JAfL
Journal of Art for Life

Volume 2 Number 1 Spring 2011

Journal of Art for Life

The faculty at the Florida State University Department of Art Education is proud to present a new academic journal, Journal of Art for Life, which is dedicated to the premise that art is life-enhancing. Art for Life is the philosophy which guides our three graduate programs: art education, art therapy, and arts administration and is based on the tenets put forth in the book, Art for Life, written by Tom Anderson and Melody Milbrandt. The power of art for social justice and societal change is not only infused in our philosophy, but is the overarching theme that pervades our curriculum and coursework. To this end, the mission of the journal is:

•The Journal of Art for Life is a national, refereed journal focused on art education, art therapy, and arts administration in authentic, real-world contexts toward the goal of social progress through the arts. The journal is based on the instrumentalist premise that art has the power and potential to reflect and enhance the conditions of human experience. Through scholarly articles, the journal is an instrument for communicating the avenues by which the various forms of art intertwine and impact society and social justice.

•The journal accepts articles that are theoretical, research-based, and those that address the practical applications of art for life in educational, therapeutic, and other institutional contexts, including museums.

We seek social criticism related to art and art education; inquiry into potential areas of exploration regarding art in society, especially focused on social justice and other crucial issues; psychological perspectives, including therapeutic programs which emphasize arts interventions; and investigations into possible roles for arts institutions as cultural organizations that benefit people's lives. We also seek practical applications, strategies, and position papers about art and its relationship to the enhancement of life for individuals and the societies in which we live, in art education, art therapy and arts administration contexts.

In furtherance of this mission, we welcome manuscripts on the topics outlined above. If you are interested in submitting a manuscript, please see the back inside cover for submission details or visit our website at http://arted.fsu.edu/Journal-of-Art-for-Life. The journal will be published biannually and will be available in both electronic and hard copy formats. If you have questions, please contact the editorial staff. We look forward to hearing from you and serving you through a journal that will inspire your creativity and challenge your beliefs.

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building, cultural
awareness, and
getting to the heart
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The technological age affords easy access to the thoughts and words of great contemporary thinkers. Through the Internet, YouTube®, magazine and audio archives, and the like, I have been enlightened by the musings of people who not only have great love for humanity but also offer creative ways individuals connect with others. One of these people is writer Terry Tempest Williams. Several months ago I listened to her speak on a podcast of Wisconsin Public Radio's *To the Best of Our Knowledge®*. At one point in the interview Ms. Williams stated, "art, the spark for social change" (2010). She elaborated on how beauty and art "are not an option" and how "art is a strategy for survival" after horrific events such as the Holocaust.

Willams went on to talk about an artist who travelled to Rwanda shortly after the genocide. Using the broken shards from buildings, the artist began a mosaic, welcoming the help of anyone who wanted to pitch in. Since, the mosaic has become a metaphor for putting back the pieces of that country. In the *Orion Magazine* Williams (2008) wrote,

....Lily Yeh, a Chinese-American artist who understands mosaic as taking that which is broken and creating something whole. She helped to create The Village of Arts and Humanities in Philadelphia

from the poorest of neighborhoods. She stood in the center of an empty lot littered with glass, picked up a stick, and drew a circle around herself. One by one, a curious community came to see who this tiny Chinese woman was and what she was doing. She invited them to pick up shards of glass and together they began making art. Mosaics. A Tree of Life was constructed on the only standing wall of a building otherwise destroyed. It was the first of many mosaics to restore beauty to a place of violence and abuse.

Creating a mosaic is a brilliant metaphor for rebuilding and was the spark for social change in that war ravaged country of Rwanda. Williams and Yeh later teamed-up to design a genocide memorial in Rugerero, Rwanda.

Creating art and using art to address community-building, cultural awareness, and getting to the heart of understanding and embracing differences are at the core of these writings. The six simple words spoken by Williams have such enormous implications. Certainly artists like Ms. Yeh intuitively understand them. And I hope this journal will be a touchstone for exploring her ideas. They certainly were inspirational as I worked on this issue. The quote resonated with me as I read and reviewed the four articles in this issue of the *Journal of Art for Life*.

In the first three articles, art educators wrote about preparing students (school-aged children and pre-professional art teachers) for understanding socially-relevant issues and becoming justice-minded people.

In the lead article by Buda, school-aged children partnered with the community and used tiles to build a path for use by individuals with disabilities. Although the significance of piecing together a tiled path is not as profound as the Rwandan mosaics, it represented the efforts of a community coming together to construct a passageway so that all citizens could access beauty. Art therapists, too, are finding ways that art created in therapy sessions can illuminate the societal ills that plague client-artists. The fourth article puts forth an argument that art therapists are agents of social transformation. Potash theorizes that empathy-building, like creating mosaics, is a metaphor for reconstruction.

Like the authors in this issue we, as art educators, therapists, and administrators, embody the ideals so deftly spoken by Williams. At the root of these articles is the understanding that art can indeed spark social change and we, as art professionals, offer art as a strategy for survival.

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Integrated Curriculum and Service Learning:
A Platform for Social Transformation

When students are given the opportunity to examine the relationship between local and global communities and to discover their ability to impact society and affect social transformation they, too, come to realize they are empowered to initiate change.

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Abstract

In this article, integrated curriculum practices combined with service-learning pedagogy is examined. The goal of these teaching practices is to empower students and to provide a platform for social transformation. A brief overview of the following theoretical frameworks is presented: integrated curriculum, service learning pedagogy, learning communities, and authentic instruction. An integrated pedagogical model is then illustrated through a case study of a suburban elementary school. Three community-based projects developed collaboratively with students, parents, teachers, and community members are described. The purpose of the case study and the school community's involvement in the projects was to examine if the outcome included the creation of authentic products as well as school-community transformation. Additionally, an examination of student participation in the projects was undertaken to assess how project involvement may have contributed to the development of life-long learners and to the acquisition of creative, critical thinking and communication skills.

Keywords: integrated curriculum, Service-Learning, Learning Communities, Collaboration, Arts-Based, Authentic Products

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Curriculum integration using a strong arts component aligns with current theory calling for 21st century skills development within PreK-12 education. The Partnership for 21st Century Skills (2009) adopted a framework of skills to help prepare students for success in a diverse global society. The framework includes the arts as a core subject and as a highly important component in preparing students to meet the demands and challenges they will encounter. In order to promote understanding of academic content at much higher levels the partnership suggests weaving the following 21st century interdisciplinary themes into core subjects: 1) global awareness; 2) financial economic, business and entrepreneurial literacy; and 3) civic literacy and health literacy (Partnership for the 21st Century Framework, 2009). Competencies within the framework include: learning and innovation skills; information, media and technology skills; and life and career skills. It is recommended these skills be developed and strengthened by deftly merging them with a highly integrated curriculum.

Learning and innovation skills increasingly are being recognized as those that separate students who are prepared for a more and more complex life and work environments in the 21st century, and those who are not. A focus on creativity, critical thinking, communication and collaboration is essential to prepare students for the future. (Partnership for 21st Century Skills, 2009)

Pink (2005) described the need to change our educational focus in preparing students for success from an outdated notion of a "Knowledge Age" to a 21st century "Conceptual Age" in order to prepare students with creative and innovative communication skills. Although Pink (2005) and the Partnership for 21st Century Skills (2009) did not recommend a prescribed delivery of curriculum, the skills they emphasized place great importance on developing (1) the student's capacity for life-long learning and (2) effective communication skills that enable collaboration with others. These skills have more importance than the actual knowledge being learned.

I have conceptualized a model (see Figure 1) that illustrates how learning communities using an integrated curriculum and immersed in service-learning pedagogy, provide a platform for students to have voice and to effect social change in their communities through the creation of authentic products. The priority of this curriculum model is the development of life-long learners who are able to collaborate with numerous learning communities in order to solve authentic problems.
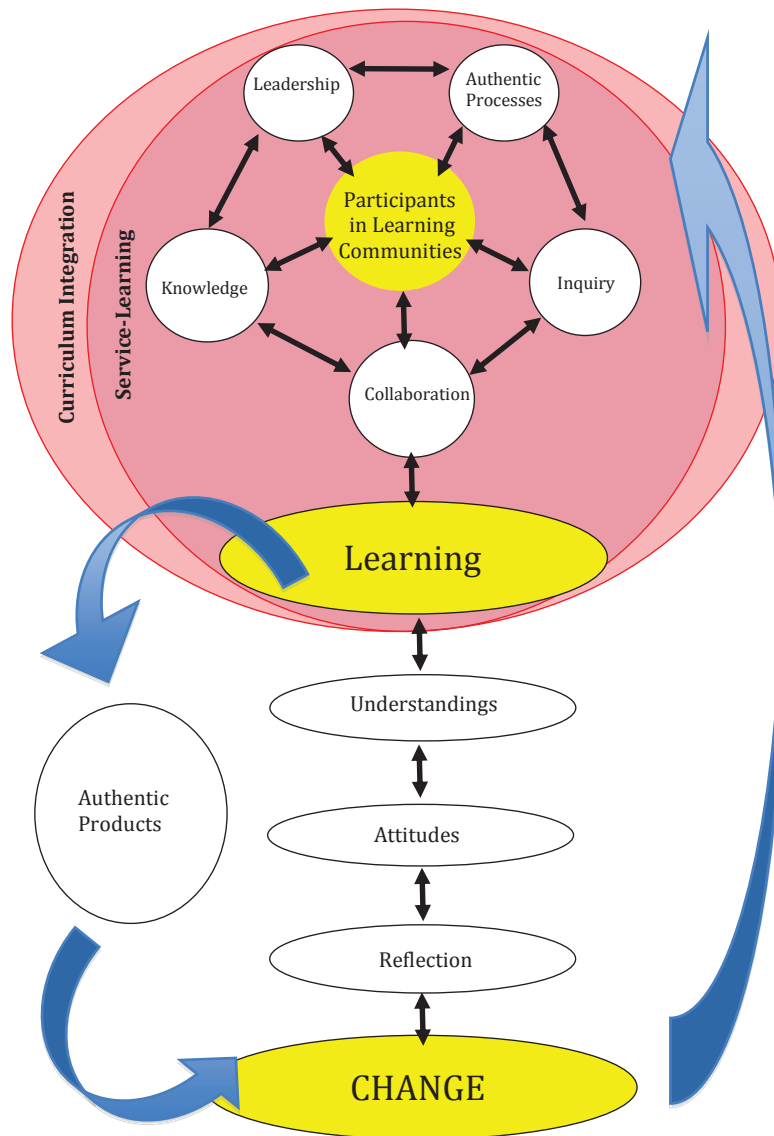
Figure 1. Author's conceptual model illustrating how learning communities using an integrated curriculum and immersed in service-learning pedagogy, provide a platform for students to have voice and to effect social change in their communities through the creation of authentic products.

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Integrated Curriculum

The concept of curriculum integration, or integrated studies, combines programs of study from two or more disciplines, allowing students to see how ideas are connected. Teaching in a contextual manner promotes collaboration, critical thinking, and knowledge retention. As Gibbons (1979) stated, "To integrate logically speaking, is to unify parts so that the result is more than the sum of these parts" (p. 321). At the same time knowledge bound to a discipline maintains an important role in the learning process. Crawford (1995) viewed curriculum integration as a holistic method that "builds bridges instead of boundaries between specific bodies of knowledge" (p. 10). This is not a new concept in education and is widely associated with the progressive education movement (Beane, 1997; Crawford, 1995; Dewey, 1938/1997; Jacobs, 1997; Oberholser, 1937; Vars, 1991). In fact as early as 1956, Bloom advocated for an inquiry-based approach to curriculum integration.

Curriculum integration is a concept that can be viewed as a spectrum. It can range from utilizing parallel teaching (in which a related theme is taught by different teachers in two or more disciplines) to transdisciplinary units taught over an extended period of time. In the latter case, the curriculum is built on concepts from several disciplines and where concepts in one content area provide a foundation for extending the learning in other content areas. Crawford (1995) built upon the work of Drake (1993) and Beane (1993) in constructing a curriculum integration

spectrum that includes five levels of integration. Each level increases in complexity while escalating the depth of the integrations: 1) parallel disciplines, 2) multidisciplinary, 3) interdisciplinary, 4) integrated disciplines, and 5) transdisciplinary. Sustaining quality integration at a transdisciplinary level requires commitment from teachers, administrators, parents, and community partnerships geared to support student driven inquiry and thus providing a scaffold to guide student learning.

Teachers and community members facilitate learning experiences that allow students to work with authentic tools, materials and processes alongside experts while aligning sequences that allow students to construct meaning. "Learning takes place in real life or cultural context, and life skills, such as change management, perseverance and confidence are paramount. Content is determined by the students' interests and the instructional themes are usually selected jointly by students and teacher" (Drake, 1993, p.4).

Over the last several decades, art educators have implemented arts-based integrated curriculum at various levels. For example, the Transforming Education Through the Arts Challenge (TETAC), a national project designed to establish a model of arts-based integrated curriculum, was intended for use across the country.

Although the goal was not realized, many lessons on interdisciplinary inquiry-based and arts-based instruction were learned. Daniel, Stuhr and Ballengee-Morris (2006) reported that the Ohio State TETAC mentors constructed units around

"Big Ideas" such as community, environment, and measurement while applying key concepts and framing essential questions to develop the curricula. To develop key concepts and crucial questions, the TETAC group involved students in the brainstorming process. Through the TETAC approach, mentors pushed students and teachers towards a conceptual level that would guide their investigation. The inquiry-based process led them to identify skills and concepts that needed development.

Daniel et al. (2006) found it necessary to connect academic subjects in meaningful ways, yet not require every subject to connect to an overarching school-wide Big Idea. "Eliminating boundaries between the schools and communities and making connections across subjects develops a nurturing and relevant learning environment" (p. 9). A profound educational experience is developed when curriculum is designed in a way that requires critical thinking, formulating solutions and creating artwork. "When teachers in other disciplines get involved, students can begin to see how art need not be separate from other areas of study, or from our daily lives" (Congdon, 2004, p. 58).

Service-Learning

Service-learning is an ideology founded on the educational theories of John Dewey and Paulo Freire. According to Dewey (1916) quality education serves a purpose both for the individual student and global society. A curriculum that includes service-learning prepares students for further contributions to society. Friere (1968) advocated the use of dialectics as a mechanism to overcome societal problems, to assist in realizing the possibility of personal and political transformation, and to purport a "problem posing education" (p. 56). A number of schools and organizations which embrace service-learning use Freire's notions of critical consciousness and emancipatory outcomes as their foundation.

Service-learning curriculum offers an approach requiring student to utilize diverse skills from a variety of disciplines thereby viewing situations from multiple perspectives while at the same time finding solutions to the problems and issues of our changing social and economic climate (Connors & Seifer, 2005/2008). More recently other authors underscore the meaning and purpose of service-learning. Sigmon (1979) characterized service-learning as an approach that combines critical education and reciprocal education. Honnett and Poulseon (1989) suggested that "service, when combined with learning, adds value to each and transforms both" (p. 1).

Service-learning has gained acceptance across disciplines and educational levels from Pre-kindergarten through higher education. Working within an effective service-learning curriculum requires students to examine personal issues related to working effectively with a variety of learning communities and a diversity of members within those communities.

When conceptualizing the classroom as a community of learners, acknowledging the roles and voices of the individuals within the classroom is necessary (Brown,

1997). Learning is supported through both written and spoken reflection. Reflection is an integral aspect of creating a classroom learning community and is used in the creation of meaning. Students gain insights through reflecting on their strengths and weaknesses. Thus reflection contributes to the learning process (Brown, 1994).

It is important to recognize that during the last decade service-learning pedagogy and strategies have effectively enhanced curriculum and student engagement in art education from pre-Kindergarten though higher education (Cho, 2007; Daniel, 2003; Hultzel, 2007; Alexenberg & Benjamin, 2004; Jeffers, 2005; Taylor 2002a, 2002b, 2004; Taylor & Ballengee-Morris, 2004). Service-learning in art education is multidisciplinary, evokes changes in behavior, improves understanding of academic content, and involves students in their community. Understanding contemporary art and artists who address social issues and advocate for change is enhanced by service-learning.

Three art education programs illustrate the integration of service learning with art education. First, Taylor and Ballengee-Morris (2004) refer to the language of "We" in analysis of their experience with the Beans and Rice project, a program for impoverished Appalachian students. The language they selected to describe experiences (we plan, we learn, we reflect, we trust, we hope, we care, and we imagine; pp. 6-12), illustrates the emphasis placed on the collaboration between the students and families being served, the university students and pro-

fessors, and the Beans and Rice program staff. The authors not only emphasized the need for ongoing communication, reflection and reprioritizing, but included the need for flexibility and openness to learn from each other in the process. In my experience, challenging university students to understand the attitudes and behaviors of impoverished Appalachian children is one means of enlightening them to their purpose as educa as educators.

Next, Hutzel (2007) illustrated collaborative learning between a university pre-service preparation class and sixth grade students where both sets of students learned Photoshop in order to create collaborative artwork. Through the process, the sixth graders were able to envision becoming university students and the university students gained valuable teaching experience and learned how to identify the interests and needs of their younger counterparts.

Finally, Alexenberg and Benjamin (2004) utilized intergenerational collaboration among African-American elders, Hispanic elders, and Jewish elders while working with art students to create "Legacy Thrones" representing cultural groups of this community. Using art, both the art students and the elders learned about the cultural differences in their community. All participants appreciated what the cultural groups had to offer individually and collaboratively. "Working next to each other in one large studio, the three ethnic groups of elders engaged in continual dialogue, an opportunity that rarely exists for them outside of the studio" (p. 16). These

three studies effectively demonstrated the power of the arts, when combined with service-learning, to unite diverse groups. In addition, these projects enhance the participant's ability to foster reciprocal understanding among participant groups.

Critical analysis, critical inquiry and critical evaluation are terms that educators, including art educators (Efland, 2002; Dorn, 1999; Eisner, 2002; Freedman, 2003; Stuhr, 1994; Parsons, 2004; Tavin, 2005) use with increased frequency to raise awareness and engage in reflection on the ideology of criticalness. Kuster (2006) stated that critical thinking and critical pedagogy are philosophies that make use of criticalness as a valued educational goal and "desire students to be active participants in their education, recognizing the importance of cooperative thinking and learning" (p.1). Critical thinking is a process of consuming ideas, finding meaning in their complexity, uncovering faulty arguments, and dealing with these ideas in a rational way (Stout, 1997). Self-sufficiency is the primary objective of critical thinking (Burbules & Beck, 1999).

Students who learn to think independently, critically evaluating multiple sources are better able to make rational decisions. Therefore, the object of critical thinking should replace the goal of learning or memorizing specific content. McLearen (2000) viewed critical pedagogy as expansion beyond thinking and negotiating, as a vehicle for transforming relationships among teaching, constructing knowledge and

intuitions, as well as, include the social and material relationships to society.

Learning Communities

Learning communities are defined and used in diverse and flexible ways across 21st Century educational literature. Hopefully, they will continue to evolve in response to the needs of the communities employing these methods. Learning communities are used at every educational level from pre-school to the research community. A community of learners is a term commonly applied to learning communities from preschool through high school. In undergraduate programs they

Figure 2. *Using a democratic process students present ideas and make collaborative decisions about mural content and layout with visiting artist.*

often are referenced as learning communities while teachers most commonly utilize the term professional learning community when addressing their own collaborative learning. In some institutions of higher education, the preferred term preferred is communities of practice. Online learning communities utilize information and

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Figure 3. *Fifth grade students working with artist in residence Amy Yaich, beginning sixteen 8' mural panels which will show native American representations and the Scioto River.*

communication technologies that connect learners from across the globe.

In recognition of the social nature of all human learning, the philosophical foundation of learning communities is most commonly credited to Dewey (1938). Additionally, the growing influence of Vygotsky's (1978, 1980) theory of social constructivism identifies the contributions of others to every individual's learning. Kilpatrick, Barret and Jones (2003) offered a working definition of learning communities as:

> Learning communities are made up of people who share a common purpose. They collaborate and draw on the individual strengths, respect a variety of perspectives, and actively promote learning opportunities. The outcomes are the creation of a vibrant, synergistic environment, enhanced potential for all members, and the possibility that new knowledge will be created. (p. 11)

Yarnit (2000) added, "learning communities explicitly use learning as a way of promoting social cohesion, regeneration and economic development which involves all parts of the community" (p. 11). Individual learning is the foundation for the type of learning involved within a learning community. At its core is the sharing of knowledge and individual skills through collaboration. A proverb "two heads are better than one" embodies the beneficial nature of knowledge when socially distributed, instead of being the sole the proprietor of the intellect (Brown, Collins & Duguid, 1989).

Authentic Instruction, Learning Experiences and Products

Authentic learning has implications beyond knowledge for a test or a grade. Renzulli, Gentry, and Reis (2003) emphasized the cultivation of a real audience for student work, which is turn provides an identifiable goal and purpose for the students. Assisting students to address problem-solving through, "authentic methods that applies advanced content--that is, by employing the methodology, knowledge and materials typically used by investigators and creative producers in various disciplines" (Renzulli et el. 2003, p. 11) is the goal of authentic instruction.

Authentic learning produces knowledge in the form of discourse, production, performances, events or public demonstrations. Additionally, authentic work involves in-depth knowledge resulting from disciplined inquiry. Perkins (1993) elaborated on the term, understanding performances and used it when students' understanding of a concept is illustrated through an activity, event or situation; and when they thoughtfully and thoroughly applied knowledge to produce new products.

Art education using curricular integration and service-learning pedagogies can provide authentic learning for students. When guided by art teachers, parents, community members and professionals, students can actively participate in the construction of curricular content and engage in collaborative learning. There is emerging evidence that students exposed to these pedagogies may excel beyond students involved in traditional teaching methods. For example, Smilan, and Marzilli (2009) discussed authentic arts integration where "Students engage in real and tangible work involving critical thinking, art-based, and problem-based methodologies that are developed in collaborative efforts among teachers . . . responsive to students' situations, replacing discrete, predetermined curricula" (p. 40).

A Case Study

During a 30-month project in a suburban elementary school, I (2009) documented a case study involving the entire school community, including 585 students, 47 teachers and support staff, families, community partners, businesses, organizations, artists, scientists, play writes, and others identified as experts. These groups engaged in extended investigations examining the balance among people, their community, and nature. This inquiry-driven curriculum project named People, H20, Nature and Diversity (P.O.N.D.) was integrated across numerous disciplines. Embedded in the project were included professional development modules for the participating teachers. These modules provided participants with knowledge and skills in areas of environmental education, curriculum integration, experiential hands-on learning

Figure 4a. Fourth grade history of Ohio murals for pedestrian tunnel include concepts related to travel, contributions from Ohio on aviation, farming, ecology, pollution, and civic responsibility.

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methods and authentic assessment.

The project required funding beyond the school district's curriculum allocations and grants from local and state organizations as well as in-kind donations, commitments from teachers, administrators, professionals, and the support of the city's Parks and Open Spaces teams were needed. During the planning stage of the P.O.N.D. project, a pedestrian tunnel project previously approved by the city was discovered. Linking the two projects was proposed and adopted.

When students learned of the city's plan for a pedestrian tunnel behind the school many students expressed negative feelings. Fear was a common concern and was based on prior experiences with other community tunnels.

Once the tunnel was completed, students were encouraged to re-envision the structure. They decided to call the tunnel the "Intergenerational Bridge" and invited community members to create clay tiles to enhance the structure. The theme of the tiles was "demonstrating diversity and unique contributions to the community."

During the first year of the project, the community focused on an intensive study of the community's past to better understand the factors affecting the natural environment as experienced today. This study included a focus on the community's history and curriculum directly related to state social studies content standards: city history (third grade), state history (fourth grade) and Native American impact on the community (fifth grade).

Students in grades K-6 conducted the first documented scientific study of the pond behind their school. Working with experts, they identified the species of wildlife discovered in and around the pond. Students recorded findings in journals that included drawings and detailed descriptions documenting size, approximate age, sex, location within the pond, temperatures of air and water, and current weather conditions while examining evidence of the interdependence among species in their findings. Each class documented their findings through use of digital cameras, video recording and digital sound recording.
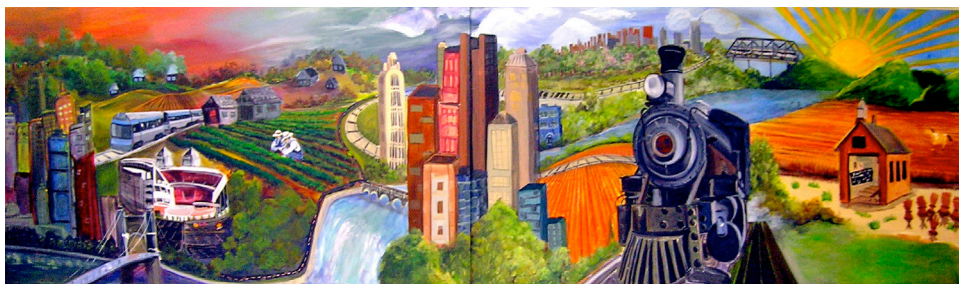
Students posted their photographs in

Figure 4b. Fourth grade history of Ohio murals for pedestrian tunnel include concepts related to travel, contributions from Ohio on aviation, farming, ecology, pollution, and civic responsibility.

the commons area. They documented the results of their screening and checking of traps baited with various colored salmon eggs. The fourth and fifth grade students created videos that illustrated what was learned. Students generated ideas for murals with an exploration of their community. Their work incorporated cultural journaling and videotaped interviews with local residents. They took historical tours with the local historical society and engaged in mapmaking. Each of the third grade classes worked with a local playwright to write a short play about the history of their community. Each group examined a specific issue for changes over time: heating, cooking, educational practices and favorite pass times.

Figure 5. *Families and community members installing clay tiles in the pedestrian tunnel.*

With the guidance of a local muralist (see Figures 2 & 3), students in grades 3 through 5 created 32 eight-foot mural panels depicting imagery that documented the students' understandings of their community history (see Figure 4a and Figure 4b.). The murals were installed with the assis-

tance from the city. Family and community members added clay tiles representing both historical information and the lifecycles of local species (see Figure 5). The new pedestrian tunnel was transformed from a place of fear into a welcoming gallery and was visited by community members, many simply to enjoy the art work.

While studying the pond, students voiced a concern for a classmate in a reclining wheelchair. They were troubled by her limited access to the pond and her "missing out on the excitement." The identification of limited access led students to seek a resolution. Several interest-based student cluster groups researched how to build a path that would stretch from the existing concrete loop around the pond to the edge of the pond and which would include an observation area. Students developed proposals and exercised the democratic process by voting on a design for the path (see Figure 6). Using cement and glass the students completed over 300 stepping stones. The mosaic images created with the glass on the surface of the stepping stones was represented by a ratio of 40% of images that depicted community development with built constructions while 60% contained environmental images, representing a large ratio of green space to community development within their community. By partnering with the city, which provided bricks to supplement the stepping-stones, the path was completed as students worked side by side with city workers (see Figure 7).

A third-student driven project was inspired by Journey Passengers,

a project implemented, researched, and illustrated by first and second grade students who the flow of water from the pond through a stream and then into a nearby river. The project began as a large textile mural to be adorned with approximately 60 small doll-like figures. With nearly 180 created, the students wanted to find a purpose for the remaining figures.

As a result of conversations concerning the final destination of the pond water after it reaches the river, students realized the journey did not end when the water reached the river. They would send their Journey Passengers down the river all the way to the Gulf of Mexico to inspire others. The passengers were mailed in river tins to schools all along the water's journey. Students in a nearby school helped with the river tin preparations and contents. The boxes that carried the Journey Passengers represented the students' findings from their pond study. They were painted on the outside to show the "ripple effect" students observed after tossing rocks into the pond. The inside of the boxes illustrated

Figure 6. *First three-dimensional plan for wheelchair access to the pond.*

the fall leaves that landed in the pond.

Each Journey Passenger was nestled in one of painted boxes, each adorned with a clay fish glued to the lid and a circle book clutched into the passenger's hand. The circle books displayed the path of the water from the pond to the Gulf of Mexico. Also included in the tins were journals created by the third and fourth grades students and a DVD

Figure 7. *Students work side-by-side with city workers to place tiles for handicap access to the pond located in the city park located behind the school.*

created by fifth grade students illustrating the pond and stream studies. An enclosed letter asked the recipients to send something back to the school community about the water located near their homes and school. Students' messages in the journals encouraged peers to study and care for the water as in their area.

Students made significant improvements to the health of the pond behind their school and continued to study the water. The pedestrian tunnel behind the school became an environment friendly to the students and to the community. They tracked the locations of the schools receiving river tins and documented the impact of their project on other communities.

Through these project, students integrated knowledge across disciplines. Designing and implementing transdisciplinary curriculum, which included service-learning pedagogy, made the P.O.N.D. and related projects different from other integrated curriculum projects in this school community. By working collaboratively, solutions to community problems and authentic products were created by students, teachers, and community members working collaboratively. Service-learning pedagogy fueled the learning communities and sustained cycles of inquiry, planning, action, reflection, and revision over time. It was this sustained learning that led the constituent groups to create new knowledge, alter attitudes and values, and reflect, resulting in change.

Conclusion

The notion I once held of teaching art through using a Discipline-Based Art Education approach leads to a disconnect between art and its function in contemporary society. Art education as personal expression creates a limited vision of the potential of art education. I advocate for moving towards a more integrated approach to art education where students learn to reflect on social issues and the associated relationships. Through transdisciplinary integration of curriculum combined with service-learning pedagogy, students and community members were provided opportunities to explore community issues.

The leadership of highly committed teachers was necessary to facilitate and organize meaningful sequences of learning that spanned disciplines and provided access to experts who guided the learning communities in collaborative experiences. The end result was the development of life-long learners. Teaching students to work effectively in a variety of learning communities while focusing on creativity, critical thinking and effective communication is necessary to prepare students for future success. When students are given the opportunity to examine the relationship between local and global communities and to discover their ability to impact society and affect social transformation they, too, come to realize they are empowered to initiate change.

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Buda/*Platform for Transformation*

Native American Art Lesson Plans in *School Arts*:
A Content Analysis

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Abstract

This article presents an examination of two studies which explored and examined multicultural art education. A content analysis of Native American themed articles in *School Arts* magazine from 1985-2004 was conducted to understand how art educators addressed this issue in their curriculum and to identify sound criteria by which to develop art education curriculum. Once the criteria for best practices in multicultural art education was identified, an action research design was used to investigate the impact of Native American themed art lessons on student learning and on multicultural awareness. The overarching aim of both studies was to uncover best practices for creating and teaching elementary art curriculum on Native American art and contemporary Native American artists.

Keywords: Multicultural education, elementary art education, contemporary Native American art education

The transformative approach encourages teachers to develop lessons that address cultural and historical issues from the point of view of the culture being studied.

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*Excellent multicultural education cannot be limited to
learning one aspect of a culture . . .*

Teaching art lessons about a culture outside one's own is a challenge. After teaching a unit on Native American art it was clear that our lessons needed improvement. As we grappled to revise these learning experiences, we wondered if other art teachers struggled with the development of multicultural lessons. Did they worry about the thorny issues that could emerge when discussing other cultures such as presenting information sensitively and accurately? Did they worry about being politically correct? These issues and questions were the motivation for conducting research on how to develop lessons and teach students about Native American art using socially and politically sensitive methods. We also sought information on how other art teachers across the nation dealt with these issues. The research was guided by four basic questions:

1. How should elementary art educators teach their students about Native American art in order to promote understanding and appreciation of another culture?
2. What topics within Native American art are appropriate for elementary art teachers to address in their classrooms?
3. Are there topics or artworks that should be avoided, and if so what are they and why?
4. Finally, what types of Native Ameri-

can art lessons have both high reward for students and a firm foundation in multicultural educational theory? This last question was of utmost importance because we wanted to create in-depth, culturally sensitive lessons on this topic, yet we also wanted to insure that the lessons were engaging and exciting for students.

To answer these questions, two studies were conducted. The first was a content analysis of the published articles on teaching Native American art that were available through the journal, *School Arts.* Secondly, based on the results of the content analysis, we conducted an action research study where we developed and implemented, and critically evaluated art lessons for an elementary classroom. The results of these two studies are reported herein.

Development of the Thesis

When we first became interested in the topic of multicultural education we struggled with the question: Why is multicultural education an important topic for us to research? Blocker (2005), Delacruz (1996), and Desai (2000) solidified our reasoning for researching this topic, and confirmed some of our beliefs about the power of multicultural art education. We believed that it was an important topic to understand for our benefit, as

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well as our students, and for the larger educational world. However, we weren't sure how to explain or rationalize our interest in this topic. After in-depth study, we found that Christine Ballengee-Morris and Patricia Stuhr (2001) best encapsulated the importance of multicultural education. They explained the necessity of multicultural education in our society:

> Culture confines our possibilities for understanding and action. This is one reason it is so important to learn about the culture and values of others. In this way we see broader possibilities for ways of thinking about life and death and the choices for action available to us. (p. 7)

Using a multicultural education perspective is one way that teachers can help students grasp the global society in which we live. According to Ballengee-Morris and Stuhr (2000), multicultural education not only broadens a person's cultural awareness, but is a model that pushes for active rather than passive learning. They emphasized the implementation of this educational philosophy should include issues of power, history, and self-identify (p. 6). Ballengee-Morris and Stuhr clarified that excellent multicultural education cannot be limited to learning one aspect of a culture; it must address historical, social, and personal issues in order to provide students with more than just a superficial understanding of a culture.

As art educators who found multiculturalism a worthy educational goal, we felt the need to justify the need for multicultural *art* education. What makes art an important vehicle to convey the ideas of culture, identity, and acceptance to students? To answer this question, we turned to the writings of anthropologist Clifford Geertz (1995). He underscored the importance of art in understanding culture, "art is more than a means of symbolizing and communicating meaning, it is primarily a means of knowing. This knowing of artists in terms of their culture is what is communicated" (Geertz as cited in Mc-Fee, 1995, p. 180). If art, as Geertz viewed it, is a primary means of understanding culture then it would be impossible to thoroughly study another culture without learning about its art. Multicultural education is necessary and art can be a significant vehicle for multicultural education.

Approaches to Multicultural Education

There are many different approaches to multicultural education. They include Nieto's (2002) approach that multicultural education is a way at looking at the world, not just a program or aspect of a school's curriculum. Lemmar and Squelch (1993) focused on multiculturalism as recognizing all cultural groups and is a part of the changing nature of teaching and learning. These approaches share commonalities such as the need for students to see the world through multiple perspectives. By learning about various perspectives, students will have a better understanding and appreciation for all of the different cultures that are part of their community (Armstrong, 1990). Another goal of multicultural education is that students

from cultural groups that have been historically left out or misrepresented in mainstream curricula will feel validated and empowered by learning about their culture's importance in history, art and other subjects (Mariahazy, 1990). Advocates of multicultural education believe that by seeing the important achievements made by people of their own cultural group, students will feel that they too can achieve great things (Mariahazy).

There are numerous ways to approach multicultural education. Although numerous authors developed various types of multicultural education, levels of multicultural education, and strategies for multicultural education, we focused on the categories identified by Banks (2001). His approach to multicultural education provides a solid framework for teachers who want to generate multicultural curriculum and offers ways for K-12 teachers to successfully implement multicultural education practices in the classroom. Through 30 years of research and writing he has influenced educators in all fields, including art educators. His commitment to increasing education equality for all students in the United States is evident in this body of work. Banks theorized that there are four approaches that teachers use when creating multicultural curricula: contribution, additive, transformative, and social action. Sinagatullin (2003) summarized his four approaches:

> (1) the contribution approach, in which the content of ethnic and cultural groups is linked mostly to celebrations and holidays; (2) the additive approach, presupposing an addition of cultural content and concepts to the curriculum without changing its basic purposes and structure; (3) the transformative approach, entailing changers in the curriculum to enable students to view concepts, events, and problems from different ethnic and cultural perspectives; and (4) the social action approach, which enables learners to pursue activities and take civic actions related to the concepts and issues they have studied. (p. 93)

Content Analysis of Native American Themed Articles

A content analysis of articles on Native American art education over 19 years of *School Arts* magazine (1985–2004) was conducted to inform the development of art education lesson plans. The examination began with 1985 to capture the years when a renewal of interest in multicultural education emerged and to analyze how this renewal affected the way art educators taught Native American art. *School Arts* was selected for examination as opposed to other art education periodicals because it is a national art education magazine in existence since 1901 (Davis Arts, 2010) and because this is the journal where practicing art teachers publish their lessons.

Only full-length articles and lesson plans on Native American art were included; these articles and lesson plans provided the most information to review. After locat-
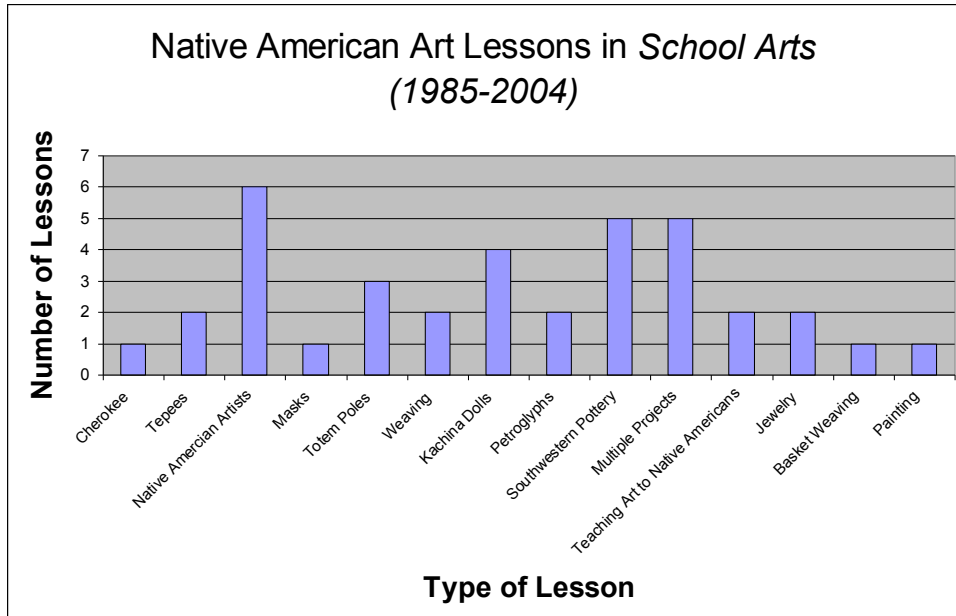
Figure 1. *Native American Art Lessons in School Arts(1985-2004).*

ing and reading all of the Native American articles, the lessons were categorized into topics. After categorizing the articles, a rubric was developed to determine if each article was an effective, transformative example of multicultural teaching practices.

Results

All total, 37 articles about Native American art were found. The frequency of specific types of lessons found in *School Arts* is shown in Figure 1. The most frequently occurring articles (six) were about contemporary Native American artists. This fact was encouraging considering the research by Mariahazy (1990) which suggests it is beneficial for students to learn about modern multicultural artists. Contemporary artists, such as Shonto Be-

gay, Elmer Yazzi, Helen Hardin and Jaune Quick-to-See-Smith were featured in this cohort of articles. Three of the six articles on contemporary Native American artists were on Jaune Quick-to-See-Smith, a well-known Native American artist who uses her artwork to address current political issues.

Much of Quick-to-See Smith's artwork deals with Native American stereotypes. In her painting, *Cowboys and Indians,* she draws attention to the Hollywood stereotypes of gun fighting cowboys and Indians. According to Stewart (1996), who stated, "Smith wants us to think about the harsh reality hidden behind what appears to be a simple childhood game" (p. 24).

Studying Quick-to-See Smith's artwork could provide students with an opportunity to think about their own ideas about Na-

tive Americans, and Native American stereotypes they have seen in T.V. and movies.

Another trend in *School Arts* was that a large number of articles written about traditional Native American artwork from the southwestern United States. Topics such as kachina dolls, petroglyphs, Southwestern pottery, and Navajo weaving were covered in 13 out of the 37 articles reviewed. There was one article about Native Americans from the southeastern United States, which was an article on the Cherokee Nation by Beverly Scott (2000).

Evaluation of Native American Themed Articles

After graphing the frequency of various types of lessons that appeared in *School Arts* over the 19 year span examined, a rubric for evaluating the effectiveness of these lessons based on the knowledge we gained researching multicultural education was developed. One standard of an effective multicultural education lesson was one which included both accurate cultural and historical information. Information about contemporary Native American artists was found to be a second standard of effective multicultural education. Finally, an effective article was one that included studio lesson(s) which provided students with thoughtful interpretations of Native American artwork as opposed to copying artwork being studied or without providing awareness of the cultural or religious significance behind the artwork.

Using these three criteria in the previous paragraph as a guide, an evaluation of each article was conducted.

Articles that met all three criteria received a *Level Three* rating. Articles that met two out of three criteria received a *Level Two* and articles that met one criterion or partially met two received a *Level One.* Out of 37 articles, 16 were rated as Level One, 12 were Level Two, and nine were Level Three examples of multicultural teaching practices (see Appendix A).

Criteria 1: Does the article include accurate cultural and historical information? The first criterion established was that an article or lesson plan should include accurate and thorough cultural and or historical information about the project, the artist, or the Native Americans discussed. An example of a Level Two article that provided excellent cultural and or historical information was Scott's (2000) article entitled Remembering the Cherokee. In this article, a detailed account of the Cherokee Trail of Tears was provided from the viewpoint of the Cherokee as is in evident is this quote:

> The Trail of Tears is certainly a heart rending saga of ruthless uprooting of a people shoved aside to make room for land hungry settlers and farmers. It is undoubtedly one of the blackest periods in American history laden with agony, suffering, and cruelty. (p. 32)

All nine Level Three articles included in-depth historical and cultural information. Seven out of the 12 Level Two articles provided indepth cultural and historical information while only two Level One articles provided such information.

Criteria 2: Does the article include contemporary native american artists? The second criterion evaluated was, to what extent the articles discussed contemporary Native American artists (Mariahazy, 1990). Six articles contained extensive information on contemporary Native American artists, and all were rated as Level Three articles. The other three Level Three articles provided minimal information about contemporary Native American artists. Of the Level Two articles, several authors cited contemporary Native American artists such as Maria Martinez (Beck, 1995) but gave only limited information about these artists. The authors of Level One articles did not provide any examples of contemporary Native American artists or their artwork.

Criteria 3: Is the studio project a copy or an interpretation of native american artwork? The third criterion was whether or not the project was simply a copy of Native American artwork, or did it allow for student interpretation. If no studio lesson was included, was enough information about the culture and artists provided so that teachers could develop their own culturally sensitive studio lessons. An effective multicultural teaching strategy might be the use of Native American art as a springboard for projects where students create their own interpretive artwork instead of having students copy Native American artwork without really understanding its meaning. Mariahazy (1990) warned that such "copy cat" lessons promoted stereotypes and stated, "The study of and appreciation for the art of ethnic minorities should not consist of school-children copying these art forms but permit the interpretation by students through their own creativity" (p. 196). Most of the lessons in the Level One categories were copies of totem poles, kachina dolls, Southwestern pottery, and many other types of traditional Native American art.

Many of the articles in the Level Two category were on these same types of artwork, but the authors pushed a little beyond copying to allow for student interpretation. For example, in the article *Personal Shields* by Passmore (1995) the author introduced her students to traditional Native American symbols, and then asked students to design a shield incorporating both traditional symbols and symbols from their own lives.

The articles in the Level Three category not only suggested lessons that allowed for student interpretation, but frequently used artwork to address social and historical issues. An example of this type of lesson can be found in the article *A Contemporary Kachina* by Herzog (1989). Herzog suggested teachers consider the following discussion starters when teaching about Hopi culture:

> Discuss with students the role of the clown in Hopi kachina ceremonies, and in the students own culture. Have students look for images of clowns from other cultures, and develop a cross-cultural comparison of clowning. Who are the clowns of contemporary culture in the United States? Have students draw, paint, or make sculptural images of their own cultural clowns. (p. 34)
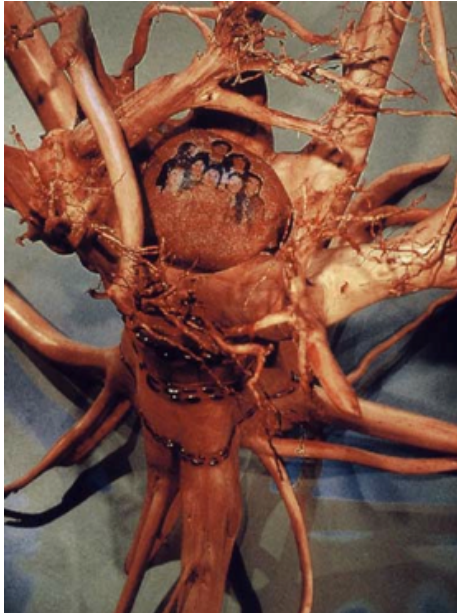
Figure 2. *"Strata and Routes" by Mary Longman. A photograph of Longman's family is printed on the river rock at the center of the sculpture.*

For this assignment students had to compare and contrast clowns from different cultures. They had to think about what each culture found humorous and the role of clowns in each society before creating their own artwork inspired by clowns.

Summary

Nineteen years of School Arts Native American articles were evaluated. Eighteen of the articles found were from the years 1995-1999, more than from any other time period researched. Out of those 18 articles, six received a Level Three rating, six received a Level Two rating, and six received a Level One rating. The relatively large number of lessons in
this time period shows a surge of interest in Native American art in the late 1990s.

Overall, examining the various Native American art lesson plans in *School Arts* gave us a much better understanding of stellar multicultural art education lessons. We were able to apply theoretical information about multicultural education to the actual practice of art education. The three most significant qualities that a lesson on Native American art should have are: (1) historical/cultural information, (2) information about contemporary Native American artists, and (3) thoughtful, interpretive activities.

Action Research

In addition to the content analysis, an action research project was conducted in the first author's art classroom at the elementary school. The inquiry was conducted to inform us about how to transform the Native American lessons included in elementary art curricula.

After researching multicultural educational theory and examining articles on Native American lessons in *School Arts,* we decided that lesson plans should focus on the work of contemporary Native American artists. This conclusion was supported by Mariahazy (1990) who stressed the importance of showing students the work of successful adults from various cultural groups. Art education lessons about contemporary Native American artists exposed students of Native American heritage to successful artists with a similar cultural heritage. Students from other cultural backgrounds had a

new experience on what it means to be a Native American. Presenting artwork of contemporary Native American artists brought Native American culture alive. Instead of thinking of Native Americans as frozen in time, living in tepees, and hunting buffalo, students experienced contemporary Native Americans creating artwork sensitive to their cultural heritage.

When selecting images for the project, we used Yenawine's (2003) guidelines for choosing art for beginning viewers. Yenawine suggested searching for works of art that the audience would find accessible, that people might relate to and make connections with. According to Yenawine, "accessible imagery allows viewers to discover intended meanings on their own. Each encounter leads to successful interpretation, without expert intervention" (p. 8).

Yenawine (2003) also stressed the importance of selecting works of art that have a narrative quality when choosing work for novice viewers. Many novice viewers look for a narrative quality in a work of art. If they are shown artwork that has those qualities, it can heighten their interest and their feeling of competency when looking at art. Therefore, when choosing examples of contemporary Native American art lessons, narrative artwork was selected that was accessible for elementary students. Works by three contemporary Native American artists were selected: Mary Longman, Teri Greeves, and Tom Haukaas. These artists blend traditional and modern art making techniques and also address societal issues.

Images were found by researching recent contemporary Native American art exhibition catalogs. Artwork from two exhibitions was selected to include in the action research project. The first was Mary Longman's sculpture, *Strata and Route*s, and was part of the exhibit *Reservation X: The Power of Place in Aboriginal Contemporary Art* developed by the Canadian Museum of Civilization (McMaster, 1998; see Figure 2). *Strata and Routes* is an installation sculpture depicting Longman's version of a family tree and is rich in narrative and symbolism. Two tree trunks are held together by bands of mortar and pebbles. Tucked away in the center of the uppermost trunk is a large flat river rock with a photograph of her family printed on it. It was hypothesized that elementary school students would be able to use this piece as a touchstone for understanding the concept of a family tree. We also felt that they would enjoy the challenge of creating their own family tree in class (see Figure 3a & 3b).

The other art works were beadwork creations by two artists, Tom Haukaas and Teri Greeves. These artists were part of the *Changing Hands: Art without Reservation 2* exhibit. The artwork from the *Changing Hands* exhibit focused on contemporary Native North American art from the West, Northwest, and Pacific regions. Haukaas' and Greeves' art works were grouped together because they used the same medium and both created clothing with symbolic bead designs. Haukaas created two ceremonial shirts showing the Lakota creation myth. Greeves beaded Converse sneakers with symbolic designs

representing cultural and feminist issues (Haukaas, 2005). We felt that both of these works of art would be intriguing to students. The narrative quality of the creation myth would capture their attention while Greeves' choice of Converse sneakers would pique their interest.

Wheeler developed lesson plans about the artwork of these contemporary Native American artists for use in her elementary art classroom (see Appendix B for a sample lesson plan). Along with background information on each artist, discussion prompts were included. The discussion questions were a starting point for teachers to use in their classrooms to spark discussion and conversation about each work of art. We chose to form discussion questions specific to each individual work of art because Native American art is so deeply rooted in cultural meaning. We believed that it was also necessary for discussion facilitators to provide students with background information on the artwork and the artist in order for students to understand the symbolism in each piece and its origin (see Appendix C).

The studio assignments helped students reflect on their own cultural experiences; the goal was to have students reflect on their lives and their families as they formulated ideas for their artwork. As seen in Figures 3 and 4, students drew inspiration for their artwork from the art and artists in these curricular units, as well as their own experiences.

One observation made during the research study was that the students were observed as being engaged learners who

Figure 3a. *Student art example, Mary Longman Inspired Family Tree.*

developed their own personal works of arts based on a contemporary Native American artist. As part of the study, lessons plans were continuously modified to fit the individual learning styles of each group of students. Some classes needed a greater amount of time for the discussion questions, while other classes spent more time on the studio aspect of the project.

Recommendations for Designing Lessons on Native American Art

In order to help art teachers interested in designing lessons on Native American art, or other multicultural lessons, recommendations were crafted. Through a review of literature on Native

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Figure 3b. *Student art example, Mary Longman Inspired Family Tree.*

American art and the content analysis of Native American themed articles in School Arts, several ideas that guided this research emerged which were important in the development of the lessons on contemporary Native American art:

1. When developing lessons on Native American art it is important to have cultural and historical information to impart to your students about the artwork or artist being studied. Students' understanding of an artist and his or her inspiration for a work of art can be greatly enhanced by having this type of information.

2. It is important to include contemporary artists in multicultural curricu-

lum. Studying contemporary artists enhance student understanding that specific groups such as Native Americans are alive and vital cultures. They are vibrant working artists living in a modern world. These artists serve as positive role models to all students especially those who share a similar cultural heritage or who are from non-dominant cultures.

3. Studio assignments should not be copies of Native American artwork. Much of traditional Native American artwork is religious in nature, and copying that artwork using paper scraps and cardboard may be disrespectful to an ancient culture. Teachers should design studio assignments that gain inspiration from Native American artwork, but do not copy. Studio assignments can be designed to interpret traditional or contemporary Native American art without directly copying it.

4. Educators should strive to use Bank's (2001) transformative approach to multicultural education. The transformative approach encourages teachers to develop lessons that address cultural and historical issues from the point of view of the culture being studied. Discussing popular international holidays, or teaching one multicultural lesson falls short of transformative education. According to Banks, all curricula should be designed to teach from multiple perspectives and include the voices of many cultures.

Conclusion

The analysis of articles on Native American art in *School Arts* magazine helped us understand the development of lesson plans for teaching Native American art and culture. The content analysis broadened our understanding of how others in art education deal with this sensitive topic. The class discussions and the studio work of the students far exceeded our expectations. Their level of engagement and interest has made us eager to continue developing multicultural art lessons and teaching from a culturally-sensitive perspective. From both the content analysis research and the action research work conducted in the classroom, we are now prepared to address the topic of Native American art as well as any other diverse topics with our students.

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* An asterisk denotes articles that were included in the metanalaysis and the bracketed numbers indicate the level assigned by the authors' based on their criteria (see page 22 above).

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*Wallach, N. (1995). Helen Hardin: seeing with a multicultural perspective. *School Arts, 8,* 29-30. [2]

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*White, J. H. (1997). Jaune Quick-to-See Smith. *School Arts, 2,* 29-30. [Level 3]

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Appendix A

Author	Date	Title	Description	Level
Adams, Laurie Stone	1997, October	_Petroglyphs: Ancient Rock Art_	Students create clay slabs inspired by petroglyphs in Texas.	1
Beck, Barbara	1995, December	_Pueblo Pottery_	Students create coil pottery and decorate it with Southwestern designs.	2
Carroll, Karen	1986, January	_Northwest Coast Masks_	Discussion of Northwest Coast transformation masks and suggested mask activities for elementary and secondary students.	2
Clover, Faith and Jim, Alan	1997, October	_Shonto Begay Talks About His Art_	An interview with Navajo artist Shonto Begay and a lesson plan inspired by his paintings.	3
Gaposchkin, Ann	1988, January	_Totem Poles with a Purpose_	Students work in groups to create their own Totem Poles from recyclable materials.	1
Gammons, Betsy	1994, November	_Designing in the Navajo Tradition_	Students create blanket designs inspired by Navajo weaving.	1
Gregory, Anne	1989, February	_Basketry from Native Materials_	Students weave baskets from natural materials.	1
Hanson, Kate and Zidonik, Linda	1996, May/June	_Paper Bag Tepee_	Students create a life size tepee.	1
Harewell-Amos, Janneth	1996, September	_Animal Treks through Time and Space_	Students create a variety of artwork based on traditional Native American art.	1
Harrington, Kelly	1997, October	_Interpretation of Pueblo Pottery Making_	Elementary students create a variety of pottery inspired by Pueblo artists.	2
Henn, Cynthia A.	2004, January	_Rock Art_	Students learn about pictographs and petroglyphs while designing symbols.	2
Herzog, Melanie	1989, February	_A Contemporary Kachina_	Discussion of traditional and contemporary Kachina dolls.	3
Herzog, Melanie	1992, October	_Building Bridges Across Cultures_	An in depth discussion of Jaune Quick-to-see Smith and her artwork.	3
LiPira, Michael	1997, October	_A Journey into Native American Painting_	An art instructor at a Navajo boarding school uses contemporary Native American artists as a springboard for a unit on painting.	3
Mollhagen, Nancy	2001, March	_Welcome Totems_	Students design totem poles for their high school lobby.	1
Morgan, Leah and Bex, Annie	1996, May/June	_Not a Plain(s) Tepee_	Students design a tepee and learn about Native American culture.	1
Niceley, H. T.	1992, November	_Mimbres Bowls of the American Southwest_	Information on Mimbres pottery and creating a coil bowl.	1
Ogren, Eileen	1995, November	_Hide and Seek_	Students create symmetrical designs inspired by Native American artwork.	1
Pass, Marlynn	1993, April	_Interdisciplinary Multicultural Education: A Unique Approach_	Students learn about Native American culture through an interdisciplinary art/music/ history class.	3
Passmore, Kay	1995, April	_Personal Shields_	Students create personal shields inspired by Native American designs.	2
Patterson, Berniece	1996, November	_Woven Necklaces_	Students weave necklaces and learn about the history of Native American weaving.	2
Pollard, Patricia	1985, December	_Indian Jewelry_	Students create clay beads after looking at traditional Native American jewelry.	1
Rapp, Susan	1985, November	_Try Totem Sculpture_	Students practice wood carving after studying totem poles.	2
Sasser, Eliz. & Sasser, Thomas	1985, January	_Motivating Forms_	Examples of various kachina projects.	1
Schonauer, Kathleen	1991, April	_After the Zuni: Fetish Necklaces_	Students create clay fetish necklaces.	1
Scott, Beverly	2000, April	_Remembering the Trail of Tears_	Students learn about the Trail of Tears and create artwork in honor of the Cherokee who suffered during that time.	2
Stern, Debbie	1992, November	_The Pueblo Storyteller_	Students create clay dolls.	1
Stewart, Marilyn	1996, May/June	_Jaune Quick-to-See Smith: Emphasizing the Connections Among all Things_	A discussion of Quick-to-See Smith's life and artwork focusing on the stereotypes addressed in her painting Cowboys and Indians.	3
Stockrocki, Mary	1998, October	_Art in Hopiland_	Stockrocki observes lessons on Egyptian art at Hopi Junior- Senior High.	3
Stockrocki, Mary	1995, April	_Changing traditions and the search for innovation: Helen Hardin_	A discussion of the life and artwork of artist Helen Hardin.	3
Stockrocki, Mary	1995, April	_Navajo Tradition and Change: Love of the Land_	Stockrocki observes a 5th grade drawing lesson taught by a Navajo art teacher.	2
Stockrocki, Mary	1993, April	_The Navajo Way_	A description of a Navajo third grade art lesson on three dimensional insects.	2
Valentine, Ticia	2001, March	_All Fired Up!_	Students participate in the pit firing process.	2
Vining, Patricia	1995. April	_Kachina Dolls_	Third graders create their own kachina dolls	1
Wallach, Nancy	1995, April	_Helen Hardin: Seeing with a Multicultural Perspective_	After looking at the artwork of Helen Hardin and traditional kachinas, students create drawings based on kachina images.	2
Warren, Shelia	1989, February	_Investigating Cultures_	Students create beads, baskets, weaving and masks based on Native American artwork.	1
White, John Howell	1997, October	_Jaune Quick-to-See Smith_	Discussion of the painting Tonges Trade Canoe and related art lessons.	3

Lesson Plan Example: Mary Longman Inspired Family Trees (First Grade)

Information about the Artist

Mary Longman was born in Fort Qu'Appelle Valley, in Saskatchewan, Canada in 1964. She is a member of the Gordon First Nation (McCaster, 1998). Longman has studied art at various colleges and universities throughout Canada including the Emily Carr College of Art of Design. She received her Master's degree in Fine Arts at the Nova Scotia College of Art and Design in Halifax and her PhD in art education the University of Victoria (Longman, 2008). Longman's drawings and sculptures have been displayed in museums across North America including The Smithsonian National Museum of the American Indian and The Museum of Modern Art.

Mary Longman was unjustly taken away from her family and placed in foster care at a young age by Canadian Social Services. During the 1960's and 1970's, this was a frequent occurrence in Aboriginal families in order to separate children from their cultural heritage. Eventually, she returned to live with her biological family at age 16 (Longman, 2008). Much of Longman's work has been influenced by her time spent in the foster care system and the close connections she formed with her family and her First Nations community after the experience. Longman made this statement about her artwork:

> My art is a reflection of my life, of being in place and time, just as art production is essentially a mirror of the self and the self in life. My visual narrative is influenced by my current realities such as significant events, challenges and milestones in my life, that are specific to the Aboriginal experience, both on a personal and national, political scale. I tell these stories through my art to raise public awareness about issues, and to bridge the human connection. Ultimately, they become historical markers of a point of being in place and time. (p.1)

Information about the Artwork

The focus of this unit is Longman's installation sculpture, *Strata and Routes.* She created the sculpture by joining two tree trunks together with layers of mortar and pebbles. At the top of the sculpture underneath the many layers of branches, Longman placed a giant smooth river rock. On the rock, she printed a picture of her family. Longman described the process of creating the sculpture in this way, "On one of my walks on Shackan [an Indian Reserve in Canada], I saw an overturned tree with a large rock embedded in the roots. They lived together, grew together, and shaped each other. For some Native people, to look at a tree is to see the tree of life. They see the leaves as the individuals, the roots as a lineage. I thought about this relationship and the connections of the roots" (McCaster, 1998, p. 73). Longman's strong connection to her family is at the heart of this sculpture.

Discussion Starters

Describe Longman's sculpture, *Strata and Routes.* Identify the materials used to create this sculpture. How do you think she built this sculpture? Longman has said this artwork is about her family and the places she has lived. How does the sculpture *Strata and Routes* represent her family? How does it represent where she has lived? What is a traditional family tree? Who is represented in a family tree? Who are the members of your family? Who are your ancestors? Where are your ancestors from? How do you know about your ancestors? Why is it important that we know who our ancestors are? Why do you think Longman chose these materials for her family tree? What things do you think are important to her? How is this sculpture different from other family trees you have seen? If you could create your own family tree what would it look like and why? What would you use to make it and why?

Objectives

1. Students will create a family tree inspired by nature and the artwork of Mary Longman.
2. Students will discuss Mary Longman's artwork Strata and Routes and compare it to their ideas of family and family trees.

Vocabulary

Ancestors - All of the people who have been part of your family for generations and generations.

Native American - People that are native to North America. Their ancestors were the first people to live in this country.

First Nations - Name used in Canada for the people that are native to Canada. Their ancestors were the first people to live in Canada.

Family Tree - A way to represent members of your family through words, drawings or other art forms.

Suggested Materials

drawing paper, pencils, oil pastels, butcher block paper, watercolors, tempera   paint, paintbrushes, magazines, scissors, and glue.

Studio Activity

Day 1: Begin class with a brief discussion of nature drawing. Explain that students will not be drawing cartoon trees or making up their own trees. Instead, students will be looking closely at actual trees and drawing what they see. The teacher should draw examples of cartoon trees on the board, and then draw an example of a realistic tree from either a photograph or a tree that can be seen out the window. Next, give each student pencil, paper, and a book to serve as their drawing board. Now, the class is ready to go outside to create realistic sketches of trees and other things in nature. Usually, we go to three places around the school grounds, stopping five to ten minutes to sketch at each place.

Wheeler & Bobick/*Content Analysis of Native American Art Lesson Plans*

Day 2: Begin class with a discussion of the life and artwork of Mary Longman using the discussion starter questions. As a class, discuss and define the terms Native American and family tree. It may be necessary to draw an example of a traditional family tree on the board in order to compare and contrast it with Mary Longman's family tree sculpture Strata and Routes. After the class discussion, students will draw large realistic trees on 18"x 24" butcher block paper with black or white oil pastels. Encourage students to think about the realistic sketches they made during the previous class as they draw their large trees.

Day 3: Students will paint leaves on their tree drawings with warm or cool colors of tempera paint. After painting, students will make a list of five or six family member that they want to be included on their family tree along with three things each family member likes.

Day 4: After reviewing Mary Longman and her artwork, students will cut out magazine pictures in the shape of leaves that represent each family member. Students should look for pictures of something that each family member likes. The teacher should demonstrate this process for the class. If there is time left over after cutting and gluing, students can add a background to their artwork with oil pastels.

Day 5: Allow a few minutes at the beginning of class for students to finish their projects, and then read the story T*he Little Duck,* illustrated by Mary Longman. *The Little Duck* is a Cree folktale. Review with students that folktales are traditional stories passed down from generation to generation which often contain a lesson or moral. At the conclusion of the story, ask students what they think the moral of this story might be. After the story, the teacher can lead a class discussion about the family tree project. Some questions to include in this discussion would be: What is your opinion of Mary Longman's artwork either her family tree or illustrations and why?

Resource
www.marylongman.com

Appendix C

Background information on the Artwork and the Artist

Artist	Type of Project	Examples of Questions
Mary Longman	Sculpture	• How does the sculpture Strata and Routes represent her family? • What is a traditional family tree? • How is this sculpture different from other family trees you have seen?
Tom Haukaas and Teri Greeves	Beadwork	• Describe the clothing you see. • What type of designs do yo notice? •Are they modern or traditional or both?

Bringing Art to Life through Multiple Perspectives:
Pre-Service Art Educators and Social Justice:

If pre-service students engage in multicultural social justice discourse in the classroom, they are more likely to possess the skills necessary for engaging the same practice of acceptance, empowerment, and equality when participating in social settings outside of the classroom...

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Abstract

Three socially-conscious education constructs are presented as they emerged from a meaningful pre-service art education project and the student discussion that followed. Teaching and learning approaches are illuminated through a studio assignment in a secondary art education pre-service methods course. The pictorial narrative of the historical Beayeux tapestry, when compared with more recent images associated with the Iraq war, led to the creation of a contemporary 27-foot tapestry. The author dissects both the intellectual, emotional experiences of the students and the learning outcomes that were evoked by this collaborative assignment. Through her reflections, the author demonstrated an approach to education that is essential for pre-service educators; the need to teach from a multicultural perspective, to teach strategies for dealing with controversial issues, to tactfully and respectfully diffuse emotionally charged content, and to encourage social change are requirements of teaching in today's classroom. This pedagogical approach is supported by current educational research and discourse.

Keywords: pre-service education, social justice, multiculturalism, Beayeux tapestry, Iraq war imagery.

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Teaching a secondary art education methods course focused on social justice concerns proved to be a challenge as well as a fruitful learning experience. In the fall of 2006 I learned first-hand the obstacles instructors face in their efforts to nurture the creation of knowledge, establish a collaborative environment with shared dialogue, and encourage expression of divergent perspectives. In previous semesters I used *Art for Life* (Anderson & Milbrandt, 2005) as the text for a secondary art education methods course. My interpretation of the principles therein provided the foundation for such teaching strategies as shared dialogue and the expression of multiple experiences and perspectives on an issue or theme.

Anderson and Milbrandt explained that substantial conversation and social support were necessary for academic achievement and for the construction of knowledge; "Conversational approaches help students realize that there is more than one right answer, more than one possible meaning, and that the instructor and other authorities do not stand at the apex of knowledge" (Anderson, & Milbrandt, 2005, p.101). They suggested that constructive learning can only happen in an open and accepting environment perpetuated by an open and accepting teacher.

When re-reading this statement I had to ask myself, *how open and accepting am I as a professor?* Since that fateful fall 2006 term, this question has plagued me. Therefore, I have been exploring and dissecting my behavior and my role as a socially responsible educator. As much as I thought that I had been implementing the principles of art for life in my instructional approaches I came to realize that in the fall of 2006 my efforts to-date had just skimmed the surface. In this article, I will explore what transpired in this methods course as I attempted to broaden the dialogue regarding personal and political concerns over the war in Iraq.

Multiculturalism and Teaching for Social Justice

A strong emphasis on multiculturalism and teaching for social justice is implicit in the art for life paradigm and is as an important aspect of my teaching. I attempted to implement these principles in a practical manner because as Schoorman and Bogotch (2010) explained, multiculturalism is best integrated pragmatically in pre-service education programs. They further argued that when socially-relevant constructs are presented only theoretically, very little change in multicultural teaching and learning practices will occur. Mayhew and Deluca (2007) observed that teacher practices displayed limited or non-existent understanding of practical aspects of

multiculturalism in school-based activities in spite of the acquisition of theoretical knowledge. Higher education forums increasingly support pedagogical models that facilitate active engagement in multicultural experiences (Quin, 2009, Schoorman & Bogotch, 2010). Situations in which pre-service teachers are faced with perspectives, opinions, beliefs, and attitudes different from their own provide opportunities to learn how to implement multiculturalism in their classrooms; only then will they begin to value the learning outcomes and the social equity yielded from embracing differences. These contemporary writers make it clear that practice and experience are necessary for pre-service teachers to move beyond the implementation of trite and superficial cultural activities. In addition, my own experience has been that if future teachers are taught through a variety of active and engaging educational experiences the resulting teacher practices would likely foster deeper understandings and accepting attitudes towards differences beyond those created by culture. Such attitudes are the prerequisite of social justice (Quin, 2009, Schoorman & Bogotch, 2010).

Social justice educators, as described by Quin, are teachers who promote teaching and learning practices that encourage anti-oppressive behavior, social equity, and empowerment in both educational and societal contexts. In order to facilitate this manner of instruction, a teacher must be self-aware. This awareness allows the teacher to monitor the explicit and implicit ways in which he or she influences the social equilibrium created among members of a learning environment. Students and members of any social group who experience empowerment, regardless of peer differences, have engaged in social justice. Educators who ascribe to social justice education hope the student's experience will extend beyond the classroom into their communities and into the larger world (Quin, 2009).

My premise for the art education course was, if pre-service students engage in multicultural social justice discourse in the classroom, they are more likely to possess the skills necessary for engaging the same practice of acceptance, empowerment, and equality when participating in social settings outside of the classroom than students who have not had this type of learning experience. I vowed to employ both practical multicultural strategies and awareness of social justice pedagogy in creating learning environments that promote art for life in the course.

Classroom Experiences

To illustrate the above constructs and to provide a context for exploring my practice as a socially-just art educator, I will present a scenario that set the stage for this self-discovery. In the fall of 2006, I asked the students in the secondary art education methods class to read a chapter from Art for Life which focused on the Bayeux Tapestry. The 230 feet of embroidery illustrates the story of William the Conqueror's invasion of England and The Battle of Hastings in 1066. The imagery

combines a personal story, or "little-narrative" of friendship and loyalty with a more pervasive "meta-narrative" that depicts actions and events from the Battle (Efland, Freedman, & Stuhr, 1996). After reading about the Bayeux Tapestry, the students and I engaged in a general discussion about historical imagery and textual materials that communicate a limited representation of historical accounts. We explored the notion that these accounts, whether little- or meta-narratives, change as many times as different individuals or groups depict, write, or recall them. At this point in the discussion I referenced the post-modern notion that there is no one truth and that truth may be most closely obtained through a collection of narratives and multiple perspectives (Anderson, 1997 p. 71).

The class conversation continued as we examined the images and explanations given for the tapestry including depictions of beheadings, blatant acts of violence, and instances of acute agony. The "unrealistic, cartoon-like quality" of the images in the tapestry was noted by one student as "making it easier for [him] to look at such horrendous subject matter." Comparisons then began to emerge in the student dialogue between the images they were viewing in the tapestry and the then current imagery associated with the war in Iraq.

Many students offered their thoughts regarding the capabilities of modern technology and the graphic and realistic quality of the imagery we see in reference to it. I had just returned from the NAEA convention and reported that I heard Tavin (2006) explain that the war in Iraq

has had more images associated with it than any other war in history. Tavin went on to describe the fear instilled by war images and how fear is commonly portrayed by a variety of media sources.

The classroom discussion turned to the ways that people have been informed, misled, and otherwise influenced by mass imagery. The students recalled examples of varying news sources and their use of powerful and often manipulative imagery. Most of the examples focused on political speeches and commercials, but in other examples students vented a dislike for the way national and global tragedies are filtered, shaped, and selectively projected through television news broadcasts. Several students expressed their belief that major televised news stations sensationalize and make real life events seem unreal, surreal, and otherwise removed from their personal lives.

Then students began to tell stories about where they were and how they felt when they first saw the televised version of a high-jacked plane crashing into New York's twin towers. Students discussed other tragedies and the way they were reported. They cited Hurricane Katrina, which caused widespread devastation to the central Gulf Coast states, and the tsunami that overcame Sri Lanka as examples of sensational media coverage. The students regarded the tens of thousands of lives lost to each as deeply tragic, yet seemingly far removed from their everyday lives. Students listed and compared a variety of news sources found on the Internet including Google®,
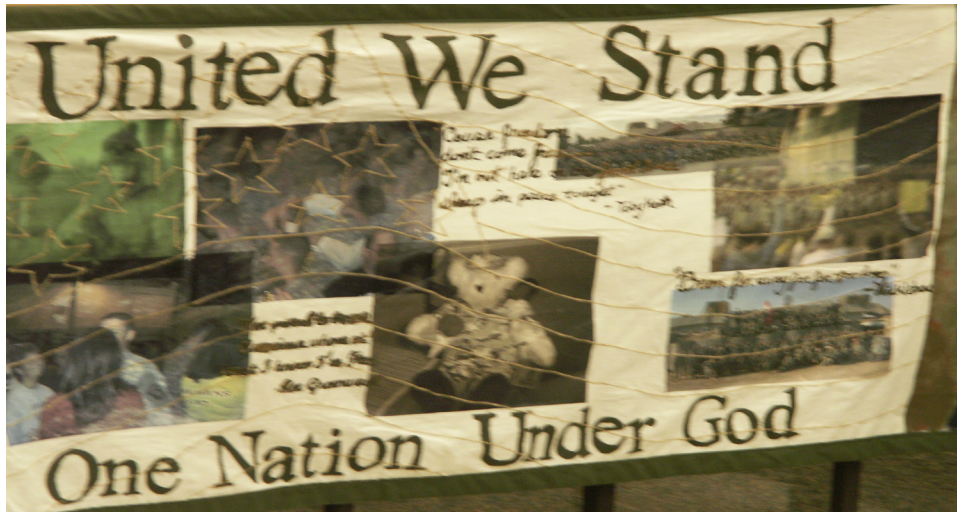
Figure 1. *Student tapestry section.*

Yahoo®, AOL®, and MSN®. Specific television networks, major newspapers and radio stations were then added to the list of news sources to be compared.

A debate occurred as to which of these sources, if any, were unbiased and trustworthy and to what degree. National Public Radio (NPR) was agreed upon by the majority of students as being at least a fairly reliable source of news. The identification of NPR as a news source was curious because as a radio service it is a resource for news that is mostly heard and consequently does not utilize visual images that illustrate the news times being broadcasted unless one goes on their website. My delivery of this point steered the classroom discussion back toward visual imagery, specifically the strength of its emotive power when compared to anything auditory or textual.

The dialogue then transitioned again toward the influential power of visual and print materials associated with the war in Iraq, which became the primary source of motivation and content for the studio project. When the conversation had reached its conclusion, I asked students to collect images from television broadcasts, newspapers, websites, and magazines that represented the events that were taking place in Iraq. These images were examined collectively during our next class meeting when students shared their collections of printed imagery and took turns pointing out the explicit and implicit messages and the emotive qualities they found in the images. Many of the images discussed were explicit in their depiction of human suffering, bloodshed, death, and discrimination. Most of them conjured feelings of fear and a desperate need for protection from terrorist activity. The students concluded that the content extracted from images was intentional and was used to endorse and support

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the stance taken by the leaders of the United States to engage in the Iraq war.

From this discussion an idea for a cooperative studio project emerged. Through an initial brainstorming session the class and I decided the studio assignment would combine and utilize their collection of images to create a narrative tapestry depicting the war in Iraq. It paid homage to the Bayeux tapestry created in 1066 through the theme of war and through the grandeur of its size. The art resources and media used for creating the tapestry were different from the creators of the Bayeux Tapestry and could have included art materials made available to them in the Twenty-First Century's market. Only a few students chose to utilize embroidery as their medium to echo the artistic process used for creating the historical depictions of the Bayeux Tapestry.

The students transferred and recreated their images onto individual pieces of natural muslin that measured two and one half feet wide and two feet high. Once completed, each individual piece was sewn and connected to the others horizontally in order to reflect, on a smaller scale, the length and the grandeur of the Bayeux tapestry. The class decided on a limited color scheme of earth tones and a variety of subdued hues as a way to ensure their individual pieces would be unified once they were assembled and displayed together.

While the students became engaged in individual plans for altering the muslin, I asked whether or not the tapestry might be more compelling if the "little narrative" they were creating incorporated personal

stories that each student had pertaining to the war. They were all in favor of this idea and we revisited the images contained in the Bayeux tapestry for further inspiration. The focus was on the isolated symbols depicting William, Duke of Normandy's little-narrative that illustrated the story of how he was betrayed by a close friend. Although it was clear to me that the students understood and were keen on the additional direction for the tapestry, not a single student voiced their personal stories or feelings during class. In the next class, students quietly worked at intertwining individually relevant images, recollections, and reactions with the less personal images and accounts of the war that they had collected previously.

While they worked, I played Neil Young's (2006), *Living with War*. His songs about peace, national greed, and impeaching the president contributed to the ambience of the classroom and exposed some of my personal and political perspectives, and beliefs about the war. I observed the students while they created the visual imagery that appeared to be either neutral in content (see Figure 1), supportive of peace and an ending of the war, or raised questions about the incentives behind our nation's troops being sent to Iraq. These observations worked to strengthen my assumption that most of my art education students were liberal in their politics. What was not obvious to me at the time was that I made an assumption about student beliefs. They had all contributed to classroom discussions on the subjects of media, mass imagery, and war, and had

Figure 2. *Student Tapestry Section of a Deceased Soldier's "dog tags."*

displayed enthusiasm while planning the project and toward the tapestry assignment overall. I heard nothing from the students to date that made me think their political ideas were different than mine.

Dialogue and Critique

It was not until the day of the final critique, when the tapestry was finished, that I realized I was naïve, and in many instances blind to the fact that my assumptions were wrong. Strong and differing beliefs, personal perspectives, and substantial experiences came to the surface. Several of my students were politically conservative and their designs expressed support for the Iraq war and the Bush administration's military policies. Other students were more reserved and their contributions to the tapestry were carefully patriotic and supportive of our nations' soldiers. One of the emotionally sensitive

narratives depicted the silhouette of a saluting soldier and the identity tags that he had been wearing at the time of his death (see Figure 2). This soldier referenced the older brother of one of the students in this course. Another student referenced religious beliefs and quotes from the bible that caused her to support the war efforts (see Figure 3). Others blatantly challenged the causes of the war and the associated acts of violence and death (see Figures 4 & 5). An expression of support for the lives of soldiers was the only topic unanimously agreed upon, and was also apparent in the artwork and in the culminating critique.

The combination of artistic expressions, passionate stories, and opposing opinions that had been connected together and unveiled in class resulted in the most controversial and emotionally charged critique I had ever facilitated. In the first part of the critique students de-
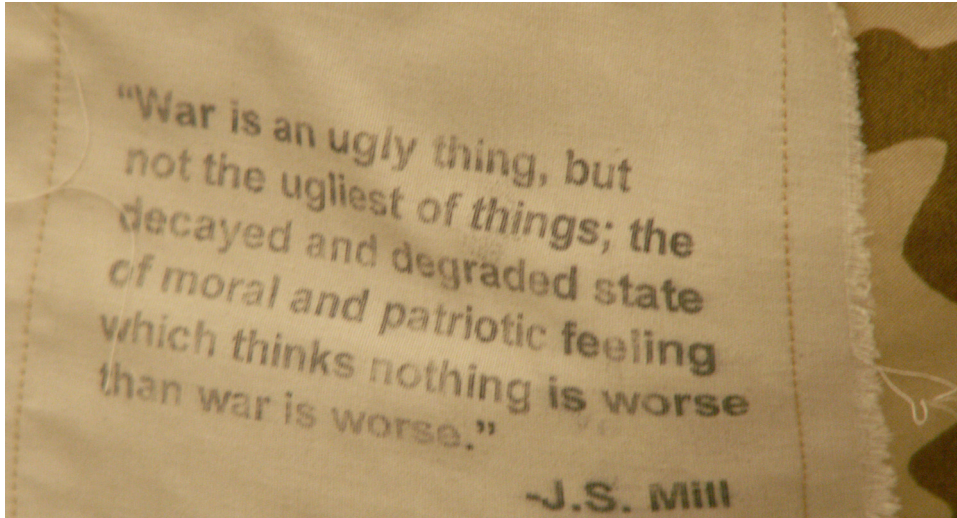
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Figure 3. *Student Tapestry Section of a philosophical statement.*

cided how to arrange the segments of the tapestry. These decisions were made using both design elements and the themes embodied in the content of the images. Because of the large size of the tapestry, and the inability to closely view the work in its entirety, the students were given ample time for this process. Once satisfied with the arrangement, the students were asked to critique their work by describing the created images and then interpreting the meaning in both the individual sections of the tapestry and the combined finished product. I became dismayed as the discussion became increasingly emotionally-charged. While nobody displayed mean or disrespectful behavior, the controversial nature of the discussion, and the opposing viewpoints that were avidly expressed, brought about anger, tears, frustration, as well as indifference among students.

The critique took on a life of its own that loomed larger than I had anticipated and for which I was unprepared. In several instances I felt like I was no longer the professor in charge but instead became an observer trying to keep up with a dynamic dispersion of emotions and a circulation of opposing opinions. The content embodied within the tapestry simultaneously broadcasted a multitude of perspectives and conflicting points of view. The tapestry had become a container of universally controversial themes including war, politics, religion, and discrimination that took over the fabric of the tapestry and conjured intense reactions from the sixteen creators and viewers.

The critique ended because the class period was over, yet before the discussion was completed. A few students left class without saying anything, a few voiced their support for the way I handled things, and one student expressed

Figure 4. *Student Tapestry Section Regarding the Violence of War*

her opinion that I shouldn't have let it go that far. Still a few others stayed behind to talk more about the tapestry and to try and debrief from the critique that had not been given the time to de-escalate.

Once all of the students had left and I was finally alone, I tried to coherently process the events that had just taken place. That evening and for several days following, I felt overwhelmed and contemplated whether or not I had been reckless in my role as a teacher and mentor and with my responsibility in creating a positive student learning experience. Because I expressed my political beliefs and perspectives regarding the war, I was in opposition to many of my students whose opinions and beliefs I value. I was grateful that it would be several days before I would meet with the students again. I needed time to think about how I would face them. I wanted to salvage the positive and educational aspects of the project. I felt an urgent desire to make some sense

out of it all in order to inform my practice and to aid my students in the development of their own reflective teaching behaviors. I wondered how my students were feeling, and if they were still thinking about the tapestry project and the conversations that took place during the final critique.

I relived pertinent components of the classroom discussions and isolated the specific topics of conversation that most engaged the students. It occurred to me that the several topics covered in class (the Battle of Hastings during 1066, historical imagery and its limited representation, the emotive power of imagery, and major tragic events as they have been portrayed by national television news networks) were all potentially controversial in nature and yet none of the discussions prior to the final critique had raised conflict among the students. I wondered if this was because these topics were distant from the students' personal and lived experiences that they were able to converse with one another in a

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general way that avoided the provocation of conflict. However, imagery does contain emotive powers (Anderson & Milbrandt, 2005) and news stories containing imagery can modify information and present events in such a way that impacts people's thoughts and influences their behavior. I suspected that like me, most people feel some level of detachment to tragic events that have occurred in geographically distant places. It may be when people have a personal connection to an event, emotions and opinions about this event are revealed.

By asking the students to incorporate their personal stories about and connections with the war in the tapestry may have been the catalyst that challenged them to express personal beliefs and ultimately reveal their strongly held beliefs. It became clear to me that through the critique the students were confronted with a portrayal of their differences for the first time. It was not surprising that conflicting and highly charged emotions were aroused in the face of these differences.

Bringing Closure to a Difficult Discussion

I began the following the class stating I had not stopped thinking about our tapestry since the critique had taken place. I guessed by the looks on each of their faces, that they hadn't stopped either. They looked at me eagerly in anticipation of what I might say next. I thanked them all for participating in the critique and congratulated them for being respectful and brave in their expressions. I conveyed to them the great extent to which I valued and respected their perspectives and their collective knowledge. I apologized for my assumptions and for the imposition of my own perspectives. The students acknowledged my apology and then discussed the various roles a teacher can play in a critique with many layers of emotive and controversial themes. It was agreed that the primary responsibility of a teacher during such critiques is to guide the dialogue and to keep it focused on relevant content. In the case of emerging conflict it

Figure 5. *Student Tapestry Section Depicting the Violence of War*

was suggested that the teacher should act as a mediator and ensure that everyone involved is given equal opportunities to voice and defend their thoughts and opinion's.

As mediator, the teacher would also take opportunities to reiterate and validate each of the varied opinions and perspectives expressed. The importance of de-escalating a charged critique, before its conclusion, was also emphasized by many of the students. Focusing on the strengths of the art work was also suggested as one way to arrive at a positive conclusion. The students then expressed feelings of accomplishment in having created a 27-foot tapestry.

One student sewed the individual sections of the tapestry together and framed the edges of it with a green ribbon. She brought it into the class. We looked at the tapestry together for a final time and the conversation, this time, focused on the remarkable sense of unity and the aesthetically pleasing qualities that worked to connect the charged and controversial content of the work. Collectively we had achieved the creation of a visual composite of little narratives and multiple perspectives.

For my closing lecture that day, I drew from the ideas of bell hooks. Hooks (1994) explained that as teachers we have the choice to welcome and address emotionally charged and controversial topics as they arise in our classrooms or to ignore them (hooks, 1994, 2004). Controversial topics may arise in our classrooms.

Students engaged with such experiences learn and can practice ways to effectively engage in an environment of

multiple perspectives and conflict that are responsible, accepting, and sensitive. It is, however, difficult for teachers to embrace multifarious topics, as it involves a significantly greater amount of risk (hooks, 1994).

When teachers facilitate the expression of passionate, emotional, and controversial material, the experiences and outcomes can be lasting.

Concluding Remarks

It was I who learned the most about risk. I risked facilitating an environment in which students became engaged in emotionally charged content and controversial issues associated with the topic of war. Because I took this risk, I made my first significant and authentic attempt at implementing the theories in *Art For Life* (Anderson & Milbrandt, 2005) and the pedagogical methodologies of multiculturalism, and social Justice that into practice. The experience marked the beginning of my journey toward a deeper, more authentic understanding of multiculturalism and the educational practices that contribute toward social justice. As a teacher of teachers, I believe it to be essential for my students to engage in these practices so they may internalize the experience and knowledge necessary for creating their own socially equitable classrooms. Social justice must be part of educating future teachers. For me, the events described herein led to a deeper understanding of both social justice theory and practice.

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Art Therapists as Intermediaries for Social Change

Art therapists can serve as social change agents by guiding art-making and art-viewing within an environment that fosters relationships and sustains empathy.

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Abstract

Although many art therapists are proponents of social justice and advocate for their underserved clients, they may not think of art therapy as a change agent for communities or societal ills such as discrimination and inequality. In this paper a proposal to infuse art therapy with the political philosophies and practices of nonviolent resistance may bring to light how art therapists can be a tool for advancing both individual and community change. Social change begins with generating empathy for others. Reaching out to the community through facilitating art exhibits may be one way to heighten empathy for client-artists. Guided relational viewing is proposed as a theoretical principle to motivate art therapists to move from being a proponent of social justice to becoming an agent of social transformation.

Keywords: social change, art therapy, nonviolent resistance, exhibits, empathy

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Artists are often at the forefront of social change and there is a movement to encourage art therapists to do the same (Kaplan, 2005; 2007). Art therapists are finding ways to contribute to societal functioning beyond individual and family healing that have historically been the dominant focus of the field (Junge & Asawa, 1994). Although a clinical focus may legitimize the profession in the eyes of other healthcare professionals, this role limits art therapists to working primarily with clients' mental, neurological, physical, or emotional issues. With such a heavy focus on the individual, art therapists may not have the either personal or professional resources to explore larger opportunities for healing societal ills such as discrimination and injustice. The focus of this paper is to identify ways in which art therapists best contribute to the work of social justice and creative nonviolence. I offer a theoretical model for art therapists who want to serve in the area of social change. This article is a call to action for art therapists to educate others on our role as social activists.

To begin there are several art therapists who have emphasized the benefits of art therapy for social change. Cliff Joseph, an African-American artist, is an example of an art therapist who joined the field in the 1960s. Wanting to find a way to integrate his artist identity in service to social justice, he advanced mural making to build democratic processes for his clients in a psychiatric ward and advocated for them to attend a civil rights march (Riley-Hiscox, 1997). Other ways that art therapists can make a social impact include:

- encouraging the creation of art that focuses on social ills (Joseph, 2006)
- serving as a remedy for violence (Kapitan, 1997)
- promoting support from a witness (Allen, 2007b)
- engaging the power of collaborative relationships, (Golub, 2005)
- working in traditional and nonconventional clinical settings (Kaplan, 2007)
- paying attention to individual and societal needs (Moon, 2002)
- facilitating imagination for the creation of new possibilities for societal well-being (Junge et. al, 1997; Hocoy, 2005)
- advocating for constructive social policies (AATA, 2003).

Art therapists can further explore the concept of the profession as a social change agent. By reframing the notion that identified clients are people who are impacted by societal factors, art therapists may help others reevaluate the influence of stigma

and discrimination on mental health. And it is possible that these "others" may have the influence to correct imbalances that foster inequality and also may be willing to use their clout to take corrective actions. Attendees of art exhibits may have the power to effect change through voting, lobbying and advocating. Therefore, I would like to offer that art therapists can impact social change by doing the following:

- inviting the general community to understand their role in sustaining and alleviating discrimination,
- integrating ideas of activist artists with acceptable mental health interventions for our clients, and
- offering community exhibition opportunities for those in art therapy.

Using these examples as a guide, it is possible for art therapists to adapt their skills from individual therapy to social healing.

Kurlansky (2008) suggested that the use of violence to achieve goals reflects "a lack of imagination" to finding alternate responses (p. 80). It is possible that solving the problem of injustice may be informed by those who actively promote, work with, and facilitate imaginative and creative tendencies. As professionals who help client-artists tap into their creative tendencies and who understand the creative process, art therapists are in a position to champion justice.

The Role of Art in Relationship Building

To shift the focus of art therapy from individual healing to societal healing, alternative theoretical frameworks on the role that art plays in relationship building may be helpful. Buber (1923/1970) articulated a theory of human relationships in *I-Thou* that underscores the role of art as being able to initiate and sustain authentic relationships. Shapira (1999) identified two of Buber's overarching human drives that inform the work of art therapists: the *instinct of origination* proposed that humans strive to be creative as a way to understand the world and the *instinct of communion* acknowledged that humans want to form meaningful relationships. May (1975) echoed these ideas by theorizing that interactions with art are *creative encounters* that have the potential to generate new possibilities not only for the individual, but also for the world. Moon (2009) translated these existential ideas into art therapy practice by emphasizing that the interactive process among client-artists, art therapists, and audiences facilitates the discovery of meaning. Using these powerful ideas as a base, art therapy can be framed as a inspired vehicle to satisfy the desire to create and the need for meaningful relationships. Art therapy is ideally situated to uphold these vital human impulses.

Creative encounters are possible when individuals balance two internal complementary forces. Buber (1923/1970) referred to them as *will* and *grace* and May (1975) called them *will* and *love*. Both pairs of terms define the necessity to draw from the world (will, will), while being accepting to what is offered (grace, love). In a related concept, complementary forces are an essential

aspect of the yin-yang philosophy used in traditional Chinese medicine (O'Brien & Xue, 2003). Traditional Chinese medicine emphasizes harmony and the balance between *yin* and *yang* as a model of health.

In synthesizing these concepts, I found that two drives are needed to maintain positive social relationships: *sensitive intentionality*, which is a willingness to respectfully assert oneself to be present for another and *active receptivity,* which refers to the ability to be dynamically open to receive the intentions of another. These forces form a therapeutic construct whereby the goal of therapy is to achieve an equilibrium that allows for the development and maintenance of relationships for individual and communal peace. By preparing interventions that seek to recalibrate relationship imbalances, art therapists can put into practice social justice concepts.

Guiding: Facilitating Meaningful Art Making

In art therapy, the meaning of a work of art is uncovered through a mutual process of discovery between client and art therapist. If therapeutic art work is also used for communicating with a larger audience, then the art therapist might also help the client create an image understandable to others. This notion is supported by Kramer (1971) who advocated high quality standards for the art made in art therapy. Among other factors, she evaluated how well the art expressed the intended emotion and meaning of the creator. Her ideas are mirrored in contemporary practices endorsed by protest art-

ists that emphasize the importance of the message (Felshin, 1995) and ability to be provocative (Pincus, 1995), while taking into consideration the intended audience (Phillips, 1995). If art therapists emphasize these benchmarks of quality, then they can advance the notion that artistic creations hold meaning for wider audiences. In this model the therapist's role includes helping artists choose themes that illuminate their experiences, using artistic skills to enhance the image, and ensuring that symbols accurately convey the intended message to viewers. All of these tasks can be accomplished without displacing the core values of art therapy.

Ensuring that art can be used to engage another is usually the responsibility of the artist. But art therapists may want to be an intermediary for their clients. Kalmanowitz and Lloyd (2005) stipulated the need for using art created in art therapy to raise awareness and highlight social problems. To do this, art therapists need to position themselves as mediators between the client-artist and the viewer to help ensure accurate transmission of the intended message. Facilitating personally meaningful art-making can help the client-artist with personal healing and providing opportunities for this art to be viewed by others can empower the client be a part of societal healing. By taking on the role of the intermediary, the art therapist guides empathy-building and relationship-formation, becoming a link in the Great Chain of Nonviolence that unites marginalized client-artists with the wider community and leaders (Galtung, 1989).

Relating: Using Images for Generating Empathy and Building Community

One function of an intermediary is to help bridge the divide between two parties by providing opportunities to understand the position of another, which in turn inspires empathy in an opponent. This is an important strategy of nonviolent resistance. According to psychological research, empathy is built when one is able to imagine the situation of another (Batson et al., 2003; Davis et al., 2004). Raising awareness of injustices (Dovidio et al., 2003) and finding commonalities with others (Nelson & Baumgarte, 2004) heighten the development of empathy. Conversely, empathy may be hindered if the above strategies evoke anxiety or distress (Hassenstab, Dziobek, Rogers, Wolf, & Convit, 2007). Once achieved, empathy allows individuals to reconsider their attitudes and prejudices, as well as, promotes pro-social behaviors (Batson, Chang, Orr, & Rowland, 2002; Batson, et al., 1997; Batson, et al., 2003). The ability to imagine the emotional experiences of the other is a major factor in invoking empathy. In fact, emotion-focused interventions resulted in longer lasting empathy then cognitive-focused ones.

The role of art therapist as intermediary bears a direct connection to Gandhi's (1928/1956) concept of nonviolent resistance or *satyagraha* ("truth force") and the role emotions play in bridging the distance between two parties. Describing Gandhi's strategy, Hardiman (2003) explained:

truth/*satya* was reached through a complex dialogue, in which reasoned argument had often to be reinforced with emotional and political pressure. He knew that, in many cases, reason by itself would not win an argument, for people tend to be swayed as much by emotion as by rational argument. (p. 52)

Emotional engagement can enhance empathy and dialogue, which may result in the desired personal, societal, and political changes. Given that art created in art therapy tends to be emotionally-laden, such imagery could become a catalyst for this process. Trained in facilitating emotional/artistic expression and dialogue, art therapists may have a role in instilling empathy (Wix, 2009).

Artists accomplish the task of empathy-building by depicting difficult conditions or putting a human face on a larger issue (Reed, 2005). Both activist/educator Greene (1995) and psychologist May (1975) see art as having this function. The intentional use of images in this way can alert the viewer to the social conditions of the artist with the goal of understanding the effects of political systems and promoting policy change (Sharp, 1973).

The interplay of imagination, empathy, and social change points to a promising direction for the field of art therapy. Two of the difficulties of this strategy are how to (1) make viewers receptive to the artist's message and (2) sustain empathic feelings long enough to result in meaningful change. An additional challenge is that the viewers need to be willing partners in the process by being open to receiving

the intended message. Trout (2009) addressed how biases and social distance block compassion from taking hold. He suggested implementing strategies and policies that can help shape the environment to counter the obstacles that prevent the formation of empathy. Behavioral economists Thaler and Sunstein (2009) advocated creating frameworks that reflect an attitude of *libertarian paternalism.* They define this strategy as a way of structuring an environment that can help overcome human biases, but still allow for individuals to form their own views. Therefore art therapists need to create environments that allow art to function as a catalyst for empathy in order to sustain the viewer in a process of change.

If art provides opportunities for viewer engagement, micro-interpersonal relationships can develop. Numerous micro relationships can morph into macro-changes and even community-wide changes, which, in turn, goes back to the development and maintenance of I-Thou relationships (Buber, 1923/1970). Buber also discussed the need to build *learning communities* to reinforce dialogue and meaningful exchange (Mayhall & Mayhall, 2004). It should be no surprise that Buber advocated for a community modeled on artist communities in which there is a dynamism and collaborative process of co-creation (Kramer, 2003). In this context, art-making and viewing can be the tools that art therapists offer to promote social change. Allen (2005) promoted the notion of initiating *image communities,* whereby art is used as the means for communicat-

ing, responding, and reflecting. The concept of building community and creating *image communities* honors King's (1964) conception of the *beloved community*, a place to initiate *conspiratorial conversations* that invoke disparate viewpoints that ultimately lead to peace (Barone, 2000) .

There are numerous examples on how to create therapeutic and socially-conscious communities. For example, two art therapists developed programs focused on social change. Lark (2005) created art therapy-infused large group dialogues to enable interaction across racial barriers. Talking Race Engaging Creatively (TREC) used art-making as the primary vehicle for communication. Participants from various racial and cultural backgrounds used their creations as vehicles for honest discussion and relationship-building. The art stimulated inter-racial dialogue but were also exhibited to stimulate discussions amongst a wider audience.

Another method is to use the art-making process as the vehicle for engaging others in an imaginative way. Allen (2007a) described an approach to raise awareness on homelessness through mask-making. Individuals were brought into a studio to paint and embellish plaster masks that were cast from the faces of homeless men and women. Those who agreed to participate reflected on the experiences of the person whose cast they chose. Both Lark and Allen provide exemplary examples of how to craft art therapy spaces for both engaging clients in the artistic process and inviting others to witness and connect as a means of creating community.
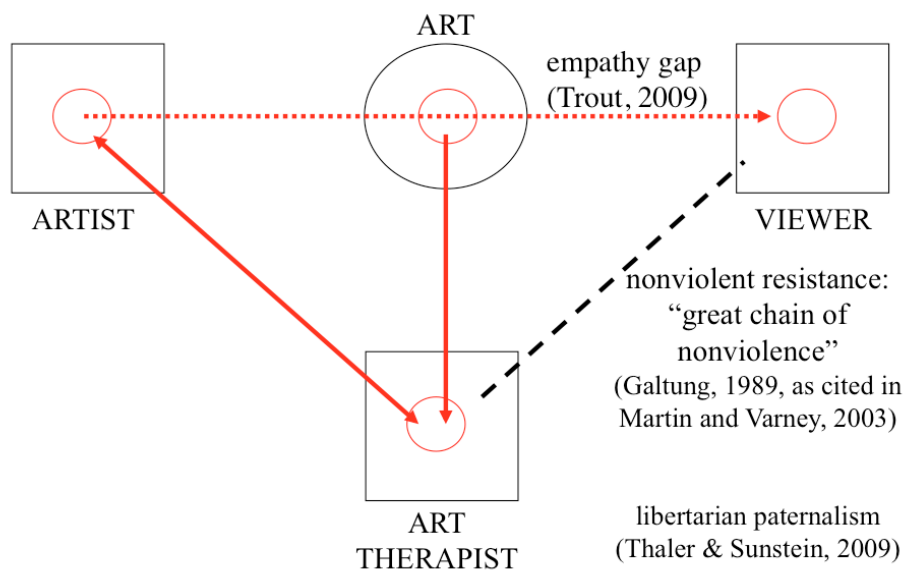
Figure 1: *Guided Relational Viewing Model*

Viewing: Looking at Art for Relationship Building

The above example of on designing art therapy environments for building community is vital for the role an art therapist can play in social change. The next consideration is to examine what role viewing art can offer in a model of social change. Theorems from psychology, aesthetics, and neuroscience provide a framework for understanding how viewing art can lead to individual and social changes.

Jung (1921/1971) believed that viewers assign beauty to art that moves them emotionally. Art can have this effect because engaging with another's art encourages us to identify with the aspect of the artist's experience that was embodied in the art. This process relates to Buber's description of the intersection between an I-Thou relationship and art. Vermes

(1994) elaborated, "the *you* [Thou] remains alive in the 'shell' in which it is confined. It needs only new encounters with other *Is* to be released from its *it*-ness and to be *you* once again" (p. 205). Having an aesthetic reaction to a work of art triggers the ability to connect to the emotional intent. A focus on emotional expression becomes crucial to ensuring that art can be used as a tool to affect change in a viewer.

A strategy for helping viewers experience art as a form of interpersonal and social engagement is to find a work of art that they relate to emotionally. Aesthetic philosopher Crowther (1993) believed that individuals adopt specific viewing strategies to achieve particular opportunities for understanding. Looking at art for its formal aesthetic value may be useful for critique, but another type of looking is required for fostering empathy.

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Moon (2002) invited viewers to focus on the emotional aspects of art through what she calls *relational aesthetics*. The image is understood in its particular context and interpreted by facilitating a discussion on the artist's motivations, associations, and insights. Through this process, viewers can discover a point of connection with the artist's experience through a meaningful meeting with their art.

Through the study of neuroscience Iacoboni (2008) confirmed that visual stimuli are directly connected to feelings of empathy through the mirror neuron system. This brain function allows us to interpret another's observed emotional state by mirroring the brain activity that would occur if we were actively experiencing the emotion ourselves. The research points to a deep connection between visual stimuli, the brain, and empathy

Guided Relational Viewing: Meaningful Participation with Art

Art is one means of sustainable relationship-building within communities (O'Neill, Woods, & Webster, 2005). With an art therapist's unique skills in facilitating art-making in the service of building connections, we can offer distinct opportunities for social change. By attending to those who are suffering, art therapists have focused much of their work on theories, practices, and strategies for providing meaningful art making experiences. Typically, these opportunities are limited to the confines of the art therapy studio. More attention might be given to providing meaningful art-viewing experiences

for attendees of galleries and museums. Art therapists can serve as social change agents by guiding art-making and art-viewing within an environment that fosters relationships and sustains empathy.

Theories and practices that emphasize emotional and relational aesthetics provide one such starting place in offering useful guidelines for viewers to approach art with the goal of relating to it and by extension the artist. The model I am suggesting begins with the art therapist working with clients to create art that is expressive and at the same time capable of communicating something about their lives to another. The art therapist then interacts with a viewing audience to ensure that the viewing experience can lead to empathy, awareness, and attitude or behavior change. I have come to see this way of working as providing opportunities for *guided relational viewing* (Potash, 2010; see Figure 1).

Guided refers to the role of an art therapist as an intermediary for those who make art and those who view it. We are already adept at offering an experience to those who are in need of psychological resolution or healing. We know how to attend to the process of art-making in a way which results in a personally meaningful image. Without losing sight of the place of spontaneous imagery for this purpose, we can help client-artists create images that are genuine and readable. Guiding also extends to building the relationship between the art and the viewing audience. Knowing what images will be acceptable and aesthetically appealing to

viewers will help craft an exhibit that has a higher chance of conveying the intended messages. As a guide, the art therapist can bridge the distance caused by depersonalization and dehumanization.

To increase the likelihood that the artists' message will be understood, art therapists can guide art viewers in a *relational* process that seeks to bring the viewer and artist into direct relationship using the art as catalyst. As intermediaries, art therapists can structure art and other experiences for viewers to learn how to engage with images beyond simply looking. Through structured discussions, opportunities for self-reflection, and the creation of response art, art therapists lead viewers into deeper levels of awareness and appreciation of the artists through their images.

There are numerous boundaries that art therapists must not cross as they learn how to craft meaningful art *viewing* experiences. First, art therapists must be careful not to cross over into the realm of propaganda art, which is intended to advance specific political ideologies. Another caveat is to be aware of using advertising psychology techniques intended to advance consumerism when developing exhibitions (Cropley, Cropley, Kaufman, & Runco, 2010). Finally, using sound clinical judgment to determine which art images are appropriate to display is imperative. Exhibitions should be developed with the full participation of the artist and not to exploit the artist's experience (Spaniol, 1990).

I have developed the *guided relational viewing* model for art therapists to use as a template for developing meaningful

art-making experiences and consequential art-viewing experiences both for clients and the community-at-large. Social change is induced when art therapists use art-making to build significant relationships between our clients and others.

Further Steps for Using Art Therapy for Social Change

The purpose of this article was to present a theoretical model for art therapists to use as a framework for engaging in social change. The model is the first step in creating a process for examining how art therapy can be used for social change. Another step is for art therapists to further understand what images best lend themselves to building empathy. Using what is core to art therapy, art therapists can help inform a new aesthetic approach with an increased focus on the empathic. Art therapists may be able to address empathy because they are trained to use art as a means to relationship building and skilled in facilitating process. Thus, art therapists are qualified to help people view art in a way that emphasizes relationship building.

Another challenge for art therapists is to bridge the gap between art therapy as a traditional medical model profession and art therapy as profession invested in social change. This does not require a complete overhaul of the field of art therapy. For those interested in engaging in community development, either in addition to or in place of traditional clinical roles, the model described herein may be a useful tool in making this transition. Finally art therapists will have to find ways to communicate

with those involved in the fields of community development and social change. Community leaders and organizers may not be aware of the power of art to advance social concerns. Partnering with these individuals will be a vital piece of using art therapy as a social change agent.

Conclusion

Art therapy informed by social justice ideals and rooted in service to others provides increased opportunities to engage in community building. Social change is multileveled and the tasks to accomplish any transformation range from attitude change to policy change. The model of guided relational viewing provides art therapists with a framework to facilitate dialogue and build empathy for our client-artists whose voices may be silent and whose faces are often hidden. By using our unique skills as art therapists we can advance the ideals of justice and equality through relationship building and art.

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Journal of Art for Life

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We are inviting art educators, therapists and administrators to submit manuscripts for the *Journal of Art for Life*. The goal of this publication is to highlight current theory, research, and practice of art for advancing social justice issues and to enhance the mission of the journal:

The *Journal of Art for Life* is a national, refereed journal focused on art education, art therapy, and arts administration in authentic, real-world contexts toward the goal of social progress through the arts. The journal is based on the instrumentalist premise that art has the power and potential to reflect and enhance the conditions of human experience. Through scholarly articles, the journal is an instrument for communicating the avenues by which the various forms of art intertwine and impact society and social justice.

The journal accepts articles that are theoretical, research-based, and those that address the practical applications of art for life in educational, therapeutic, and other institutional contexts, including museums. We seek social criticism related to art and art education; inquiry into potential areas of exploration regarding art in society, especially focused on social justice and other crucial issues; psychological perspectives, including therapeutic programs which emphasize arts interventions; and investigations into possible roles for arts institutions as cultural organizations that benefit people's lives. We also seek practical applications, strategies, and position papers about art and its relationship to the enhancement of life for individuals and the societies in which we live, in art education, art therapy and arts administration contexts.

The submission deadlines are **December 1** for the spring issue and **June 1** for the fall issue. The main text of each manuscript, exclusive of figures, tables, references, or appendices, should be 3000 – 3500 words and should follow the *Publication Manual of the American Psychological Association* (6th Edition).

SUBMISSION GUIDELINES

Content: The journal provides a forum for the exchange of information and ideas concerning the use of art to enhance the human experience. Manuscripts submitted should reflect this purpose. Manuscripts should concern concepts, practices, or research studies that have implications and applicability for art educators, therapists, and administrators.

Length: Manuscripts, excluding all references, charts, figures, and tables, generally should be 3000 – 3500 words.

Preparation for Review: All submissions must be prepared using a computer word processing program. Manuscripts must adhere strictly to guidelines set in the *Publication Manual of the American Psychological Association, 6th edition,* 2009.

Double-space all text, including quotations and references, and provide 1.5-inch margins all around. References must be complete and placed at the end of the manuscript. Please place tables, charts, figures, or illustrations after the references on separate pages.

Authors should not cite or reference their own name but instead use the word author, followed by the publication date. Alphabetize references to author under A and not under the letter of the author's last name. Do not include titles or the names of coauthors in the "author" citations or references.

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