TRENDS 2016

The Journal of the Texas Art Education Association

When people ask what I do, I proudly say I am an art educator.

Too many reply, "Oh, so you are not a real teacher."

I'd like to break down what a K-12 classroom art teacher does on any given day.

Some classroom art educators teach seven to eight different classes in one day, using different materials and lesson plans for each period. Some teach a class of students just once a week, or even every other week while still creating plans for their other classes. Some travel to multiple school settings each day; others teach from a cart as they move from room to room.

Many classroom art educators teach classes where English is not the students' primary language. In some schools, art teachers are given the students who no one else wants in their classroom. As teachers, this is where we have the opportunity to reach our students by being an example and showing compassion. Yet, as art educators, each of us is also working toward a shared goal: creating original artwork with our students.

As an art educator, I love to see a child's face light up when you tell them, "Hey, I like what you are doing!" Do you feel empowered as an art teacher when someone compliments the exhibition you just hung in the hall? Do you get satisfaction from hearing your students say, "Art is my favorite class," or "I want to be an art teacher like you."

Over my forty years as a middle school art teacher, I have taught every type of student. I have had many great success stories, but at the same time, I did feel like I failed some students. It wasn't through lack of trying; there were just some that I felt I could never reach through the power of art. However, years later, I ran into one of these students who I thought I had failed, and he said to me, "Mrs. Greene, I am sorry I gave you such a hard time. I am now a photographer and remember what you always said about framing the picture before you take it each time I look through my lens."

You may think you are not reaching your students, but be confident and know that in some way you are. They will retain bits of what you teach them.

Also, remember that you are not in the classroom alone. You have a family of art teachers who you can reach out to at any time by phone, email, Twitter, or Facebook, and those of us here at TAEA are here waiting to help, guide, assist, and support you. No matter what your needs, please reach out; we are listening. We want you to share about what you are doing in your situation.

Sincerely,

Suzy

Suzanne Greene taught middle school art in Spring Branch ISD for 40 years and helped the school board realize the need for art teachers in all of the elementary schools. She holds a BFA in Art Education from Southern Methodist University, and worked in the SMU Experimental Art School from 1967-1971. She helped establish the Shoal Creek Art School in 1972. She has held many positions in the TAEA leadership, including Vice-President YAM, Vice-President of Membership, Middle School Division Chair, and TAEA Region IV Representative. She currently holds the office of President and State Director of Jr. VASE. She was recognized as Middle School Art Educator of the Year in 2003, and Art Educator of the Year in 2010. She co-authored the Art and Digital Communication Curriculum and Flower Teachers-One Generation Speaks to Another. Although retired from teaching, she remains very active in art education in Texas.

(Top Row, left to right) Gretchen Bell (Vice-President Elect Youth Art Month), Jen Holsinger-Raybourn (Vice-President Youth Art Month), Chris Cooper (Vice-President Elect Membership), Linda Fleetwood (State VASE Director), Kelley Quinn McGee (Secetary), Tim Lowke (Past President); (Front Row, left to right) Mel Basham (President Elect), Suzanne Greene (President), Sara Chapman (Executive Director), Jami Bevins (Treasurer); (Not Pictured) Samantha Melvin (Vice-President Membership)

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TAEA Headquarters
14070 Proton Road
Suite 100
Dallas, TX 75244
Phone 972.233.9107 x212
Fax 972.490.4219
Email: info@taea.org

Trends 2016 Design:
Daniel Anguiano | Stephen F. Austin University

2017 Call for Manuscripts

Advocacy: Giving Voice to Art Education

What is advocacy? What does advocacy look like in art education? As the term "advocacy" is approached in this call for manuscripts, it is important to recognize that advocacy's definition is as varied as those working throughout art education's many environments. Advocacy is a word that may divide or unify. It may be confusing or empowering.

Regardless, advocacy is an activity initiated by individuals or groups aiming to influence decision-making processes at the program, community, and/or institutional levels. It may be driven by political, economic, or social factors, and is a way of situating ourselves within the broader field. We may advocate anywhere from the single K-12 classroom to wider arenas of thought on an (inter)national scale.

This call emphasizes the theme of advocacy in its multitude of forms and experiences, spotlighting advocacy as a successful avenue for fostering productive dialogues that can inform, nurture, and produce positive change. In short, advocacy may be employed as a powerful tool to raise awareness and advance knowledge about and within our field. Advocacy demonstrates our values as a field, amplifying our collective voice.

Authors may wish to consider some of the following questions as they prepare their submission:

- In what ways does advocacy initiate change?
- How is advocacy embedded in your daily practice as an art educator?
- What are some of the challenges concerning advocacy that you face as an art educator?
- How might art educators successfully advocate in the variety of instructional contexts (schools, museums, community centers, higher education, etc.)?

This issue of *Trends* encourages article submissions that reflect advocacy as a way to cultivate dialogue, seek solutions, remove barriers, improve teaching and learning, and recognize worthy endeavors that support art education. Arts educators, community-based activists, museum educators, university educators, researchers, and graduate students are invited to submit articles for the 2017 theme: Advocacy: Giving Voice to Art Education. Authors are encouraged to explore issues of classroom practice, research, policy making, administration, and community engagement that reflects art education's diversity.

Deadline:

Original manuscripts must be received by January 15, 2017 as MS Word document attachments. Please submit electronically via e-mail to: Taeatrends@gmail.com

To facilitate the anonymous peer review process, authors' names and any identifying information should appear on a separate title page. Manuscripts must be formatted according to APA (6th Edition) standards. Photographic images are encouraged; please prepare them in digital (300 ppi.jpg) format and include the photo and/or copyright release form.

For questions or more information, please feel free to contact Heidi Powell, Joana Hyatt, or Bill Nieberding at taeatrends@gmail.com 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 Texas Art Education Association 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.

Dr. Joana Hyatt

Dr. Joana Hyatt is an Assistant Professor of Art Education at Lamar University and the Director of the Lamar University Summer STEAM Camp for high school students. She earned a PhD in Art Education from the University of North Texas, and her MEd and BFA from the University of Central Oklahoma, where she received the CMAD award for mural painting. Her research focuses on the visualization of liminal spaces within institutional and community settings when conflicting educational ideologies emerge between utopic/heterotopic spaces. She is also interested in the agentive social practices of preservice educators as they mediate the convergence of space, place, and identity within the permeable boundaries of heterotopic spaces. Dr. Hyatt has published in *The Journal of Social Theory in Art Education*, *The Journal of Art Education*, and *Trends*, *The Journal of the Texas Art Education Association*.

Dr. Andrés Peralta

Dr. Andrés Peralta attended the University of North Texas, where he earned a PhD 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.

Dr. Diane Gregory

Currently, Dr. Diane Gregory is an Associate Professor of Art Education at Texas Woman's University in Denton, Texas. She is the only art educator in the Visual Arts Department, which is mostly comprised of studio art faculty. She has taught art education at the university level for over 25 years, and was an elementary and middle school teacher for several years in the state of Missouri. At Texas Woman's University, Dr. Gregory also serves as the Coordinator of the Undergraduate and Graduate Program in Art Education. In this position, she serves about 25-30 undergraduate art education majors and about 15 graduate students in a unique online art education program. Dr. Gregory earned her PhD in Art Education in 1982 from the University of Missouri-Columbia. She has been a proud member of the Texas Art Education Association since 1992, and believes that the art teachers in Texas are phenomenal!

Dr. Cala Coats

Dr. Cala Coats is an Assistant Professor of Art Education at Stephen F. Austin State University. She earned her PhD in Art Education from the University of North Texas, and also holds a MA in Art History, Theory, and Criticism from The School of the Art Institute of Chicago and a BA in Art History from The University of Texas. She has taught art in K-12, museum, and community settings. She also teaches art education, art appreciation, art history, and design at the university level. Dr. Coats is the Director of the Summer Art Academy at Stephen F. Austin State University. Her research focuses on the intersection of ethics and aesthetics with an emphasis on public pedagogy, nomadic inquiry, and socially engaged art. Dr. Coats has published in *The Journal of Cultural Research in Art Education*, *The International Journal of Education & The Arts*, *Visual Arts Research*, and *Trends: The Journal of the Texas Art Education Association*. In the fall of 2016, she will have a chapter in *Convergence of Contemporary Art, Visual Culture, and Global Civic Engagement* (edited by Ryan Shin).

Dr. Christina Bain

Dr. Christina Bain is an Associate Professor of Art Education at The University of Texas at Austin. She earned a BFA and MS from Syracuse University and a PhD in Art Education from the University of Georgia. Her research centers on the scholarship of teaching and learning, particularly on issues related to preservice preparation and teacher identity. She has published widely and has conducted more than fifty presentations at state, national, and international conferences.

Dr. Maria de la Luz Leake

Dr. Maria de la Luz Leake is an art teacher with 25 years of experience. She has taught online courses in art education for The University of Nebraska at Kearney, participated in numerous Fulbright programs, and served as a former reviewer and co-editor of *Trends*. Leake's writing has been included in Art Education, the *Journal of Social Theory in Art Education*, *Trends*, and *Visual Culture and Gender*. Her research explores the intersections of contemporary art with socially-based art practices.

Dr. Teri Evans-Palmer

Dr. Teri Evans-Palmer, Assistant Professor of Art Education, has enjoyed teaching at Texas State University since 2004. Her research focuses on the affective aspects of education, such as pre-service teacher dispositions, teacher self-efficacy, and instructional humor. She supports the professional development and continuing education of both visual art and museum educators. Dr. Evans-Palmer holds a BS in Art Education from Kutztown University, a MS in Art from Texas A&M University, and a PhD from the University of Incarnate Word.

Allison Clark

Allison Clark graduated with her MA in Art Education (Museum Education Focus) from The University of Texas at Austin in May 2016. Her research examines the construction, articulation, and presentation of knowledge in art museums, particularly as it relates to alternative Americanization programs during World War I. She currently works as an educator at The J. Paul Getty Museum in Los Angeles, CA.

The co-editors of Trends thank the following graduate-student reviewers for their participation during the review process and for providing generative feedback on articles submitted for this issue of Trends:

Kirstin Cutts
Clare Donnelly
Maggie Exner
Kathryn Farkas
Amelia Fleming
Morgan Keefer
Nohemi Rodriguez
Ariel Spiegelman
Kelcie Tisher
Carrie Williams

Being Situated in Art Education

Within our varied art education contexts, we are often called upon to respond to or initiate change, either in our classrooms, museums, community organizations, or wherever you find yourself engaging in art education. In this issue of *Trends*, peer-reviewed articles take on these ideas related to situation in art education.

The cover image of this 2016 issue is from the Big Art Day project completed at Pampas ISD. Many of the images and accounts of projects completed across the state for Big Art Day remind us that we are all situated within rich, vibrant, and caring art education environments. These student and community artworks, as well as the articles in this issue of *Trends*, highlight the many ways in which each of us has the capacity to contribute significantly to art education, in spite of or directly because of the individual situation in which we find ourselves. As our organization's President reminds us, we each face unique challenges as arts educators, but we do not have to face those challenges alone; we are a big family of arts educators here in Texas.

As our organization's President reminds us, we each face unique challenges as arts educators, but we do not have to face those challenges alone; we are a big family of arts educators here in Texas.

Howard Powers, our featured art educator, is a long-standing member of this family. He recently retired after teaching art for 60 years, and he was there to see it all, having maintained perfect attendance for his entire career! In Dr. Heidi Powell's tribute interview with him, Powers emphasizes the importance of embracing the here and now, whatever situation each of us may find ourselves in. Given the choice of going anywhere back in time, he says that he would choose to stay here in the present. Museum educator Allison Clark also considers the past and future of arts education in an extended interview with Dr. J. Ulbricht, Professor Emeritus at The University of Texas at Austin. Her piece considers the journey of art education from both a newcomer's perspective and through Dr. Ulbricht's experienced lens, discussing his long and distinguished career. As her conversations with Dr. Ulbricht reveal, we sometimes find ourselves situated toward art education from differing places.

Dr. Michelle Kraft details the conscientious efforts of stakeholders in composing the new National Fine Arts Standards to include the learning needs of students experiencing disabilities. She further addresses the art teacher as stakeholder within the context of the art class for these students, and provides insight into navigating the visual arts standards. Also addressed are strategies for inclusion and resources for implementing the policies to include students with a range of (dis)abilities.

Roxanne Schroeder-Arce examines the impact of a week-long Indigenous Arts Summer Camp on pre-service arts educators. Ways in which teaching in such a culturally responsive environment may develop understandings in future teachers who are situated within their own social and cultural identities are considered.

Growing as a student and as a teacher requires us to come into contact with ideas that may challenge us or make us uncomfortable. Dr. Christina Bain considers improvisation as a strategy for facilitating difficult conversations around highly charged or controversial issues in the classroom. The importance of these conversations to student development and the importance of learning to create a safe and supportive classroom where such dialogues can occur is an integral part of her article.

Our invited article is a beautifully written piece by Dr. Dónal O'Donoghue from the University of British Columbia, where he offers an international perspective on the pedagogical possibilities afforded by contemporary art. Looking at the willow tree as a metaphor, as well as the performance art of two French artists over the course of thirty days on the streets of Manhattan, his article serves to focus us on inquiry in how we see pedagogy and ourselves.

Trends continues to highlight Texas artists with two interviews. Dr. Carrie Markello interviews Houston-based artist/educator Lee Carrier. Carrier knew she wanted to teach art from a very young age, and is thriving as an exhibiting artist as well. We hope her journey, the details of her process, and the challenges she faces as an artist who also teaches will resonate with many of our readers.

Dr. Joana Hyatt interviews Austin-based artist Hollis Hammonds. The objects Hammonds collects and draws from carry for her the feeling of home or family history. Readers are offered a glimpse into way in which the aftermath of large scale disasters and the objects that remain may tie into an artist's childhood memories to create fertile ground for art making.

The Big Art Day feature, interviews, and articles in this issue invite you to consider ways in which members of our community have situated the arts in their lives, their worldviews, and their classrooms. As editors, we consider ourselves quite fortunate to have worked with the authors, artists, and educators who participated in this issue. We hope that this 2016 issue of Trends inspires you and gives you new and exciting ideas for the future of art education in Texas.

Dr. Heidi C. Powell
Co-Editor

Dr. Heidi C. Powell teaches in Visual Art Studies/Art Education and Studio Foundations at The University of Texas at Austin, where she also serves as the Coordinator of Field Experiences. She is a Native American (Lenni Lenape) and Norwegian artist and scholar. She serves on The National Art Education Association's Professional Materials Committee, is a member of Fulbright Minds, and serves as the Higher Ed Chair Elect for the Texas Art Education Association. Her scholarly research emphasizes arts integration through 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 has served as a Fulbright Scholar to Iceland, a National Endowment for the Humanities Fellow to Alaska and British Columbia, and has exhibited internationally in Iceland, Austria, Croatia, and across the United States. She has an upcoming chapter, titled "Becoming a Curator of Memories: Memorializing Memory and Place in Art Making and Art Education," in the upcoming book Revitalizing Histories: *Recognizing the Struggles, Lives and Achievements of African American and Women Art Educators* (Vernon Press, 2016).

Dr. Bill Nieberding
Co-Editor

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 his research at the National Art Education Association, the Texas Art Education Association, and the Society for Photographic Education. His art making practice includes traditional silver-based black and white portraits and landscapes, as well as digital documentary projects. His work has been exhibited both in Texas and nationally. Dr. Nieberding holds a PhD in Art Education from The Ohio State University and a MA in Photography from Purdue University.

Dr. Joana Hyatt
Incoming Co-Editor

Dr. Joana Hyatt is an Assistant Professor of Art Education at Lamar University, where she teaches preservice educators and art educators. Currently, she directs a study abroad summer course in Italy for preservice educators interested in museum-inspired art curriculum. Dr. Hyatt earned her PhD in Art Education from the University of North Texas, where she was awarded the Priddy Fellowship. She has been a K-16 art educator for over twenty years, teaching in Nevada, Oklahoma, and Texas. Her research interests and teaching emphasize arts-based research, narrative inquiry, performative critical pedagogy, critical theory, inquiry-based curriculum, and evaluation approaches. She has been published in state, national, and international research journals. She was awarded best session paper for her research presentation on heterotopic spaces and preservice art educators at the Studies in Humanities and Social Sciences International Conference in Paris, France. Dr. Hyatt currently serves as the Recorder for the Caucus of Social Theory in Art Education and is the Incoming Co-Editor for *Trends, The Journal for the Texas Art Education Association*.

Christine Grafe
Middle School Jr-High Division

As the Facilitator of Creative Expression (otherwise known as the art teacher) at Cypress Grove Intermediate School in College Station, Christine Grafe firmly believes that Texas boasts some of the most outstanding art programs in the nation. Located near Texas A&M University, Cypress Grove Intermediate School enables Grafe to teach students from every walk of life. She began her journey as an art educator 25 years ago, as an art teacher at Brownfield Middle School. There, she taught students from low-income households and strove to revitalize the school's art program midyear. In Grafe's own words, "art has the amazing ability to reach students regardless of their backgrounds, and it's one of the things I love most about this profession."

Throughout her career, Grafe has received numerous awards relating to her superior teaching, including Outstanding Educator by the George Bush Presidential Library and Outstanding Art Educator, Middle School/Junior High Division for TAEA. However, she would like to make clear that the biggest credit goes to her fellow art educators, both locally and on the state level. It is their example and encouragement that has truly kept her going all these years.

Grafe is proud to call Texas home for the past 30 years, and lives on a 40-acre farm north of Huntsville with her husband, Kurt, two dogs, 13 cats, four horses, and 12 lovely longhorns.

Emily Kelly Cayton
Museum Division Elect

As the Associate Educator for Teachers and Docents at The Contemporary Austin, Emily Kelly Cayton works with all audience types to encourage open-ended inquiry and meaning-making through discussion. She particularly emphasizes object-based learning, either in the Jones Center galleries or on the ground of the 14-acre Betty and Edward Marcus Sculpture Park at Laguna Gloria. Cayton has taught in various museums and galleries, including The Art Institute of Chicago, the Virginia Museum of Contemporary Art in Virginia Beach, and the Chrysler Museum of Art in Norfolk, Virginia. While a graduate student, she was a research assistant for the curatorial department at the Blanton Museum of Art at The University of Texas at Austin (UT Austin). Contemporary art has always been Cayton's passion, and her past experience includes working for many artists-in-residence at UT Austin's Visual Arts Center to assist in creating large, site-specific installations; curating visual arts exhibitions for Texas Performing Arts in collaboration with the performance schedule; and teaching studio classes at The Art School at Laguna Gloria for a range of age groups. She is also a visual artist, working solo and collaboratively as a member of the 12-person art collective Ink Tank, and as half of a duo with Andrea Faye Hyland. Cayton received her MA at UT Austin and her BFA and K-12 teaching license from Virginia Commonwealth University. She grew up in the tidewater region of Virginia and currently lives and works in Austin, Texas, where she enjoys long walks on the city's many trails with her dog, Coach.

Jennifer Restauri
Museum Division

Jennifer Restauri is the Curator of Education at the Stark Museum of Art in Orange, Texas. She leads the Stark Museum of Art education department, working closely with colleagues to find new and meaningful ways to connect visitors to the collection and advocating for arts and cultural education in Southeast Texas. Since taking the position, the Stark Museum of Art has seen a 31% increase in school program visitation. Restauri earned a BFA in Studio Art from the University of Montevallo in Montevallo, Alabama, and a MA in Museum Studies from Baylor University in Waco, Texas. Restauri served on the Texas Association of Museums Program Committee from 2013-2015, and she is currently serving as the Region 5 VASE Director.

Joelle Dulaney
Middle School Jr-High Division Elect

Joelle Dulaney attended Worthington High School in Ohio for most of her teen years, but moved during her senior year to Anderson High School, where she graduated in 1977. In 1981, Dulaney graduated from Miami University with a degree in Housing and Interior Design after dabbling first in art and English. Many years later, Dulaney attended Ashland University to become a teacher, but completed the certification process through the Texas Alternative Certification process, which accommodated her busy schedule a single parent. Today, Dulaney continues to love learning through professional development opportunities and eventually hopes to earn her MA degree.

Michaelann Kelley
Supervision/Administration Division Elect

In 1992, Michaelann Kelley relocated to Houston from Cincinnati, Ohio, to take a position as a visual art teacher in Aldine ISD. She had planned to stay one year; however, those students who moved in and out of her classroom captured her heart and she has now worked in Aldine for 24 years. During her first 23 years, Kelley taught visual art at Eisenhower High School, urging as many students as possible to publicly share their artwork through local exhibitions and arts competitions. As a classroom teacher, Kelley was awarded numerous grants, including study grants to Japan, South Korea, China, Italy, Northern Ireland, and Saudi Arabia. In 1999, Kelley became a Critical Friends Group Coach and began working with teachers across disciplines on projects focused on integrated learning. While continuing her classroom teaching and teacher mentoring, Kelley earned a doctorate in Curriculum and Instruction from the University of Houston, specializing in ways to empower teachers to provide powerful learning experiences for their students. In October 2014, she transitioned into the position of Program Director of Fine Arts for Aldine ISD. Kelley now develops district-wide visual art curriculum, equipping teachers with much needed outside experiences through grant funding and guiding art teachers in high-quality instruction. Kelley hopes that her formal education, global experiences, many years in mentoring, and drive to promote arts education will help her succeed in her position as Supervision/Administration Division Elect.

Michelle Mosher
High School Division

Michelle Mosher currently teaches at Taylor Middle School in Taylor, Texas, and has taught at the high school and college levels. She is honored to be the Chair of the High School Division and hopes to make our members proud. In Mosher's own words, "leaders are born out of a willingness to serve others and in the attitude of serving, leaders can inspire others to serve as well." Mosher believes that art education inspires students to envision a creative future for themselves, and art educators are the leaders who will help students see the world through different lenses while providing them the tools needed to convey their message effectively.

Sarah Waggoner
High School Division Elect

Sarah Waggoner received her BFA in printmaking from the University of North Texas. She has been teaching in Grand Prairie Independent School District since 2007. During this time, she and her team of art teachers have advanced the art program to create new learning and service opportunities for students. Together, they share strategies and techniques with other art educators to improve student participation and success in local, regional, state, and national art shows and competitions. She is a strong advocate for broad participation of art students from all levels. Her students' successes in contests—such as Regional and State VASE, Young American Talent, North Texas Visual Arts Competition, PTA Reflections, Fort Worth Stock Show Art Contest, and the Scholastic Art and Writing Contest—stand as examples of her commitment. Sarah currently teaches ceramics and AP 3D at South Grand Prairie High School. She is also the mother to an amazing 4-year-old son.

Tracy Evans
Elementary Division

Tracy Evans is thrilled to be elected to represent this amazing group of Texas elementary art educators! She has taught art in public schools in Plano for the past 15 years. Before that, she spent five years teaching art and running the after-school and theater programs at a local non-profit organization in Plano.

Evans was raised in Orlando, and attended the University of Central Florida, where she earned a BA in Graphic Design with a minor in Advertising. While at University, she met her husband of 31 years. Together, they traveled throughout Florida for his job before finding their way to Texas. She has traveled across the country training adults for several companies, which is what led her to fall in love with teaching. While she enjoyed being around people and making connections, she did not feel fulfilled creatively. Thus, she began teaching summer art camps at the non-profit organization in Plano and has not looked back since! Evans attended Region 10 for her alternative certification, and jumped head first into substituting for art teachers all over Plano.

For the past eight years, Evans has served as the Plano Elementary Cluster Leaders and PAL past officer and president. In short, she loves serving and teaching, and she absolutely loves her art teacher community!

Sherry Snowden
Higher Education Division

Sherry Snowden has served as a lecturer for the past 15 years at Texas State University, where she is proud to serve as the faculty advisor for the NAEA Student Chapter. As the director of the University's Kid's College Art Camp, she is able to teach even the smallest of future artists and educators. Her extensive teaching experience includes teaching in both public and private schools at every grade level (PK-12), for over 30 years.

At Hays CISD, Snowden held several leadership positions. She served seven years as District Visual Arts Team Leader and was concurrently the Department Chair for Art, Dance, Theatre and Speech at Hays High School. She has presented numerous times at state and national conferences. In March 2016, she presented a Best Teaching Practices Lecture at the NAEA Conference in Chicago. Snowden's many teaching awards include the Fine Arts Excellence in Teaching Award – Part-time Faculty (TXST 2014) and TAEA's Higher Education Educator of the Year Award (2013). She has been actively involved in educational development at the state level. In 2013, Snowden served as a committee member for the Generalists EC-6 Texas Examination of Educator Standards (TExES). In 2012, she was a member of the TEKS Elementary Art Revision Committee. Snowden is a Fine Arts Training Cadre Member of Center for Educator Development in the Fine Arts (CEDFA). She remains passionate about her role as an educator and embraces her positions to serve others.

Charlsey Sharon Goodale Chumley
Supervision/Administration Division

Dr. Charlsey Sharon Goodale Chumley's current position is in administration with Northside ISD, located in San Antonio, Texas. There, she works as the Visual Arts Supervisor. Prior to administration, Dr. Chumley taught in public schools and university in San Antonio and Houston: she has taught every grade level, from kinder to graduate school, and has a total of 43 years working as an educational instructor and administrator.

Dr. Chumley received her BS in Visual Arts and Education from Abilene Christian University in Abilene, Texas. She also holds a MA in Professional Studies/Visual Arts and an EdD in Curriculum and Instruction with Specialization in Visual Arts and Computer Graphics from the University of Houston. She possesses Lifetime Texas Teacher Certification in all art levels, secondary English, and elementary classroom.

In 2012, Dr. Chumley was inducted into the San Antonio's Women's Hall of Fame, Creative Category. In 2005, she received the Texas Outstanding Art Education in the division of Supervision and Administration award. Dr. Chumley is also a practicing artist, working in watercolor painting, woodcut printmaking, ceramics, fiber arts, and computer art. She has utilized her talent to develop skills in many art media. Such self-development is something she believes is extremely necessary in order to teach the many art media available to today's students.

Amanda Batson
Elementary Division Elect

For the last two years, Amanda Batson has worked as an art teacher at White Rock Elementary in Dallas, Texas, where she teaches 900 students. Her goal as an art educator is to instill the love and purpose of art education in her K-6th grade students by centering her curriculum on ideas and concepts, contemporary and traditional media, cultural expression, and the art-making process.

Batson has served as a board member of the National Art Education Association, and was elected Student Chapter President and Museum Division Chair-Elect of the Texas Art Education Association. She has spent three years working for the Center for Creative Connections at the Dallas Museum of Art, where she collaborated with artists to create interactive experiences within the gallery space. She also has a passion for reigniting creativity in the adult museum-goer by teaching classes about the brain and creativity. Batson's career path has led to international art education research in Uganda while completing her MA at The University of Texas at Austin. Her current work has been teaching traditional weaving in Kuwait. Combined, these experiences have expanded her personal teaching philosophy and her evolving practice as an art educator.

Shelby Johnson
Student Division

Shelby Johnson studies art education at Texas Christian University (TCU), where she focuses on painting, in addition to other mediums. She is interested in learning how to expand her artistic abilities with the help of the community of artists around her. To aid in this endeavor, she revived the artist organization on TCU's campus with the help of faculty members. She loves how the organization helps to create a tightknit community of collaboration amongst local artists, and it inspires her to create a similar community across the state with the Student Division of TAEA. Shelby is the recipient of the Nordan Young Artist Award at TCU, which drives her to continue creating a strong portfolio. She is also involved in the School of Music, where she has received a performance-based grant to continue her studies at TCU. Having experienced the many benefits of being involved in the fine arts, Shelby is very motivated to make sure young students have easy access to the fine arts and all the advantages they present in a school setting.

BIG Art Day

The assembled puzzle pieces from Sarah Kersh's elementary art students.

BIG Art Day

Aldine ISD - Houston, Texas

Texas Big Art Day 2016 made a big splash around the campuses of Aldine ISD. Dr. Michaelann Kelley, Program Director of Fine Arts, initiated the theme "My TEXAS Artistic Style" for this year's Texas Big Art Day.

Each campus utilized the theme differently to meet the needs of their art students and community. Kimmie Gillespie, art teacher at Reese Academy (PK/K School), helped her students create cowboy themed art to fit into the BIG state of Texas. These Pre-K and K students also celebrated Houston's Livestock Show and Rodeo by donning their best western attire.

Many of the elementary schools participated, too. Kathryn Baker, an art teacher at Carmichael Elementary, submitted culturally-influenced artwork created by her students. Alyssa Wagner from Calvert Elementary encouraged her students to become inspired by the artists they had studied in class so far in the year. Oleson Peter George, an art teacher at Stephens Elementary, had students create interesting patterns and designs to make their art. Elementary art teacher Kirstie Reese had her students use their mascot, the owl, to create mixed media owls celebrating the day. Many owls were adorned with cowboy hats and badges. Maria Cisneros, an art teacher at Worsham, had her students create portraits of themselves as artists.

Art teacher Sarah Kersh led Carroll Elementary School's participation in Big Art Day by inviting students to first discuss this quote by Deepak Chopra: "There are no extra pieces of the universe. Everyone is here because he or she has a place to fill, and every piece must fit itself into the big jigsaw puzzle of life." Students were then provided with a puzzle piece and invited to decorate it however they would like—it just had to express themselves. Students were given a wide range of materials to choose from. Kersh writes, "I told them that the individual puzzle pieces look amazing separate, but when I put the pieces together, the puzzle came to life!"

Lastly, Wauna Johnson had her students create a slideshow video highlighting all the beautiful artwork they had created so far in the year. They played the video at lunch so all the students could see the quality and quantity of their work.

Students in art teacher Jae Nam's class at Reed Academy for Engineering illustrated their passion for the arts. Likewise, high school students at Davis High School illustrated their favorite footwear designs under the direction of art teacher Marilyn Venne.

Other high schools in the district took different approaches to promoting the arts. At Carver Magnet High School, art teachers Laura Luna, Matt Kirkpatrick, and Zach Walters had an exhibition and reception of their award-winning Visual Art Scholastic Event works. Down the street at Eisenhower High School, art

Reese Academy students celebrate the Houston Livestock Show by creating cowboy–themed art.

A student at Worsham Elementary School in Houston creating a self-portrait as an artist.

Students at Carroll Elementary School in Houston create their individual puzzle pieces.

A part of the Big Art Day forest installation at Aldine 9th Grade School.

teachers Kaileigh Rosplohowski, Mark Francis, and Jaclyn McClure had their students create miniature artworks on playing cards, promoting the philosophy of working with the cards you are dealt.

Across the district at Aldine 9th Grade School, art teachers Leanne Dry and Laryssa Adame had all twelve art classes working together during their campuswide open house to produce an enchanted forest in the hallways. The students selected the theme, incorporating Greek mythology with the Renaissance period to produce an enchanted forest with a castle near the ocean. These areas were filled with poetry, historical facts, and artwork that enabled the students to express their love for art. Teachers, students, and parents all expressed how much they love what the students were able to accomplish in a short period of time.

Plummer Middle School's art teachers Megan Alderink and Tiffany Moroney worked with their students to create an art gallery for all the students and parents to enjoy on campus. Allison Hamacher, an art teacher at Drew Academy, had all of her art students create an exhibition for the spring open house to highlight their artistic accomplishments.

Many more art teachers and their students participated in the Texas Big Art Day 2016 and helped to create a buzz about the visual arts in Aldine ISD. Art teachers in Aldine ISD work hard to make each and every school a center for creativity.

Mushrooms, trees, and creatures created as part of the enchanted forest by Aldine 9th grade students.

Garland ISD - Garland, Texas

The Lakeview Centennial High School Art Department participated in Texas Big Art Day in early March this year. Students in advanced art classes created a 22 by 13 foot chalk image at the entrance to the school. Art teachers Julie Gawel and Michael Groarck collaborated with their students to create the bold, colorful eye-catching image and to measure and lay out the grid on the sidewalk. Work on the chalk mural at began at 7:30 in the morning, and Ms. Gawel's advanced students worked all day to reproduce the image onto the sidewalk as visitors, staff, and students observed their progress throughout the day.

Rosa Cruz and Hannah Hill transfer an original drawing to chalk on the sidewalk at Lakeview Centennial High School.

The nearly complete chalk drawing at the entrance to Lakeview Centennial High School.

Jujuan Breaux works on the Big Art Day chalk drawing at Lakeview Centennial High School.

Julie Gawel's Advanced Art students Hannah Wilson, Armando Mendez, Cassie Jobman, Rosa Cruz, Hannah Hill, and Alexis Terry work on their chalk drawing.

The cardboard village built by students throughout Pampa ISD to explore the notion of community.

Pampa ISD - Pampa, Texas

The old saying, "it takes a village," does not apply only to the raising of children. It also takes a village to build a miniature cardboard village, which is exactly what the students of Pampa ISD in the Texas Panhandle did for Big Art Day.

Art teacher Stephanie Boyd writes:

We had sort of a loose theme for our Big Art Day celebrations, which was Community. To showcase that, we came up with an ambitious plan to have every student from kindergarten to the seniors in high school create one cardboard house each, and then the four junior high/high school art teachers would assemble them into a miniature village. This was a truly collaborative project between all the students of our district, as well as all of the teachers. Art teachers Marissa Bivens, Valerie Roberts and Shanna Piatt were particularly instrumental in overseeing and coordinating the project. Our high school kids cut out the cardboard houses for the K-3 kids and then went to one elementary school per week to help the little kids put their houses together. That was perhaps the best part of the whole endeavor. To see the older kids volunteer to go help the little ones assemble, cut, and draw on their houses for the sake of our Big Art Day project was truly inspiring.

Kolton Jefferis and Drew Miller with the cardboard houses made by students at Pampa ISD for Big Art Day.

The completed 8'x 8' mural created by Tascosa students and faculty.

Amarillo ISD - Amarillo, Texas

Tascosa High School celebrated Big Art Day by having a Spray Day. Art 1 teacher, Casey Williams, built an eight-foot by eight-foot wall and encouraged Tascosa students and faculty to spray paint designs. Over 200 students and faculty participated and the mural is now hanging in the Art Wing of Tascosa High School. They hope to do it again next year!

A student uses a stencil to spray paint on the wall as part of Art day at Tascosa High School.

A detail of the spray painting work on Tascosa High School's Spray Day mural.

Elkhart ISD - Elkhart, Texas

The Elkhart Elementary and Intermediate School's annual Art Show was held on Big Art Day. Fifth grade art enrichment students painted life-size figures in the styles of famous artists. They also painted signs announcing Big Art Day that were displayed with the figures on the exteriors of both campuses. The show was well attended and enjoyed by school classes and members of the community.

Two life-size figures and Big Art Day sign created by Elkhart ISD students.

Uvalde Consolidated ISD - Uvalde, Texas

Big Art Day 2016 at Uvalde High School was called Chalk up Picasso—Expressive Cubism Underfoot, an event based on Picasso's 1934 painting, Two Girls Reading. The art teachers focused on Picasso's painting because the location of the event, outside of the high school auditorium, has many geometric architectural shapes and lines, so the style of Cubism was a nice fit for the location. Additionally, the original painting has very bright coloration and worked well for a sunny Texas afternoon. The painting also shows very serious, dark lines that fit into the geometric layout of the sidewalk the young artists were working with. The art teachers, Sherri Dillard, Edward Quiroz, and Beverly Kroening, collectively thought that using a work showing women reading was just what was needed for a public school, especially because the auditorium was hosting a choir event that very evening, and people would see the freshly finished artwork. Quiroz writes, "layout of a chalk painting, based on Picasso's Cubism, was not difficult and our artists had an easy time finding each square to paint, based on the gridded color printout of the painting." Students used a homemade sidewalk chalk—a tempera paint and plaster of Paris mix—that worked very well. The detail work was finished using chalk pastel sticks. Quiroz explains, "we had a good turnout and a great finished work that our artists were all very proud of; all of us were happy with our event. As Picasso once stated, 'Art washes away from the soul the dust of everyday life,' and that worked for us!"

Uvalde High School artists blocking in sections of color on their Picasso chalk drawing.

Uvalde High School artists hard at work on their Picasso chalk drawing.

The bright Texas sun illuminates artists at Uvalde High School working on their Picasso chalk drawing.

Recreating Picasso's Two Women Reading in chalk at Uvalde High School's Big Art Day.

Sixty Years of Teaching:

An Interview with Mr. Howard Powers

by Heidi Powell
The University of Texas at Austin

Howard Powers with Joelle Dulaney and Christine Grafe at the 2015 TAEA conference in Galveston

1956 was Mr. Howard Powers' first year of his 60 years of service as an art educator. Gasoline was 22 cents a gallon, *I love Lucy* was the number one show on television, Dwight D. Eisenhower was running for re-election against Adalai Stevenson, and Elvis Presley's "Heartbreak Hotel" was playing on everyone's car radio.

Mr. Howard Powers, one of the most dedicated and committed art teachers in the state of Texas, has had a career spotlighted not only by his resilience and teaching, but also by his 60—yes, I said 60—years of perfect attendance in his profession as an art educator.

Over the course of his teaching career, he has seen many monumental historical events: he has witnessed 11 U.S. presidents enter the Oval Office, saw Alaska and Hawaii become states in 1959, observed the birth of the Civil Rights Movement in 1960, and watched on as Neil Armstrong took his first steps on the moon.

After only one year of teaching, however, Mr. Powers was drafted to serve in the U.S. Army with orders for Korea. As he was preparing to leave, he was offered the opportunity to serve as an English teacher to incoming Spanish-speaking recruits in Puerto Rico. Mr. Powers spoke Spanish because he had spent one year at the University of Mexico before finishing his undergraduate degree at Sul Ross State University. After serving his country in the military for two years, Mr. Powers returned to teaching art in Texas at Tatom Elementary in Monahans-Wickett-Pyote School District, west of Odessa, Texas. He served at Tatom Elementary for the next 20 years before moving to Suddereth Elementary, finishing the last 21 years of his 60-year art education career at Walker Junior High School in Monahans, Texas.

Perhaps one of Mr. Powers' most impressive accolades is his attendance record. For his entire art education career, he has maintained perfect attendance!

Mr. Powers retired in June 2016. As I interviewed Mr. Powers, we discussed his legacy in Monahans, and it became clear that his work as an art educator was his life's calling.

Heidi Powell (HP): How would you summarize when you started and finished your career?
Howard Powers (HPowers): Back then, when I started, students had a built-in respect. They looked to you for leadership. Today students need the built-in respect that they need and self-discipline and more respect for teachers.

HP: What do you wish you could have known when you started out as a teacher?
HPowers: How to be more loving and kind….Loving means to have respect for them and their ideas and their beliefs and being understanding of what they're doing.

HP: How has teaching impacted your art making?
HPowers: It has made me more aware of techniques and how to do things and to experience and do it. I read books all the time on how to do this or that and we are missing how books impact us and they need to bring back books in this computer age.

HP: How has your understanding of art education changed over the years?
HPowers: It has taken on an attitude from the facts that we teach and now we teach to understand culture and give meaning to what we teach so students can grow.

HP: Who is your favorite artist?
HPowers: Rembrandt, one of the Old Masters.

HP: How has teaching art changed you as a person?
HPowers: I enjoy the life that was given to me. You have to look for the good in everything we do as art educators.

HP: What is the most memorable challenge you had to overcome as an art educator?
HPowers: To teach students to be conservative yet creative, not wasting supplies, also to be respectful of materials and learn how to work around things when they make mistakes, how to use the mistake to further their work in a new way.

HP: How do you view yourself as a teacher as you moved through the main events in our history?
HPowers: There is gratification that comes from art. It's exciting and they can be excited about what they are doing and that is just them, it's theirs.

HP: How do you define success in your students?
HPowers: I want people to grow to success. For them to do what they know to do. Explore your God given talent and using that talent and developing it and growing with it.

HP: How have you seen talent grow through art education?
HPowers: They start out and think they can't do this, then they discover they can do it and then they try it more, then research it, and even going further, then they go to college and study, or have art in their career or the field they choose.

HP: What challenges did you face in your career?
HPowers: Every day was a challenge to do my best for my students' progress.

HP: How did you balance your personal life with being a teacher?
HPowers: This is my vocation and this helped me further my own gratification designing and balancing things together so they worked as one.

HP: If you could go back in time where would you go and why?
HPowers: I'd stay in the present. I like the time I live in now and the openness of art and before you could only be in one area, now you can go in to all fields of art all fields of education and all areas of life.

HP: Did you have any surprise experiences in education?
HPowers: Each day was a surprise, every one!

HP: What did you find most rewarding as an art educator?
HPowers: Seeing the students being excited and accomplishing what they wanted to accomplish and getting to their goal.

HP: What made you want to become an art teacher?
HPowers: I always wanted to be a teacher. I had an elementary country school teacher who I really looked up to, and I really looked up to her and she said, "Howard, you ought to be teaching people, that's the most fun thing to do," and I have always wanted to be a teacher since then.

HP: What would you tell a student who wants to be an art teacher?
HPowers: Look at all the possibilities before you, and see how you could use it in your life, and teach others how they can use it in their life to further where they want to go.

HP: How has it been to work with former students who are now teachers?
HPowers: I love that they went into the profession and we are coworkers and we all have a job to do and now we get to do it together.

HP: What are some of your favorite things to do in your community?
HPowers: I sing in the church choir, I like to sing, I like to add my voice to the choir; I volunteer if I can, and participate in art festival in the fall.

HP: What are your most memorable moments for you over time?
HPowers: Graduations from high school, and then college, and then being honored by Monahans School District because of how you have helped students.

HP: What do you hope for your future?
HPowers: Helping people and doing volunteer work.

HP: What advice would you give an art student?
HPowers: You'll have new experiences that will lead you to different facets of life and follow your dreams.

HP: Did you follow your dreams, Mr. Powers?
HPowers: Yes, I followed my dreams!

Mr. Powers has served a long and distinguished career. What stands out most about him is his integrity, desire to serve others, and commitment to art education in his local community. This is still evidenced today as he makes weekly visits to colleagues and students at local Monahans schools, supporting education, continuing his painting, and even bringing cookies. This tribute to Mr. Powers is an inspiration to all of us who hope and endeavor to make a difference in our schools and communities. Whether you have had the opportunity to serve 1, 20, 40, or 60+ years as an art educator, Mr. Powers reminds us all that we can make a difference where we are, making the most of our profession and fostering an excitement for what is to come. WELL DONE, MR. POWERS! Thank you for all you have contributed to students, peers, and your community as a wonderful art educator in Texas.

Art Education Retro Feature: A Comparative Conversation with Dr. J. Ulbricht

by Allison M. Clark
The University of Texas at Austin

Three months before I graduated with my Master's degree in Art Education, I was presented with the opportunity to discuss art education's history and imagined future with Dr. J. Ulbricht, Professor Emeritus of Art and Art History at The University of Texas at Austin (UT).

Although we were very much at different points on our academic journeys—he an expert, and I a novice—we did share some common ground: both of us had worked with UT's undergraduate teacher preparation program in Visual Art Studies. He had served as one of the program's leading faculty members for over 30 years, and I had spent my final year in graduate school as a Teaching Assistant for three of the program's courses. What's more, neither of us had initially decided to major in art education. Rather, art had always been there for us, only appearing as a potential career when we pursued our undergraduate degrees.

In this retro feature, I spotlight Dr. J. Ulbricht's entry into art education, emphasizing how his meandering path into the field reflects so many of our circuitous journeys. Next, I narrate how I fell into the field from a largely academic background, transitioning from art history to art museum education. I conclude by contextualizing my and Dr. Ulbricht's experiences, presenting a portion of his private memoir and postulating how art educators might continue to advance the field in order to best serve today's students.

Raised by Art: Exploring Dr. J. Ulbricht's Journey into Art Education

Raised in the Southwest Side of Chicago, Dr. Ulbricht attended public schools for his entire elementary and secondary education. In his own words, he "was not initially a great student" (J. Ulbricht, personal communication, February 8, 2016). Before long, though, his second-grade teacher—who taught all of her subjects through art—recognized his enthusiasm and talent for art and encouraged him to join her Saturday art classes, which she taught at the Ridge Park Fieldhouse. Invigorated by her support, he faithfully completed her weekly sessions for three years, eventually receiving a scholarship from the John H. Vanderpoel Art Association to continue his studies in the Art Institute of Chicago's Saturday art classes. Over time, he became known as "the go-to guy for anything that anyone needed in the way of art" (J. Ulbricht, personal communication, February 8, 2016). For example, if anyone needed something drawn, he was the one they asked, which was reflected in his superior abilities as a draftsman. Although Dr. Ulbricht made average grades in most of his classes, he excelled in mechanical and architectural drawing at the high school level.

> "About three semesters before I was supposed to graduate, I discovered art education, and I didn't know if I wanted to be a teacher. I had no idea, since I hadn't had many great experiences in school, but I decided to major in art education."

With this competency, Dr. Ulbricht did not rush off to college to chase his initial dream of reshaping Chicago's skyline. Instead, he began working as a draftsman at AT&T's Western Electric telephone subsidiary in downtown Chicago, expecting the position to emphasize mechanical drawing. While there, his colleagues—mainly electrical engineers—urged him to consider higher education, and they promised to hire him back whenever he needed more cash for college (J. Ulbricht, personal communication, February 8, 2016).

Motivated by his coworkers' prompting, Dr. Ulbricht "wound up going to the University of Kansas, where [he] majored in engineering for a while, until [he] realized [he] didn't want to do that for the rest of [his] life" (J. Ulbricht, personal communication, February 8, 2016). His then-girlfriend nudged him into occupational therapy, which required several art courses. Although he loved the art classes, he found the actual objectives of occupational therapy less inspiring. Drawn to art once again, he became a commercial art major. This avenue ended abruptly, after he interviewed several commercial artists active in Chicago and concluded that their work was not as innovative as he had anticipated. According to Dr. Ulbricht, the commercial artists he connected with lacked creative agency: they were told what to make, and how to do so. Looking for his fourth potential undergraduate major, Dr. Ulbricht stumbled upon art education:

> About three semesters before I was supposed to graduate, I discovered art education, and I didn't know if I wanted to be a teacher. I had no idea, since I hadn't had many great experiences in school, but I decided to major in art education. I remember the semester I graduated, I talked to one of my teachers and I said, "I don't know if I'm doing the right thing." He said, "Ah, don't worry about it. Everyone has their ups and downs in life, and before long you'll get a job and things will pick up for you. You'll get involved." Sure enough, I was lucky enough to get a job in the Shawnee Mission Public School System, which is part of the greater Kansas City area. (J. Ulbricht, personal communication, February 8, 2016)

Bridging Art History and Art Education: My Personal Path into Art Museum Education

Like Dr. Ulbricht, I also experimented with several different majors before returning to my first love: art. Unlike Dr. Ulbricht, however, my fascination with the field was largely academic, evolving from my interest in art history during high school to investigating supposed art historical boundaries via art museum education.

Exposed to dozens of artistic styles, periods, and practices in my high school's Advanced Placement (AP) art history course, I was captivated by the possibilities presented. No two artists were alike, and no two art historians agreed completely on an artwork's interpretation. In my own art making, I had struggled to communicate my intentions, but by reading art historians' thought-provoking arguments, I learned that meaning is made. Refreshed, I submersed myself in the class, devouring introductory textbooks and decorating my bedroom's walls with posters of celebrated paintings. Art history provided me with alternative explanations, demonstrating that there was no single, objective measure for judging art. Instead, art was entirely in the eye of the beholder, who was, in turn, at the mercy of their environment.

> When teaching art, intuition is a key ingredient in creating a responsive, collaborative learning environment. Your intuition as an educator enables you to engage with students in the moment, dynamically tailoring your lesson plans while you teach.

I continued to pursue art history at Rice University, where I eventually majored in the subject after trying my hand at civil engineering and economics. I found the former to be too stale, too predisposed to regurgitating formulas, whereas the latter seemed to be too tedious. Similar to Dr. Ulbricht, I did not view my contributions to the hard sciences particularly promising, or even enjoyable. Conversely, art history proved to be a pleasant challenge at every turn. Although my alma mater did not offer a degree in art education, I spent several years interning at local art museums, interacting with visitors during traditional K-12 school tours, Creation Stations, and Family Days. By sharing socially-constructed art historical knowledge with the public, I became increasingly committed to questioning the field's accepted metanarratives. Why was one artwork showcased during tours instead of another? Who decides that something is or is not art, and what stake do they have in that claim? Committed to unpacking such queries, I entered the MA in Art Education program at UT, resuming Dr. Ulbricht's past efforts with the undergraduate students during my teaching assistantship.

Approaching Art Education in Higher Education

My experience working with undergraduates was, to put it bluntly, perplexing. We were close in age—I was only two or three years older than most of them—and they came from a much stronger studio art background than I did. Where I valued content knowledge in art history and the ability to nurture deep discussions, they esteemed technical competence and creative expression. I often found myself asking the undergraduates why they were incorporating certain elements into their proposed lesson plans and received blank stares in response, or the somewhat indignant reply that their future students would enjoy the activity. After spending nearly every weekday with my undergraduates for an entire academic year, I formed relationships with them and witnessed their development firsthand. This was not always successful from my viewpoint, and caused me to question how I might fit into the wider field of art education once I graduated and began my first "grown-up" job as an educator at the Getty Center in Los Angeles, California. Am I expecting too much from my students? Should I pose questions or provide answers? What can I do to push the boundaries of my field, yet remain employable?

After several conversations with Dr. Ulbricht regarding his ~~44~~-year career in art education, comparing his teaching experience at UT with my own, Dr. Ulbricht supplied me with a sampling from his personal memoir and invited me to share his wisdom with you, the *Trends*' readers. The following excerpts reveal Dr. Ulbricht's efforts to situate himself within art education's current and emergent trends, postulating how

his pedagogical practice might have developed if he returned to his initial position at the middle school level:

> For many, the scope of art content has broadened to be more inclusive of popular, folk, and community art, so I am sure, I would fashion my future teaching to be more comprehensive than what I originally envisioned. In addition, art now relies on new technologies such as film and time-based digital media, so I might give less emphasis to the potter's wheel and more to the creation of computer imagery. In recent years, interest in many previously popular art movements have been superseded by post-modern concerns, so, surely this would change the substance of my lessons from what I presented in the mid-1960s.
>
> In addition, I'd take into consideration the current needs of students who look younger than when I started. More than likely their developmental requirements are different given the culture today. In the past, students did not have access to social media and visual culture through computers, iPads, and cell phones. I suspect current students are more divergent than ever before, so this would have an impact on my teaching, too. I'd also guess that student interest in handcrafted objects may have given way to an appreciation of more socially and personally relevant art, so this too might alter what, and how, I'd teach. (2016, p. 4)

Dr. Ulbricht's advice was to put the needs of the students first, recognizing that as these requirements change over time, art education must change as well. Juxtaposing tradition with technology, Dr. Ulbricht's reflection mirrored my own anxieties and enthusiasm for the field. Art education appeared to be rapidly—or, perhaps, inevitably—adopting "new" elements, tailoring itself for the next generation of students. He had observed these revelations directly and, in retirement, could see how the field was reforming and repositioning itself. If you are like me, still green and just beginning to define your position in the field, you might be less likely to recognize art education's overarching patterns and principles as they unfold. When I entered graduate school, I knew almost nothing about art education at large. Familiar with only the faintest shadows concealing museum education's curricula developments, I simply felt the field's wider implications. It was, for lack of a better word, intuition that guided me to higher education. I understood that I needed to enter the field, but did not know precisely why. I argue that the "why" in this situation does not matter too much: Action can be more fruitful than contemplation, as you are able to follow your hunches and pursue your passions.

When teaching art, intuition is a key ingredient in creating a responsive, collaborative learning environment. Your intuition as an educator enables you to engage with students in the moment, dynamically tailoring your lesson plans while you teach. To be sure, it is a skill that must be nurtured over time. Dr. Ulbricht's ability to productively, compassionately respond to students' nascent needs and interests easily surpasses my own due to his significant teaching experience. However, it is a skill that can be learned. It can be honed, refined, and perfected. It can, ultimately, serve as a timeless guiding precept, connecting seasoned professionals like Dr. Ulbricht with emerging educators like myself.

Conclusion

As Dr. Ulbricht emphasized in our conversations and in his memoir, questioning our field's growth and reflexively evaluating art educational endeavors are paramount to building curricula that are responsive to students' lived experiences. Moreover, both my and Dr. Ulbricht's journey into art education demonstrates how many art educators enter the field from idiosyncratic backgrounds. Like our current and future students, our past speaks to our present, and may anticipate forthcoming intersections between art and other domains.

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Author Note

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SITUATE, SITUATION, SITUATING: ART EDUCATION

Situating the Standards of Visual Arts Education to Include Disability

By Michelle Kraft
Lubbock Christian University

As a fledgling high school art educator in the early 1990s, I taught at a campus that housed the district's Life Transitions (LT) program. The lone art teacher there, with no veteran art teacher to whom I could easily go for support and mentoring, I felt myself a spectator—rather than an empowered stakeholder—in the process of including students experiencing severe/profound disabilities.

Paraprofessionals from the LT classroom down the hall would accompany students to my art classes, but these visits were irregular, unplanned, mostly unannounced, and brief. Often, I did not even know the name of the student who was visiting the class; s/he might attend only a time or two, never to return to art again.

I did my best to welcome these brief visitors, believing that art had something to offer everyone and could be a vehicle for empowerment and communication. To say, however, that I was educating inclusively—with art education standards and full participation of all students in mind—would have been a (very elastic) stretch indeed. At that time, the Education for All Handicapped Children Act of 1975 had just undergone reauthorization, renamed the Individuals with Disabilities Education Act (IDEA) of 1990. The 1994 National Standards for Visual Arts (NSVA) were only in the beginning stages of development. The writers of those national standards acknowledged a need for including students with disabilities in the visual arts:

> The arts help all students to develop multiple capabilities for understanding and deciphering an image- and symbol-laden world. Thus, the arts should be an integral part of a program of general education for all students. In particular, students with disabilities, who are often excluded from arts programs, can derive great benefit from them. (National Art Education Association, 1994, p. 3)

Beyond this important acknowledgement, the 1994 NSVA provided little additional discussion on the inclusion of students experiencing disabilities in art.

In 2012, the National Coalition for Core Arts Standards (NCCAS) began drafting new fine arts standards, for release in 2014, to replace the 20-year-old NSVA. As a part of that process, the Office of VSA (formerly Very Special Arts) and Accessibility at the John F. Kennedy Center for the Performing Arts commissioned a Special Education Committee to review the standards as they were being written. The committee was also tasked with developing complementary strategies and resources for the standards to aid arts educators including students with disabilities in their classrooms (Malley, 2014a). The committee encompassed special educators and fine arts educators (from Visual Arts, Dance, Theatre, Digital Arts, and Music) from across the United States.

I served as one of two visual arts educators on the Kennedy Center's Special Education Committee. I recognized—from having used the 1994 standards to prepare preservice art educators for over 20 years—that these voluntary guidelines no longer kept pace with advances in technology and art theory. I also knew that, while flexible, the old standards gave little to no explicit attention to the reality of meeting the special art educational needs of students experiencing disability. Here, I review the process of the Special Education Committee in partnering with the NCCAS in drafting the new arts standards to include differentiated learning needs. I then analyze the National Core Arts Standards as an inclusive arts education policy, narrowing my focus to the practice of the visual arts standards within the art class as a setting for including disability. I address the art teacher as policy stakeholder within the context of the art class for learners who experience a range of (dis)abilities. I provide an overview for navigating the Core Arts Standards for visual arts, as well as the accompanying inclusion strategies for implementation. I also offer resources for implementing the Core Arts Standards policy to include students with disabilities.

The Situation Room: The Inclusive Art Class

The visual arts class is one of the most frequent placements for inclusion of students with disabilities, especially low-incidence populations of students experiencing moderate to severe/profound disabilities (Schiller, 1999). It is a unique setting that, while structured, allows for multiple modes of learning, interpretation, and responses to a given visual problem (Kraft & Keifer-Boyd, 2013). Sharon Malley (2014a), chair of the Special Education Committee for the NCCAS, argues:

> When teachers and facilitators fully include students with disabilities in well-designed arts education, chances for achievement in many domains can increase . . .Students with disabilities who participate in the arts are given opportunities to convey sophisticated ideas, experience validation of their work, and enhance their academic pursuits. Inherent in arts education are means of diverse and variable expressions, responses, and outcomes, allowing students opportunities to diverge from the rote learning often required in other subjects. (p. 5)

The NCCAS, in drafting the 2014 standards, worked to balance the challenges of excellence in arts education for a diverse student population.

Sit, You Wait: Proximity versus Participation—The Role of Standards

It is important to note that mere presence in the art classroom is not enough to ensure inclusive education for the student experiencing disabilities. If effective communication between stakeholders—the art educator, special educator, paraeducator, parents, school district, and student—is not taking place, it may become difficult to create a fully participatory learning environment for the student whose disabilities may be moderate to severe/profound (Kraft, 2006; Kraft & Keifer-Boyd, 2013; Malley, 2014b).

Key to substantive learning and assessment in the art class is standards-based instruction. IDEA specifies that students' learning must adhere to educational standards in accordance with their individualized education programs (IEPs). The voluntary 2014 National Core Arts Standards, created by the NCCAS with input from arts educators of all levels across the U.S., are based in Wiggins and McTighe's (2005) curricular model situated in essential understandings and enduring ideas. Provided that the right communication, educational supports and services, and specialized instruction are in place, students with disabilities—including those experiencing moderate to severe disabilities—should be able to achieve art educational standards (Malley, 2014a).

Situating Ability: Impairment versus Disability—The Role of Universal Design for Learning

By now, the reader may have noticed my frequent use of the phrase "students experiencing disabilities." I employ this wording to reinforce the idea that disability is something that one experiences, not the only defining characteristic, or the totality, of who one is. Disability is itself situational, and any one of us may find ourselves disabled by our environments, even if only temporarily. For example, traveling to a foreign country in which we do not know the language will make our ability to communicate less effective than it would otherwise be at home: not knowing the language is a disabling condition.

The Centre for Disability Studies at the University of Leeds (n.d.) draws a distinction between disability and impairment. It defines impairment as a condition—congenital or caused through illness or injury—that results in differences in psychological or physiological functioning. Disability, on the other hand, is "the loss or limitation of opportunities to take part in society on an equal level with others due to social and environmental barriers" (p. 1). In this way, the environment, and even social constructs, are the disabling conditions. With adjustments to environment (and society)—including the art class—there may be little to no disability, though impairment is still present. Viewing disability as a feature of ecology, rather than personhood, offers opportunities to strategize about how to modify the environment to maximize ability.

A helpful tool in an ecological approach to mitigating disability is Universal Design for Learning (UDL). Universal Design (2015) finds its roots in architecture and product design (one example is OXO kitchen utensils); its aim is to recognize and design for the diversity of humanity—i.e., childhood, old age, impairment, body shape and size, and differences in cognition and perception. UDL applies this same philosophical approach to educational curriculum and delivery, recognizing that highly diverse classrooms are the norm and offering pedagogical approaches to optimizing learning to meet this diversity of student needs (CAST, 2015). The flexible and individuated strategies offered by UDL attend to multi-modal learning needs of all students:

> This approach is fundamentally different than attempting to only adapt or modify instruction, or to accommodate a specific set of needs. Many strategies, adaptations, and accommodations, when implemented for the entire group, make [arts] materials and objectives more accessible for all learners. (Fuelberth & Laird, 2014, p. 159)

In reviewing and offering edits to working drafts of the 2014 National Core Arts Standards, the Special Education Committee applied standards of UDL to ensure accommodation for multi-modal ways of learning and of assessing learning.

Positioning Policy: From Formation to Implementation

Education policy is shaped by the attitudes and practices of the educators whose responsibility it is to actualize it (Bailey, 2014; Kraft, 2006). The National Core Arts Standards are a response to the educational policies of No Child Left Behind (2001) and the Common Core

Standards (Common Core Standards Initiative, 2015.). While voluntary, the National Core Arts Standards represent arts educational policy aimed at providing equitable, criterion-driven, educational excellence in the arts that will eventually shape state-level standards for practicing and preservice arts educators (NCCAS, n.d.). My discussion of the visual arts standards, as they relate to inclusion of students experiencing disabilities, focuses primarily on the organizational structure (the systems through which a policy is implemented) and on the stakeholders involved in the standards' formation and implementation (Majchrzak, 1984).

Creating Inclusive Arts Standards: The Process

The NCCAS drafted the 2014 national standards under the oversight of the State Education Agency Directors of Arts Education.[1] The standards' writing teams came from all levels and settings for arts education. In addition to these writers, the standards—as they were being drafted—underwent a period of public review in July 2013. Arts educators were invited, through their national professional organizations, to review the in-process drafts of the standards across grade-levels.[2]

Simultaneously, the Special Education Committee undertook the review of all grade levels, giving particular care to UDL principles in the wording of the standards, processes, and assessments. There were 12 members, from across the U.S., on the Special Education Committee, two representing each of the fine arts disciplines and two special educators. Each fine arts/special education pair worked on their reviews together and submitted their results to the Chair, who compiled the report to send to the NCCAS team writers.[3]

The process of organizing the standards-as-policy was reciprocal in nature. Rather than a mandate from above in the hierarchical chain of arts education (or legislature), the writers of the National Core Arts Standards represented all levels of arts education. Arts educators from across the nation were solicited for their input in shaping and finalizing the standards. Once reviews, and subsequent editing by the NCCAS writing teams, were complete, the National Core Arts Standards went to the national fine arts education organizations for final approval. The standards website launched in March 2014. In the intervening time between the July 2013 public review and the launch, the Special Education Committee was tasked with compiling inclusion strategies and resources for the standards website.

Situating Stakeholders in Implementation

Arts educators wrote and reviewed the standards with arts educators and arts students in mind, including students experiencing disabilities. Malley (2014a) says that the standards reflect a process-oriented approach as a framework on which to build curriculum. She notes:

> The Core Arts Standards are intentionally broadly stated to allow for a variety of presentations and responses based on individual student needs and abilities. Full access to the standards by all students, regardless of disabilities, was considered in the design to enable arts teachers to facilitate the achievement of students with disabilities at the same levels expected for all students. Although the content standards are not the curriculum, they define the target skills and knowledge the curriculum should encompass. (p. 8)

In their broad language and flexibility of approach, the standards reflect the three principles of UDL, which are: (a) representation of information through a variety of media and in multiple formats; (b) providing for multi-modal avenues for students' expression and actions (and for assessing student understanding); and (c) providing multiple ways to engage and motivate students (Malley, 2014a; Rose & Meyer, 2002). During our Special Education Committee review we noted uses of language that might be ableist in nature, attending to single modes of learning or expressing. For example, in our review of one early Pre K-2 standard assessment for visual arts, Keifer-Boyd and I commented:

> [Verbally] Using the term "portfolio" may not be possible for some learners experiencing special educational needs in the inclusive art class. A change in wording, for this standard, to "Understand the application of the term 'portfolio' to identify a selection of their own work" would provide for inclusion of learners with varying abilities.

Similarly, in reviewing an 8th grade standard, we suggested in our report:

> The 8th grade Standard of "write a reflection" does not allow for the special educational needs of learners of varying (dis)abilities in the art class. Provide more inclusive wording that gives flexibility in demonstrating students' self-awareness of how their art has developed over time.

Figure 1. Standards Matix. (National Core Arts Standards © 2015 National Coalition for Core Arts Standards. Rights administered by State Education Agency Directors of Arts Education (SEADAE). All rights reserved.)

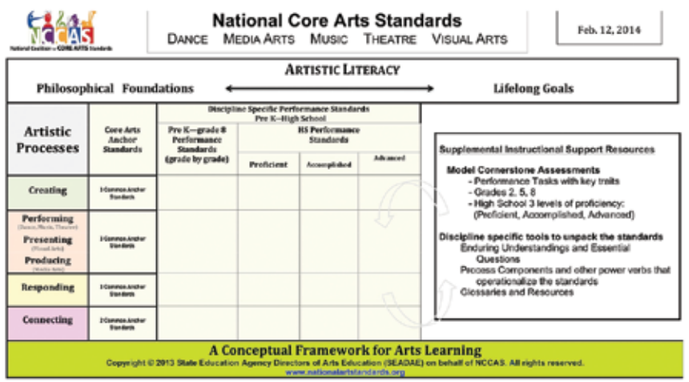
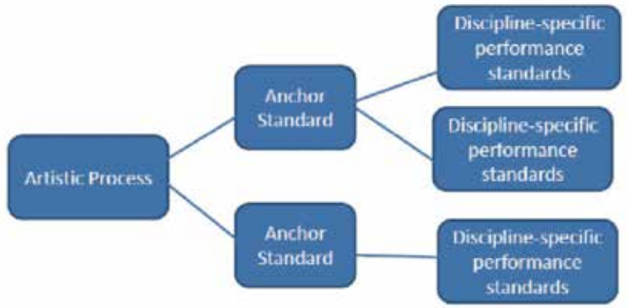


Figure 2. Model of Organization of Arts Standards. (National Core Arts Standards © 2015 National Coalition for Core Arts Standards. Rights administered by State Education Agency Directors of Arts Education (SEADAE). All rights reserved.)



The collaboration of special and fine arts educators in drafting the standards, and in including strategies and resources for teaching students experiencing (dis) abilities, mirrors the collaboration of stakeholders necessary in providing inclusive art education (Kraft, 2006; Kraft & Keifer-Boyd, 2013). Multi-modal approaches to learning, expressing, and assessing included in the National Core Arts Standards encourage choice-making among students, allowing students a fully-participatory role in learning while fostering critical thinking (Fuelberth & Laird, 2014; Kraft, 2003; Kraft & Keifer-Boyd, 2013).

Navigating the Standards to Include Disability

The National Core Arts Standards divide artistic endeavor into four processes: (a) creating; (b) performing/presenting/producing; (c) responding; and (d) connecting (NCCAS, 2014). For each of these categories of processes, a set of Anchor Standards is identified by grade level. Figure 1 is the Standards Matrix that illustrates the organization of the categories of fine arts learning as they relate to the Anchor Standards, including levels of proficiency.

The Anchor Standards reflect general arts literacy and parallel one another across the artist disciplines and grade levels. The Performance Standards under each Anchor Standard, though, are discipline-specific, progressing from grade to grade; they imply measurability for assessment purposes. The diagram below demonstrates this organization.

The standards reflect UDL principles and the backwards design approach advocated by Jay McTighe and Grant Wiggins (2005), which first identifies "important outcomes of learning, then [determines] acceptable evidence of attainment, and finally [designs] the best path for achieving those desired results" (NCCAS, 2014, p. 7). The National Core Arts Standards include several instructional resources, among which are Model Cornerstone Assessments (MCAs) that are linked to the standards' organization and parallel McTighe and Wiggin's backwards design. The MCAs are "intended to engage students in applying knowledge and skills in authentic and relevant contexts" (NCCAS, 2014, p. 15). The following section illustrates a step-by-step visit to the National Core Arts Standards website, in particular the inclusion strategies and resources embedded within.

Standards for Visual Arts Education, Step-by-Step

The National Core Art Standards are accessible at http://www.nationalartsstandards.org/.

Across the homepage are the four artistic processes of creating, performing/presenting/producing,[4] responding, and connecting (See Figure 3).

Across the bottom are listed the standards by discipline (Standards at a Glance), by grade level, and by artistic process (View the Anchor Standard), and also the Model Cornerstone Assessments. The Standards at a Glance and the Model Cornerstone Assessment contain the most specific information for teaching and curriculum.

The Visual Arts link under Standards at a Glance takes the user to a PDF file that organizes each Anchor Standard by artistic process. Under each Anchor Standard is an Enduring Understanding statement and Essential Question(s). Underneath are statements of proficiency level for each grade. For example, under the artistic process of Presenting, Anchor Standard 4 is "select, analyze, and interpret artistic work for presentation."

Figure 3. *National Core Arts Standards* homepage. (National Core Arts Standards © 2015 National Coalition for Core Arts Standards. Rights administered by State Education Agency Directors of Arts Education (SEADAE). All rights reserved.)

The related Enduring Understanding reads, "Artists and other presenters consider various techniques, methods, venues, and criteria when analyzing,

Figure 4. Proficiency levels for Anchor Standard 4 for grades 1-3. (National Core Arts Standards © 2015 National Coalition for Core Arts Standards. Rights administered by State Education Agency Directors of Arts Education (SEADAE). All rights reserved.)

1st VA:Pr4.1.1a	2nd VA:Pr4.1.2a	3rd VA:Pr4.1.3a
Explain why some objects, artifacts, and artwork are valued over others.	Categorize artwork based on a theme or concept for an exhibit.	Investigate and discuss possibilities and limitations of spaces, including electronic, for exhibiting artwork.

selecting, and curating objects, artifacts, and artworks for preservation and presentation." The Essential Questions are, "How are artworks cared for and by whom? What criteria, methods, and processes are used to select work for preservation or presentation? Why do people value objects, artifacts, and artworks, and select them for presentation?" Figure 4 shows a detail of the proficiency statement for grades 1-3 through which students may evidence their understanding of the Essential Questions for Anchor Standard 4.

Figure 5. Model Cornerstone Assessment page for Visual Arts showing Inclusion tab. (National Core Arts Standards © 2015 National Coalition for Core Arts Standards. Rights administered by State Education Agency Directors of Arts Education (SEADAE). All rights reserved.)

Under Visual Arts in the drop-down menu under Model Cornerstone Assessments are assessment samples for grades 2, 5, 8, and high school.[5] These MCA resources include suggestions for assessment tools, strategies for embedding MCAs into instruction, prompts and vocabulary by grade level, and knowledge and skills for assessment of each Anchor Standard.[6] At the bottom of each MCA file are strategies for differentiating teaching to meet a variance of students' educational needs. Along the bottom menu of the MCA page[7] the user will see a tab that reads Inclusion (See Figure 5). This link takes the user to Inclusion Strategies for the national standards, arranged by artistic discipline.

By selecting Grade 8 under Inclusion Strategies for Visual Arts, for example, the user goes to a file that contains an introduction to Inclusion and the visual arts standards, a bibliography of resource materials, and suggested inclusion strategies for Creating, Presenting, Responding, and Connecting. These inclusion strategies include points related to materials and art class environment, art teacher involvement in the IEP planning process, and teaching and assessing for multi-modalities. While strategies are for the student experiencing disabilities, many are applicable and perhaps helpful to all learners, in keeping with UDL principles.

Becoming Better Situated: Resources and Opportunities

The John F. Kennedy Center for the Performing Arts and VSA Arts emphasize the inclusion of individuals experiencing disabilities within the fine arts. In addition to overseeing the formation of the Special Education Committee for the NCCAS to ensure UDL considerations and to create inclusion strategies and resources for the National Core Arts Standards, the Kennedy Center provides a host of resources for art educators including disability. Some are:

- VSA publications related to disability and the arts, including lesson plans, at: http://www.kennedy-center.org/education/vsa/resources/eduparents.cfm
- The Exemplary Programs and Approaches publications at the VSA link above include terrific information by fine arts educators; many of the articles contain resource bibliographies, rubrics, and lesson plans, along with meaningful strategies adaptable across fine arts disciplines.
- Students with Disabilities and the Core Arts Standards: Guiding Principles for Teachers, by Sharon Malley, is available in PDF version and provides a helpful overview for approaching the 2014 standards with inclusion of all learners in mind: http://www.kennedy-center.org/education/vsa/resources/GuidingPrinciples2014.pdf
- VSA Arts and the Kennedy Center produce a series of free webinars on the arts and disability, covering a range of topics. Participants may register to attend live; past webinars also are recorded and transcribed: http://www.kennedy-center.org/education/vsa/resources/webinars.cfm
- An annotated bibliography of source material on disability and fine arts is at: http://www.kennedy-center.orgeducation/vsa/resources/ArtEdandSpecialEdbibliography2012.pdf
- Arts Edge has lesson plans and other resources for arts educators: http://artsedge.kennedy-center.org/educators.aspx?_ga=1.100518361.638083664.1363449250
- Since 2013, the Kennedy Center has hosted the conference VSA Intersections: Arts and Special Education, which includes fine arts educators from across the U.S. who work with disability or are themselves impaired. Details are at: http://www.kennedy-center.org/education/vsa/programs/sec_2015.cfm

Improving the Situation: Reflections and Conclusions

Early in the writing process, the NCCAS meaningfully considered the education of students experiencing a range of (dis)abilities in the fine arts. This is evidenced in the standards' conceptual framework, the formation of the Special Education Committee, the differentiated instruction and inclusion strategies found on the Standards website, and the Kennedy Center's Guiding Principles (Malley, 2014a) that accompany the standards. The standards are not curriculum per se; rather, they provide a framework on which to shape and assess inclusive arts curriculum. Using UDL and backwards design principles, art education stakeholders wrote and reviewed the visual arts standards for the benefit of art teachers and students. The reciprocity of the writing process reflects the reciprocal nature of inclusive, transformative education:

> The quality of reciprocity separates training from education. Training is a one-way street wherein the teacher, in a banking model, deposits information into the minds of the learners (Draves, 2000; Freire, 1990). Transformative education, on the other hand, empowers through difference. It requires contribution from and interaction between all learners and the teacher . . .[The inclusive art classroom] empowers through difference using curriculum, instruction, and assessment that reflects transformative education. (Keifer-Boyd & Kraft, 2014, p. 151)

In presenting multi-modal arts education benchmarks and approaches that address a variance of educational needs, the National Core Arts Standards offer a powerful tool in transformative arts education. Thinking back to the early years of my teaching career, I recognize that my good-willed trial-and-error approaches to including learners experiencing moderate to severe disabilities in art, in some ways, mirror the progression from the old 1994 visual arts standards to the new ones. In the proactive steps that the NCCAS and the Kennedy Center's Office of VSA and Accessibility's Special Education Committee took to conscientiously attend to the special learning needs of a diverse student population, I see reflected the same transition from spectator to stakeholder that I've experienced in my own art teaching practice. In this way, the National Core Arts Standards support educators in empowering students experiencing a range of (dis) abilities to be fully participatory in their arts education, situating them, too, as stakeholders rather than spectators.

References on p. 34

Michelle Kraft

Michelle Kraft is a Professor of Art Education and Assistant Dean at Lubbock Christian University. Prior to that, she taught art at Dunbar High and Junior High Schools in the Lubbock Independent School District, where she loved working with the students and special educators in the Life Transitions program. Michelle served as a Visual Art Reviewer for the John F. Kennedy Center for Performing Arts' Office of VSA & Accessibility's Special Education Committee for the National Coalition for Core Arts Standards. She co-authored the book Including Difference: A Communitarian Approach to Art Education in the Least Restrictive Environment with Karen Keifer-Boyd (NAEA, 2013). Upcoming publications include chapters in Handbook of Arts Education and Special Education (Jean Crockett and Sharon Malley, editors; Routledge), Contemporary Art and Culture in Disability Studies (Alice Wexler and John Derby, editors; projected publisher, Syracuse University Press), and Examining the Intersection of the Arts and Special Education (John F. Kennedy Center for the Performing Arts' Office of VSA and Accessibility). One of Michelle's favorite things about her work, though, is mentoring undergraduate students in scholarly and creative activity, and seeing them present their work at regional and national conferences. Last year, she was the recipient of LCU's 2015 Undergraduate Research Mentor of the Year Award. Michelle also likes long walks on the sandy beaches of Lubbock, and cannot wait until they install the water.

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Endnotes

[1] For example, the chair of the Visual Arts Committee was Dennis Inhulsen, President of the National Art Education Association, who also happens to be a Michigan elementary school principal. Writers on the Visual Arts and Visual Arts Model Cornerstone Assessment teams came from K-12 public schools, from universities, from school district fine arts coordinators, from state-level education agencies, and from community arts centers, across the U.S. (The areas found lacking in representation at this level were private schools, private universities, and museums. The full list of writing teams is available at http://www.nationalartsstandards.org/credits).

[2]Using a Survey Monkey instrument, review participants rated the wording of the standards on a Likert scale (Strongly Agree, Agree, Disagree, Strongly Disagree) in the areas of developmental appropriateness, grade-to-grade sequencing, adequacy of specificity, and alignment of standards components. There were also spaces to provide comments and suggestions for each standard. (Readers who are members of the National Art Education Association may recall receiving the email invitation to participate, and may have participated, in this public review.)

[3]My partner in Visual Arts for this committee was Karen Keifer-Boyd of The Pennsylvania State University. In addition to the public review, the Special Education Committee took part in an earlier review, in April 2013, of the standard drafts (and I do remember noting the implementation of some of the Special Education Committee's suggestions between the April and public June reviews).

[4]It is "presenting" that the standards apply to visual arts. Selecting one of these processes allows the viewer to read a brief description of how it applies to the fine arts.

[5]High school is broken down by aptitude levels of proficient, accomplished, and advanced.

[6]Grades 5, 8, and high school also include scoring rubrics for assessing students' understanding of the Anchor Standards.

[7]This Inclusion link is also found along the bottom menu of the homepage for the National Core Arts Standards.

Culturally Responsive Arts Education Practice:
Teaching and Learning through Indigenous Arts

By Roxanne Schroeder-Arce | The University of Texas at Austin

In her chapter "Multicultural and Antibias Education" from the book *Rethinking Schools: An Agenda for Change* (1995), Louise Derman-Sparks speaks to the misguided approaches many schools in the United States take in educating under-served youth. Essentially, in an effort to help students to achieve more success academically, schools expect assimilation and deny students' cultures, languages and experiences. Derman-Sparks (1995) states:

> *There are serious dangers here. Under such a misguided approach, education is used to eliminate cultural difference by teaching children and parents new cultural habits and thereby curing their "cultural deficits." Further, this approach is in direct contrast to a multicultural curriculum that recognizes the positive things that all children bring to school and that encourages children to be proud of their cultural background and identity.* (p. 18)

A long history of recognizing indigenous youth as culturally deficient has led to almost complete erasure and assured confusion of identity for indigenous youth. The United States' education system is a long way from encouraging indigenous children to be proud of their cultural identity, despite sparse efforts to support positive indigenous youth identity development. This report discusses the efforts of a program outside of public education, which aims to help indigenous youth develop their own sense of cultural self-awareness and pride. Beyond the youth, the program's impact may have further implications given the reflections of pre-service teachers who have worked in the program over the past several summers.

The Indigenous Arts Summer Camp, which experienced its fifth summer in 2016, is one of several programs of the Indigenous Cultures Institute (ICI) of San Marcos, Texas. The camp is one of a handful of ICI's programs devoted to positive youth identity development. Hispanic students in San Marcos experience a severe lag in achievement in elementary school and have a high school dropout rate significantly higher than the state average (City-Data.com, n.d.). Their poor academic attainment is further exacerbated by the fact that the majority of these students live in households that are well below the poverty line. The Texas public school system has not been able to address this downward spiral that inevitably leads to an undereducated workforce and a continued cycle of failure.

The United States' education system is a long way from encouraging indigenous children to be proud of their cultural identity, despite sparse efforts to support positive indigenous youth identity development.

The ICI is a nonprofit organization dedicated to the research and preservation of culture, including arts, traditions, ceremonies, and languages of the Coahuiltecan people. More than 200 Native American groups lived in what is now central and southern Texas and northeastern Mexico when the Spanish conquistadores first arrived. Founded in 2006, the ICI offers a range of educational programming, including a roster of presenters who regularly offer lectures and workshops exploring historical and cultural information on the identity and ancestral legacy of Native Americans. The ICI also works to "maintain our covenant with sacred sites" ("Welcome," n.d.). The ICI's summer camp is one of its many programs that seek to educate people about indigenous cultures. Ultimately, through the summer camp, the ICI aims to instill a sense of knowledge and pride among the indigenous youth of San Marcos.

The summer camp is carefully scaffolded so that each learning experience builds on the previous one with a central focus on indigenous identities. Last summer, the program included 20 youth whose ages ranged from eight to twelve years old. The week-long summer program ran from 8 AM until 5 PM, Monday through Friday. Mid-week, the camp included a field trip to the Sacred Springs on the Texas State University campus in San Marcos, where ICI board member María Rocha led a water ceremony featuring a Coahuiltecan water song. On the last day of the program, students' artwork was displayed as a background to an hour-long performance in which the students

performed the Native American flute, traditional danza, a tableaux of their birth signs, and a song in the Nahuatl language.

This study examines the impact on pre-service arts educators working at the indigenous arts-based week-long Indigenous Arts Summer Camp of the ICI. The IRB-approved study includes pre- and post-surveys for youth participants, caregivers of participants, and staff members of the program. The broader study focuses on the impact on youth. For the purpose of this paper, I focus on how interning and teaching in a culturally responsive environment impacts the trajectory of pre-service educators given their own diverse and complex identities. Ultimately, the data collected for this study points to pre-service educators gleaning important experience through the camp that leads to a deeper understanding of the kind of multicultural curriculum of which Derman-Sparks (1995) speaks. By experiencing and leading interactive, indigenous arts with youth, the interns fully experienced what they read about in their teaching methods classes. Pre-service educators recognize the potential impact of their work by witnessing youth who have been labeled "at risk" by the school system blossoming in a culturally-relevant arts program.

As is necessary in the development of pedagogy in general, culturally responsive teaching requires practice teaching in diverse settings that acknowledge the identities of the youth in the room. Geneva Gay (2010) articulates culturally responsive teaching as, "using the cultural knowledge, prior experiences, frames of reference, and performance styles of ethnically diverse students to make learning encounters more relevant to and effective for them" (p. 31). I often tell my students that we cannot learn how to swim outside of the water, and such is the case with learning culturally responsive pedagogy. With so much to understand—from content and curriculum development to methods and classroom management—my students are often overwhelmed and seek concrete methods to assure success in the classroom. Although my colleagues and I spend a great deal of time encouraging student-centered pedagogy in our theatre teacher preparation program, many of our students rehearse their teaching as they rehearse theatre: trying to script exactly what they are going to say in a given classroom. Such prescribed preparation leaves little room for the prior knowledge and experience of their students. In her chapter "Preparing Teachers for Education," Cynthia Ellwood (1995) encourages teacher education programs to "take to heart the concept that

teaching is a highly social interaction in which the teacher helps students make connections between students' prior understandings and the material at hand" (p. 250). However, making such connections can be challenging for the new teacher. While many teacher preparation programs offer a good deal of rhetoric about honoring such prior understandings, students preparing to be arts educators are afforded few models for and opportunities to practice applying theories about culturally responsive education.

The Indigenous Arts summer program curriculum and pedagogies are based on several educational foundations, with three commitments clearly at the core, components which are visible in each encounter with the participants. First, culturally responsive education is critical to the program; all staff intentionally honor the lived cultural experience participants bring into the room. Second, throughout the program participants learn about and through indigenous arts from and with well-informed and inspiring indigenous artist educators. Third, indigenous values are practiced at all times, thus cultivating a respectful and safe learning community.

Youth participants are encouraged to share prior knowledge with the group, and thus the community builds knowledge together. In past studies, scholars have addressed a need for arts teachers to develop a pluralistic sensibility and methods for including a variety of cultures in both content and form. Garber (2004) addresses the value of social justice in arts education and the need for inclusion of students' lived experiences in their cognitive, social, and identity development. She offers:

In social justice education, students' interests, voices, and lives are now understood as part of curriculum… Students reclaim their voices as part of a process of empowerment, not as a means to acquire personal power over people or goods, but by learning how to resist oppressive power that subjugates or exploits themselves or other people. To resist requires a background of understanding of how power works. (Garber, 2004, p. 6)

Intentionally, the lived experiences of the camp students are included, elicited, and celebrated. Each session begins with drama activities intended to nurture community among the youth and staff alike. All staff participate in activities, building relationships with and among the youth. Indigenous arts teachers and elders share their wisdom and cultural knowledge while engaging with the youth, making new information relevant to the lives of the youth. For example, ICI's founding director, Mario Garza,

PhD, shares how indigenous peoples and contributions have often been overlooked. He informs the youth of how indigenous people offered inventions such as corn and chocolate (M. Garza, personal communication, June 24, 2015). Rosa Hernández Sheets (2004) posits:

While we currently may have the potential to inspire, we have not consistently demonstrated the capacity to educate a professoriate who can prepare preservice candidates to succeed in diverse settings, nor have we developed reliable and replicable teacher preparation programs that understand how to select programmatic content, experiences and strategies needed to help teachers develop from novice to expert levels and to apply cultural and language dimensions to curriculum and practice. (p. 163)

By witnessing such inspired application of cultural and language dimensions in the program, pre-service arts teachers see models of culturally responsive pedagogy and further witness the enthusiasm and appreciation of the youth who benefit from such instruction.

Another critical component of the program is that participants learn not only about but also through indigenous arts. Arts-based pedagogy is infused throughout the program, encouraging students to deeply engage with material and ideas that are presented. Staff members lead engaging lessons in visual art, music, dance, and theatre. Theatre activities provide a framework for building community and bridging all of the components and subjects explored throughout the program. For example, students learn their Aztec birth symbols, design T-shirts which depict the symbols, and later physicalize their symbols in groups. Peter Duffy (2014) advocates for drama-based pedagogy that enables learners to embody what they are exploring in the classroom. He offers that embodied instruction means:

That students will have opportunities within the lesson to engage their full bodies and voices. . . .This full-body engagement indicates that the child's brain will also be fully activated and deep and embedded learning will be taking place. (Duffy, 2014, p. 126)

Participant surveys indicate that the students enjoy the opportunities to move and interact while such embedded learning is taking place. Another example of arts-based instruction is the teaching of traditional Chicimeca danza, where the participants are engaged in every element of the dance, including playing the conch shell to summon ancestors. Participants are continually engaged in learning about and practicing the art form. Staff contextualize the art historically, such as sharing that Native American people were not allowed to dance nor play music at certain times in history. Staff also identify connections between traditional indigenous art teachings and the lives of the students, such as relating the music the students are learning in the camp to their current musical interests.

The indigenous teachings go beyond the content of the instruction: indigenous practices and values are taught and modeled throughout the camp. The staff nurture a space that is respectful of all living creatures. The students and staff eat together, as family might. Staff model respect for everyone and typical hierarchies—such as age, assumed knowledge through traditional education, gender, race, and language—are challenged both in the content of the program and how staff interact with everyone who enters the space. Pre-service interns quickly adapt such strategies as they become part of the community. Staff are present for all elements of the camp, which is another way that teachers and interns are able to tie themes and activities together. Staff participate in activities and quickly learn participants' names and interests. Community is quickly built among participants and staff alike.

The inclusion and representation of the interns, my students, has required thought and intentionality. Such rich modeling of and opportunities to practice culturally responsive pedagogy would likely prove valuable to any developing arts teacher. However, this investigation indicates that the work is of great significance to college students who share racial, ethnic, and cultural identity markers with the targeted youth. While I initially invite all of my pre-service theatre education students to apply to participate as teachers and interns, I intentionally reach out especially to those who identify as Latino/a, Hispanic, or Native American/indigenous. There are several reasons for this. In dialoguing with ICI leadership over the past few years and in my career as an ally in many spaces, I realized how important role models with shared identity markers are for individuals and communities. In the past few years, the ICI and I have shifted my role as a primary teacher in the program to that of curriculum organizer and program evaluator. While I still engage with students and caregivers, my work and body are less visible to the participants and caregivers. I agree with ICI leadership that given my own identity (in that I am not an indigenous person) and experience, my energy is best utilized by bringing Native American teachers into the program and facilitating their awareness and inclusion of indigenous cultures into their teaching. Hernández Sheets (2004) speaks to how teachers of color are not often offered models on how to embrace their own identities to strengthen their teaching. She offers, "teachers of color must be provided opportunities to transfer their prior knowledge of culture to pedagogical content knowledge" (p. 164). Teacher preparation programs cannot assume that teachers of color are equipped with the necessary tools to foster culturally responsive lessons and classrooms.

While many of the participants and pre-service teachers associated with the program identify as Latina/o or Hispanic, few identify as Native or indigenous before engaging with the program. Bringing such self-identification to individuals' consciousness is one of the major goals of ICI and specifically the Indigenous Arts Summer Camp. While the program mainly aims to serve the youth, the qualitative data below collected on the college student interns indicates that the pre-service teachers also learn a great deal about their own indigenous heritages. Several teacher preparation students who served as

interns reported that their own sense of identity shifted as they worked in the program. One such pre-service teacher in her second year of undergraduate studies, a 22-year-old female who identified as Native American Hispanic at the end of the week, offered:

Growing up, my grandmother often told me and my siblings Native American folktales. My father would also tell me that I had Indian blood, but he was never really specific. I always wondered about the customs or traditions of that culture, so I spent some time online looking for more information about my ancestors. This little bit of information was nothing like what I experienced at the camp. I probably learned just as much, if not more, than the students about Native American culture and about the beliefs and customs that are involved in my culture. Experiencing a traditional danza gave me a sense of belonging, a sense of spirituality, and a sense of gratitude. These are all areas in my life that needed nourishment, and this camp filled that void in a way that nothing else could. I now feel like I belong somewhere, I feel like I have a way to pray that isn't the traditional Catholic way of praying that drove me away from the church so long ago, and I feel that I also have a new perspective on my culture and the thanks that I owe to my ancestors and to Mother Earth.

The reflections of this pre-service theatre teacher illustrate the ways in which engagement in this program helps developing educators embrace their own identities and recognize the value to youth in feeling such a sense of belonging. Hernández Sheets (2004) further offers:

To improve services to ethnically, linguistically and culturally diverse children, teacher credential programs must acknowledge issues such as the complexity of the teaching– learning process, the absence of actual classrooms of children in most teacher preparation programs, the lack of uniform placement in exemplary field experiences with cooperating teachers modeling the diversity ideology promoted in particular programs, the uncontrolled content in teacher preparation courses, and the variability of the cultural knowledge each teacher candidate possesses. All this suggests that the preparation of teachers is a formidable task. (p. 164)

To meet such a daunting task, teacher preparation programs must seek models and programs like the ICI Indigenous Arts Summer Camp, where teachers model such diversity-related ideology. Reading theory about culturally responsive pedagogy is simply not enough.

A 26-year old male pre-service teacher notes how his teaching was impacted by his participation as an intern in this program, noting that he grew to be proud of his indigenous heritage. He reflects:

I realized that I have a responsibility to look at my own identity. If I am to work with young people, I need to know who I am. Mexican American students are drawn to me as a person with brown skin. I was born in Mexico, I identified as Mexican or Mexican American. Growing up, my grandmother talked about her

indigenous roots. As a teacher, it has given me a perspective that I can look at students and be aware of my own heritage and help them to be proud of who they are, too.

This recently graduated, certified teacher now teaches all of the arts disciplines full time at a bilingual elementary school. He reports that he has incorporated indigenous arts into many of his lessons. He will serve a teacher of indigenous music this summer in the Indigenous Arts Summer Camp.

A comprehensive longitudinal study is necessary to truly examine the impact of participation in this program on these developing teachers and their future teaching practices. Prior scholarship around culturally responsive arts education has indicated a need for teachers to experience pedagogical practices that intentionally explore and address issues of cultural oppression and identity. Garber (2004) speaks to the need for teachers to understand how education can foster social change:

[Teachers] need to see themselves as agents of change, and to see the possibilities for change…To begin to do this, the sociology of education needs to be a foundation of their education. Central to this knowledge are the relationships between knowledge, culture, and power in schooling, as well as schooling as a form of social acculturation and social control. For example, "What counts as school knowledge? How is school knowledge organized? What are the underlying codes that structure such knowledge? What kind of cultural system does school knowledge legitimate? Whose interests are served by the production and legitimation of school knowledge?"…The importance of teachers seeing themselves as intellectuals, that is, as professionals able to conceptualize, design, and implement ideas and experiences in educating students, rather than as technicians implementing prepackaged content and instructional procedures, is crucial. In this view, teachers are able to determine content that validates their students while expanding their students' bases of understanding and experiences. (p. 7)

This study builds on prior investigations around culturally responsive teaching and teacher training and suggests that the opportunity for pre-service teachers to engage in ICI's Indigenous Summer Arts Camp offers a beginning for them to in turn nurture their own culturally responsive classrooms—spaces where all young people can be recognized and valued for their own "'understanding and experiences" (Garber, 2004, p.7). The opportunity to witness and practice such pedagogy is critical for developing teachers. Teacher preparation programs have a responsibility to offer such experiences to all of their students as they prepare to engage with the cultural realities of the United States' school system and the complex identities of the youth who fill our schools: identities that have long been overlooked and erased, identities that desperately need to be acknowledged and nurtured.

Roxanne Schroeder-Arce

Roxanne Schroeder-Arce is a scholar, artist and pedagogue. She is an Assistant Professor in Theater & Dance at The University of Texas at Austin, where she teaches theatre education. She is also an affiliate in the Lozano Long Institute of Latin American Studies, the Department of Mexican American & Latina/o Studies, and the Center for Women's and Gender Studies. She is a Public Voices Fellow with the OpEd Project. Roxanne's research interests include culturally responsive theatre education and Latino/a theatre for and with youth. She has published articles in journals such as Youth Theatre Journal, International Journal for Education and the Arts, Theatre Topics, and Gestos. Roxanne's bilingual plays Señora Tortuga, Legend of the Poinsettia, Sangre de un Ángel, and Mariachi Girl have been published by Dramatic Publishing, and have also been produced by various theatres and schools throughout the United States. Roxanne has also taught high school in Texas for several years and served as Artistic Director of Teatro Humanidad in Austin. She formerly taught at California State University at Fresno and Emerson College. She received her MFA in Drama and Theatre for Youth from The University of Texas at Austin. Schroeder-Arce's website can be found at: www.roxannearce.com.

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Improvisation as a Strategy to Facilitate Difficult Dialogues in the Art Classroom

By Christina Bain | The University of Texas at Austin

I am a bit embarrassed to share that several years ago I got a speeding ticket in a school zone. Despite the facts that I showed the judge photo documentation that the location my speed was recorded was clearly outside of the school zone and that Texas state law requires drivers to follow posted speed limits, I decided to avoid losing further time and money by paying the fine and taking an online comedy driving class.

Although I was grumbling when I signed up for the course, I soon discovered that the animations, scenarios, and videos were both entertaining and educational. Before this experience, I had never considered how drama-based strategies, such as comedy and improvisation, could serve as both an art form and as an educational tool. As a visual art educator, I now incorporate many participatory drama-based strategies into my teaching repertoire. Research demonstrates that these types of active experiences can increase student learning and be applied in any discipline (Anderson, Bloom, & Krathwohl, 2001; Braxton, Jones, Hirschy, & Hartley, 2008; McKeachie, & Svinicki, 2006; Prince, 2004). The purpose of this article is to explore how one drama-based strategy, improvisation, can be utilized as an approach to help art educators facilitate difficult dialogues in teaching and learning environments.

Difficult Dialogues and Art Curriculum

What is a difficult dialogue and does it have a place in art curriculum? Difficult dialogues can be described as discussions related to highly charged or controversial issues in which discussants' emotional responses may run high. A few examples of such topics include gender, equity, diversity, sexuality, religion, race, immigration, and politics (Goodman, 1995). While there is no solitary "right" way to facilitate difficult dialogues in educational settings, Young (2003) provides a framework that is based on her twenty plus years of experience teaching multicultural issues on a diverse campus. Her model encompasses four key elements: (a) creating a climate for inquiry; (b) focusing on cognitive inquiry; (c) providing space for emotional inquiry; (d) developing skills for mindful listening.

While Young's model is helpful in providing practical guidelines for these types of challenging discussions, there are many valid reasons why teachers avoid facilitating difficult dialogues in their classrooms.

While Young's model is helpful in providing practical guidelines for these types of challenging discussions, there are many valid reasons why teachers avoid facilitating difficult dialogues in their classrooms. Some educators are concerned about losing control of classroom management. Others worry about the possibility of students or parents complaining to administration about being offended by a comment or point of view which conflicts with their beliefs. Some educators argue that they do not have pertinent counseling skills if certain topics become emotional triggers for students. Additionally, some teachers fear the possibility of disciplinary action, and in extreme situations, loss of employment (Watt, 2007). However, in order for students to understand and respect a wide range of perspectives, it is critically important for art teachers to model how to create safe and supportive environments through dialogic inquiry (Kraehe, 2015; Kraehe, Hood, & Travis, 2015; Wells, 1999).

Furthermore, difficult dialogues can support standards articulated in both the National Core Visual Art Standards (NCVAS) and Texas Essential Knowledge and Skills (TEKS). For example, NCVAS Anchor Standard #10 states: "Synthesize and relate knowledge and personal experiences to make art" (SEADAE, 2014). To me, this calls for educators to help students examine how personal experiences are situated in and shape our life narratives. While some art teachers discourage conversation in their classroom because they claim it takes time away from art production, group dialogue can easily be integrated into any art lesson before, during, or after art production. By enabling students to voice personal stories and experiences through open and supportive discussion, students will have the opportunity to both better

understand where they themselves are physically and emotionally situated as well as have opportunities to encounter viewpoints that may challenge, as well as expand, their beliefs and ideas.

Exploring conflicting perspectives is an important opportunity for growth because it paves the way for turning our gaze from our own personal situation to beginning to understand others' situated outlooks by exploring alternate perspectives. As such, learning to grapple with the nuances of multiple viewpoints may help students move from egocentric and self-centered knowing to a greater awareness and sensitivity to the complex issues in the world around them. This call for global awareness is specified in the most recent version of the Texas Essential Knowledge and Skills (TEKS) K-12 art standards under the historical and cultural relevance strand which states: "The student demonstrates an understanding of art history and culture by analyzing artistic styles, historical periods, and a variety of cultures. The student develops global awareness and respect for the traditions and contributions of diverse cultures" (Texas Education Agency, 2013). Furthermore, I argue that personal and global awareness does not simply occur through producing artwork that mimics the style of another culture's art forms or by passively listening to traditional lectures that deliver facts about a work of art or culture. Conversations, and specifically difficult dialogues, are a necessary component in helping students examine, reflect upon, make connections to, problematize, challenge, and understand complicated issues that take place in the world around them.

Improvisation as a Strategy to Frame Difficult Dialogues

Every human has their own personal set of values and beliefs, but it is not always easy to stay true to our moral compass when it comes into conflict with systemic, organizational, and socially constructed structures and forces (Prentice, 2014). This is particularly true for educators who agree—at least theoretically—that difficult dialogues are beneficial for student learning, but are reluctant to rock the boat by putting this idea into practice. While there are multiple dialogic strategies to facilitate difficult conversations (Obear, 2007), I have found that improvisational strategies offer great potential for exploring delicate issues in both an educational and entertaining way. Furthermore, many students are already familiar with television shows such as Saturday Night Live and Whose Line Is It Anyway?, which utilize improvisational techniques and games.

Simply stated, improvisation is defined as composing, uttering, creating, or arranging anything without previous preparation. Improvisation is built upon the following six principles:

1. Trust
2. Acceptance (of others and their ideas)
3. Attentive Listening
4. Spontaneity
5. Storytelling
6. Nonverbal Communication

These principles are not only important for effective improv performances, but acceptance, trust, and attentive listening are critical skills for engaging in difficult dialogues. Though we will not always agree with others, validating their opinions through careful listening is a step toward teaching respectful dialogic techniques.

Improvisation is often associated with spontaneous performances by actors and musicians such as Robin Williams or Louis Armstrong, and these techniques can be applied to any disciplinary field. Wikipedia (2004) describes improvisation as "the process of devising a solution to a requirement by making-do, despite absence of resources that might be expected to produce a solution." For example, do you remember the television show MacGyver? The main character, a mild-mannered secret agent, often improvised with everyday materials in order to make new tools necessary to escape from life threatening situations. Although art teachers are not dealing with such high stakes, many are masterful at designing engaging lessons by improvising with limited supplies in their own classrooms.

I have found that improvisational strategies offer great potential for exploring delicate issues in both an educational and entertaining way.

Improv Games for the Art Classroom

While working with limited supplies is one practical application of improvisation in an art classroom, the following section outlines three improv games that can be integrated into visual art classrooms. It also suggests ideas for how the activities may be used to open conversation that focus on difficult dialogues. Before starting, consider whether any furniture needs to be moved, as some games require more space for movement. In addition, keep in mind the age and maturity level of your students, the objectives of your lesson, as well as any other limitations such as time and materials. Clearly articulate expectations to guide discussions such as: no personal judgments or name-calling is allowed, wait for your turn, listen before speaking, and any other norms or rules for entering into the activity.

Improv Game #1: Yes, and…

This improvisational game is based on each participant acknowledging and accepting (by saying "Yes") to what the previous person has said and adding something to the statement by adding "And." Each complete statement could represent a truth, partial truth, or a false statement. It is important to encourage students to be as descriptive as possible while suspending disbelief in order to play this game. For example, if I were to start the game by stating, "I'm standing in a puddle," the next person should accept that statement and build on it. If they respond, "No, you're not," then the exchange between us either ends the game or escalates into an argument because we do not agree. Instead, a possible response might be, "Yes, and… luckily you have the purple boots on that I gave you for your birthday." Each person will continue to add to the previous person's statement (beginning with "Yes," and continuing with "and…") until the teacher or facilitator ends the game.

How could this activity facilitate difficult dialogues? The first rule of improv is to agree. This shows that you respect what your partner has created and it enables the scene or game to continue. Agreement also helps students keep an open mind and generate opportunities for players to envision new ideas. In real life we will not always agree with one another, but often a conversation can end when naysayers are unwilling to see other viewpoints, such as "No, that idea is stupid" or "There's no way that will work." The second rule of improv is to contribute something of your own. This enables the scene or idea to evolve, even if it goes in a completely unexpected direction. Likewise, contributing ideas to a group is an important life skill to cultivate.

Improv Game #2: The Sun Shines On…

This game is similar to musical chairs, as participants are actively moving throughout the game, but no furniture is required. To begin, assemble all students so they are standing in a circle with a "caller" in the center. Next, place a mark, such as a small piece of masking tape or a sticky note, on the ground in front of each person to indicate a space where an individual may stand in the circle. The caller begins each turn with the statement "the sun shines on…" and completes the sentence with a true personal statement. For example, if I were the caller, I might state: "The sun shines on people with red hair." If only one person in the surrounding circle has red hair, we will exchange places and they will become the caller and the game continues. If the statement does not apply to you, then you remain standing in the same spot. However, if multiple people in the circle agree with the statement, they all step toward the center of the circle, look for an open space around the circle, and quickly move to a newly vacated space. The person who does not fill an empty space on the perimeter of the circle becomes the next caller. Although my example used a physical characteristic, be sure to explain to students that their statements could encompass any type of true statement. For example, I could have said: "The sun shines on people with two sisters." Other statements that could complete my sentence include: "On those who have pets," "On those who love to eat pizza," "On those who have visited Disneyworld," etc… Depending on the size of the group, I typically play this game until each student becomes the caller at least one time.

How could this activity facilitate difficult dialogues? First, this game helps build trust between players as they share and learn about one other. By becoming aware that all of the participants have some commonalities with one another, it may help players move beyond obvious dichotomies and differences (e.g., I have red hair or I don't have red hair) to understand that all people—no matter their gender, race, ability, or age—are connected in various ways. This activity may be approached in a lighthearted way as an ice-breaker activity, or if participants feel safe with one another, participants may be encouraged to make connections through a wider range of topics and issues. However, students must not feel coerced to share information or acknowledge a truism if they feel uncomfortable doing so. For example, if a student stated, "The sun shines on people who are gay," some students might not feel comfortable revealing this to the group while other students would proudly acknowledge this about themselves. The key to this game is to facilitate conversation at the end of the game that helps students describe the activity and to reflect on what they learned about themselves and others.

Improv Game #3: Sculptor and Clay

For this activity, divide the group in half and have students stand and face a partner. Designate which half of the students is pretending to be clay and which half is sculptors. Sculptors will move their partner into a new pose (the individual acting as clay will hold the pose) in response to a prompt. For example, "As the sculptor, silently create a work of art which shows your opinion about X." There are several techniques that can be used to move the "clay" into new positions. If students are comfortable with one another, they can ask to guide the other person's body by lightly touching the area (e.g., arm, leg, head) that the artist wants to move. Sculptors could also move their partner without touching them by asking them to mirror the pose that they create. A third technique is to imagine that the sculptor is a puppeteer in order to move their partner by pulling imaginary strings attached to various points on the other person. Each student should have an opportunity to be the clay and to be the sculptor.

How could this activity facilitate difficult dialogues? The teacher could select specific topics, such as bullying or immigration, as the starting point for the game. They could ask students, in groups or individually, to list a series of topics that they think are social issues, problems, or topics that impact them, their community, or the world around them. After each group "strikes a pose", ask them to observe all poses and discuss similarities and differences. How are the solutions different? How are they similar? At the end of the game, ask students to describe the overall activity. What did they learn? Did they prefer being the clay or the sculptor? Why? How did it feel to be in control or not be in control? Which poses were most effective in providing a solution or answer to the prompt? Why?

Benefits of Improvisation

I do not claim that the three improvisational games in this article are

the magic elixir for facilitating difficult dialogues. Every human is complex and teachers cannot anticipate how their students will react in every situation. Indeed, teachers' pedagogical decisions are based on many situational and shifting factors, such as the physical environment, curriculum, policies, politics, as well as their teaching philosophies and ethical beliefs. Furthermore, I contend that despite the vast amount of planning and preparation that teachers do to ensure that instruction progresses smoothly, effective teachers already practice improvisation skills on a daily basis as they juggle multiple tasks, make-do with the materials they have, strive to create a supportive and engaging environment, and differentiate instruction to meet the needs of their students. In conclusion, I further argue that the art room is an ideal place to facilitate difficult dialogues. Many contemporary artists, such as Ai Weiwei and Andres Serrano, voice their personal opinions on controversial issues through their artwork. Students can agree or disagree with the artists, and in doing so are learning to be part of a larger dialogue about contemporary issues that impact themselves, others, their community, and the world around them. Hence, difficult dialogues help students learn how to stretch and grow, express themselves, consider multiple viewpoints, envision alternate solutions to problems, to be compassionate, to listen attentively, work together, build trust, and adapt. Ultimately our students will not live or work with people who always agree with their perspectives. Rather than avoiding difficult dialogues, teachers should model how to engage respectfully with one another and improvisation is one strategy that could support this challenging call to action.

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I would like to acknowledge and thank Professor Katie Dawson at The University of Texas at Austin for graciously sharing her knowledge of Drama-Based Instruction with me. For more DBI strategies and games, go to: http://www.utexas.edu/cofa/dbi/

A few resources for improvisational games and strategies include:

The Encyclopedia of Improv Games, available at http://improvencyclopedia.org/games/index.html;

Drama-based Instruction, available at http://www.utexas.edu/cofa/dbi/teaching_strategies;

Top Ten Improv Games, available at https://www.bluechat.io/list/top-ten-improv-games; and Drama Activities for the Classroom, available at http://plays.about.com/od/actvities/a/activitylist.htm

ARTIST INTERVIEWS

LEE CARRIER

BY CARRIE MARKELLO

HOLLIS HAMMONDS

BY JOANA HYATT

An Interview with Art Educator and Artist Lee Carrier

by Carrie Markello | University of Houston

Lee Carrier is a Houston-based art educator and artist. As a 2006 graduate from the University of Houston with a Bachelor of Arts (B.A.) in Art with EC-12 Texas Teaching, Carrier continued on to earn her Master of Education (M.Ed.) in Curriculum and Instruction from her undergraduate alma mater in 2007. She is currently nurturing her career as both an art educator and an artist.

Her passion for art education, the development of her personal artwork and exhibition history, and her work as a community muralist are an effort to raise her artistic voice and inspire her students. She has been included in numerous group exhibitions, had her first solo show in 2015, and has an upcoming solo show in October 2016. Additional information about her life and work may be found on her website: http://www.nativelee.com/

Carrie Markello (CM): This year's theme for *Trends* is "Situate, Situation, Situating: Art Education," and is focused on identifying how those of us in the profession of art education "situate" ourselves in our field. As an artist and educator, I'm interested in learning about how other artist/art educators come to the field of art education and maintain their artmaking practice. I would love to understand how they develop their artistic and teaching practices; what influences and challenges them; and how—by "situating" themselves in the dual roles of artmaking and teaching—they gain useful insight into art/ist educators and students alike.

Can you tell me about how you became an artist and art educator?

Lee Carrier (LC): I always wanted to be an art teacher. That is just something that I stated and claimed at a very, very young age and I've never changed. Two high school art teachers, Charlotte and Betsy, both mentored me and helped me figure out my passion for art, but also my passion for teaching. I have been influenced by art educators my whole life.

As far as art, I was always doing art at the University because I had to as a painting major, but I wasn't doing it outside of school. Then I met Michelle Barnes, who is the founder of Community Artists' Collective. She has a gallery and I started showing there. I started volunteering for the Community Artists' Collective and teaching summer classes with the kids. I discovered that I really like doing community arts programs, besides just teaching. When I started teaching, I was also going to grad school. I was doing a lot, but I realized everything revolved around each other; they're all connected. You can network through art education, through galleries, and through communities.

CM: Can you elaborate more on how they're all interconnected?

LC: When I started having shows at the Community Artists' Collective, I got more into the community programs because of the fact that I was teaching kids that were less fortunate. I was in the lower income bracket growing up. These kids that I was teaching were all in the lower income bracket. But with me, I was just like the one kid out of class who shopped at Walmart and the kids would make fun of me because I couldn't afford the same things as them. I realized I have a love for kids who are in unfortunate situations because I felt like I could relate to them. I learned how to do community programs through organizing, facilitating, and interning. In grad school, I started taking classes on community and social education. I felt like I could do some good to the community through my teaching and through offering community programs. Giving [my students] those opportunities through the arts, I just felt everything was connected through education, seeking internships, and help from community entities. That's how I got "situated."

CM: You mentioned making art outside of University assignments, but what prompted that desire?

LC: Throughout college, I worked for Blaffer Gallery. Then I realized I had a love of being an art advocate through art education. That's what prompted me even to want to experience having work in a gallery. I really wanted to be in this place where people come together with common ideas about community, wanting to advocate for the arts, and appreciate the artists. I had never done anything like that before or even visited galleries often.

CM: That was the beginning of your desire to show your artwork. So, tell me: how has your work as an artist developed over time?

LC: It wasn't until after I graduated from college that I wanted to find my own place in being an artist and developing a style. By talking to Michelle [Barnes], I was more motivated to create art for myself, not necessarily for projects or for school assignments. That was the first time I had ever done that. I wanted to not only continue to make my own art and be in shows, but I felt like I had these children looking up to me. I'm their teacher and I'm also an artist. They don't believe me until they see [my] shows, or I show them the documentary that I'm in, or when they see newspaper articles. That's what makes me legit. I have a duty to uphold as far as being a practicing artist, even though I'm an educator. How will the students believe anything you say, trust you, listen to your ideas, or be open-minded in your classroom, if you're not also putting yourself out there and taking risks? I think I'm driven by that.

CM: Tell me a little more about the work you were doing when you first started developing your style. How has it changed over time?

LC: Originally my work had to do with my relationships. Things that I was going through at that time. I had never put my feelings out there like that. It was a lot of self-portraits because I love Frida [Kahlo]. She put a lot of her pain and suffering into her work. Then, I started to do commissioned things. Then, I really got into murals. Besides doing community art projects with my students, like those chalk art murals [for the Via Colori Street Painting Festival], I wanted to do street art murals. That's a whole other life that I've been trying to maintain, being known as a muralist or a street artist. That's so that I can do more community projects. You have to legitimize what you're doing before you're accepted or have a title. [My students] need someone that can bridge that gap between the two.

Lee Carrier working on a mural for Madness on Main in Houston

C: Why do you think that street/mural art is such a good bridge?

LC: Because it's public art and it's bettering communities. I feel that the kids I teach in particular, some of them are the ones that are doing graffiti in the community and are illegally vandalizing buildings and property. I offer these particular kids an opportunity to learn something that they don't have the opportunity to learn and they have opportunities to do something in a positive way and make positive change instead of being vandals. [It's about] doing something with their time that is more positive. These are the same kids that are steering in another direction and they see that they can be recognized for doing something positive. Because I'm teaching kids that want to do graffiti, it gives me more street cred in the classroom. They have got to believe you, especially if you teach a very difficult group of students.

CM: How would you describe your work at present?

LC: It's moved away from personal pain [laughs], the anguish [laughs]. Now, it's more of my identity as a woman, but it's definitely my identity as a brown woman, and I say brown because my family is a mixture of races. I identify myself, of course, as African American, but since I've been researching different tribes, I've been wanting to research my family history. I found exactly what tribe because we did DNA testing and traced it all the

Unrestricted, 22 x 30 inches, Mixed media-found paper, acrylic, color pencil and graphite on watercolor paper

way back to the Fulani tribe. I was researching this tribe and I had imagery that I collected through research on the Internet and reading. I noticed common things with other tribes, like clothing. There's this one tribe in Indonesia. There is a tribe in Africa that does exactly the same thing. Maybe at one point we were united as one tribe because they have such similar garb, jewelry, and clothing.

I was researching all these different tribes and similar skin tones. They were skin tones that I could use the brown paper bag for because that is what I like doing. I have a love for mixed media and I like using found paper. I know I like using brown paper bags. It's much easier sketching on that tone of paper. Women will ask me, "Is it because of the brown bag test?" Like if you were a slave, if you were a certain skin color, you were in the house and if you were darker, you were outside. I really wasn't trying to take it there, but the more people talk about it, the more I'm starting to play with skin tones on the paper bag and not necessarily create women who are all the same skin tone, but using the brown bag as a basis.

Now, I want to do more women in general. I'm going to do a series of female figures well known in the public eye that are role models and I'm still going to do the tribal theme. It's my experimentation. Instead of just looking at a drawing and copying it verbatim, it's using something as a resource and bringing my own into it as well, which goes hand-in-hand with my classroom. It's something that I teach all the time. Stop copying from the photograph exactly. I'm trying to say to them you can legally use something and still bring the same idea across.

CM: You had your first solo exhibition a year or so ago?

LC: Yeah, it was April 11, [2015]. I had never created such a large amount of work except when I was in an AP (Advanced Placement) class when I was in high school. Once I finished all of my work and had the show, it was such a great experience because there was so much support from the community. I wasn't worried about selling, but I sold over half of my work at the show. That was surprise in itself [laughs]. I shared with my students the ins and outs: how you write a CV, how to approach a gallery, and how to create an inventory sheet. They were literally learning everything, as I was learning it, too. It was a great experience. I have a solo show again on October 29, [2016].

CM: Can you explain more about your focus and what you are trying to communicate?

LC: This very last piece that I created is called, Heavy is the Crown (see Figure 1). I'm still doing tribal women, but I'm making them more up to date, like in that particular work, she's wearing gold frame glasses and I used gold leaf on the glasses. I'm going to make these women of today, but at the same time they maintain their ancient culture. The whole idea of using these women and native women in general is the fact that I want to find out more about my culture and I'm learning about and intrigued by other cultures. Every woman that I'm creating is symbolizing something. Heavy is the Crown is a woman that's taking on many tasks. I feel like that's how I am and women that are in my circle or that I come into contact with, especially women that I really look up to, they're doing multiple things. That's what a women's job is: she's able to multitask and do so many things. They are mothers, artists, educators, and they do things outside of that. They're constantly giving their time. That's what I'm highlighting in my work.

Even though the content is native women and women of now, it is native women from all different types of tribes. Every piece that I create, I'm pulling women from [many] tribes and creating a new woman. Sometimes it's actually of friends. I'll take a friend's nose and a friend's eyes. It's helping me with my sketching, where I'm laying out my sketch, how I'm placing the materials on this piece of paper, and how are they going to react. I'm creating these problems and I'm trying to experiment and problem-solve (see Figures 2 and 3).

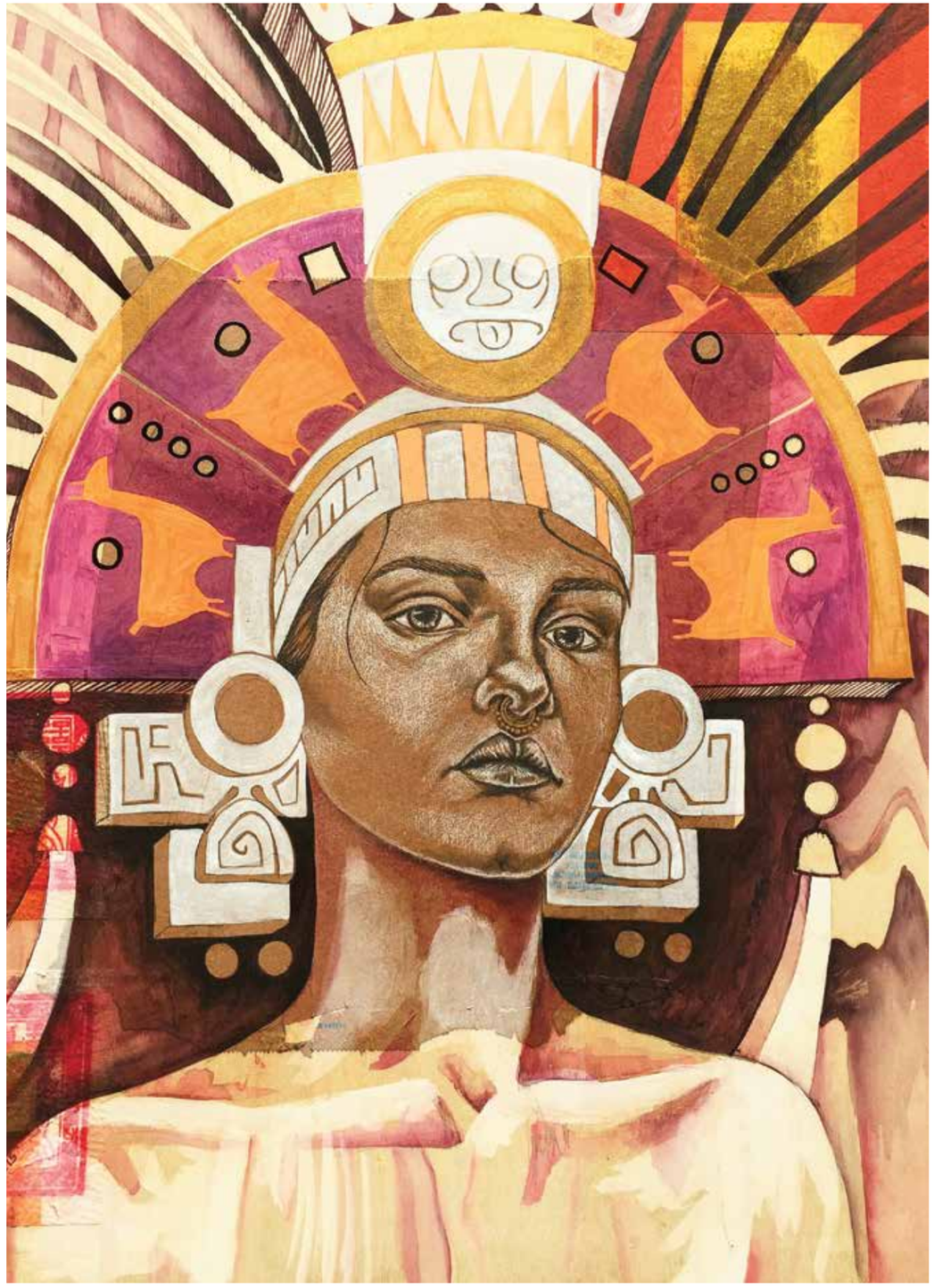
CM: What challenges do you face as an artist and educator?

LC: As an artist, I'm trying to do all these things like paint murals (see Figure 4) and when you ask certain people because I'm a woman, I'm not taken seriously. Either I have to go on dates with people [laughs]…yeah…let me paint your wall; I'm not interested in dating you! I'm not taken as seriously because of the fact that I'm a woman. I don't see guys dealing with that at all. They're asked to do murals all the time. It doesn't seem like they have to prove themselves as much.

Also, not being a full-time artist, I'm not taken seriously sometimes with galleries. What I experienced last year is that the gallery owner was shocked that I was creating the work at the momentum that I was creating and I also had an article written about me that that I was in a documentary. The [gallery owner] was surprised. Why? Because I'm a teacher. I feel like I'm not as respected as an artist because I teach. It's not like I'm teaching because I couldn't hack it as an artist. I wanted to teach since I was five. Being a painter is secondary. I'm never going to stop teaching and I don't want to pursue being an artist full time. I'd like to do both. I'm happy with where I am. I want to have at least a solo show once every one to two years. I don't want to quit teaching, so that I can just fully pursue art.

Those are the challenges right now: time management, trying to compete with other artists who are full-time artists and can produce a piece any time. I'm having to miss shows or things I really wanted to be in, or opportunities, like street art that's very time consuming. So my challenge right now is my time management. It's not the juggle between being an artist and a teacher because I definitely feel that I'm home and that I'm going down the path I need to be on. It's more of, when I put myself out there as an artist of others taking me seriously because of the path that I chose.

CM: You talked a lot about being involved with community art projects, such as murals, and you've also talked about your motivation and experience with these projects. Is there anything more you would



Tonantzin, 24 x 30 inches, Mixed media-found paper, achrylic, color pencil and graphite on wood

like to say about that?

LC: I'm doing one about Sandra Bland. That one's being thrown around, just because there are different spaces that I've been approaching the building owners. I want to do the portrait of Sandra Bland in the whole tribal theme. I feel like women can create awareness in art and it's not just painting pretty pictures. I think this is another reason why my work is turning. I want to do more. What else can I do? Can I create awareness? Can I be outspoken in my work and create public art?

CM: If you get to do Sandra Bland, why do you think it's important to do a mural of her?

LC: I chose her because she didn't have a voice. Honestly, I haven't seen any expressive art about the situation that happened. This particular situation was an unexplainable situation that happened to a woman of color like me. It could have happened to me that I'm arrested and I'm dead the next day and there's no explanation for it. I would like to create awareness and shed light for that particular situation. There are other subjects that I definitely want to touch, it's just that one right now in particular has been on my mind and in my heart.

CM: Recently, you worked with another artist/educator to put together an artist/educator exhibition. What prompted you to do curatorial work and what was your experience?

LC: Besides making art, I like to facilitate and provide opportunities for others to express their work and show their work. I want to highlight artists who are educators. I think when you're burning the candle at both ends, it's so difficult. I don't think people even realize that. I look at all the artists that were in the show and everyone can hold their own weight as an artist. Every educator that was there is well known in the public eye and have done community projects; they're trailblazers. Not everybody knows that these people are educators, too. Educators are not really seen as artists or as professional artists; they're always seen as teachers. There's a whole saying, "Those who can't do, teach," and I never really got that. That's not really true [laughs]. I wanted to highlight that all these people are artists that are also really well known and they're also educators. That's what makes these artists special. Art education is so vital to the youth and to education in general. I think it makes kids very well rounded and so I wanted to pay homage to this group of people.

Carrie Markello

Dr. Carrie Markello is a Clinical Associate Professor at the University of Houston (UH), where she teaches art education classes to preservice generalist teachers and art educators. As the coordinator of UH's new Museum Education Certificate graduate program, Dr. Markello also works with museum educators and community partners to provide students with theoretical and practical understandings of museum learning, interpretation, and audience engagement strategies, practices, and research. Her service includes working as a co-editor for *Trends*: *The Journal of the Texas Art Education Association* from 2013-2015. In addition to her teaching and service, Dr. Markello creates mixed media artworks and holds an extensive exhibition history. Dr. Markello's artmaking, teaching, and community involvement foster her research interests. Her research interests include the professional identity development of preservice and beginning art educators, and the teaching, community, and artistic practices of art educators.

An Interview with Artist and Educator Hollis Hammonds

by Joana Hyatt | Lamar University

Hollis Hammonds has been living in Austin, Texas, since 2007. Born in Kentucky, Hammonds currently works as an artist and educator. She received her MFA from the University of Cincinnati in 2001, and her BFA in drawing from Northern Kentucky University in 1998.

Her artwork situates mundane objects with precious artifacts, which are assembled, collected, and collaged together through drawings and installations. The works themselves act as evidence, whether that be evidence of personal memories or broader environmental events impacting larger communities. Hammonds' work crosses media, from drawing to sculptural installation, and has been exhibited throughout the United States, including solo exhibitions at Redux Contemporary Art Center in Charleston, South Carolina; the Dishman Art Museum in Beaumont, Texas; the Reed Gallery at the University of Cincinnati in Ohio; the Museum of Art at Southern Mississippi University in Hattiesburg, Mississippi; the Hiestand Galleries at Miami University in Oxford, Ohio; Texas Tech University in Lubbock, Texas; and at Women and Their Work gallery in Austin, Texas. She is the author of Drawing Structure: Conceptual and Observational Techniques, and has had her creative work published in New American Paintings #114, INDA 4, INDA 7, INDA 8, and Uppercase Magazine. At the moment, Hammonds is an artist in residence at McColl Center for Art + Innovation, and is the Chair of the Department of Visual Studies at St. Edward's University in Austin, Texas.

Joana Hyatt (JH): Could you tell our readers about your background and how you became an artist?

Hollis Hammonds (HH): I grew up in Independence, Kentucky, in a semi-rural area on two and a half acres, half of which was covered in woods. My father was in construction, among other things, and was constantly drawing up plans for buildings and such. My mother went to college very late in life and studied painting. They were depression-era children who saved, reused, and recycled everything. They supported creativity in our house, with my mother teaching me how to sew at age six, and my father and I making arts and crafts for church events. We also all sang in the church choir together, and I took dance lessons from age six until I was 23. I never considered or questioned doing art as a career; it was just part of my life. In college, which I used to explore of all types of areas of study, I eventually settled on drawing as my major. I drew all the time as a child, took a few classes in high school, and after graduating college in 1998, I went on to graduate school at the University of Cincinnati. After graduating in 2001, I began teaching drawing at the University, and later took a job at St. Edward's University in Austin, Texas, in 2007. I was making art all during that time, but it wasn't until 2011 that I felt there was a serious change in my work

Aftermath/Debris Twister – Ink (2011-2014).

and myself, and that is when I began to refer to myself as an "artist."

JH: Could you explain your processes when creating two-dimensional and three-dimensional works of art?

HH: My work is inspired by my own personal experiences, but I'm interested in the idea of collective conscience. I look for images on the web, for instance, that remind me of real memories from my childhood. I find bits and pieces, like a tree, or a staircase, and collage them together to create a new image that to me feels as close to my actual memory as possible. Once I make a collage, I will use that as reference for my drawings. Material, scale, and mark making are important, and change depending on the content of the image or memory. A burning house for instance may be rendered large-scale, using charcoal on canvas, but a delicate pile of chairs stacked and tangled in a fishing net may be very small and rendered delicately in ink on paper. My two-dimensional works are at times extremely large, bold and loud, yet at other times, understated and very quiet in appearance.

My three-dimensional works are based in the same sort of theoretical practice of collecting from others to create something that feels authentic in some way to my own experience. I often pick up materials, chairs, furniture, frames, and other household items off of the street as raw materials for my sculptural installations. I work in a collage type format, arranging the found objects just as I would compose a painting, except in the round or on a wall. Since I work in an installation format, building the pieces on-site, the site itself plays an important role in how the sculptures manifest. So, I often am not sure what the installation will actually be until I arrive in a space. In this way, each installation I make is different from the last.

JH: As you know, our theme this year for Trends is "Situate, Situation, Situating." Was there a situation or a seminal experience that influenced your current artwork?

HH: In 2011, hundreds of tornadoes hit the Central and Southern United States, decimating cities like Joplin, Missouri, and Tuscaloosa, Alabama. I didn't know anyone personally who was impacted by these storms, but the images of the aftermath were so impactful and familiar to me that I began obsessively looking for and finding images of homes destroyed by tornadoes. Later, it occurred to me that my own experiences as a child were deeply embedded in my subconscious. When I was about 10 years old, a tornado ripped off the front porch of our house, and when I was 15, that house completely burned down as a result of an electrical fire. The piles of debris that I was drawn to after those 2011 storms were the same charred piles of my own childhood home embedded in my subconscious. Since then, I've expanded my sources, looking at terrorism, global warming, wartime imagery, and all sorts of natural disasters, but the form of the funnel cloud, piles of rubble, billowing smoke, and burning buildings are all recurring motifs found in my current work.

Site-specific installation for *wasteland/wonderland* (2016). Dishman Art Museum, Beaumont, Texas.

JH: In your art exhibition, Blanket of Fog, you use objects as well as artifacts. Could you explain how you distinguish objects from artifacts, and why you describe them as evidence?

HH: I define objects as the man-made stuff of our world, the things we buy, use and collect, but to me an artifact is an object that is embedded with a memory, significant meaning or personal

Smokehouse/Nighttime – Charcoal and ink (2011-2014).

Site-specific installation for *wasteland/wonderland* (2016). Dishman Art Museum, Beaumont, Texas.

association. As humans, we put meaning onto many things, mementos from a loved one for instance, or something we treasure. So I use a variety of objects and artifacts in my work, things that are common and disposable, alongside more precious items. In a way they are only artifacts in the eye of the beholder. The objects I choose do have some significance to me: they look, smell, or feel like something I've owned, touched, or seen before. However, the viewer brings their own context and memories with them into the gallery, and is drawn to one part or another, in particular to items that evoke their own memories of time or place. In this way, the idea of an artifact is constantly shifting, depending on who is experiencing the work. I see my work as the evidence of my life, family, my personal history, but also as evidence of our times, reflecting both environmental and social strife, and hopefully having the potential to represent something meaningful to the viewer.

JH: In regard to situating your work with what is currently happening in our world, how do you interpret your role as an artist and educator in both the local and broader community?

HH: I do feel that artists are the mirror of our society and our world, and would even say that we have a responsibility to question and critique both. As an artist, I feel that I can communicate my socio-political concerns through my work, even if in a subtle way. I hope this extends to both my local and broader community, but the reality is that art, especially art in the gallery or museum, has a limited reach. Through teaching, however, I feel like I may reach a larger audience. I teach at a private university, with a strong social justice mission, and I love that I work at a place that teaches social responsibility to its students. As an artist, I try to be a role model for my students. As an educator, I ask my students to consider: What are they concerned about? What do they want to critique about our world today? What can they do as artists? I'm happy to be both artist and educator.

JH: Hollis, because I am somewhat familiar with your background and artistic processes, your current works display objects that have been discarded or donated. As you collect additional pieces to include in your installations, are you gathering objects as a way of replacing or recreating what was lost in the fire that destroyed your childhood home? Or are these objects random items that reflect the current location, and fit within the exhibition space?

HH: I may have alluded to this earlier, but when choosing objects, especially when collecting them on the street on trash days or from other local sources, I'm always looking for items that feel like they were part of my childhood, my home, or my family's history. You'll see lots of furniture, old wooden objects and chairs, broken and discarded antiques, umbrellas, dresses, hats, baskets, and pretty much anything else that reminds me of home, and, in particular, my mother's aesthetic. Obviously, I'm using found objects, things that aren't mine, but they are signifiers of my actual memories and artifacts.

JH: Positioning your artwork in a future trajectory, how do you think future generations will view our current civilization?

HH: I believe 21st-century consumerism will be looked upon as a significant moral problem in the future. We are a convenience culture, obsessed with having everything, all of the superficial possessions, all of the things that make us feel that we have status, power, or respect. Our consumer culture is out of control. I do think things are slowly changing, as many of us are becoming more conscious of what we buy and how we dispose of our belongings, recyclables, and trash. I also think future generations will wonder why we didn't do more sooner in relation to our deteriorating environment. In a way, my works are post-apocalyptic. I'm basically reflecting our present, but through these iconic images and sculptural installations, I'm suggesting where we are headed. Hopefully, our future will be brighter than the one I currently envision, and although we are making strides in the right direction, when it comes to the environment, it is pretty insignificant progress in the grand scheme of things.

With all of that said, I'm not an expert, scientist, environmentalist, politician, or activist. I'm just an artist, contributing what I can through my work, and hopefully inspiring a few others to think about their role as well.

JH: Thank you for sharing your artwork and narrative with our Trends audience, Hollis.

HH: My pleasure. If your readers would like to see more of my work, please check out my website at http://hollishammonds.com/.

Joana Hyatt

Dr. Joana Hyatt is an Assistant Professor of Art Education at Lamar University and the Director of the Lamar University Summer STEAM Camp for high school students. She earned a PhD in Art Education from the University of North Texas, and her MEd and BFA from the University of Central Oklahoma, where she received the CMAD award for mural painting. Her research focuses on the visualization of liminal spaces within institutional and community settings when conflicting educational ideologies emerge between utopic/heterotopic spaces. She is also interested in the agentive social practices of preservice educators as they mediate the convergence of space, place, and identity within the permeable boundaries of heterotopic spaces. Dr. Hyatt has published in The Journal of Social Theory in Art Education, The Journal of Art Education, and *Trends, The Journal of the Texas Art Education Association*. In the spring of 2017, she will have a book chapter featured in *The Concept of MA: Materiality in Teaching and Learning* (edited by, Sameshina, Sinner, & Boyd).

Laurent Boijeot and Sébastien Renauld, *Hotel Empire: The New York Crossing*, 2015. Photograph by Clément Martin, courtesy of the artists.

INSIDE THE HOLLOW TREE: EDUCATION AS A CONDITION OF CONTEMPORARY ART

by Dónal O'Donoghue,
The University of British Columbia

"I loved the fork of a beech tree at the head of our lane, the close thicket of a boxwood hedge in the front of the house, the soft, collapsing pile of hay in a back corner of the byre," wrote Seamus Heaney in his 2002 collection of prose and poetry entitled *Finders Keepers* (pp. 3-4). With these sentences, Heaney recalled how, as a young boy growing up on a farm in rural Ireland in the 1940s, he would find places to retreat from the world and to watch it from elsewhere.

One of those places to which he would return again and again was the "old willow tree at the end of the farmyard" (p. 4). This old willow tree, he wrote:

> *Was a hollow tree, with gnarled, spreading roots, a soft, perishing bark and a pithy inside. Its mouth was like the fat and solid opening in a horse's collar, and, once you squeezed in through it, you were at the heart of a different life, looking out on the familiar yard as if it were suddenly behind a pane of strangeness.*" (p. 4)

Inside the hollow tree, looking out on the yard outside while hidden from its view, Heaney would observe the world from which he had withdrawn, but had not left. Inside the hollow tree, he found himself "at the heart of a different life" (p. 4). It is as if during these times he inhabited the world by living outside of it while simultaneously viewing it from within it, ensconced by it one might say. The world to which Heaney was orientated was a world to which he still belonged, even though he viewed it from a place that seemed to be not of it. One might say, paraphrasing Sara Ahmed (2006), that his account suggests that he came to find his way in a world that acquired new forms and possibilities based on which way he turned toward it and how he spent time in it.

Inside the hollow tree, Heaney (2002) would not only look out onto the world outside and beyond, but he would also look up and around the space that it enclosed; "Above your head," he wrote, "the living tree flourished and breathed" (p. 4). Thus, within this environment created in large part by forces outside and beyond Heaney's capacity to make a world, he coexisted with another living form without interfering with its way of negotiating life and showing its presence in the world. Without reducing the tree's meaning and significance to role that it played in his life, he nonetheless found a purpose for it, one that served his need to withdraw from the world without escaping it. In this essay, I want to pursue this idea as it relates to contemporary artworks. More specifically, I want to make a case that one can engage with artworks in particular ways without reducing those artworks' potential to exist in the world to the ways in which one calls them into being, or to the significance that one attaches to them as a result of the interpretative or meaning-making structures that one uses to make

Laurent Boijeot and Sébastien Renauld, *Hotel Empire: The New York Crossing*, 2015. Photograph by Clémént Martin, courtesy of the artists.

sense of them.

As Heaney's (2002) account suggests, the places from which one views and sees the world that one inhabits, or is orientated toward, seem to matter a great deal for what one can notice and say about that world. Also, it seems that the context in which one views and notices the world impacts what can be seen, imagined, and articulated about it. Acknowledging that context as a concept is a complicated and contested one (Deleuze, 2006), it is a concept nonetheless that is worth considering when we study how we, as art educators, approach artworks and attempt to make sense of them as educative objects and events, as well as objects of aesthetic, affective, and expressive potential. As the Editors of this issue of *Trends*, Dr. Heidi Powell and Dr. Bill Nieberding remind us in their call for manuscript submissions that, "context can change our views and interpretations of situations, how we are situated, and the process of situating ourselves within our profession" ("*Trends*," 2015).

In this essay, I want to think about how contemporary artworks might function within a pedagogical context, and be viewed as having educative qualities and possibilities. Put another way, I want to explore the idea that contemporary artworks have the potential to teach us something about the world, introduce us to aspects of it, and provide us with opportunities to contemplate it. I would like to explore how education is potentially a condition of contemporary artworks. The theme of this issue of *Trends*, which emphasizes the concepts of "Situate, Situation, Situating," provides a conceptual springboard to think about the educative potentialities of contemporary artworks. For instance, to approach and engage with a contemporary artwork as an object of education is to situate that work within a particular interpretative and meaning-making framework. It, too, is a process of situating oneself in relation to the work, and to consider how one might respond in that situation, as it takes time to build a relation with an artwork in an effort to figure out what it might mean, what it might be suggesting, what it might be inviting one to think about or imagine, and how it might be working on one.

To explore the idea that contemporary artworks have the potential to teach us something about the world, introduce us to aspects of it, and provide us with opportunities to contemplate it is not, one could suggest, a type of exploration that is neither new nor radical for art educators. Such an exploration makes sense to art educators. For many, it guides their curriculum decision-making practices and pedagogical approaches no matter where they work, with whom they work, or the contexts within which they work. However, to approach an artwork as a potentially educative object or event is to believe that artworks do something when they are engaged with, when questions are asked of them, and when connections are made between what they seem to be doing and what one might want them to do. It is to view an artwork through a particular interpretative or meaning-making frame, in ways not too dissimilar from how Seamus Heaney viewed the yard from inside the old willow tree that grew at the end of the yard. To approach an artwork as a potentially educative object or event is to also to bring a work of art into presence through a particular set of conditions. It is to view artworks from the place of education. Ultimately, it is to conceive of individual artworks as collections of acts of thinking, doing, feeling, trying, judging, resisting, and making. While one might argue that to approach artworks as potentially educative in nature is just another way of consuming them, one might equally suggest that it is a form of consumption that opens a work of art for additional or alternative meaning.

Contemporary Artworks as Educative Objects and Events

In his recent book, T*eaching Objects: Studies in Art Based Learning*, Jeroen Lutters (2015) explains to readers how works of art have functioned for him as speaking and teaching objects—objects that have introduced him to elements, aspects, and qualities of the world that would otherwise remain hidden or unavailable to him if it was not for those works of art that he encountered, took an interest in, and experienced. Reading Lutters' work, one realizes that he brings his questions about life, friendship, freedom, liberty, equality, and self to works of art in an effort to understand how they can be thought with these works. He also seems to be interested in figuring out how such concepts are taken up in and by these artworks that engages him, and possibly by the artists who produced them. For Lutters, it seems, that works of art have the potential to help articulate the nature and texture of these concepts that make a world. For him, they have transformative effects. They have helped him form how he understands the world rather than informing him about the world. This is an important distinction, one that Philip Jackson explores in relation to teaching in his 2012 book, *What is Education*. It seems that Lutters engages with these works of art that interest him by making imaginative connections between what they seem to represent and how they appear to do that. He is interested in understanding what gets represented by the viewer, which he or she produces in the account of such works that are offered to others. For him, it seems, this process is a form of reaching in, out, and beyond the artworks that he encounters—artworks that he takes time to think with and about.

It seems to me that the following three broad and far-reaching ideas concerning the nature of artworks and how they function in the world underpin Lutters's (2015) arguments, which are important for the focus of this essay. These three key areas are as follows: (a) artworks have the capacity to address us, to orientate us to the world in particular and distinctive ways, as they reveal aspects of mankind's interactions with others both human and non-human; (b) artworks have the capacity to introduce us to varied points of view on topics with which we might already claim a level of familiarity; (c) artworks have the capacity to transport us elsewhere, to take us beyond the given and the assumed known. While Lutters's account prompts one to consider how artworks oftentimes show another vision of the world, what it is, and what it could be, what seems to remain unaddressed in his account, however, is the manner in which the act of interpretation oftentimes procures such visions, affordances, and understandings.

That said, perhaps approaching an artwork with the intent of exploring its educative potential suspends the expectation that artworks are made to convey something particular, to mean something specific, and to be about something that can be determined from close study. Perhaps approaching a work of art with the intent of exploring its educative potential positions one in a relationship with it in a way that might align with what Griselda Pollock (2011) means when she says:

Rather than finding out what art is about—a project leading back to the artistic subject in whom it is thought to originate—we need to ask what artistic practice is doing and where as well as when that doing occurs. (n.p)

So then one might say that to approach an artwork with the intent of exploring its educative potential is not to look at the work for its educative content, but rather to think about the nature of relations that it activates between itself and its perceiver, and in cooperation with its perceiver—relations that may or may not be educative in nature. That artworks can potentially teach us something about the world, its qualities, its rhythms, its forces, and its possibilities does not mean that they are intentionally made to fulfill this purpose. Nor does it mean that they were made to teach us what we learn from them and with them. One might even suggest that without one entering into an engagement with them, their educative possibilities remain mute or impotent. Approached from the opposite direction, this is to suggest that the act of engaging with artworks can provide opportunities to gain insights into life itself, and to how it shows up for oneself and operates for others.

To think through this idea that works of art have the potential to reveal aspects of the world to us and, therefore, teach us something about the world, I would like to consider an artwork that was performed recently in New York City. I limit my discussion to a single artwork because, as Boris Groys argues in his 2013 book, *Art Power*, contemporary art, much like modern art, is "radically pluralistic" (p. 1). This condition of contemporary art, he suggests, prohibits the description of any contemporary artwork as exemplary of the whole of contemporary art practice. Along these lines, one could suggest that any argument pertaining to art's educative potential and pedagogical promise can only ever be made in relation to a specific artwork, or a collection of artworks, or, at a push, in relation to a movement or a genre. Also guiding my decision to focus on one artwork is Sydney Walker's (2015) argument that "rethinking is always thinking in specificity" (p. 100). We rethink, she says, "in determined conditions, not generalities" (p. 100), and so she encourages us to think in the particular rather than the general. Finally, I have elected to study a contemporary artwork given that is not unusual to hear beginning and practicing art teachers express reluctance to engage with contemporary artworks in their classroom teaching. It is oftentimes reported that many art teachers are reluctant to consider and engage with contemporary artworks with their students for they are not entirely comfortable with the content

Laurent Boijeot and Sébastien Renauld, *Hotel Empire: The New York Crossing*, 2015. Photograph by Clémént Martin, courtesy of the artists.

of the work or with their own capacities to make sense of and articulate the work's potential meaning and significance (Lee, 2002; Page et al., 2006; Reid, 2014; Villeneuve & Erickson, 2008). Consequently, in this paper I examine an artwork that addresses concepts and issues of significance in the "actuality of the present" (Osborne, 2013, p. 2). The work is Laurent Boijeot's and Sébastien Renauld's performance artwork staged on the streets of New York City.

Laurent Boijeot and Sébastien Renauld: Hotel Empire: The New York Crossing

Several months ago, in late September of 2015 to be precise, two French artists, Laurent Boijeot and Sébastien Renauld, began a 30-day art performance on the streets of Manhattan. Beginning in Harlem (on 125th Street), both artists planned to make their way down Manhattan (from north to south) via Broadway (Manhattan's main thoroughfare). They would end the performance at Battery Park in the Financial District. With 42 items of furniture, designed and made by the artists in advance of the performance, they would move approximately 5 blocks every day. During the day, they would hang out on the street, invite passers-by to sit and chat with them and join them for a cup of the coffee, which they brewed on the street, or smoke one of their hand-rolled cigarettes. At night, they would make their beds on the street, and sleep outdoors. For the duration of the performance, the artists would be accompanied by their photographer, Clémént Martin. During the 30 days in late September and early October, the performance unfolded as the artists had planned. Down Broadway, it activated much interest, gained much attention, and aroused much curiosity. It did not present objects to be looked at or contemplated as objects of art. Instead, it invited members of the public to participate in the work, to use the objects that formed part of the work—chairs benches, tables, coffee cups, hand-rolled cigarettes, etc.—and to become involved in it, to situate themselves in in relation to others, including the artists. Boijeot and Renauld explained that they staged this performance "to encourage New Yorkers to slow down, enjoy a cup of coffee, talk to someone new, and maybe even take an afternoon nap" (Barry, 2015, n.p.).

One might ask, what is educational about this performance artwork? This question gives rise simultaneously to a twofold question, it seems: What is the meaning of education—its purpose, function, and role in the life of the individual and in the life of society — and what qualities determine one set of experiences as educational and another set as not educational? Maxine Greene (1995) has written that in the past we have associated education "with simple transmission, with communication, with initiation" (p. 3). Furthermore, quoting political theorist and philosopher Hannah Arendt (1961), albeit cautiously, she wrote that we have tended to associate education with preparing children and young people "for the task of renewing a common world" (p. 196). Similarly, Gert Biesta (2009) explains that education has tended to be understood as having the following three functions, with one or more amplified at a given time, context or place of education: "qualification, socialization and subjectification" (p. 36). The focus and outcomes of educational processes structured in accordance with these functions are, broadly stated, becoming qualified and socialized, in addition to becoming a subject. One might suggest that these three functions of education force us to consider what education ought to do if it is understood as a process that leads to qualification, socialization, and subjectification. Perhaps these distinct yet related functions invite one to reflect on what is to be achieved by the process of education that amplifies one or more of them at the expense of another.

Regardless of which function educational practice might focus on at a given time or place, one might suggest that to participate in the process of being educated is to participate in becoming "somebody" as it is also, simultaneously, to participate in becoming someone other than one was before one engaged in that process. For the purpose of this essay, I want to think with the idea that education's purpose is to cultivate critical understandings of difference in the world, and to instill a deep respect for difference so that we can live respectfully, thoughtfully, and safely with those who both share and do not share our belief systems and practices of living, and without feeling or fearing the need to silence or be silenced by those who differ from how we think, live, and love. An education that values and strives to develop critical, thoughtful, and action-orientated engagement with the world demands that one never takes anything for granted or that one relies too readily on familiar and seemingly common sense concepts, definitions, and distinctions that circulate in and order the world. One such concept, the street, is explored in Boijeot's and Renauld's New York City performance (along with others), to which we will now return.

It could be said that Boijeot's and Renauld's performance offered a distinct experience of New York City to city-dwellers, workers, and visitors; one that was regulated, of course, by what was possible to do on the street in accordance with street culture, municipal laws, and public acceptability. It offered city dwellers, workers, and visitors a direct experience of engaging with others (strangers) on the street, mainly through conversation, but also through observation and bodily co-presence. Educationally, it could be suggested that the work provoked those who encountered it to consider how we, as individuals and communities, inhabit the world with others; how we regulate and manage our contact with others; how we imagine the use of the street; and how we can imagine it differently.

While the work appeared on the street, was entangled with life there, and embodied many of the characteristics and social practices of the street, it also enacted other ways of participating in street life and it transformed the street on which it appeared. During its thirty days on the streets of Manhattan, it reconfigured in part the physical nature of the sidewalk that it inhabited and the manner in which city walkers moved in, around, and across it. Encountering the work altered the rhythm of one's movement on the street, with some slowing down to take a look while others stopped to interact with the artists. Photographs and videos posted on social media sites show passers-by looking curiously at the event, some exerting no more than a glance and continuing on their way while others stopped and took a moment to observe the performance and spend time with both artists. Therefore, for many participants, Boijeot's and Renauld's work disrupted rhythms of the street, and in doing so it showed how behaviors of and on the street might be enacted differently. While the acts of disruption demanded by the work were not considerable, they were important nonetheless for shifting perspectives about what streets are and how they function.

Never separate from the nature of the street on which it occurred, or the life lived there, or imagined possible at that time, the work had the capacity to generate some discussion about how the street functions and how it enables certain practices to occur while denying or downplaying others. For instance, the street can serve as a place of assembly, which it did in some small way in Boijeot's and Renauld's performance. Similarly, the street can serve to connect certain spaces, neighborhood, districts, places of interest, and people, which Boijeot's and Renauld's performance also did to some extent. The street, too, can be used to categorize certain groups—street workers, street youth, street

Laurent Boijeot and Sébastien Renauld, *Hotel Empire: The New York Crossing*, 2015. Photograph by Clémént Martin, courtesy of the artists.

children, street people, street artists, street entertainers, street gangs, street vendors, street hawkers, etc.—as well as certain types of behavior or activities, such as street crime, street violence, street addiction, street art, and so on.

So while one could say that Boijeot's and Renauld's performance was high on entertainment value, it also seemed to have had the capacity to provoke thought about the role of that the street plays in social interaction and social exchange. Unlike Heaney's withdrawal from the world to observe it from a place both removed from and within it, Boijeot's and Renauld's performance provoked thought by inviting city dwellers, visitors, and workers to become involved in the work itself, or to observe others participating in it. The performance, too, seemed to suggest actions that are not normally practiced on the street, but could be enacted there. Specifically, with its refusal to be contained by or reduced to a fixed set of objects, the work, in its many becomings, made visible certain aspects of the nature of street life and life on the street, including the relations that the street produces and are produced by it. In keeping with Allan Kaprow's (2001) notion that "art sometimes begins with questions" (p. xxvii), we might say that the work provoked many questions concerning how we use, view, and act on the street in urban areas. It certainly draws attention to certain practices and potentialities of the street, such as the potential for connection; for meeting a stranger; for observing others; for being harassed, followed, singled out; for experiencing vulnerability or being a victim of criminal activity. As Joshua Barker (2009) reminds us, "street life can be both a terrain pre-structured by political and economic forces and a terrain for democratic or oppositional politics" (p. 159). Yet, the presence of the work on the street with its particular intention to encourage New Yorkers to alter the rhythm of their day and their relation to the street by entertaining other possibilities for its use enhanced the potential for sociability on the street, especially among strangers. It amplified a potentiality of street life that is rarely actualized. In doing so, it also casts other practices of the street into the shadows. Therefore, one might say it was both of the street and an interruption to street life, simultaneously existing alongside already present potentialities of the street, including the economy of exchange that is characteristic of street life, no matter where we go.

Additionally, we might say that both artists created an event that was always on the verge of becoming something else, and something in addition to what it already was, and never previously. Concurrently, it presented conditions for those who encountered it to think and act in ways slightly different from the ways that are normally made available to them in their daily lives. In inviting those who encountered it to think about how they share the street with others, and understand the role that streets play in their daily lives, the work presented an opportunity for them to be pay attention to what it means to live in the world in the company of others and in the company of difference. We might say that the work provided those who encountered it with opportunities to be present with others in a public place in a manner not normally sanctioned or promoted. For those present at the event itself, acquaintances formed (and performed) by participating in the work. Importantly, the artists could never fully predict in advance the types and the nature of the encounters that it would generate. And so, one might say, the artwork, in many respects, performed the unpredictability of the street. Consequently, the unpredictability of the street formed the artwork to a large extent. Nobody could predict with any great accuracy what would occur next, neither in the street nor in the artwork. Yet, Boijeot's and Renauld's performance on the streets of New York City point to ways in which artworks can function as educational both in orientation and affect.

Conclusion

For me, among the many things that Boijeot's and Renauld's performance on the streets on New York City does, it demonstrates how artists, time and again, have, through their artistic processes and works, engaged with the world, with its material and immaterial qualities and forces, and in doing so have taught me something about the world. As they have staged encounters with the world, narrated aspects of it, and presented it back to me a place full of possibilities, they have taught me something about it. In presenting the world to me differently, in a way similar to how the old willow tree at the end of the farmyard presented Seamus Heaney with an opportunity to see and narrate the familiar world of the yard differently, so, too, do artists and artworks enable me to see and experience the world. Artworks, we might say, teach us about the world when we are open to learning from and with them, and when we are willing to entertain the possibility that they are pointing toward something or pointing out some event or occurrence. Describing his practice, artist Harrell Fletcher (2007) says, "I point to things that I think are interesting so that other people will notice them and appreciate them too" (n.p.). Perhaps artworks retain aspects of that act Fletcher describes. In any case, artworks, we might say, have the potential to provoke us, prompting us to question and make connections between what we already know, what we think we know, and what we do not yet know we know. Oftentimes, they demand that we exercise particular interpretative and meaning-making practices that are not always demanded in other fields of study, and by other representations of the world. Perhaps artworks enable us to see the world that we have become familiar with differently, even if not considerably so. Perhaps that is their educative condition.

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Dónal O'Donoghue

Dónal O'Donoghue is Professor of Art Education in the Department of Curriculum and Pedagogy at The University of British Columbia, Vancouver Canada. His research and scholarship focuses on contemporary art, specifically its pedagogical nature and its capacity to function as a distinct mode of scholarly inquiry and research. He has published widely in the areas of art, education, art-led research, and masculinities, and has received a number of awards for his scholarship including the 2010 Manuel Barkan Memorial Award from the National Art Education Association and the 2014 Canadian Art Educator of the Year (Research Impact) from the Canadian Society for Education through Art. His forthcoming book, published by Routledge is entitled, Learning to Live in Boys' Schools: Art-Led Understandings of Masculinities.

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