cultural integrity, succeed acadmically, and help students to recognize, understand, and critique current social inequities. Identities must be defined in the context of inter- and intra group conflicts and struggles, thus emphasizing relationality. Moreover, Gay (2010) says culturally-responsive teaching must: enable respect and understanding of students' heritages; create community and responsibilty for learning; involve cross-disciplinary collaborations and enthically diverse curriculum; enable students of color to gain confidence and efficacy; combat oppression and exploitation; and, free students of misconceptions found in representations. Prompts in the edTPA do allow teacher candidates to demonstrate aspects of culturally relevant pedagogy, but they have a choice to link personal, cultural, OR community assets to new learning through the use of disciplinary knowledge and skills. Furthermore, while candidates justify why learning tasks or their adaptations are appropriate, they can use examples of students' prior academic learning; physical development or conditions; or personal, cultural, or community assets and score a level 3 out of 5, giving all three categories equal weight (SCALE, 2014). The edTPA also requires teacher candidates to choose three work samples from three different students. One of these samples must include a specific learning need that is addressed by creating supports, studying learning patterns, and negotiated next steps in instruction. Whole class patterns of learning are also analyzed.

The prompts and assessments of the edTPA are embedded in multicultural discourses. McCarthy (1993) states that multiculturalism is a particular historical conjuncture of relations among the state, contending minority and majority groups, educators, and policy intellectuals. She discusses three dominant discourses that structure the statements that can be made within multiculturalism, those of cultural understanding, cultural competence, and cultural emancipation (Ibid, 1993). McCarthy (1993) explains cultural understanding is that which is inscribed to improve communications among different ethnic groups. Cultural competence refers to how cultural pluralism should have a central place in the curriculum, and cultural emancipation

contends that schooling can boost success, both academically and economically, for minority students. Prompting candidates to attend to personal, cultural, or community assets may align with these discourses of understanding, competence, and pluralism.

The discourses that structure the talk of diversity have social implications.

For example, according to McCarthy (1993) the discourse of cultural understanding assumes the position of cultural relativism. Ethnic differences are to be accepted on the personal, cultural, or community level and recognized in curriculum planning within the edTPA. At first, this construct seems progressive. The inclusion of African-American, Latino, Native American, and Asian culture could be counterbalanced with the study of, for example, German, Irish, and Italian cultures. Cultural relativism, however, appropriates difference, reducing it to sameness. It does not consider the relational quality of identity--that our experiences of the world are racialized, genderized, and sexualized. The edTPA assumes if teacher candidates consider how to adapt curriculum to acknowledge minority history and achievement, dissonance would disappear and achievement would occur. This discourse stresses attitudinal models of reform (McCarthy, 1993), pasting over contradictions associated with identity and instead promoting content addition.

In addition, although the edTPA acknowledges school context as a factor in choices made, teacher candidates placed in schools stressed by poverty and low-performance may not be fairly judged when placed next to other candidates in less challenging circumstances. Since teaching is, however, a negotiated, transactional process built on relationships of community building, trust, and cultural knowledge and responsiveness, it must be recognized that these contextual attributes cannot be easily forged in student teaching placements, caught directly on video, nor reduced to a numerical score. Furthermore, InTASC Standard 10 is not covered by the edTPA. This standard asks that teacher candidates seek "appropriate leadership roles and opportunities to take responsibility for student learning, to collaborate with learners, families, colleagues, other school professionals, and community members to ensure learner growth, and to advance the profession" (CCSSO, 2011). This standard can certainly be seen as part of the mandate for culturally-responsive teaching.
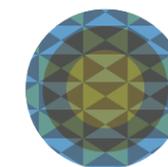
Conclusion

The silences of the edTPA work against preparing our teacher candidates as cultural workers equipped to facilitate the kind of diverse society we all want to live in. Class time is often spent in checking objectives for disciplinary skills and knowledge, providing theoretical structures for rationales in decision making, crafting assessment tools that measure what they say they measure, and using edTPA rubrics to analyze practices. With this focus on meeting requirements and forging practical solutions, limited time is spent on developing culturally-responsive teaching through complex discussions and reflections on identity formation and how it shapes and is shaped, acknowledgements of social injustices, and the questioning of educational practices that reproduce inequities. Unfortunately as a result of edTPA expectations, we feel pressured to place students in less challenging student teaching positions that work against our mission to serve urban environments. Many of our students also feel that they must write narratives of teaching in edTPA commentaries that only discuss their teaching as a successful endeavor, without the need to question or critically interrogate their practice. It is important to draw attention to the silences and blindspots of the edTPA with our students and forge ahead through criticism and resistence to shape a more socially-responsible vehicle for teacher training and education. Pedagogical strategies do something to knowledge and the insights into knowledge. We must come to the understanding that teaching and learning are affected by cultural constructions made in discourse, in social relationships, and in social context.

Rina Kundu

Teaching art at elementary schools in Maryland and Ohio, and working as the Assistant Director of Education at the Wexner Center for the Arts and as an Assistant Professor of Art Education at the University of North Texas have influenced my current research direction as an Assistant Professor of Art Education at the University of Wisconsin, in Milwaukee. I have had a developing research agenda addressing the politics of knowing within educational environments. I am particularly interested in how ideas and concepts within critical pedagogy and visual culture studies can be used to critique current practices in museum education, research pedagogy, and curriculum and instruction and on how meanings are constructed, in relationship to cultural practices and differences, and as sites of resistance. Furthermore, my tenure as Coordinator for Instructional Resources from 2008-10 and on review boards for journals in art education has allowed me to select work and help authors develop ways of representing the arts and teaching and learning within the arts, particularly articles about cultural practices that resist dominant culture's notions of art and difference.

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"I CAN'T DRAW THINGS THAT LOOK REAL!"
A 21ST CENTURY NON-TRADITIONAL APPROACH TO RAISING LEARNERS' DRAWING EFFICACY
by Teri Evans-Palmer

Every semester, I enjoy teaching a university art course for pre-service elementary classroom teachers. Students in the course are characteristically soft-hearted human beings who predictably enter the first class making apologetic introductions such as: "Hi, my name is Tiffany and I can't draw," or "Hi, I'm George and I am not an artist, I draw people like stick figures." My guess is that these declarations are appeals for release from performances that requires a measure of creative skill. As the semester progresses, our conversations unveil symptoms of a condition that I call "PTDS" (post-traumatic drawing syndrome), the result of an emotionally upsetting drawing experience that happened to these students when they were vulnerable child artists.Often, they can recall a singularly devastating event in which their innocent rendition of an object evoked a classroom teacher, parent or peer's public indictment (such as "horses do not look like that" or "people do not have arms that short," etc.). Teachers, in particular, who issue statements of this caliber, are uniquely unforgettable.

> Dragon teachers, following the lead of their namesakes, inflict injury on their students by subtle and often thoughtless blows that sting and leave scars that can last a lifetime. Blows from the Dragon teachers cause students to avoid not only the Dragon but the Dragon's lair –in this case, the art classroom. Anxious students avoid even getting close. (Smith, 2014, p. 151)

Figure 1. Student working on a first drawing assignment, an analog abstract drawing (See Figure 2) from a thumbnail sketch that expresses a personal problem.

When victimized child artists reach adulthood and reflect on earlier traumatic drawing episodes, their angst about art in general is palpable. Now adults, these individuals can recount memories of a teacher, parent, or peer's harsh criticism of a drawing that dismantled their capability to render objects accurately. The criticism set into motion a diminishing perception of the adult artist's potential by implanting an "I can't draw" message that may play in their heads for life. I realized that if my students were to believe they were creative individuals, I must first seek to replace feelings of failure with joyful success. Where to begin?

Since traditional representational drawing was the initial stumbling block for students, I knew I had to begin the transformation with drawing, but from a nontraditional perspective. Realism as a standard of achievement in art production culture is deeply rooted in Western thought. Our perceptions stem from the Post-Platonist notion that artists are "those who do something skillfully and creatively" (New Oxford American Dictionary, 2014). Drawing well representationally is the measure that judges our artistic success or failure and this assumption is alive and well in the today's art communities (Watts, 2010). Unfortunately, the realism standard rouses deficit drawing confidence in many emerging artists, especially if it the only ideological approach uniformed teachers, parents or peers impose on young artists.

My trial and error efforts to promote innovative drawing brought some incremental progress, but the majority of my students still believed their art making achievements were fleeting streaks of esoteric magic. Students' beliefs appeared to function as a default mechanism that

undermined their confidence (efficacy) to successfully produce works of art. On a quest for intervention, I discovered the research of social cognitive theorist, Albert Bandura (1986, 1997), who explained that self-efficacy beliefs empower learners to create (Kaufman & Sternberg, 2010). He contended that what learners believe about what they can create is actually more powerful than their *ability* to create (Bandura, 1995).

In the same way that self-efficacy controls our capabilities, drawing efficacy acts as an internal coach encouraging or inhibiting learners from four sources: prior drawing experiences, verbal persuasion, vicarious experiences and positive emotional states (Bandura, 1986). First, positive and negative drawing experiences influence drawing self-efficacy. If learners recall rewarding drawing achievements, they are likely to perceive future performances as easy; while those who remember drawing failures perceive drawing as beyond their capability. Second, watching others succeed or fail in a drawing task vicariously influences learners. Teachers can raise self-efficacy and weaken the impact of past failure by skillfully demonstrating drawing techniques. Third, verbally persuading students that they can draw is effective; encouragement during the drawing process supports an "I *can* draw" habit of mind. Fourth, a safe, relaxed, emotionally positive learning environment suppresses anxiety that brings on fear of failure.

These capacity-increasing sources offer compelling motivation for emerging artists when nurtured with unconventional teaching practices. First successes lead to greater achievement, helping them to find their own drawing "voice." Students who perceive that they can and will succeed at drawing drink from a wellspring of confidence that sanctions risk taking in a larger artistic arena.. The intent of this article is to describe non-traditional 21st century teacher attitudes and practice that can boost learners' drawing confidence (efficacy) and raise learners' perception of artistic self-efficacy.

Drawing Experiences Influence Artistic Growth

How does drawing development evolve? Child artists do not set out to achieve accuracy in their drawings, in fact, children's first marks are intrinsic investigations of visual expression: a natural unfolding of thought essential to their psychological well-being (Gardner, 1980). They draw in risk-free play mode, producing effusive, uninhibited, and energetic marks to make meaning of their world by exploring the wonders of marks made by waxy crayons, hard pencils, and juicy markers (Watts, 2010). "Kids learn to figure things out by experimenting; they realize that results turn out different than what they expected" (Seelig, 2012, p. 157).

As toddlers, it is the family's curiosity and interest that encourages and builds confidence (Csikszenmihalyi, 1999). These neophyte artists draw with a confidence that is not dissuaded by another's perception until they learn what is good and bad through strategic role models (parents, teachers and peers) in their reference group (Dvorak, 1987).

Between the ages of five and seven, children's drawings naturally evolve into realistic representations that bear acceptable likenesses (Gardner, 1980). They make a drawing, consider it, and then put it aside to make

another. In doing so, their drawing skills advance. Adults are far less prolific. We work on a single drawing striving for accuracy and the longer we work on it the more attached to it we become (Seelig, 2012). Why is this so? Quite possibly negative messages sent to us that we lack the skill to draw objects well has fed our insecurity. The fear of exposing our "imperfect" drawings to external scrutiny makes us strive for "perfection" to avoid failure.

The Adverse and Affirmative Forces of Drawing Instruction

The negative forces in the learning environment can lower children's perceptions of their drawing capability (Ellenbecker, 1995; Kellogg, 1979) and lead to adult PTDS. Drawing instruction supervised by noncertified teachers who rely on traditional methodologies that has been pulled from uniformed sources represents one significantly negative force (Ellenbecker, 1995). For these teachers, swapping traditional ways of teaching for "untested" creative instruction is as frightening as your dentist trying a new way to pull a molar (Kaufman & Sternberg, 2010). Instead, they direct drawing as a type of "free for all" in which their expertise lies in managing and praising children, rather than in teaching and promoting drawing skills (Richards, 2003). Their young learners grow frustrated with superficial responses that do not help them to solve creative problems and they eventually opt out of drawing altogether (Anning, 2002; Richards, 2003).

Primary classroom teachers lacking knowledge about children's artistic development as brought to light by Gardner (1980) and Colbert (1984) frequently incite young learners to work toward realism and abandon indefinable expressive drawings. These learners cease drawing when they come to believe that realistic drawings are valued over expressive styles because they know that is what adults value most (Kozbelt, & Seeley, 2007; Rose, Jolley, & Burkitt, 2006). Only later does the desire to render realistic likenesses increase when children progress through intermediate grades and on to middle school. Static, regulated drawings at this age replace the livelier, carefree drawings of earlier years (Gardner, 1980) because they are intrinsically motivated to improve their drawings to "look like the real thing." As children move on to middle and high school art rooms, their certified visual art teachers play a significant role in the important journey as artists" (Smith, 2014).

Teachers' attitudes about art and the verbal and non-verbal messages that they send hold the power to paralyze or crystalize learners' drawing efficacy development (Anning, 2002, 2004; Kozebelt & Seeley, 2007; Oreck, 2004; Parker, 2005; Richards, 2003; Rose, Jolley & Burkitt, 2006; Watts, 2010). Relentless critical comments not only embarrass and frustrate young children, but they can drive learners away from drawing for a lifetime if drawing is associated with shame and humiliation in their minds (Richards, 2003). When these repressed learners anticipate a drawing task, the perception of their limited skills triggers anxiety, raises inhibitions and consequently weakens the desire to draw. Drawing efficacy, therefore, takes a nosedive when drawing ceases to be an enjoyable activity. Quite possibly the reverse is also true: when drawing enjoyment wanes, perceptions of drawing ability decreases as well.

21st Century Aptitudes and Raised Self-Efficacy Equip Learners for Life Success

In his pioneering book Whole New Mind, Daniel Pink (2006) asserts that the "keys to the kingdom are changing hands and the future belongs to artists, inventors, and designers" (p. 1). Pink proposes that the tide is turning from the logical, linear, data-processing capabilities required of workers in the Information Age to the empathetic, inventive, big-picture capabilities of the Conceptual Age. In order for 21st century learners' to thrive in educational and professional arenas, they will need these capabilities and aptitudes. Future generations will adapt to the social shift to Conceptual Age with both high-concept and high-touch approaches. This is good news for art education. High concept aptitudes intersect with visual arts competencies in that they both involve capacities to identify patterns, to create visual beauty, and to combine incongruent concepts into something new. High-touch aptitudes are interpersonal abilities that create bonds with others through joy, empathy, and understanding (Pink, 2006).

As our society transitions from educating knowledge workers to cultivating a work force of creators and empathizers (Pink, 2006), outcomes for education shift from operations of the brain's left hemisphere (logic, reason, sequence) to operations of the right hemisphere that include aesthetic, contextual, and synthetic processes (Edwards, 1986). The processes of creating, synthesizing and empathizing are functions of the right hemisphere (Pink, 2006). Creation and synthesis requires the learner to visually search for relationships between small parts in order to form something new. Feeling empathy for someone calls upon a learner's ability to see another's personal condition or problem as his or her own and then respond with care to solve another's problem. Further, these aptitudes rely on the symphonic ability to see relationships and join small pieces together. According to Pink, symphony is "the aptitude to see the big picture—to sort out what really matters"—and "detect broad patterns" as well as synthesize and "put together pieces" (2006, p. 130).

Pink endorses drawing as "one of the best ways to develop future-ready symphonic aptitudes" (2006, p. 131) in emerging artists as it operates in the right hemisphere of the brain where intuitive and creative thinking occurs. Among these aptitudes are: boundary crossing (operating well in several realms): inventing (generating ideas beyond convention), making metaphors (creating something that represents something else) aptitudes that facilitate learners' self-efficacy and adjustment to a future society (Pink, 2006). Rational thinking, on the other hand, happens in the left hemisphere of the brain where the trite schematic drawings are stored.

Art educators believe that the skill to draw or read can be nurtured, encouraged, practiced and developed (Edwards, 1986). A keen eye and steady hand can enable any learner to draw objects from observation (visual literacy) in much the same way that word recognition and cognition permit learners to read words on a page for comprehension (linguistic literacy). Although both can thrive under astute instruction, reading has historically been ranked above visual arts in the hierarchy of K-5 curriculum. Arguably, we would not be competent readers if our reading instruction ceased beyond the fifth grade as is often the case

with art instruction? In the next decade, we may see visual literacy rise to a priority ranking equivalent to or above reading.

Non-Traditional Drawing Instruction That Boosts Drawing Confidence

Art education aimed at developing 21st century aptitudes is a cache of good things for learners whose drawing experiences step up their engagement and confidence, promote social satisfaction, ultimately equipping them for life success. The concepts presented here have come from an active search for interventions to displace "I can't draw" drama with "Oh, but I can draw!" scenarios. Interventions that have proved to be the most successful for diffusing drawing anxiety and raising drawing efficacy are: (1) simple drawing challenges that progressed to more difficult, (2) content choice freedom, and (3) authentic, well-timed verbal encouragement.

Simple Drawing Challenges: Non-Representational Drawing First. After years of teaching middle and high school, I came to the conclusion that drawing representationally is a frightfully intimidating exercise for students with PTDS, especially if it is the first rattle out of the box. Years ago, I attended a workshop led by Betty Edwards in which she guided participants to draw small sketched compositions of a problem, a person, an emotion, etc., without including any recognizable subject matter. I remember how freely I was able to express the "essence" of the subject from heart to paper without the left-brain voice negotiating likeness. Edwards instructed us to compose "analog" drawings comprised of abstract marks that carried meaning. The new process of drawing called on our elemental knowledge of shape, line, value along with principles of balance, movement, emphasis, contrast, etc. to compose expressive sketches.

During the drawing process in this initial assignment, I have observed learners' gain what Bandura (1997) refers to as an unshakeable sense of efficacy that is essential to succeed in creative endeavors, I have since developed this exercise into a first assignment for adolescent and adult learners and found it to be successful in turning around learners stuck in PTDS mode (see Appendix for instruction description of this assignment). Students begin by generating preliminary thumbnail sketches that tap into expression-laden meaning, immediately relevant to their lives (see Figure 2 for examples of the first phase of the assignment). I lead this first phase of the assignment asking them to consider themselves as a shape that serves as a focal point in each composition. The sketches in graphite seem to effortlessly unfold into compositions as learners invest in expressing their feelings in line, shape, and value with value, contrast, emphasis and unity. My students tell me that the moment they first saw their final Analog Abstract drawing in a class critique was the moment that their drawing confidence skyrocketed. Their comments at the close of the course reflect this view: "The instance that I felt like I could teach art was when I realized that my art was amazing in my own way" (K. Doyle, personal communication, May 3, 2011). "If you hadn't given me the confidence to try I wouldn't have ever discovered that I could actually do this. Now I love to draw and am doing it often" (F. Boyter, personal communication, May 3, 2011). "The abstract drawings made me feel accomplished for the first time!" (K. Grant, personal communication, May 4, 2011). See

Figure 1 and Figure 3 for examples of the final phase of the Analog Abstract Drawing assignment.

Figure 2. Preliminary thumbnail sketches for Phase 1 of the Analog Abstract Drawing Assignment.

Figure 3. Student working on final Analog Abstract Drawing (Phase 3 of instruction) from selected preliminary thumbnail sketch.

Content Choice Freedom. The findings of one drawing study suggests that learners with greater freedom to choose what they draw (content choice freedom), enjoy higher drawing confidence and derive more personal meaning from drawing experiences than those with less content choice freedom (Ellenbecker, 2003). Although pre-school children are generally free to draw what and whenever they like (Rose et al., 2006), school-aged learners have fewer and fewer opportunities to choose the content and style of their drawings as they advance in grade level (Anning, 2002). Students in upper grades of a study with first through tenth grade participants confessed that they would have produced better drawings if they were allowed to choose what they drew (Rosensteil & Gardner, 1977). A study with post-baccalaureate students in an art education methods class found that their personal meaning increased as students were given greater content choice freedom in drawing activities (Ellenbecker, 2003).

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This article does not advocate offering carte blanche content choice freedom to learners without limitations. Instead, it recommends that teachers motivate adolescent and adult learners to express drawings with personal meaning by: (1) choosing drawing challenges from a field of content that is relevant to learners, and (2) permitting learners to respond to the posed problem with open-ended resolution (Bartel, 2013). My intent for assignments in the course for pre-service classroom teachers is to develop students' personal investment and feeling of

success to the degree that they would enthusiastically embrace infusing art activities with teaching core subjects. I want them to revisit the joy they felt as young children discovering new knowledge "through play and not at the instruction or control of the more advanced adult" (Kaufman & Sternberg, 2010, 258).

Authentic, well-timed verbal encouragement. Without question, "the strongest unique predictor of middle and secondary students' self-beliefs about their own creativity" is positive teacher feedback (Beghetto, 2006 as cited in Kaufman & Sternberg, p. 458). In the home environment, support comes from encouraging parents, grandparents and siblings. In school environments, children seeking drawing feedback are very open to guidance from a teacher. Elementary classroom teachers not trained to accept, respect and guide child artists often offer positive praise without reference to the details in the drawing. I counsel my pre-service teachers to say, "Tell me about your drawing" rather than comment on what they think they see in a child's drawing. Children benefit most from genuine adult interest in the child's work and not a grocery list of options that help them move toward realism (Watts, 2010).

Teachers capable of matching learners' visual perception with technique provide them with an advantage that increases with skill (Kozbelt & Seeley, 2007). Offering genuine feedback to adolescents can be a slippery exercise in saying the right thing at the right time. Empathy never fails to draw students into relationships that "transform those students into passionate, life-long learners who are committed to and skillfully engaged in life, relationships, and the world around them" (Mullin, 2003, p. 2-3). Even better is the teacher who encourages a mixture of openness with intrinsic motivation and creativity (Kaufman & Sternberg, 2010).

Gradually over the semester, my students forge ahead through assignments with 2D and 3D media unaffected by the fear of failure that had derailed their artistic growth in the past. As we arrive at assignments that reach for more accurate representation of objects in their work, they march steadily onward toward greater drawing efficacy. (I find it is also encouraging to mention that their future elementary students will be far less judgmental of their ability to draw lifelike objects than the censuring adults they encountered as child artists).

Conclusion

This article addresses drawing as a major player in visual art expression. While creativity does not spring from knowing how to draw, drawing is helpful as a means to more creative work. We can see that the desire to draw is a natural inclination when we look at children's first drawings. These are accomplished without direction, correction or adjudication. As children develop artistically, they reach for more realistic objects and their development takes them to a place where they naturally seek instruction for drawing objects accurately.

A number of factors can negatively affect learners' desire to draw and lead to unsatisfactory drawing experiences. Among those cited are: restricted choice in drawing content, negative messages, uninformed drawing instruction, negative adjudication of drawings, and unqualified, superficial feedback. The perception of learners' capability to draw well representationally influences what they believe about themselves

as artists. Sadly, the perception of self as an individual who cannot draw perpetuates low self-efficacy throughout a lifetime and seems to generalize into artistic efficacy. These learners translate their perceptions of low drawing ability into any task or performance that calls on creative aptitudes.

In this article, I advocate for a nontraditional approach to drawing instruction that shapes learner's drawing efficacy as well as develop skills learners will need to prosper in this century. At the front end of drawing instruction for emerging artists, I recommend simple drawing challenges such as the Analog Abstract Drawing assignment to build satisfaction and confidence (as seen in class critiques) that often is not in place from childhood drawing experiences. Nurturing self-efficacy can then progress to more difficult, representational drawing tasks. Second, I have found that drawing challenges, which do not tether students to prescribed products, offer more freedom to choose content and lead to more meaningful drawings. Innovative, artistic thinking flourishes in a teaching environment where students are encouraged to explore media and share peer feedback. Finally, I propose that drawing instruction guides students with authentic, well-timed, high-touch verbal encouragement. The attitudes and self-efficacy of teachers makes the greatest contribution to guiding student drawing efficacy.

"The primary purpose of art education is to teach students to think like artists: to take one's personal experience, perceptions, ideas and feelings about the human experience and express them" (Dewey as cited Parks, 1992). If our goal is to develop 21st century learning skills that translate to success in a high-concept driven society, we must teach from curriculum that loosens traditional constraints and backs away from heavy-handed instruction. Learners are more likely to invest in the drawing process if their drawings hold personal meaning for them.

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ARTIST INTERVIEWS:

MEL CHIN
BY ZACHARY GRESHAM

DARIO ROBLETO
BY JENNY LUCAS AND KATIE WOLFE

JOHN YANCEY
BY HEIDI POWELL

Appendix A

The First Drawing Assignment: Analog Abstract Drawing Sequence

Phase 1: Thumbnail Sketches that Express Personal Feelings and Thoughts

Art materials: Student sketchbooks, Design Ebony (12B) drawing pencils, erasers

1. Introduce the art elements and present the expressive quality of line, shape, value, texture in works of art
2. Introduce the principles of design and demonstrate how the elements can be arranged to create a feeling of wholeness in a successful composition
3. Guide students as they develop four thumbnail sketches with the topics: a problem in my life, a person I know well, an emotion with which I can identify, and my favorite place
4. Begin each sketch with a focal point shape or line that represents the student artist
5. Lead students through the sketching process with encouragement and honest assessment
6. Encourage students to develop all four sketches to achieve compositional unity

Phase 2: Post-It Note Class Critique

1. Give each student 5 small (2 inch) Post-It Notes and instruct them to walk quietly around the classroom, looking their classmates' open sketchbooks to identify 5 thumbnail sketches that they feel are successful

2. Once selected, instruct them to write a few words using art element or principles vocabulary they explains why they selected the sketch
3. Then, tell them to place the Post-Its in the margins by the selected sketches in their classmates' sketchbooks

Phase 3: Final Drawing

Art materials: 9" x 12" drawing paper, Design Ebony (12B) drawing pencils, erasers, rulers, copy paper

1. Demonstrate drawing approximately 1 inch margins on all sides of a 9" x 12" drawing paper
2. Instruct students to draw a 6-step value scale in the margin on one side as a reference
3. Select a thumbnail sketch and enlarge to 9" x12" by first blocking in shapes and lines
4. Add value to develop contrast, emphasis, balance, etc.
5. Demonstrate drawing techniques that lead to compositional unity such as subtractive drawing, frottage, textural shading, overlapping, outlining, and repeating shapes, etc.
6. Allow time for students to complete the final drawing; circulate during the drawing process and provide supportive feedback

Closure: Final Class Critique

An Interview with artist MEL CHIN

Born in Houston, Texas, Mel Chin is a socially engaged conceptual artist who utilizes a broad range of media and approaches to creating art, including collaboration and multi-disciplinary inquiry. Chin's work addresses socio-political issues related to modern life and has exhibited in numerous national and international solo and group exhibitions, including a recent survey exhibition organized by the New Orleans Museum of Art, *Rematch: Mel Chin*, which spanned four spaces across Houston. Chin has received awards and grants from the National Endowment for the Arts, New York State Council for the Arts, the Pollock/Krasner Foundation, the Joan Mitchell Foundation, the Rockefeller Foundation, the Louis Comfort Tiffany Foundation, and most recently was awarded a 2015 John Simon Guggenheim Memorial Foundation Fellowship.

by Zachary Gresham

Zachary Gresham: First of all, congratulations on your recent retrospective, *Rematch: Mel Chin*, which recently closed in four spaces across your hometown of Houston. After visiting each of these exhibitions, I walked away amazed by how prolific and extremely diverse your work is in terms of content and medium. Why did you want to be an artist?

Mel Chin: I don't think I originally wanted to be an artist, I think it just happened. I started drawing at an early age and had an episode where I lost that capacity and felt that I had to recapture the skills I had in my youth. Maybe I was just accumulating the tools to express myself.

ZG: The work that you create is largely political and social in nature. Why is it important to you to use art as a force for political and social change?

MC: I think I just make art. Initially, I don't think of an idea as being in one camp or another. Art by its very nature is political; it is inescapable. But when confronted/compelled by terrible environmental realities I have been able to see how an idea can contribute to the transformation of those conditions. Conceptual art gives me that capacity.

ZG: I know you've done a couple of projects involving students, such as the *Operation Paydirt/The Fundred Dollar Bill Project* and *The Seven Wonders* for Sesquicentennial Park along Buffalo Bayou in Houston. What made you want to work with students for these particular projects?

MC: Because the concepts demanded it. For the Sesquicentennial Park it was the right thing to do. The original parameters for the project had a directive about making a work to commemorate the founding fathers of Texas. I was thinking, wait a minute, what happened to the mothers, brothers and sisters? It made me want to shoot the concept full of holes. After I got over that I felt it was an opportunity to celebrate the imagination of the present. I concluded that a celebration of the past could be created by the children born 150 years later, with a monument that would permanently celebrate the imagination of its youth.

Operation Paydirt is another matter. It came about when I learned that childhood lead poisoning was still prevalent and pernicious in the way it affected children for the rest of their lives. That project was born out of a necessity to have the population most affected by the problem of lead poisoning to have a voice in the matter. Of course, that project automatically includes families and there are no age limitations on who can participate. I see both of those projects as not wholly mine, but projects that I am working on with others.

ZG: What do you consider to be the role for artists in the community?

MC: The role of artists is to be part of the community, but artists don't have to cover a whole spectrum of community engagement. Some artists work in total isolation, but that doesn't mean they are not part of the

community; if you create and are capable of conveying your creations you become part of the community of ideas. Other artists work actively in their community and support transformation for the benefit of others.

ZG: What do you think is most important thing for art educators in schools, museums, and community art spaces to provide the community?

MC: These people can make a life-changing difference in peoples' lives. Personally, the best art educators have been the ones who taught me to be more open in my thinking. Just because I could draw the best apple did not mean I was the best artist. Art educators can teach the community that expression comes in many forms; that adds to the vocabulary necessary to understand art, and that broadens the possibilities for community engagement.

ZG: *TRENDS* readers are mostly arts educator in schools, museum, universities, and community art spaces. Can you talk about your experiences with art growing up? Were you exposed to museums or community art spaces? Did you have access to the arts in the schools you attended?

MC: As a very young child I was not aware of the museums in the city, but my parents encouraged me to draw when I expressed interest and ability. I was lucky to have several teachers along the way who were gifted in the way they taught, inventing and encouraging beyond the established

curriculums of their time, and who had the ability to recognize my capacities early on. From elementary school through high school there were a few different instructors who made a great difference by creatively adapting to students' realities, like being empathetic to the economic struggles in a poorer neighborhood, conveying challenges to consider in those times of countercultural revolution and not afraid to apply humor as necessary. And I suppose I was lucky that I grew up in Houston, a city with several art museums. This allowed my eventual inclusion in museum school scholarships at the Museum of Fine Arts.

ZG: The theme explored in this issue is "Exploring Relevant Art Experiences for 21st Century Learners." Ideally, from your perspective, what should the future of arts education look like?

MC: The future of art education is to create bridges with other disciplines. Art is no longer a world only unto itself. I believe one of the problems of our world is that we've become too compartmentalized. Within narrow confines it is sometimes hard to see creative opportunities. It is also important to see that certain things can't be forced. Crossing disciplines shouldn't require rigid rules of collaboration, but it is most important that each person learn the vocabulary of their collaborator. Perhaps we can think of unique forms of cooperation that enhance both sides of the discourse.

With profound issues affecting all of us, from climate change to political turmoil to everyday violence, every discipline needs to be on alert so that their unique insights and abilities can be applied to counter the more destructive forces that are always among us. The creative capacities of individuals also need to be considered as options. As long as educators keep an open mind about what those options are, and include the larger world of ideas within their perspective, there can be a process that is responsive and helpful. At the same time, art education

should always include the art history of the past and explore the techniques, intentions, and environments of previous artists. Art is an ongoing discussion. Learning skills that allow us to make choices and judgments about our built world requires knowing what has come before us, as well as knowing the most recent methods, materials, technologies, and thought processes of our day.

ZG: What is the most important thing that you still wish to achieve?

MC: After a recent retrospective exhibition and review of aspects of my art-making life, I realize I am still in a state-of-becoming. I really don't know what is next, but I hope it is something worthy. I just want to survive long enough to have a few more options.

ZG: Do you have any additional thoughts you would like to share?

MC: I'd like this collaboration with *Operation Paydirt* to fulfill its obligation/belief that the voices of individuals, united against the common threat of lead poisoning, can become a powerful force, and can be mobilized here in Texas at a statewide level. Individually, I can make only a small difference, but collectively, we can make an enormous difference in peoples' lives, and that is the great hope of this project.

Zachary Gresham is the Education Programs Director at Art League Houston, a non-profit contemporary art space that embraces 21st century approaches to curatorial programming, community-building, place-making, art education, and outreach to under-served communities. Prior to his work with Art League Houston, Zachary worked in art education at Lawndale Art Center and the Museum of Fine Arts, Houston. He is currently completing his MA in Arts Leadership and M.Ed in Art Education from the University of Houston.

The Seven Wonders, Detail, Mel Chin, 1998, laser-cut stainless steel panels, steel, lighting elements, masonry, Permanent installation, Sesquicentennial Park, Houston, TX, image courtesy of Mel Chin.

The SAFEHOUSE Door, Mel Chin, 2008-2010, Operation Paydirt artifact installed at the Blaffer Art Museum, Houston, TX, photo © Nash Baker.

Fundred Pallet & 451,745 Fundreds by the people of America installed in the H-Town Fundred Reserve Even Exchange Bank at Blaffer Art Museum, Mel Chin, 2015, photo © Nash Baker

The Seven Wonders, Mel Chin, 1998, laser-cut stainless steel panels, steel, lighting elements, masonry, Permanent installation, Sesquicentennial Park, Houston, TX, image courtesy of Mel Chin

An interview with artist Dario Robleto

DARIO ROBLETO

Living and working in Houston, Dario Robleto is a conceptual artist represented by galleries in Houston, Los Angeles and Paris. After earning his B.F.A. from The University of San Antonio in 1997, Robleto has since participated in the 2004 Whitney Biennial and continues his research at prestigious artist residency programs across the United States. In 2014, Jenny Lucas and Katie Wolfe had the opportunity to attend a panel discussion led by Robleto concerning his exhibition *The Boundary of Life is Quietly Crossed* at The Menil Collection in Houston. For more information about Robleto's work, visit: www.dariorobleto.com

by Jenny Lucas and Katie Wolfe

Looking at an artwork by Dario Robleto, one may have a hard time discerning initially which items are culled from archives and which are crafted by his own hand. Reading his materials list calls on the viewer's knowledge of science, history, music, and language. As the work unfolds, the viewer will likely encounter ideas about love, war, death, and time. Words like "layered," "complex," and "cross-disciplinary" provide a place to begin describing Robleto's work, but ultimately fall short of capturing either his processes or motivations. Running in conjunction with *The Boundary of Life is Quietly Crossed* was a brain research project—a partnership between Robleto and biomedical engineering professor Jose Contreras-Vidal and his Brain-Machine Interface Systems Team from the University of Houston. The research was conducted by having people who attended the exhibit wear an electroencephalography (EEG) skullcap that consists of electrodes recording the brain activity through the scalp of the user. The partnership began months before the exhibit opened when Robleto's interest in the team's brain-machine interface work motivated him to visit Conteras-Vidal. And that is the take-away: Robleto is as keenly interested and involved in studying how we interact with the artwork as he is in researching and creating the artworks themselves. There is no separation: research, empathy, creativity and narrative are no longer distinct pursuits but rather all facets of this artist's singular approach to art and art-making.

Jenny Lucas: Can you describe how you came to be an artist and the motivations that sustained you through this process?

Dario Robleto: I came to be an artist later in the process because it never occurred to me that I would become an artist. I can't tell you what a shock it was to my family, as I already began pursuing one path as a biology major. I had an epiphany that changed me within twenty-four hours—it was that dramatic. This breakthrough occurred when I realized that being an artist is putting all of your passions under the same umbrella and hoping they will creatively entangle. In this way, art can bring something new to conversations by the playfulness artists have when they cross genres—in fact, that's one of the strengths of being an artist. So I think starting out I had an unusual attitude: being an artist didn't mean being a painter or being a sculptor—and it never occurred to me to think of it in that way. And I still follow that to this day. Every project can change and be whatever I want it to be—that's what I love about it.

JL: Ah, I wish my oldest daughter was here! She's going from 8th grade to 9th and is trying to decide between ROTC, band, and science. Although art is important to her, she doesn't know where to fit it in along with her other interests.

DR: She is already thinking that there is some inherent conflict because we are all geared to compartmentalize knowledge in that way. I totally understand why we need that; but for an artist, as soon as you break and get over that, that's where the turning point occurs. That is the strength of the being an artist: that I don't have to choose. However, it doesn't mean that it's just a free-for-all. It just means getting over that hurdle of the boundaries inherent in any discipline.

JL: Can you talk more about that? I think that idea is very important to teaching art in the 21st century.

DR: In the past few years I have begun to say that part of my job as an artist is to identify creative behavior in other fields. For instance, I realized that some of the scientists and doctors with whom I've worked with are still thinking very compartmentalized out of necessity. But occasionally, they will do something that is so out-of-the-box—like what Dr. Frazier did, suggesting that we don't need a heartbeat anymore—that it is no longer just medicine. That's art, that's philosophy, that's spirituality, that's everything. I feel that one great thing that I can do as an artist is just monitor everything—where is creativity revealing itself in these unexpected ways? I can recognize where something originates in one discipline that is so profound, it bleeds over to others.

JL: Are you ever stymied by those conversations? Or more specifically, do you find people's notions about creativity troublesome? For example, some say creativity can't be defined or there is not a good definition of creativity.

Detail and installation of A Defeated Soldier Wishes To Walk His Daughter Down The Wedding Aisle, 2004, A Defeated Soldier Wishes To Walk His Daughter Down The Wedding Aisle, 2004, Cast of a hand-carved wooden and iron leg that a wounded Civil War soldier constructed for himself, made from The Shirelles' "Soldier Boy" melted vinyl records and femur bone dust, fitted inside a pair of WWI military cavalry boots made from Skeeter Davis' "The End Of The World" melted vinyl records, oil can filled with homemade tincture (gun oil, rose oil, bacteria cultured from the grooves of Negro prison songs and prison choir records, wormwood, golden rod, aloe juice, resurrection plant, Apothecary's rose and bugleweed), brass, rust, dirt from various battlefields, ballistic gelatin, white rose petals, white rice, 21" x 80" x 20," courtesy of Dario Robleto.

DR: Well, I admit that I'm talking about a type of creativity I'm refining, but I am refining it by arguing for how broad it can be. So it is about expansion, not rigid barriers. However, I realized that the artist is in the unique position to be proactive. Take for instance the idea that a doctor may not have the metaphoric or poetic skills to talk about the philosophical implications of the beatless heart. He may not see the need to because it's not what he does everyday. That's why I am saying artists need to develop an eye about forms of creativity that just don't fit in any box. An artist can ask, "Why don't we broaden this conversation in the way that only art can?" So, my definition of creativity is—but I am not rigid in it—I know it when I see it. And, I am usually drawn to it when it is in some field that doesn't have an outlet to talk about it in any other way. At this point, I have a long list of what is the role of an artist in culture, and that's one of them: keeping an eye out for those moments.

JL: So did you have formal art training at all in high school?

DR: No.

JL: College?

DR: When I switched from biology, I did. But again, I had no idea what I was doing.

Katie Wolfe: When you say "I didn't know what I was doing", do you think an art education can be hindering?

DR: I see now my advantage was that nobody told me what art was supposed to be. So, I drew from my fandom of many other fields. For example, I have been a long-time, passionate fan of the *Guinness Book of World Records*. It never occurred to me that that couldn't be a legitimate topic to explore as an artist…from day one. And I remember there being quite a bit of a pushback about what I was interested in pursuing as an artist in those early school years because it wasn't formal or didn't have the seriousness an art topic was supposed to have. But, what I am saying is that my naïveté was my strength. I realized, "Why shouldn't I talk about this?" So from day one I just did, and have continued to since then. But I remember a lot of tension about it.

JL: Pushback from…?

DR: Other students who were also trying to find what's worthy of being an art topic. The easy place to go is art history, and formalism, and "art for art's sake," which is fine. Those things just never held my interest very long.

KW: What advice can you give to a student who is in that position?

DR: Well, my opinions change every year. I do want to know my art history deeply, but I do not want to regurgitate what I have read the day before. I feel that many young artists get in a cycle of regurgitation because topics in art history seemed to have been worthy of another's attention at one point it time. It reminds me of how truly difficult it is to be an artist with an original point of view. People argue it isn't possible anymore. It's really hard to try to say something interesting, and I think one way to avoid that is to go to the thing that is what you have already poured your passion into outside of the arts. For me, there is music or the Guinness Book of World Records, or more obscure sorts of sciences or histories. Again, it never occurred to me that these shouldn't be a topic to explore. If you have ten people at a table from different fields, I want to leave saying, "I am the only one who would have asked that question. Only art would have brought that to the table." Artists have to put their "foot in the door" and start asking those questions.

KW: Do you feel—as a visual artist— that you have developed an empathetic way of thinking? Can you speak to whether or not it has a strong influence on your work?

DR: Yes! I have a whole concept called, historical empathy. It's a whole sort of philosophy I have tried to develop for myself over the years. And it means… well, can you apply empathy across time, not just to the person across the table, which is what I want to do as well because often my subject matter takes me down historical roads. I feel like if I am going to be a voice to the subject matter, I have to find some way to extend empathy across time. And, some of my materials are very sensitive, highly loaded materials that are loaded because somebody else already had an emotional investment in them. Like a locket of hair from a Civil War soldier, let's say, or bullet lead excavated from a
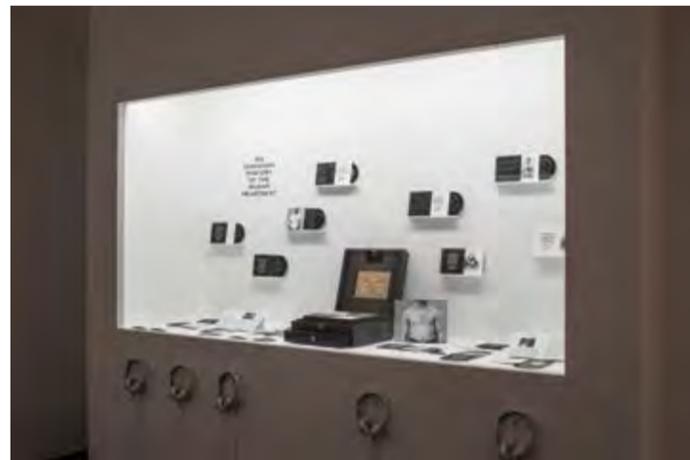
A viewer observes and listens to *The Pulse Armed With a Pen (An Unknown History of the Human Heartbeat)*, 2014, 28 custom cut 5-inch vinyl records, audio recordings, archival digital prints (record sleeves, liner notes, labels, slides), three centuries of various human pulse and heartbeat tracings, glass slides, custom bound book, oak, silk, engraved gold mirror, brass, headphones, media players, 18" x 14 ½" x 21" (box overall, open); installed in variable dimensions, courtesy of Dario Robleto.

battlefield. I feel like as an artist, if I am going to touch those materials, then I better have earned it. I have a whole motto in my studio, which is, "What do I need to do to earn the respect for this material, or story?" Everyday. Only when I answer that question to myself, do I feel I can move forward. Part of that is empathy. There will always be a gap because I can't know for sure, but I like that as a standard an artist should have for themselves: to try to reach the level of empathy that that soldier would have wanted you to take the hair and find some other meaning within it. It's just good moral/ethical checks and balances to always to be making sure that you are earning it. Empathy is a big one. But how do you push it across time, across genres, and how is the artist uniquely positioned to do these things?

JL: For art educators who are trying to foster interdisciplinary thinking, there is a lot of resistance coming from inside the discipline. There are those with the mindset that if art is going to have any credibility as an actual discipline, then we must behave like disciplines always have. There must be an emphasis on the processes, techniques, and vocabulary specific to art.

DR: Yes. I understand that point of view— but let's say that the objective is to argue for the continuing relevance for art. For me, the only way I see that happening—the only way to talk to the inventor of the beatless heart, or the woman whose heart has left

the solar system, or the audio archaeologist who's redefining sound history by digging how far in time we can access the past—is to determine how to talk with this person. Why would they think what I have to say matters? That means I better walk in the room knowing their field, but in no way is that demeaning to mine. I realize that it's my responsibility as the artist. Moreover, it doesn't bother me that I need to go looking for the conversations. Instead of being defensive, I look at it as, "What could only an artist ask a cardiac surgeon that would actually have some relevance to what he is doing?" That's a really hard answer to come up with, but I like the challenge.

KW: How do you go about researching— let's say with the Civil War or space—in a way that ensures you will come out with an end product?

DR: It happens in multiple ways. I'll keep with the Civil War example. During my research, I came across this gut-wrenching letter of a soldier documenting his quest to carve his own leg from a stump of wood. He wrote very beautifully that he needed to do this in order to walk his daughter down the wedding aisle. He had no leg to do it, so he took it upon himself to make this incredibly primitive leg with an iron foot and a big chunk of wood, and strap it on so that he could accomplish this very simple, beautiful thing. When I find a story like that I think, "What is the artist's function in these moments? What is artistic empathy in the

face of loss? Can art finish something that never got finished?" So in this process of empathy through time, I made a sculpture imagining helping him rebuild himself, piece by piece, as he struggled forward to reach his daughter. But I also realized this is a struggle that repeats itself over and over with each passing war so the piece is made from parts of many different wars—a foot iron from the Civil War, boots from WWI, laces from WWI, boot nails from Vietnam, etc. But, the point is: Could I help? Could art do this? Could it finish something that never got finished?

JL: Can you talk about how framing a good question plays into your work as an artist?

DR: Yes. I would even go so far as to say that I am only as good an artist as I am a researcher, and the research is only as good as the question I can ask. Again, that is where I argue that I want to leave saying I asked a question only an artist could. So, it allows a certain playfulness. Like with the beatless heart, the question that provoked that was (meditating on Ann Druyan's story and the Golden Record), "When her heart gets to wherever it is going, can we assume that our own hearts will still sound the same?" That was a question that I asked just to be poetic and ask a question only an artist would ask. But then, I really try to answer it. That's where it gets really tricky. But it led me to recording a beatless heart, which very well could be a feature no one saw coming.

One term I see more and more artists use— one I use as well—is "research-based practice." I get to visit a lot of schools every year, and I realize that very few of them have anything in place to talk about these subjects to students. But, what worries me in the arts is that it can't mean that you "Google" something—that just can't be the standard.

JL: Right.

DR: And nobody is pushing artists on what a "research-based practice" means for them. Should it be as rigorous as a historian? Is there any advantage to bringing standards from other fields to our process? I think there is, but not so that I get stuck there. I worry that "research" means "Google it": search it and done. Then it is all about surface, and it has to be about depth. One of the things that I am shocked by with the internet is that we all assumed the world would be a richer or more in depth place—a more informed democracy and all the hopes that come with that— but in many respects it has become more flat! It has helped produce an age of referencing for referencing's sake that has the appearance of knowledge rather than a depth of knowledge and how this impacts the arts concerns me. One of my new favorite feelings—favorite feelings in the world—is when I Google something and nothing shows up! That's when I know I'm on to something.

KW: Because art is a conduit for people to experience something that they can't experience anywhere else—and that is what you are saying.

DR: Exactly. Whatever I do as an artist, I want the viewer to have an experience that could still only happen in the domain of art. We always have to be fighting for what only artists can bring to the table. I want that to be the standard, but the artists in your generation [speaking to Wolfe] will have to push against the grain on topics like this. I think that artists should be challenging themselves because nobody else is going to be telling them what to do as far as "what does a research-based practice mean for an artist in 2015?" There's still a lot to be invented and sorted out about what that means.

Installation of *Fossilhood is Not Our Forever,* 2014, Fossilized prehistoric whale ear bones salvaged from the sea (1 to 10 million years), stretched audiotape of three centuries of human heartbeat recordings (1865, 1977, 2014), gold paint, concrete, ocean water, pigments, rust, brass, coral, steel, Plexiglas, 34" x 47 ½" x 36 ½," courtesy of Dario Robleto.

Detail of *Fossilhood is Not Our Forever,* 2014, courtesy of Dario Robleto.

Jenny Lucas currently serves as the Visual Arts Department Chair at The Woodlands High School. She is also a graduate student at the University of Houston pursuing an Ed. D. in Curriculum and Instruction. Her former student, Katie Wolfe, met Dario Robleto as a member of The Contemporary Art Museum Houston's Teen Council. Katie will be attending Maryland Institute College of Art in the fall and plans to work as a studio artist.

John Yancey is the John D. Murchison Professor in Art at the University of Texas. He received his B.F.A. in painting and drawing from The School of the Art Institute of Chicago in 1980. Upon graduation, he pursued an independent art career for eleven years before receiving the prestigious Patricia Roberts Harris Fellowship which enabled him to enroll in graduate school at Georgia Southern University where he received his M.F.A. in 1993. Professor Yancey's work focuses in three main areas: paintings and drawings; community-based mural painting; and ceramic tile mosaic public art works. He directed his first community-based mural in 1976 and has completed numerous public art projects and commissions since that time. His murals are extensively featured in Walls of Heritage, *Walls of Pride: African American Murals 1850-1995*, Robin Dunitz and James Prighoff and *Urban Art: Chicago*; Olivia Gude and Jeff Huebner. His most recent projects include permanent public artworks for the Austin Convention Center, The Henry B. Gonzales Convention Center of San Antonio, and the monumental history and culture art wall, "Rhapsody" that occupies the Charles Urdy Plaza at 11th and Waller Streets as part of the restoration and revitalization of this historic street on Austin's East Side. In addition to his public art projects, Yancey continues to exhibit his paintings and drawings in gallery and museum venues. Professor Yancey has also lectured extensively on various aspects of African American art history at the Art Institute of Chicago, The Terra Museum of American Art in Chicago, The Dallas Art Museum, Waterloo Museum of Art, Austin Museum of Art, and numerous other museum venues.

by Heidi C. Powell

Heidi Powell: Can you tell us about yourself.

John Yancey: I was born and raised in Chicago. I lived most of my life there, spent two years in southeast Georgia and then on to my current position at the University of Texas at Austin. I have always done art even as a child, in one form or another. By the time I had reached undergraduate school, I became very interested in the Public Art Movement, specifically the Chicago Bureau Movement which started the National Bureau movement beginning in 1967. By the time I was an undergraduate in '73-'74, I had started to befriend a number of major artists from that movement and becoming involved in that became a seminal kind of experience in developing my art form, and what I thought art should do, and what I thought my art should do and the potential for what art can do in the world.   That was my evolution there, but when I left Chicago and came to Austin in 1993, and at that point things were different and it changed the way my public art practice worked. A lot of the neighborhoods and communities in Chicago that I had based my work in were no longer in my arena after moving to Austin, and I had to adjust to a new arena. My work transitioned and I became more involved in larger mosaic works rather than painting murals.

HP: How do you view public art with the idea of 21st century learning in the community?

JY: Its really important in the concept and dynamics of community change. What art can do and needs to do in that context needs to change with the community and evolve with it. Part of what engaged me in mural painting was the immediacy, in the way it could specifically address the needs that communities had and provide a voice for certain things. I think, oddly enough the communities that I worked in in Chicago have less of a voice now then they did 20 years ago. The isolation and other dynamics press and stress these communities, even more so now up to the present day. Art allows people to feel like they have a way to give, to exist in the world, to survive, to have a voice in the world while experiencing all the tangible stressers of life. Art promotes the idea that people can exist in the world in some productive, creative way and it is needed. In the 21st century type of dynamic, it is further complicated by how we deal with or don't deal with technologies. Technologies facilitate certain types of things while obstructing others, and they provide access to some and deny access to others. It has changed the game in how people relate to the world and how they can expect to relate to the world, and art plays a critical role in how people can negotiate that as it relates to other types of practices.

HP: Have there been any art educators in your life that have impacted you?

JY: There have been some art teachers from way back. I started taking art lessons as a teenager and there was one teacher who I loved. I was able to see a lens into someone, he was a professional artist, a commercial artist, and I got exposure to a different world which was new. Usually, all I did was stay in the basement and draw. In high school my art teachers provided mostly encouragement, it was a haven, my haven. I had athletics and I had art, everything else I was okay at, but those are the two things I invested in. I had open access to the art room, so being able to get feedback was really important. In elementary school it was spotty with someone who came in three or four times a month, but it allowed me to gain an identity, it was what I did, and what I thought about. Art allowed me to have a comfortable moment in the classroom, where I wasn't always comfortable in classrooms with other subjects, so even those spotty moments became important. In my undergraduate time in Chicago, there are key professors, certain people that have had a profound impact on me, like Emilio Cruz, Ray Yoshida, Richard Lovin. People like that were very important to me.
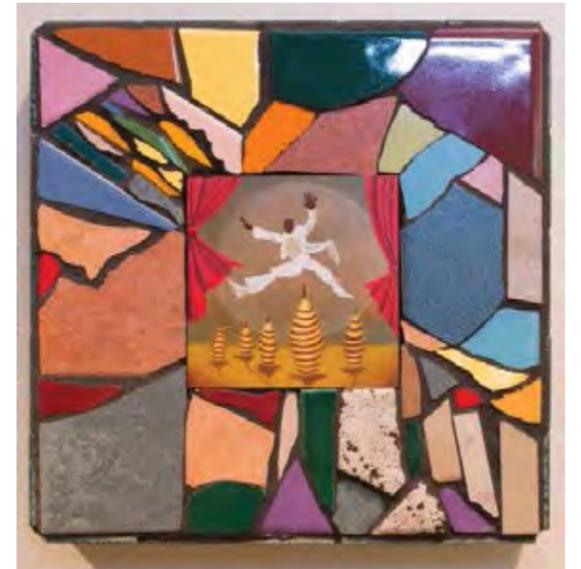
HP: How do you consider yourself an art educator in terms of what you do here at UT?

JY: I consider myself an art educator a number of levels. At UT we have students that have goals for a professional life in the arts, where they have a studio practice, and a way for that studio practice to generate a life for themselves as productive and profitable. There are also people who know that their life trajectory may not go in that direction. When I teach art to all these different populations, I think it's important to address each. I don't hold a standard in my class of isolating. I don't say "well you are going be the professional artist so I am going to treat you one way and those of who don't choose art as a profession another." In many ways, it's a luxury because I am able to think about the individual and the individual trajectories people might have. Art, regardless of what someone does with it provides an expressive outlet and a basic human need has been overlooked. We have been maneuvered into thinking we are just production, and how our productivity in various ways impacts the economy seems our primary reason to exist in this world. Instead, art removes that and allows the spirit of a human being to do different things. It sounds cliché, but art allows us to think. People have to make decisions, people have to look and evaluate what they are doing, they have to research what they are doing, and make individual choices where there aren't rights and wrongs. They have to exercise critical analysis, critical judgment, and often determine what's important, what color, what line, what mood, what composition. These are things that some people might see as just a drawing in a classroom, but what it actually is, is experience working, developing, and exercising the part of the brain that is under utilized.

HP: So you've lead me in a direction for me to ask you, how do you view the relationship between making and teaching in terms of your our practice?

JY: In my own teaching and studio work they are very complementary. I am a painter, as opposed to say working in disciplines that are more collaborative. I have two lives, a studio art practice that involves painting and drawings, and a public art practice that involves interaction and collaboration. A lot of the time in my studio practice it is very solitary, and as wonderful as it is to be alone, if you stay there, your mind is going to become detached eventually. So part of what teaching does, it humanizes the practice, a constant re-injection of human energy into what I am thinking and into what art is doing. There is a freshness of questions that comes in. I had a student that was doing digital drawing and digital painting, so people might think that's problematic, but I find it quite fascinating because they are bringing something I would never explore on my own. To actually be able to work with and engage and have dialogue with the student about the process, significant skills are developed with that. Students continue to expose me to new things in the same way I hopefully continue to teach them and expose them to things they need to know. It's a dynamic that wouldn't exist without the teacher-student relationship. People who sometimes don't need to teach, teach for that reason. It keeps me connected to the human dimension and is continually evolving, because those students are coming in with new bodies of knowledge, new things and what the world means to them, ways they are encountering the world, ways they are processing the world. This comes out in the classroom. The studio art classroom is a wonderful place for that to happen because I am not in a 300 seat auditorium and never get to learn who they are. I get to know about them.

Climax Rag, John Yancey, 2013, ceramic mosaic with oil on panel inset, 12" x 12," image courtesy of the artist.

Cake Walking Babies, John Yancey, 2013, ceramic, mosaic with oil on panel inset, 12" x 12," image courtesy of the artist.

HP: How important is research to you?

JY: It's incredibly important. As an artist a lot of what I do is based in historical cultural dynamics, be they directly or indirectly related to Africa Diaspora kinds of things, or even more immediate kind of social and political issues both of which inform my work. The research is where my studio practice is a continuation of my public art practice and vice versa. It is the grounded in the cultural. Historical research is the foundation with where to go for a project. When I look for or pursue a project I am looking for an intersection between what my interests are and what the interests are of the community where the work is going to be. History is a wonderful way to enter that and then build more specifics. In regard to students, research is becoming increasingly important. There is an increasing stress on undergraduates to be able to ground their work in some sort of ongoing discourse or dialogue in contemporary art.

HP: What do you hope people take away from your education practice and your work and the legacy that you leave?

JY: That art means something…that it has a profound impact not only on the creator, but on everyone that encounters works of art. It is what keeps us, what gives us our humanity, and gives us our dimension in this world.

HP: What do you hope your art communicates?

JY: There are a couple of things, one, there is a continuum to our existence. So much of what I do connects past, present, and

maybe the future, a little bit. The idea that we come from somewhere, and that somewhere is why we are who we are. Those dimensions are underplayed in our culture and we have become very involved in the immediate, this moment. I like to look at time frames and cultural frames, and see how they reflect back on each other in ways that inform. I don't think that there is a universal language, that there is a pluralistic reality. I want to bring something forward that isn't part of the conversation already. One of the problems with the art world is despite the pluralism that exists in the art world the conversations are still narrow when we talk about the art market. That drives so much of the discourse and dialogue, but there are things that are outside of that that are very much a part of the artistic experience and the human experience and expression. I dig in those wells quite a bit more, and my hope is for people to see what art can do to establish ourselves within a culture and in broader contexts.

HP: What is the best advice you have ever gotten on how to be creative and what advice would you give?

JY: It goes back to the idea of people valuing their own voice. The best advice I got was to process and listen to it, sort it out, but ultimately rely on your inner voice. Without that inner voice other successes become meaningless. With students, it is their voice that becomes the barometer for what to do or what not to do.

HP: Tell us about the images you are sharing with us.

JY: Two of the works are smaller and part of a series called *Dualing Dualisms*. It was important because it was the first time I used broken ceramic mosaic within my own studio practice. The *Rhapsody* mural, a large public artwork was made from broken ceramic using a technique that came about in the mid 80's. I picked up that technique in Chicago. The smaller works used that idea metaphorically with an inner oil panel and the figures I reclaimed from something I did in the mid-80s of the white tuxedo. An Africanized figure plays off that duality and that double identity that Dubois talks about, in the souls of Black folks, a seminal concept in terms of how African Americans view themselves and exist in the United States. It's a survival mechanism, and an interesting kind of dynamic that plays out in fascinating ways. When you think about Cab Calloway and the white tuxedo. A lot of the images and a lot of the titles for that work were taken from old blues and ragtime stuff, where I'm pulling from the past to inform the present. The mosaic around it gives it a formal pictorial presence but also in some ways I relate it to the idea of African American quilts, music, and jazz, things that have polyrhythmic concepts and things that involve improvisation. I love African American quilts for that reason: they embody and are a material manifestation involving history, family, and improvisation.

HP: So you see the mural evolving much like how you see quilting evolve?.

JY: Yes. There is a correlation between quilts and West African textiles that transitioned into African American quilts. It's the process that protects and holds the embodiment of that culture. That's what my work is really about.

Rhapsody mural, John Yancey, 2013, ceramic mosaic with oil on panel inset, 50' x 7' to 50' (variable height), image courtesy of the artist.

CONTEMPORARY COMMUNITY CURRICULUM & NEW NATIONAL STANDARDS

A CONVERSATIONAL LETTER FROM OLIVIA GUDE RESPONDING TO QUESTIONS FROM CARRIE MARKELLO

Olivia Gude: Carrie, thanks for asking me to follow up my 2014 keynote *Evocative and Provocative Projects for a Contemporary Comprehensive Curriculum* (http://tinyurl.com/TAEA-OMG-keynote) for the TAEA conference in San Antonio with an article for *TRENDS*. It's an honor to be included. I'm sure you all in Texas are used to hearing this, but it really is the biggest and best state art education journal that I've seen!

Community Art Practice Influencing Curriculum Design

Carrie Markello: As an artist and educator, you've created many collaborative murals and mosaics working in communities with people of all ages. You also founded Spiral Workshop, a Saturday teen art program––a laboratory school for art education majors at the University of Illinois at Chicago and a curriculum research project. How did your work as a community artist and as an art education professor intersect and shape you as an artist and educator?

OG: As a public artist working in communities, the focus is on making high quality art about subjects and themes that people care about. The design process begins by collaboratively gathering ideas, impressions, images, stories, and histories. We ask, "What is important in this community? What makes this place special? What would you like to know more about? What do you hope to preserve? What would you like to change? What sorts of changes can we imagine? What can't we imagine as different, but wish we could?" Sharing responses to such questions shapes the process and the final product.

The research, planning, design, and development of technical skills needed to make a public art project originate in the actual process of making collective meaning. I've come to believe that quality art curriculum should work in the same way. I'm a strong believer in the importance of developing craft skills and technique. Unfortunately, often in the current culture of school art education, skill development is emphasized almost to the exclusion of giving students experiences in formulating authentic, meaningful artistic inquiries into subjects that matter to them. This doesn't mean that teachers shouldn't make use of projects to introduce new ideas, new possible content, and new ways of making to students, but it does suggest that the projects ought to be authentic vehicles of artistic investigation.

As a community public artist, I have my own unique aesthetic methodology—how I initiate and carry on the collaborative research, design, and making process. I didn't invent all these strategies myself. My methods for making meaning are gathered from various traditions of making art and making public art, as well as methods associated with community arts such as storytelling and collaborative decision-making. I've shaped these into my artistic practice, my process for identifying content, investigating the subject, experimenting with form, and developing appropriate approaches to making. As an artist teacher, I develop projects in the same way.

Projects bring together artmaking approaches, styles, techniques, materials, and content that might be interesting and useful to explore. The teacher thus creates spaces for students to try new things—new methods and content, but these spaces aren't static boxes. They're spaces that move. Vehicles. Students can enter these spaces, reshape them, and drive them to new places, to fresh insights, to new meanings and unexpected results.

New Principles for Contemporary Times

CM: In the past decade, you've written several articles addressing the need to make art curriculum meaningful and relevant for students (Gude, 2004, 2007, 2008, 2009, 2013). You question modernist vestiges in the curriculum, such as the elements and principles and propose recognizing "principles" used by 21st century artists, such as playing and reconstructing social spaces as a guide for a more contemporary approach to planning and teaching making meaning in art (Gude, 2007, 2010).

OG: I smiled when you sent me that question because I can see you making skeptical air quotes around the use of the word "principles" to describe such components of a 21st century art education. It's important for us all to remember that whatever benefits the elements and principles of design may have in teaching are––in the past, present, or future––they are NOT UNIVERSAL and they are NOT TIMELESS. This particular formal emphasis and related vocabulary has its

own historical and cultural contexts. Many fabulous artists couldn't begin to name "the" elements and principles and if questioned, would say that they never think about such vocabulary when immersed in making art. Notice that I put "the" in quotes. Who ever said that these words are "the" only principles that are relevant to art making?

I've written about "principles" in two ways—the article Postmodern Principles: In Search of a 21st Century Art Education uses the word much as it is used in typical elements and principles art education language—to describe the components out of which art is made (elements) and the strategies for manipulating these components (principles). In postmodern times elements and strategies tend to blur together, producing such hybrid principles as appropriating, layering, juxtaposing, and mixing codes and styles. These are contemporary modes of making meaning that are familiar to anyone who watches TV or uses the Internet. For example, most first grade students get that a movie such as Disney's *Frankenweenie* appropriates visual styles, characters, camera angles, and romantic clichés, juxtaposing plot devices from classic horror films and boy-and-his-dog stories. Thus, teaching postmodern principles of making confirms and extends what students already know about contemporary meaning making approaches. Excluding such content from the art classroom suggests to students that artmaking in schools is disconnected from cultural production and meaning making in other areas of life.

When I developed the first list of Postmodern Principles over a decade ago I actually identified about twenty possibilities and then edited it down to be more comprehensive and manageable. The list is nowhere near complete, especially from the standpoint of artmaking in 2015. In 2008, Terry Barrett published an excellent extension of my article called Approaches to Postmodern Art-making for the *FATE* journal (*Foundations in Art: Theory & Education*) that expands on my original list. It's great that other professors identify other postmodern principles. However, I think that identifying contemporary principles of art making should be a D.I.Y. endeavor that includes all art educators. Teachers' understanding of contemporary art and culture doesn't have to be filtered through professors or textbooks.

Teachers are professional artists and culture makers also.

Here's a great exercise to help students understand modernist principles and postmodern principles. Look at some classic (but unfamiliar) modernist artworks with your students. I recommend some of the amazing paintings of the Columbian Surrealist Roberto Matta or the charming narrative works of the Argentinian painter Xul Solar. Use modernist elements and principles vocabulary to describe, interpret and better understand the paintings. I've done this many times with students of all ages. Now reflect with the students on this process of description and interpretation.

Now follow a different procedure to assist students (and ourselves) in understanding how today's artists use new strategies for making meaning. Go to the Art 21 website–– http://www.pbs.org/art21/   Group students in pairs or triads. Let each group choose an artist (or if you prefer a bit more control over the process assign particular artists). Each group reviews their artist's work and other materials on the Art 21 site, does additional research, collects words that are useful to describe the artist's work and process, and then "nominates" one or two new words to use as postmodern principles. You'll find that your own vocabulary of artmaking approaches is enriched by this collaborative research into contemporary art. You'll recognize that if we truly want to give students the skills to participate in contemporary cultural discourses we need to expand our concept of what is relevant and foundational to artistic practices today.

CM: You mentioned that you used the concept of principles in two different ways. How does the meaning of principles differ in the article Principles of Possibility?

OG: The Principles of Possibility use the term "principles" defined as essential truth. Imagine a child discussing what he or she has learned in art class with parents or with a younger sibling. Would you want the student to say, "Art is "about line and shape" or "about unity and repetition"? You might initially be pleased that students were recalling learned vocabulary, but something profound would be missing. I believe that most art teachers were drawn to art because it touches on our

deepest capacities as soulful beings. The great novelist Leo Tolstoy believed that through art we become linked to each other because art allows us to form bonds with other people because we experience what others have experienced. I've described this as encoding in ourselves concerns and sensibilities that are beyond the limits of our personal experience (2009). We study and make art because it enriches our experiences of being in the world.

I've extended the list of Principles of Possibility since I published the original article in 2007. The 2015 list is Playing, Forming Self, Investigating Community Themes, Encountering Others, Attentive Living, Designing Life, Empowered Experiencing, Empowered Making, Deconstructing Culture, Reconstructing Social Spaces, Not Knowing, Elaborating Fantasies, Believing. Designing Life is a newly added principle because we are increasingly aware of the need for curriculum through which students become attuned to how the design of objects and places shapes human experiences. I initially thought that idea of Elaborating Fantasies fit within the principle of Playing, but I've decided that it needs its own principle—it's important that art classes provide opportunities for students to take an initial inspiration, immerse themselves in the nascent idea, and unfold some of the many possibilities that it suggests. I've talked with Lois Hetland about how this is a light-hearted, fantastic expression of the Studio Habit of "engage and persist."

I admire that the new Texas Essential Knowledge and Skills (TEKS) includes this sentence in the section on Historical and Cultural Relevance: "The student develops global awareness and respect for the traditions and contributions of diverse cultures." There seems to be some contradiction between this statement and asserting in a previous section that elements and principles are the necessary and sufficient foundation of artmaking. A more globally respectful and soulful approach to understanding art would foreground for students that there are diverse (and always new) ways in which people experience and express profound insights. It's disrespectful to assume that there is a single fixed set of foundational concepts or qualities that describe how all art is made and experienced by all people.

Standards–Hindering or Helping Art Education

CM: The Fine Arts TEKS were revised in 2013 and the National Art Education Standards were revised in 2014. How can the new state and national standards help and/or hinder inventive thinking about planning for engaging student projects? How can Texas art educators successfully integrate and implement these standards?

OG: I like that you use the wording "integrate and implement." In actual practice, standards work, not so much as a checklist of everything we must teach, but as a sketch that shapes the artistic and conceptual spaces within which we engage students. Think of standards as a field of possibility. For arts standards to really work they must be integrated into the experiencing, thinking, and making strategies of teachers and students.

It's useful to think about standards from a YES-AND rather than a NO-BUT perspective. Art standards clarify what art educators believe to be important for students to know and be able to do. They shouldn't be used to shut down creative inquiry or the incorporation of emerging styles, ideas, and methods in the contemporary practices of art, design and media.

A strong aspect of the new National Visual Arts standards is its focus on processes–– Create, Present, Respond, and Connect. We're getting lots of feedback that teachers find this structure very helpful in planning lessons. The sub-components in the Create section emphasize 1) stimulating creative ideation, 2) planning an artistic inquiry strategy, 3) experimenting with forms, materials, ideas and approaches, and 4) developing excellence through self-reflection and peer communication. Of course, these components won't always unfold in chronological or logical order. The various phases of ideating, planning, experimenting, and revising double back, loop and blur into each other in actual artistic practice. However, this process sequence does help teachers to think about how projects can be structured to stimulate students' awareness (metacognition) of their unfolding creative process.

Rather than trying to specify what vocabulary or concepts are always most appropriate to support the learning for a particular group of students at a particular time and place, the new Visual Arts standards recognize that there have always been multiple vocabularies used in K-12 (and beyond) art classrooms for noticing, making, and critiquing. For example, there are unique vocabularies and ways of describing form for ceramics, photography, or community murals.

The glossary for the new Visual Arts standards describes characteristics as "Terms drawn from traditional, modern, and contemporary sources that identify the range of attributes that can be used to describe works of art and design to aid students in experiencing and perceiving the qualities of artworks, enabling them to create their own work and to appreciate and interpret the work of others" (http://www.nationalartsstandards.org/sites/default/files/Visual%20Arts%20Glossary.pdf). We tried to create YES-AND standards that don't force teachers to work within the too familiar 7+7 single set of vocabulary words.

Reading the TEK standards I notice that your writing team was thinking along the same lines when they wrote that students should be able to "understand and apply the expressive properties of artworks such as appropriation, meaning, narrative, message, and symbol…" (http://www.cedfa.org/new-teks-2015/art-teks/middle-school-1-art/). The wording "such as" acknowledges that identifying expressive properties, meaning making properties is open-ended and emphasizes the role of art teachers in adding needed vocabulary and concepts– keeping the discipline fresh and relevant by introducing students to a variety of artmaking approaches.

Assembling Bricolage Curriculum

CM: At the TAEA conference in San Antonio, you discussed "bricolage curriculum," the construction of curriculum "from a diverse range of things," recognizing the need to acknowledge contemporary art practices as "complex, contradictory, and constantly changing." Art educators may question how "bricolage curriculum" successfully incorporates conceptual and technical artistic development to adequately prepare their students. How would you respond?

OG: My first response is to ask "Prepare students for what?"

CM: I understand what you are asking. Preparing high school students for studying art in college is one thing art educators must do, but what about the majority of students in art classes who are there because it's a required class or because they are just interested in art?

OG: When planning art curriculum I find it useful to ask myself this question, "If this is the last art class these students will ever take, what do I want them to know about what art can contribute to their lives?" and a follow up question "How can I help these students build the dispositions and skills needed to make and experience art a part of their lives for the rest of their lives?" Of course, there are many answers to these questions, but I think that the core of any reasonable response is that the curriculum must begin with thinking about the whole child, the whole teen, the whole person, the whole community.

How will these students in our democratic society conceive of art as a means of sharing pleasurable experiences, building community, enhancing personal well-being, understanding others, viewing cultural givens with fresh eyes, and imagining new ways of being in the world?" Different approaches to artmaking allow artists and others to explore different aspects of life experiences. A symbolic painting, a social practice interactive art piece, a nighttime projection onto nearby buildings, animated gifs on a web platform, faux street signs, or a data visualization installation are all different approaches to making and sharing meaning.

In many ways the concept of bricolage curriculum is an extension of the traditional idea that a quality curriculum incorporates a variety of media experiences, updated to recognize that what is now included under the heading of visual arts has greatly expanded beyond painting, drawing, sculpting and printmaking with traditional materials. The particular significance of bricolage curriculum is that it recognizes that living as we do in complex, interconnected global cultures, art educators acknowledge to their students that there is no single conceptual or material way of making

meaning and no single standard for judging quality. All students need to be able to be full participants in the contemporary cultural conversations and that means that students can't be limited by only understanding one method of aesthetic investigating and experiencing or one standard of valuing.

CM: Your answers remind me of one of my art education student's reflections on commonly accepted high school art teaching practices. This particular student realized that she was never asked to think critically and that once she was enrolled in her college art courses, she found it difficult to do so because of lack of experience. She also found that she was not fond of her high school experiences mimicking other artists' work, but until she learned about basing curriculum on culturally relevant artistic practices, she would have taught in the same way that she had been taught.

OG: That's a good way of articulating the goal of bricolage curriculum—not to mimic the styles of other artists, though it may include "borrowing" other artist's practices and methods to use as the vehicle for authentic artistic investigations. It's important to recognize the range of fun and interesting art making experiences that can fall under the heading of "thinking critically." "Critical" has a tendency to sound reactive, rather than proactive in approach. It's unfortunate that "thinking critically" has become shorthand for nuanced, arts-based activities of thoughtful questioning and deep reflection on how we process, interpret and make meaning from personal and shared experiences.

In most Spiral Workshop curriculum groups, we include a project based on autobiographical material. We try to better understand the complexity of our lives by choosing narratives that don't fall into major life event categories. Spiral developed a method for helping students to identify such idiosyncratic personal content through which to explore the intersections of our inner and outer social lives. We call these Spiral Worksheets. We've developed worksheets on a wide range of themes, including cute, punished, dirty, fluidity, lost, conflict & resolution, and stories passed down through generations. (Many worksheets are available on the Spiral Workshop NAEA e-Portfolios (https://naea.digication.com/Spiral/). Here are a few of the Dirty questions: "Describe an

experience of playing in the dirt. Tell about a time you got in trouble for being dirty. Did you ever make a mess on purpose?"

We don't ask that students draw like Renaissance masters (or Marvel comic book illustrators) to tell their stories. We've taught a range of models for making narrative art from zines with characters based on objects (think Aqua Teen Hunger Force) to Jacob-Lawrence inspired painted paper collages to posed photographs in the style of Cindy Sherman or Jeff Wall. Each of these approaches to making narrative art invite students to be engaged and confident storytellers. They create opportunities to share different aspects of experience. All have value. I feel distressed that the term judgment comes up so often in art education. I believe in rigorous high quality artmaking, but most students are more in need of support in "not judging," in being open to unfamiliar styles and ideas.

Assessing Assessment

CM: You've expressed concerns about current models of assessment, suggesting that art educators and students are being "rubricated." Can you explain your concerns?

OG: Trends will have to invite me to write another article to begin to adequately answer this question! I visit with many art teachers from across the country at conferences, universities and museums each year and I hear teachers express concern, anxiety, and even despair about the pressure that arts assessment is exerting on their curriculum choices, on their students, and in their professional lives.

I turned "rubric" into the term "rubricated" to explain teachers' concerns that open-ended artistic inquiry is being shut down by requiring that students' work conform to pre-existing standards of quality. This may make some sense in particular genres of music or dance that require particular technical skill sets, but it's out of touch with the conceptual creativity associated with modern and contemporary visual art and design. I don't have much patience with arts assessment specialists who dismiss such concerns out of hand. To me this seems disingenuous because virtually every successful professional artist

who also teaches expresses similar qualms when asked about arts assessment. We need to be thoughtful about this discrepancy. The critical tradition of art schools is based on observation and thoughtful consideration of the unique qualities of each work, not on making comparisons based on pre-existing standards of excellence.

One of my most creative and hardworking freshman art students at the university where I teach recently told me that he didn't read the rubrics his high school teacher gave out at the beginning of each art project because he worried that it would influence his artistic decision making. Smart kid.

Arts assessment is part of a much bigger national conversation about the role of standards in determining the quality of a school, program, or individual student's achievements in any subject area. As a teacher educator I know that carefully specifying objectives supports quality curriculum planning and focused teaching. Observing and discussing student work in reference to identified objectives promotes learning. However, I question whether the best way to support educational growth is to then frequently numerically assess each objective, each quality that we hope to cultivate. It doesn't help a plant to grow to keep pulling it out of the ground to inspect its roots.

CM: It may be that we do not always carefully consider what we are assessing or why we are assessing. If we re-consider assessment as a way to re-think, re-invent and re-learn, can we move toward more authentic and useful forms of assessment?

OG: Art teachers and art education professors need to work together to reimagine the "ground rules" of quality arts assessments. We need to create a public discourse that includes administrators, parents, and arts professionals in our communities. We need to ask significant questions such as: Is it ethical to impinge on the creative process of elementary school children by comparing and judging their creative output? Do parents want their children's artwork to be judged according to fixed criteria?

Can we advocate for the important contributions of art education to the development of children without following overly structured assessment models derived from other disciplines? Can the drive for criteria that result in high inter-rater reliability undermine the very creativity and innovative thinking that we say the arts cultivate? What other methods might be used to assess the quality of an arts program?

It's not our job as teachers to assess students' artwork. It's our job to assess student learning. We need more emphasis on arts assessment models that focus on process, rather than final product. Because of the emphasis on unfolding process in the new national visual arts standards, the criteria and rubrics in the Model Cornerstone Assessments (available on the National Coalition for Core Arts Standards website –– http://www.nationalartsstandards.org/mca/visual-arts –– provide many suggestions for observing and documenting various aspects of the artmaking process. A significant outcome of the national Model Cornerstone Assessment work was the shared recognition by arts educators in all the disciplines involved––Dance, Media Arts, Music, Theater, and Visual Art––that arts learning is best assessed through performance tasks and that these tasks should not be stand-alone assessments, but authentic activities and units of study within the arts curriculum.

Think of arts assessment as a form of visualization, observing and representing each student's engagement and artistic growth in terms of the student's own intrinsic satisfaction and creative research agenda. A quality summative assessment of a student's art learning will be composed of a portfolio of artworks, student communications, and teacher observations of student engagement with the student's own making process and the student's contributions to the creative classroom community. Such a portfolio can be compiled of various formative assessments over the course of a project, quarter, semester, or year. Recognize though that not every process in the development should be the subject of a formal, documented formative assessment. Students need the space to be unseen and unjudged in order to develop as creative beings.

We can collectively develop and share better models of arts assessment that clearly communicate to students, other educators, administrators, parents, and communities that the goal of arts education is not to sort students into quality classifications, but to exemplify the potential of honoring each person's unique perceptions and contributions to community culture.

Articles and book chapters by Olivia Gude that you may find useful in planning curriculum and assessment:

These are available on the Olivia Gude, NAEA e-Portfolio at http://tinyurl.com/omg-arted-articles

ASSESSMENT AND NEXT GENERATION STANDARDS
Art Education, Vol.67, No. 1. January 2014.

SKEPTICAL ASSESSMENT SOCIETY
Manuel Barkan Award Lecture, National Art Education Association Conference 2014
https://naea.digication.com/omg/Skeptical_Assessment_Society_posted_June_2014.

NEW SCHOOL ART STYLES: THE PROJECT OF ART EDUCATION
Art Education, Vol.66, No.1. January 2013.

ART EDUCATION FOR DEMOCRATIC LIFE.
Art Education, Vol.62, No.6. November 2009.

AESTHETICS MAKING MEANING.
Studies in Art Education, Vol.50, No.1. 2008.

PRINCIPLES OF POSSIBILITY: CONSIDERATIONS 21ST CENTURY ART AND CULTURE CURRICULUM
Art Education, Vol. 60, No.1. January 2007.

POSTMODERN PRINCIPLES: IN SEARCH OF A 21ST CENTURY ART EDUCATION
Art Education, Vol.53, No.1. January 2004.

INVESTIGATING THE CULTURE OF CURRICULUM.
Chapter in *Real-World Readings in Art Education: Things Your Professor Never Told You*, 2000.

Students may have DASE (Damaged Art Self-Esteem). They may feel frustrated and embarrassed before they even begin. Look over the new National Visual Arts standards and notice how many of them are about the process, not merely the final product. Concentrate on developing students' abilities to ideate, experiment, and collaborate—good art will follow.

Promise students that for this project (or time period) you will assess (and grade) on engagement and effort, not the final product.

1. Create artworks that arise out of messy materiality without pre-planning.

Stain in the Membrane project, Fluidity: Wet Media group, Spiral Workshop 2010. https://naea.digication.com/Spiral/Fluidity_Wet_Media--WORKING

2. Involve students in energized markmaking to rhythmic beats.

Metronome Marks project, Trace: Experimental Drawing group, Spiral Workshop 2012. https://naea.digication.com/Spiral/Trace_Experimental_Drawing

3. Follow true Surrealist methods for meditatively accessing unconscious content.

Seeing Into: Characters from Chaos project, (Dis)Order: Drawing & Computers group, Spiral Workshop 2008. https://naea.digication.com/Spiral/Dis_Order_Building_It_Now.

4. Encourage fun interventions that change the meaning of familiar cultural artifacts.

Live Without Dead Time Signs, Bureau of Misdirection: Mixed Media, Spiral Workshop 2011. https://naea.digication.com/Spiral/Bureau_of_Misdirection--WORKING

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