

Journal of Art for Life

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Editorial

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Editorial: Farewell, and Welcome to New Editor

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Editorial
Tom Anderson

This is my last issue as editor for *The Journal of Art for Life*. I am retiring after 34 years of service to the Florida State University Department of Art Education. It has been a rich and rewarding experience serving as editor, but now it's time to pass the mantle and welcome **Sara Scott Shields** as the new senior editor of *JAfL*. Sara is a brilliant young scholar with her finger on the pulse of current trends and issues in art education, as well as a deep and abiding knowledge of traditional concerns. In addition, she is informed and curious about current topics and themes in arts administration and art therapy. The executive review committee, made up of members of the art education, arts administration, and art therapy faculty at FSU will continue to play an active role in supporting Sara as she sets a course and reviews submissions. One thing will not change. As in the past, the journal will continue make social justice its guiding principle, giving precedence to submissions that focus on an art-for-life orientation. If you have scholarly work you think fits this criterion, Sara welcomes your submissions, input, and support. I believe the future of the journal is in good hands and I urge you to submit your work and support *The Journal of Art for Life*.

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Article 1

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Art on a Trashcan: Art for Life with a Twist

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Introduction

The marriage of art and life can take many forms. I have always been fond of the great variety of the products around us that have reproductions of artworks on them. To me, touring in the art museum shop at the end of a museum visit is like icing on a cake. As an art lover, I cannot resist the temptation of items that are decorated with works I have seen. When I use a Van Gogh's *Iris* cutting board; a Monet's *Water Lilies* umbrella, or wear a Klimt's famous *Kiss* t-shirt, such products promote my aesthetic experiences even though they have practical functions. Using them has brought me closer to artworks that I love and perhaps makes me feel more sophisticated. I believe such a marriage of art and life helps us think about art in a daily basis and maybe intensifies our appreciation of it.

This form of the marriage of art and life has always seemed an ideal one to me, until a recent children's art contest in town prompted me to rethink it. In January 2013, the City of Richland, in Washington State, held a Trash Can Art contest for all ages (see Picture 1). The art commissioners and park director intended to provide an opportunity for community members to beautify parks. The winning artworks were printed on new stand-alone trashcans at a local children's playground.



Picture 1: Art Contest Flyer, City of Richland, 2013.

I was interested in the many different reactions of students, friends, and colleagues, to this and I will discuss in this article the limitations of the marriage of art with life. My discussion is drawn from objects submitted in the children's art contest, observations of conflicting examples of public art, conversations about the role of public art and the reasons for both positive and negative perceptions toward public art. Questions such as: should there be a limit for the marriage of art and life and what are the reasons for the perceived conflicts about public art, serve as focal points for my discussion. I wish to bring awareness of the many factors affecting our perceptions of art-for-life and to make suggestions to promote aesthetic appreciation in art instruction in that context.

The Trash Can Art Contest

Viewing the Trash Can Art Contest as a learning opportunity and a chance to help bring art into parks, I encouraged my studio art students to participate. However, I was surprised by the conversations, many of them negative, it provoked among my students. Most of them were puzzled or disturbed by the idea of putting their art on trashcans. They said that they believed trashcans are not the right place for artworks, especially when it came to there being an award for the winning pieces.

For example:

Student-1: I don't want my art on a trashcan!

Me: Why not?

Student-1: It will get stained by smelly trash.

Me: I am sure it will be printed as a banner with adhesive. They won't put your original artwork directly on the trashcan.

Student-2: I will finish the artwork, but I am not going to enter.

Me: Why not?

Student-2: Well. I will be embarrassed if my friends see my art on a trashcan.

Me: Why will you feel embarrassed?

Everyone: Because it is *on a trashcan!*

Me: What if it was displayed on a different object, would it still embarrass you?

Student-2: I don't know. Maybe, maybe not.

Me: What if, say, it were on a park bench or a swing, would this change your mind?

Student-3: No. I *don't* want my art on a bench or swing!

Me: What makes you say so?

Student-3: Because...I don't want anyone to sit on my artwork.

(The class broke out in laughter.)

Me: In that case, where do you think the winning artworks should be displayed?

Student-3: On the wall of course, in a museum.

Student-4: Hallways at my school. Where art should be!

Student-5: The mayor's office.

(Personal communication, January 28, 2013)

While most students believed art should have so-called proper locations for display, some students believed the location of the artwork does not matter. For example:

Student-6: Well, I don't care where it will be displayed. I am entering the contest no matter what.

Me: Really?

Student-6: Yes. It is a competition and I want to win!

Me: Even if it will be on a trashcan?

Student-6: I don't care. A winner is a winner.

(Personal communication, January 28, 2013).

A few weeks later, I received an email informing me that my daughter, Emilie, won first place in the trashcan art contest, for her age group. It was such delightful news that as soon as Emilie got off her school bus that afternoon, I congratulated her:

Me: Congratulations! You won the first place for the art contest!

Emilie: Really! What did I win?

Me: Well, you know, you get to display your art on a trashcan in the park for a year.

Emilie: Oh...that...What else?

Me: That's the prize.

(Obviously she expected something more. She was quiet for a while.)

Emilie: Really?

Me: I am so happy for you! You won the first place!

Emilie: Yeah... But, mom, this is the... *strangest* prize for a winner!

Me: Is it because of the trashcan?

Emilie: Kind of.

(We both fell into silence.)

Me: You know what, your art will make the trash can very pretty!

Emilie: Right. (Rolling her eyes). Whatever you say.

(Personal communication, February 21, 2013).

After I proudly spread the news that Emilie won, my relatives and friends also gave mixed responses. Some were proud of Emilie's winning, but at the same time, they felt they had to justify the use of trashcans. Her piano teacher said, "Many people use the trash cans in the park. Your art will be seen by many people in town. You will be famous!" (O. Adams, personal communication, February 22, 2013). Others had reservations about the trashcan, like her uncle: "I love the art. I would love to commission a piece for my home. But I promise *not* to put it on a trash can" (D. Cooper, personal communication, March 1st, 2013). A friend of mine, who is a professor of semiotics in the arts, reflected: "Imagine what could happen if such *an opportunity* were open to the authorities [for] communication. Henceforth, pictures of the mayor, school directors, and others would be displayed on the trash bins. They would immediately understand that there is a tiny problem of *respect*." (B. Darras, personal communication, February 21, 2013).

Judging from these reactions, perhaps there is a limit to the marriage of art and life and the idea of placing artworks on trashcans is beyond the limit. These conversations made me ponder: does the idea of functional art *devalue* the artwork or the appreciation of it? Under the big umbrella of public art, is there always a harmony between art, life, and community? What are the factors affecting these preferences? And, as an art teacher, how should I address such incidents in aesthetic instruction?

Defining Public Art

The first question to ask is, what is the purpose of public art like this trashcan art? Pam Bykonen, the Executive Assistant for Community & Development Services in the City of Richland, WA, said, "Public art is a *place maker*; it acts as a glue to provide citizens a social outlet" (personal communication, March 7, 2013). She believes, if given a choice, successful public art can serve as a gathering place, drawing people in.

In teaching literature to children, Sumara (1999) held a similar notion. She proposed that commonly encountered (public) texts offer various decoding possibilities for interpretation. She believed that *they* can help improve students' interpretation, for they call on "the complex and ever evolving intertextual relations that collect around a particular text" (p. 2). When texts are shared with others, the common location creates opportunities for interpersonal and intertextual interpretation.

I believe interpreting public artworks is analogous to decoding texts. When we see an artwork, we inevitably begin to make associations derived from our prior experience and knowledge. In the moment when we make connections, the artwork becomes a *common location*

or a place maker, allowing possible opportunities for new interpretations. If a public artwork becomes a topic of conversation, even if it stirs up controversy, it forms a kind of *common location*, where ideas are exchanged.

In fact, the function of public arts as a place maker has been an asset in several successful city makeovers. For many cities, art has become a tool to help revive a stagnant downtown. Whether it is a water installation (such as Douglas Hollis' *Water Works*, which successfully transformed Seattle's Capitol Hill neighborhood into a popular gathering ground) or an annual art prize competition (such as Grand Rapids' *Art Prize*¹ that has become a buzzing sensation in the art world, attracting one million visitors since its debut), public art often is a savior. With art, yesterday's eyesore can become today's crown jewel. But the question remains, does that extend to trash cans, receptacles of our refuse?

Public Art and Controversy

Is there a limit for what can and should be public art? From the Richland city art commissioners' perspective, there is. When it comes to using public funds, the city needs to take into account many factors. First and foremost, according to Ann Roseberry (personal communication, March 7, 2013), the Richland Public Library director, public art should place safety over aesthetics. Art commissioners and artists should critically examine factors that may endanger citizens; such as obscuring the view for traffic, dark corners for possible crimes, and sharp edges that may be harmful to passersby. Interestingly, Roseberry believes that decision makers are quick to agree on safety aspects but rarely reach a common ground on aesthetics.

Roseberry's remark reminds us that the history of public art is filled with controversies and conflicting perspectives. Perhaps one of the highest profile examples is Richard Serra's controversial *Tilted Arc*. A site specific public artwork, it was installed in 1981 at the Foley Federal Plaza in front of the Jacob Javits Federal Building in Manhattan, NY. It received harsh reactions from New Yorkers. The artwork had no relation to the public space, a busy plaza, or the people in it. It sliced the plaza in half, so that one had to walk around it. Many citizens complained about the design, which was totally abstract. This giant \$175,000 minimalist piece impressed the judges but got few popular votes. Despite protests from some art lovers and the artist himself, the heated controversy eventually caused *The Tilted Arc's* removal and recycling in 1989 (Hein, 1996; Senie, 2001).

Incidents such as this still happen today. The City of Richland itself encountered a similar situation when the city council voted against the installation of a \$48,000 metal sculpture in 2009. The proposed 18' high and 15' wide metal sculpture symbolizing the past, present, and future of Richland, did not appeal to the public (*Public Comments*, 2009). Roseberry recalled, "One of the city councilors demanded public art be only representational, because the children need to see fish to understand what they mean. So, abstract art is disqualified" (personal communication, March 7, 2013). The scale and cost of the decommissioned sculpture in the City of Richland was a fraction of the *Tilted Arc*. Yet the message is the same: popular taste matters when it comes to deciding which artwork to purchase or which stays or goes.

Most people would agree that beauty and meaning are in the eyes of the beholder. Our diverse and sometimes heated differences in perspectives on artworks reflect that. My conversations with my daughter, my students, and the reactions from friends to the *Trash Can*

¹ Information on the history of the ArtPrize and images of artworks can be accessed via <http://www.artprize.org/>.

Art Contest are a microcosm of the battle over public art. Each person's position reflects a specific view, connecting body and mind. It is obvious that a person's beliefs and preferences are derived from their specific experiences and aesthetic assumptions.

What Causes the Great Divide?

Aesthetic preferences have been an intriguing topic for scholars. A person's preferences toward art could be influenced by his/her personality (openness vs. conservativeness) (Ausman & Mathews, 1973; Furnham & Walker, 2001), exposure to arts (Meskin, Phelan, Moore, & Kieran, 2013; Markovic, 2011; Bohrn, Altmann, Lubrich, Menninghaus, & Jacobs, 2013), social class (Bourdieu, 1996), education (Young, 2010; Locher, 2003), and neuroanatomical correlations (Vartanian & Goel, 2004; Cupchik, Vartanian, Crawley, & Mikulis, 2009). Reflecting upon these readings and observations of controversial incidents in the art world, I believe there are three fundamental conflicts centered around: *style*, *appropriateness*, and *function*. First, there seems to be at least two contrasting perspectives on *style*: representational vs. abstract. Second, the relevance and meaning of the subject matter and location (i.e. *appropriateness*) can be crucial factors. Last, *function* is about whether art needs be purposeful. I believe these three aspects influence how we perceive and make judgments of public art.

Style: Representational and Abstract

Whether art should be representational plays an important role in our perception of beauty. Derived from Plato, who viewed art as an act of Mimesis (an imitation of nature), and Aristotle, (who believed art and beauty only exist when artworks represent the ultimate order) (Hofstadter & Kuhns, 1976), art in this schema is beautiful only when it represents something. It should mirror reality, whether it is natural or manmade. The councilor from City of Richland who vetoed the abstract sculpture undoubtedly agreed that art should be representational. Indeed, to some people, representational art is more acceptable, more comfortable, and more natural than non-representational art. Of course, the advantage of representational art is that viewers can easily understand literal representation, quickly connecting it with their life experiences.

For example, in the Tri-Cities (Richland, Kennewick, and Pasco, in Washington State), there are three public artworks with the same motif: *story*. The first one, Gary Price's *Story Time*, is a sculpture of two children reading (see Picture 2).



Picture 2. Gary Price, *Story Time*, 1993. Richland Public Library. (Photographed by the author).

Located in front of the Richland Public Library, Gary's piece of art received a warm welcome from library patrons. According to Roseberry (personal communication, March 7, 2013), many say that both the location and the motif of children reading under maple trees highlight the function of the library (i.e., it is both representational and appropriate).

The second piece is Tom McClelland's *Stories*, located on the Washington State University Tri-City (WSUTC) campus parking lot median. This piece commemorates veterans. Using a metaphorical approach it depicts a book with pages falling from the sky (See Picture 3).



Picture 3. Tom McClelland, *Stories*, 2012, Washington State University, Tri-Cities Campus. (Photographed by the author).

Each page features a quote from a fallen soldier, surviving family, or veteran (McClelland, 2013). WSUTC welcomed this donated artwork from the Veteran's association; however, the general public does not regularly view it due to the remote location.

A third piece, *Seven Story Circles, Confluence Projects* was created by the renowned Maya Lin (see Picture 4).



Picture 4. Maya Lin, Confluence Project, 2010, Sacajawea State Park, WA. (Photographs by the author).

During the celebration of the installation in 2010, Lin detailed her design concept. The site was an historical Native American gathering ground. Lin intended to re-tell Native American tribal stories by carefully bringing in native plants to blend with the concrete circles (M. Lin, personal communication, April 17, 2010). However, the crowd had mixed reactions. While they found the sculpture to be stimulating and inspiring, puzzlement and uncertainty also followed. This group of non-representational circles, despite their well-defined shapes and well-intended meanings, was hard to accept for some, partly due to the 1.6 million dollar price tag (Pihl, 2010). Many expressed their disappointment upon viewing the circles; many expected something more spectacular, more visible, and more *representational*.

When I asked my studio art students about their preferences for these artworks, the majority favored the semi-abstract, Tom McCelland's version. Their responses suggest that too much abstraction may be detrimental to the acceptance of an artwork. They enjoyed the narrative quality of the artwork and the suggestion made by open books. Following are some of the students' written statements about these works:

- I like it because it actually tells a story; it's not just a statue. ~ Student-7, Age 11.
- The paper flying in the air provides a sense of awe; the quotes give viewers something to connect to the art. It gives elements of wonder and realness. ~ Student-8, Age 11.
- *Stories* is the best statue because it actually means something. ~ Student-9, Age 10.
- It is a good design that tells real stories. ~ Student-10, Age 11.
- The falling pages could be falling soldiers. . ~ Student-11, Age 10.

Out of a total of 30 students, only 1 student picked Maya Lin's work. Here is her reflection:

- I like it the most. To me, the plants growing in them symbolize something. The plants remind me of strength and hope. ~Student-12, Age 12.

A similar result was found after I presented the same three artworks to groups of college students in three different countries: the US, Taiwan, and Malaysia. So, by losing the popular vote, does it mean that Lin's work is worse than the other artworks? I believe instead that it implies only that abstract approaches, despite containing social and cultural messages, tend to distance audiences who believe art should be representational. To them, when art fails to

represent our surroundings, it conveys nothing but farfetched ideology, a tale, or even a salesman's pitch to justify its existence. Maybe this is a question of education.

Appropriateness: Subject Matter and Location

But sometimes representational art is criticized and rejected by the audiences without hesitation. For example, as soon as Tony Matelli's *Sleepwalker* was installed at Wellesley College, a prestigious all-girl institution, it stirred up controversy (Reiss, 2014). Standing in an open field behind the campus museum, this life-size, realistic sculpture depicted a middle-aged man, wearing only underwear, stretching his arms out in a dream-like state. According to Reiss, to many students this sculpture is the beginning of a campus nightmare. While the curator and the artist intended to bring thought-provoking artworks to form a place for discussion, some students believe this particular sculpture *crossed the line* and caused students fear and stress.

Controversies such as the one surrounding *The Sleepwalker* are not new. When two naked Happy Buddhas appeared overnight clinging to residential buildings in Jinan, China, it brought no happiness to the neighborhood (Jou, 2014). The restaurant owner was playing with the pun "Buddha climbing over the fence" to promote his restaurant's famous pork entrée, but instead, he left his neighbors calling for respect for Chinese tradition and better education. As a result, the naked Buddhas were removed within days.

In November 2013, a crime-theme inspired Lego mural by Malaysian street artist Ernest Zacharevic was deemed to be damaging the image of City of Johor Bahru (O'Brien, 2013). Depicting a robber hiding around a street corner, awaiting his next victim, the mural intended to bring awareness to tourists and citizens of its crime-ridden reality. To city officials, it was bad publicity and a slap in the face for their fruitless effort in combating crimes. The mural ended up being whitewashed.

Whether a work is representational or abstract, appropriateness of subject matter certainly plays an important role in our perception and judgment of public art. These three examples highlight that subject matter and location play important roles in shaping the public response.

Function: Art for Art's Sake or Art with a Purpose

Art for Art's Sake

Kant's idea that art should have *purposiveness without a purpose* led the judgment of beauty being independent from any emotions, reasons, and morals external to the work itself, for its own sake (Hofstadter & Kuhns, 1976). Ultimately, it became the foundation for the *art for art's sake* movement, which gradually blossomed into the *Formalist Movement*, where the emphasis lies solely in the art elements and principles of design (Costello, 2013). The idea is that art should not carry any utilitarian, moral, or educational functions. If it does, it is only craft or propaganda. This idea is compatible with both representational and abstract art, though the abstraction perhaps makes it more obvious.

Richard Serra and many *Tilted Arc* supporters rely on this idea of art for art's sake and believe that as the creators of the artworks, artists have the ultimate decision on what art should be and where it should be. My students' opinion that the winning artworks should be only at a museum is derived from this perspective. To them, art is a symbol of class and taste; if art is functional, it is demeaned.

Art with a Purpose

On the other hand, these formalist views about art and function, even if they are still strong in popular opinion, are denied by most contemporary postmodern thinkers. Dissanayake's (1990) idea of *art is making special*, for example, tells us that art should be interpreted within its own social and cultural context, and that judgments of its aesthetic value should consider its function, which includes its meaning. Asking questions such as, *what is the work for* and *why is it in this place*, can provoke meaningful connections between the work, the viewers, and the culture where the art is shown. In this process, art becomes a means of communication, and sometimes a cultural ambassador to connect one person with another (Anderson & Milbrandt, 2005). From an educational standpoint, this approach gives students more opportunities to interpret artworks, objects, and images in their daily lives. The inclusion of cultural, social, political, and personal points of view to interpret art or cultural forms diminishes the distance between us and the objects.

Is There a Limitation for Art for Life?

So, what is the big deal if a winning art piece is printed on a trashcan in the park? The difference seems to lie in what trashcans signify. Trash is useless and usual thought of as being dirty. To associate art with trash may well carry a negative meaning. The Richland art council intended it to beautify the park, but my students saw it as demeaning the artwork. They did not want their art associated with trash, period. My friend's suggestion, that members of the council would probably not want their portraits printed on the trashcans, puts my students' negative view of art on trashcans in perspective. After all, they would be happy to have their portraits on advertising/campaign posters, but on trashcans, maybe not so much.

This reveals, I think, the importance of context in relation to meaning in our response to art. Those who do not think the context of the trashcan is relevant think of the competition as beautifying. Those for whom the trashcan context is significant think it is derogatory. And the viewer ultimately decides. It is after all *public* art.

Derived from psychology and human communication, the Double Bind theory (Peterson & Langellier, 1982) highlights how interpretations sometimes are constrained by distinction and classification, especially when messages are ambiguous, paradoxical, and controversial. Contradictions are inevitable when two logically validated messages forming a relationship to decode a certain text or situation (in this case, the visual representation of the winning artworks and the function of trash cans). However, Peterson & Langellier (1982) warned, "Because one must choose and yet cannot choose one alternative without the other, double bind presents a real rather than apparent paradox" (p. 245). Further, when decoding messages (visual or text), double bind signifies ongoing evolving interpretations rather than a more direct linear transmission of information. The complicity of the process only intensifies how interpretation is affected and formed by the relationships between text/visual text, self, and others. The boundaries of the function of art, the meaning of art, and the interpretation of the art can only be free through creative aesthetic inquiries, where one acknowledges meanings are never pure and welcomes layers of ambiguity and possibilities of controversy.

Critical Thinking through Arts

The Trash Can Art Contest created controversial waves at my studio. I believe that such occasions, and perhaps public art in general, offer art teachers excellent opportunities to lead students to ponder, analyze, debate, and form their own opinions, which makes the character of interpretation much more apparent and relevant to children. In this context, I think that we should recognize that aesthetic inquiry is more than just making simple judgments; it can teach important skills, such as critical thinking, awareness of different perspectives, and can foster reflection on one's own assumptions about and understanding of artworks.

The following are my suggestions:

1. Aesthetic inquiry, including art criticism, should be more than what, how, and why. The emphasis should provide students with a point to initiate conversations on *what if* and *why not*. These approaches give students the opportunity to look beyond what is present and directly in front of them, to understand objects, art, images, media, and information can be decoded based on time, environment, culture, and personal experience; to realize they have the ability to define or redefine, to accept or confront, to critique or compromise in certain situations. These are eye opening learning experiences for them to associate, digest, understand, and connect the outside world and their inner awareness and self-identity.

2. Providing interdisciplinary experiences, to reflect students' opinions toward artworks, are important steps to broaden students' communication skills. Students can begin by connecting their experience using a writing prompt such as "The artwork reminds me of..." and gradually move to a descriptive account such as "Based on the design elements, I believe the artist's intention was..." then advancing to an argumentative style "The artwork is best for the purpose of ...because...". These conversations provoke deep thinking with reasoning skills. As Alexander (2003) stressed,

Artistic expressions and inquiries exist within communities, and grow from traditions. To say that a work is beautiful, among its other meanings, entails that it is good art. Artistic and scientific communities enjoy complex relationships with ethical conceptions of goodness that govern the larger communities in which they reside. Sometimes they support, and other times they challenge, the values of these communities, pushing the limits of culture while exploring new ideas and ideals. (p.10).

Thus, applying aesthetic pedagogy in curriculum will ultimately strengthen the foundation for holistic education, where knowledge and creativity work as one.

3. Cultivating creative ideas is just as important as sharpening artistic skills. To do so, teachers need to select a wide range of art for students to ponder and draw inspiration from. Starting with themselves, teachers need to embrace diverse works of art to be able to discuss the complex nature of the art world. While representational forms of art may provide direct responses, we cannot ignore representational forms in contemporary art, which can be a means to decode hidden messages. These forms along with abstract ones should be included in the curriculum, as *the common locations*, to welcome possible interpretations and develop new relationships. Art could be a social statement, such as Ai Weiwei's *So Sorry*², 2009, which was made of 9000 backpacks to form a text, "She lived happily in this world for 7 years", to commemorate the earthquake disaster in 2008 and to bring awareness of the safety regulations for public structures. Art could be an emotional outlet, such as Candy Chung's *Before I Die Art*

² Information on Ai Weiwei's *So Sorry* can be accessed via http://archive.org/details/So_Sorry_en

*Project*³, providing a therapeutic place maker for people to examine and reflect on their desires, dreams, and hopes. Art could be humorous and cynical like Richard Jackson's *Bad Dog*⁴, bringing smiles and puzzlement to mind at the same time. And of course, adorning oneself with a *Bad Dog* tote bag is a must to complete such a unique aesthetics experience.

Conclusion

Art educators can embrace their surroundings and circumstances, such as the trash can art contest, as a way to introduce aesthetic inquiry and practice critical thinking. To some degree, it may turn into a double bind, where conflicting messages occur. However, this is the exact moment for educators to stimulate, guide, shape, or clarify our complex ways of thinking. It is valuable to teach students be aware of our reality is mixed with constant internal contradictions (democracy vs. dictatorship; capitalistic vs. socialistic economies; freedom vs. suppression; obedience vs. rebellion).

After all, “aesthetic education, in other words, has a unique ability to transplant the roots of one's belief from the outside (an external reality that is closed off to scrutiny) to the inside (an interiority that is open to revaluation and revision)” (Azzarelo, 2012, p. 67). Yet, one should not ignore the fact that there is always a gray area in any interpretation, even within a double bind. It is not only about the art, it is about our perceptions of it. A tug of war or a compromise is not necessary. What matters is that we learn to understand our bias and preference through aesthetic inquiry with hopes to develop a level of transparency to further appreciate our art and life or art for life.

³ Information on Candy Chang's *Before I Die Project* can be accessed via <http://candychang.com/before-i-die-in-nola/>.

⁴ Information on Richard Jackson's *Bad Dog* can be accessed via <http://www.laweekly.com/2013-02-28/art-books/richard-jackson-orange-county-ocma-painting/full/>

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Artistic Self-Perceptions: Sociocultural Learning in the Elementary School

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Background

Each spring for four years, the researcher taught a service-learning course and engaged in a research study that analyzed self-perception in an after-school art program. The researcher identified a service-learning site at a small inner city elementary school (pre-K through fifth grade) and partnered with the school's visual art educator. The researcher and the visual arts educator collaborated in designing an after school art program for students in third, fourth, and fifth grades in which university students would mentor the elementary school students on a one-on-one basis. Each fall the art educator and the researcher reviewed the curriculum, considered student pairings, and outlined details for implementing the program for the spring. University students spent the first two weeks of each semester preparing to meet their elementary buddies. University students sent letters to their buddies as a way of introduction and received letters in return. University students also read and discussed several articles on mentoring, service learning, care theory, and leadership. Subsequently, they reviewed and practiced the key elements of active listening skills (Gordon, 1977).

The first year the student mentors and mentees engaged in 2D and 3D projects tied carefully to state standards. Students worked with bookmaking, self-portraits, and papier-mâché. During the second year, the students worked with picture books and art making. The third year buddies worked on a Deborah Butterfield project the whole semester. They created 3D horses that were placed throughout the campus of the elementary school. During the final year of the study, the buddy pairs engaged in the most ambitious project yet; they created a poetry mosaic garden for the front of the school.

The goal of this study was to assess possible differences in self-perceptions of the elementary mentees that might have arisen from the mentoring relationship. The study evaluated self-perception concepts before and after the mentoring/buddy relationships in the context of high-quality visual arts education.

Inner-City School Setting

The after school art program took place at an elementary school located in an urban inner city setting. The university is situated in the same city and is located one mile from the school, which was a major factor in selecting this site. Many university students do not have cars and need to walk or take public transportation to the elementary school for this project. The school is relatively small in population compared to many other elementary schools in the same district. There were an average of about 370 students in grades pre-K to fifth grades during each of the four years the study was conducted. The school was ethnically diverse with over 14 different languages spoken. About 55% of the student body was African American, 25% European American, 20% Latino, or other; 70% of the student body received free and reduced lunch.

Theoretical Framework

This research is grounded in sociocultural learning theories (Vygotsky, 1934/78). Beginning with the ethics of care (Noddings, 1992), the research is further supported by theories of mentoring (Kelehear & Heid, 2002), communities of practice (Rogoff, Turkianis, & Bartlet, 2001; Lave and Wenger, 1990), self-efficacy (Bandura 1977, 1982), and service learning (Howard, 1993).

Ethics of Care

Noddings (1992, 1995) argued that the essential element to building a fertile educational environment is care. Care is defined as the reciprocal relationship between two people who engage in understanding and empathy toward one another. Empathy is the ability to identify with another's feelings or difficulties and to act on those feelings. Noddings (1995) suggested it is not enough to only understand and empathize with a person to engage in care; there must also be a degree of engrossment. Acknowledgement from the one who is cared for is also necessary for care to take place. For example, a teacher may care about her student, but unless the care is accepted by the student and returned to the teacher, a caring relationship will not be formed. Noddings believed caring to be a universal attribute of humanity; She further stated that the type of caring varies across time and cultures. Showing how to care for others encourages students to interact with other students and consequently supports moral development through empathy.

By its very nature, learning is multi-relational. According to Noddings (1995), in order for learning to occur, care must be present among three relationships. The teacher creates caring relationships between the curriculum, him/herself, and the students. The student creates caring relationships between him/herself, the teacher, and the curriculum. And the curriculum supports a relationship of care between the teacher, itself, and the students. Additionally, students will create relationships of care with each other.

Mentoring

When examining ways to support students, engaging in peer-mentor relationship can be a significant strategy for connecting the student to the school culture. Mentors, whether student-to-student, student-to-teacher, or teacher-to-teacher, build a sense of community and trust in a school. Through mentoring, students develop a strong sense of community. They are more likely to act morally, develop positive social habits, have emotional competencies, be academically motivated, and develop a sense of care and empathy for others (Kelehear & Heid, 2002). Even though mentoring often involves only two people, it remains an important type of sociocultural learning. Importantly, mentoring offers bidirectional benefits to both the primary learner and the secondary learner because both parties have something to offer each other.

Mentoring is different from tutoring. Tutoring often has one party who delivers knowledge and skills (the teacher) while the other person is the recipient (the student) (Kelehear & Heid, 2002). The mentoring relationship often encompasses the academic, social, and emotional elements in a relationship, while tutoring frequently focuses solely on imparting knowledge from the teacher to the student. Power plays a significant role in tutoring, but collaboration is the essential element of mentoring. As a secondary benefit, students frequently improve academic performance.

Zone of Proximal Development (ZPD)

As a caring relationship is established and learning begins together, the social nature of study together is established. Vygotsky's (1934/78) work explores the role that our social nature plays in the learning processes. Vygotsky's notion of sociocultural learning theory suggests that our world is socially constructed through relationships. In a social context, people interact with other human beings in part as an effort to learn language for communication, but we also learn the rudiments of social mores and folkways that are essential for understanding how to be a successful member of society. An important theory of sociocultural learning is Vygotsky's (1934/78) zone of proximal development (ZPD). Vygotsky's theory is based on learning as a social construct involving mediation between two or more people where the tools of the culture

such as language, signs, symbols, and metaphor are used. Vygotsky noticed that students were able to work beyond their developmental level when given guidance from a more experienced person. Vygotsky (1934/78) called this the ZPD and defines this process as the distance between the actual development level as determined by independent problem solving and the level of potential development as determined through problem solving under adult guidance or in collaboration with more capable peers.

Vygotsky's ZPD examines how context facilitates understanding. Specifically, when students work alone they often have access to fewer skills for problem solving than when they are working with an older or more capable peer. The more capable peer can help the student explore different, and often new, ways to solve problems through trial and error or through approximations of existing schema. For example, if new learning is conceptually close to what a student already knows and understands then the student more readily internalizes the information. If, however, the new material presented is significantly different from what is already known, then the student will encounter more difficulty in capturing the new information. In this case, a more capable peer can assist the student in identifying new pathways of understanding. More capable peers can select different strategies to enhance the student's ability to internalize new and difficult material (Rogoff, Turkani, & Bartlett, 2001). When more capable peers help students generate alternative solutions to problems, they are supporting deeper understanding. As a result, both the more capable peer and the student grow in confidence and are willing to engage more difficult material. Once he/she has mastered the task with assistance, the learner is now able to do the problem solving for him/herself.

Communities of Practice

Building on the notion that learning is a socially situated endeavor through a ZPD, Lave and Wenger (1990) developed the idea of communities of practice to reflect what happens when groups of people come together to engage in a process of collective learning in a shared interest. As mentors and mentees work together on classroom artwork, they draw upon their understandings of the world and networks of relationships to establish a community of practice.

According to Lave and Wenger (1990), three elements distinguish a community of practice from other groups and/or communities: domain, community, and practice. First, the group has a distinct shared identity. Membership to this group implies a commitment to the domain. Pursuing an interest in the domain suggests that the members engage in shared activities, discussions, and pursuits of the group. Building community encourages a shared learning environment and learning from one another. Members of the community under the same domain that engage in a shared practice become practitioners. The shared pursuits, experiences, stories, tools, and organization around some particular area of knowledge and activity give members a sense of joint enterprise and identity. Functioning in a community of practice tends to generate, collect, and codify a shared repertoire of ideas, commitments, and memories. It may also develop various resources such as tools, documents, routines, vocabulary, and symbols that in some way carry the accumulated knowledge of the community. When the community of practice is able to undertake larger or more complex activities and projects through shared cooperation and trust, they are supporting a collective efficacy (Edward, V., Pecukonis, Wencour, S. 1994). A collective efficacy is supported through individualized self-efficacy.

Self-Efficacy

Bandura (1977, 1982) suggested self-efficacy reflects an individual's ability to believe that they have the capabilities to produce high levels of performance and that they have the ability to influence events that affect their lives. Catterall & Peppler (2007) argued, "The self-efficacious individual has a general sense of agency—confidence in the ability to succeed with plans for the future and in the ability to overcome obstacles—in short a sense of control over one's surroundings" (p. 548). A strong sense of self-efficacy enhances human accomplishment and personal wellbeing in many ways. Self-efficacy is generated directly by individual accomplishment and learning and through vicarious experiences. Watching parents and grandparents succeed, studying with teachers and mentors, and scrutinizing peers through social reinforcement helps students to gain confidence both about producing expert work of their own and a sense of agency in general.

Self-Efficacy in the Art Classroom

Winner, E., Hetland, L., Veenema, S., Sheridan, K., & Palmer, P. (2006) suggested that education in the visual arts teaches children to envision what they cannot observe directly. Similarly, Siegesmund (2000) suggested that students work in a visual cycle of learning by perceiving, conceiving, expressing, and reflecting. These concepts are vital parts of planning and acting in the art classroom: central ideas of self-efficacy beliefs. Siegesmund went on to say that the ability to perceive ideas is ignited by our senses. Students are at first moved by their feelings. By deciding to act on their perceptions they can begin to conceive ideas by working out the ideas on paper, talking with peer or mentors, or further investigating the perceptions. Expression is how artists choose a form of representation (Eisner, 2004) to make their work public. Expression goes beyond the skills of drawing, painting, or assemblage to imbue such craftworks with personal feeling and meaning. Being in touch with personal meaning and feelings is a valuable requisite to anticipating future events and their possible effects on one's psyche and wellbeing. Reflection is not the end of one's work and thought processes. It is only a means to continue the investigation. Reflection permits learning from what has worked and what has not. Such learning boosts confidence in solving or overcoming future problems (Winners, et al., 2006) Learning in the visual arts teaches children to stretch him or herself, explore possibilities, and take risks through a sense of agency and self efficacy.

Service Learning

The goal of service learning is to expand students' civic conscientiousness while providing opportunities for experiential knowledge in their academic study. Howard (1993) suggested when service and learning is directly related to the curriculum, the experience becomes a way for students to connect theory to practice while increasing their civic and citizenship skills. Service learning involves students actively working to use what they are learning in their formal study to help others and make a difference in the world. Pearson (2002) argued when service learning is approached as a social action, the need for collaborative self-transformation of all parties involved could become a catalyst for creating a more just society. Meaningful art-based service learning experiences can be transformative vehicles if the process of their creation and interpretation served to transform both the art educator (service learner) and the children with whom they are working.

Catterall and Pepler (2007) suggested that by looking at service learning through the lens of social learning theory, theories of self-efficacy, and recent research on artistic thinking, we might see significant gains on a self-efficacy scale. These effects may be attributed to children's engagement in art and to the social organization of instruction including reinforcing peer and student-adult relationships.

Design and Methods

This is a mixed methods research study. The heart of this study is comprised of a survey that measured pre and post-artistic self-perceptions. The researcher also used a structured observation of the project site, notes, and journal entries from elementary and university students' writings and journals to provide insight on the impacts of sociocultural relationships and self-efficacy.

Participants

In the spring of each year of the study, 17-20 students registered for the service-learning university course. Students with majors ranging from engineering, criminal justice, and psychology, to English enrolled in the course, but the majority of students in the course were art education majors. The course was taught after school one day a week at the inner city elementary school. The first hour of the class was devoted to working on curriculum learning outcomes required by the course for college students, with the next two hours dedicated to meeting with the elementary students and creating artworks together.

Elementary students in Grades 3, 4, or 5, were invited to join the after school art club on a first-come, first-served basis. On the first day the college students met with their elementary buddies they sat down together to take a pre-survey. Because many third graders may still struggle with reading, the survey was administered to all elementary students with the help of the students in the college class. Likewise, on the last day of meeting with their buddies, the college students administered the post-survey to the students.

Survey instrument

The survey instrument was the Artist Self Perception Test (ASPT). The Artist Self-Perception Test is based on Henk & Melnick's (1995) Reader Self-Perception Scale (RSPS). The RSPS was originally developed as a reading self-perception tool to measure how children felt about themselves as readers. Henk & Melnick used Bandura's (1977) theory of perceived self-efficacy to model the Reader Self-Perception Scale (RSPS). Bandura articulated that self-perceptions are likely to either motivate or inhibit learning, and self-efficacy judgments are thought to affect achievement by influencing an individual's choice of activities, task avoidance, effort expenditure, and goal persistence (Henk & Melnick, 1995).

Henk & Melnick's survey was validated and has become a useful and recognized instrument in reading areas. For the purpose of this study, the same survey was used to measure self-perceptions in the visual arts by substituting the word artist or art making for reader or reading. For example, Question #1 of the reading survey states: "I think I am a good reader." The art survey used in this study stated, "I think I am a good artist."

The basic self-efficacy model (Bandura & Schunk, 1981) suggested that individuals take four factors into account when estimating their capabilities. They are:

Performance (PR) – How an individual's perception of present artistic performance

compares with past performance, including past success, amount of effort, need for assistance, patterns of progress, task difficulty, task persistence, and the belief in the effectiveness of instruction.

Observational Comparison (OC)– How an individual perceives his or her art-making performance to compare with the performance of classmates.

Social Feedback (SF) – Includes direct or indirect input about art making from teachers, classmates, and the individual's family.

Physiological States (PS) – Refers to internal feelings that the child experiences during art making. (Henk & Melnick, 1995, p. 472)

The Artist Self-Perception Test was given to 4 different sets of approximately 20 elementary students over a four-year period. The survey instrument was administered to program participants at the inner city school by their buddies/mentors at the beginning of the semester and again on the last day of the semester. The interval between pre and post-surveys was about 14 weeks. Due to attrition in the program, sick days, or conflicts with taking the pre and post-test (no parental permission), the number of usable tests equaled 57. The data were analyzed using a t-test that measures mean differences ($p < .05$).

The Artist Self Perception Test

The Artist Self-Perception Test (ASPT) begins with instructions and follows with 33 questions (Appendix, Table 1). Letters in the brackets refer to the 4 capability factors: Performance, Observational Comparison, Social Feedback, and Physiological States. Survey items were written to establish several scales. These scales analyzed general self-concept, general self-efficacy beliefs, and expectations for future success. Responses to the survey used a 5-point Likert scale indicating levels of agreement or disagreement with each statement. Additionally, university students and the researcher kept observational records that might give insight to the survey or broader impacts of study. The observational records were kept in a journal, and on film.

Findings and Discussion

Students come to an initial elementary school art experience with as many levels of skills and knowledge as there are individual students. This range of capacities clearly is a challenge for teachers in all subjects and in all grades. What becomes fascinating, however, is that one can help all students grow to higher levels of competence and capacity even as those measures of change vary widely. This variability is found in the art classroom as in any other classroom. The central goal of this study was to assess such change, acknowledging students' differing points of beginning. More specifically, what mattered in this study was the function of change in an elementary school student's perception of self as an artist that may have resulted from being authentically and consistently engaged in a relationship with a more experienced peer. The study did not examine any criterion or benchmark for a certain level of art skill. Change or growth mattered. Change and growth happened.

Statistical Findings

Based on the analysis of responses in the pre and post-surveys in this high quality after school art program, the socioculturally oriented mentoring in the art classroom seemed to be correlated to elementary school children's increased sense of efficacy when they considered

themselves as artists. By applying a t-test ($p < .05$) to measure the possible changes within groups of students before the experience and then afterwards, the researcher was able to determine a significant difference in the students' self-perceptions. Although data were analyzed with a t-test to assess differences in mean scores, and although a positive change of significance was determined in that analysis, the researcher was cautious in recognizing that many intervening, uncontrolled variables might be contributing to the important gains suggested in the study. Nevertheless, statistical significance was achieved in all four areas of Performance (PR), Observational Comparison (OC), Social Feedback (SF), and Physiological States (PS); at the very least the researcher can know that participating in this social-learning activity did no harm. Analysis of the individual constructs follows below (Appendix – Table 2)

PR = Performance

As stated above an important measure of teaching success may be found in analyzing the change in individual student performance. The Performance construct in this instrument gathers such data. More specifically, data from the pre and post-survey reveal how an individual's perception of present artistic performance compares with past performance, including past success, amount of effort, need for assistance, patterns of progress, task difficulty, task persistence, and the belief in the effectiveness of instruction.

There was clear evidence that the 57 students in this study, on average, showed a increased sense of capacity to perform and were more willing to attempt difficult tasks in the post-survey than in the pre-survey. All of the elementary children were coupled with a more experienced, older mentor, and as the term progressed the researcher noted a qualitative and quantitative change in that relationship (see observational data below). Bolstered by the presence of the mentor, the younger students believed that they performed at higher skill levels and found value in coaching from the mentor.

OC = Observational Comparison

As students recognized their own sense of art skill through working with a mentor, they also reflected on their work in comparison to their peers' work. The Observational Comparison construct identified the change in art making as a social experience. The researcher noted the social nature of the classroom, as it was more a place of focused conversation than a classroom of silent, individual work. Additionally, the elementary art students, while talking to their mentors, also began talking more frequently with other mentors and other children. In those interactions the topic of conversation naturally moved from offering feedback to making comparisons. It is unclear as to the degree to which this free flow of comparisons might have happened in the absence of a mentor or a classroom built on sociocultural convictions. Nevertheless, it is statistically evident that individuals compared perceptions of art-making performance with the performance of classmates more frequently and more easily at the end of the experience than in the first days of the initiative.

SF = Social Feedback

As students evaluated their art-making skills in comparison to others more frequently, they also began to seek direct and indirect input about art making from teachers, classmates, and their families. Given that learning and art is a social endeavor, seeking outside feedback is an essential practice. But to seek feedback from others requires a certain sense of confidence, strength, or self-efficacy. Based on the data, there was clear evidence that the young students grew in their ability to seek others' perspectives about what they did throughout the term. One

might suspect the power of the relationship with the mentor paralleled the willingness of the young student to know what others might think or see about his or her art making.

Additionally, the young students began to be more comfortable when asked for feedback by others. Students appeared to simultaneously grow more confident in asking for feedback and in understanding the power of giving feedback to others. In understanding the feelings or concerns of another, the elementary school students were developing their sense of empathy. In some ways, this growth toward empathy might have been one of the more important impacts of the collaboration from this study. There was evidence that this growth was experienced by the college students as well as by the elementary students. However, more research would be important before over- extending this claim.

PS = Physiological States

During the research study elementary school children showed significant growth in their capacity to understand others' perceptions as well as their own view of self as an artist. In order to be capable of such empathy, it became clear that students had to recognize their own internal feelings during art making. The Physiological States construct in the survey instrument captures notions of internal feelings and possible changes that might occur as a result of the mentoring relationship. There was statistically significant evidence that the children changed in a positive way in recognizing and understanding their internal feelings while making art. As noted in the discussion above on Social Feedback, this construct in part captures the student's increased capacity for empathy.

It is unlikely that one can have a true sense of another's feelings or concern without first being at ease with one's own feelings. Children involved in this social experience grew to attend to their feelings differently at the end of the initiative than at the beginning. One can affirm that the mentoring role, a supportive role built on shared needs and goals, gave the elementary students a safe place to consider feelings, to reflect on emotions, and ultimately, to share them with a supportive friend.

Observational Findings

The impacts below are derived from three sources: The researcher's journal notes, university students' journals, and elementary participants. This is an important and appropriate blend of the theoretical underpinnings and practical applications.

Academic Impacts

Research suggests that service learning, when implemented with quality educational practices, yields significant impacts on student academic achievement (Howard, 1993). Service learning programming positively impacts cognitive engagement; they spend more time on their studies, pay greater attention to their work, and share their knowledge more often with others (1993). During the four semesters that the researcher worked with this project, there appeared to be a positive academic impact on both university and elementary students. Working closely in a mentor/mentee relationship instilled a social view of cognitive development. Students were intensely engaged the entire time they were working together, bantering about what they were making and coming up with ideas for problem solving. The abundance of drawings, studies, and trial and error attempts lead the researcher to believe that the mentor/mentee relationships has positive impacts for academic pursuits in art. These self-efficacious children believed they could be agents in creating their own ideas. Parents shared with the researcher

how interested their children were in the projects and how much they talked about their positive relationships with their buddies. The parents also discussed how their children would not miss class; there could be no dentist or doctors appointment made on art club day and no fevers or stomachaches seemed to ever appear.

Civic/Citizenship Impacts

One goal for service learning is to instill a lasting sense of civic responsibility in those who engage in the process. For preservice art educators, the practice of service learning leads to a greater chance that they would continue to engage in service learning projects in their own classrooms. Friere (1970) suggested that education is not about learning to read, but learning to question the conditions that leave many without access to education, economic opportunity or political power. Service learning experiences help us to perceive how we exist in the world and may even help the process of transformation. By engaging in service learning the university students worked toward democracy and social justice, building community, creating coalitions, implementing collaborative practices, and creating a deeper understanding of diversity.

University students reported that they would continue service learning projects in their own classrooms, and in fact several former students have kept in touch with the researcher and have reported that their own students have sponsored Empty Bowls dinners and engaged in several community mosaic projects.

Sociocultural and Affective Impacts

There is a difference between the types of caring that is distinguished by saying something must be done rather than I must do something (Noddings, 1992). According to Noddings (1995) students often learn to care by being provided with experiences for caring relationships. Evidence of shared caring was abundant throughout the research project. The buddies not only engaged in shared art making, they engaged in their shared lives. Journal entries were always filled with knowledge of the other person. They knew about each other's families, pets, and neighborhoods. Shared and sometimes secret conversations were discussed between the pairs. In subsequent years, several parents reported that they have kept up with their child's former buddy; they may have become a sitter for their home, a paid after school art teacher, or someone who drops by to see how they are doing.

Artistic Impacts

In art education, there is extensive research contending that an intrinsic relationship exists between art and social relevance. The art-for-life paradigm (Anderson and Milbrandt, 2005), for instance, makes the case that art that is inherently connected to social concerns and responsibility. In art, connective aesthetics provide an opportunity for students to reconsider their places through an immersion into a place possibly foreign to them. Crafting an art-based aesthetic experience for students to connect with others can add significantly to their repertoire of life experiences. Winner, et al. (2006) suggested that a high-quality visual arts program increases students' engagement and persistence in doing schoolwork. The arts help children to envision what they will be making. Shared discussion encourages reflection, revision, and new conceptions (Siegesmund, 2000). Engagement in the arts in a mentor/mentee relationship encouraged students to develop these habits of mind. Nothing that was invented, tried out,

reflected upon, or reinvented was done without discussion and acceptance with a buddy, instilling a kind of habit of practicing in community.

Impact on faculty

Faculty or visual arts educators who engage in activities that include teaching, research, and service together may find a meaningful learning exchange for their students and an important method for reaching out to children, schools, and communities. They may also find such methods important for career advancement and useful for school or university statistics. Although service is one of the three areas of collegiate expectations, university and educational culture often suggests otherwise. Service requirements often are reflected as committee work, not as an outreach effort with local communities. By including research, service, and teaching together, faculty can get a sense of effectiveness and wholeness, which may lead to professional growth.

A postmodern view of art education does not focus on museums, galleries, or other places where works of art are exhibited. Similarly, it does not focus on the way in which art is created or the materials in which the work was made. Rather, it focuses on the way art affects, provokes, and challenges both the artist and the viewer. A postmodern view of art may be considered a medium that serves to transform both the artist and the viewer. Gablik (1995) believed that art embodies aliveness and collaboration; a dimension excluded from the solitary, essentially logo centric discourses of modernity.

Conclusion

Through multiple data sources this study suggests that participating in a high-quality visual arts education in combination with a buddy/mentoring system encourages a greater confidence about an elementary students' ability for artistic achievement. This greater confidence may impact a child's positive view of his or her future endeavors.

Positive interactions with peers and expert instructors may help children become agents in creating their own futures and help them to be more optimistic about what the world has in store for them. I argue that a high-quality art program and self-efficacy through concepts of sociocultural means may go hand-in-hand toward instilling self-efficacy and positive self-view, as well as a positive view of the world students will face as they grow and become adults.

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Table 1
Artistic Self Perception Test (ASPT)

Listed below are statements about art. Please read each statement carefully. Then circle the letters that show how much you agree or disagree with the statement. Use the following:

SA = Strongly Agree

A = Agree

U = Undecided

D = Disagree

SD = Strongly Disagree

Example: I think pizza with pepperoni is the best SA A U D SD

If you are really positive that pepperoni pizza is the best, circle SA (Strongly Agree)

If you think that pepperoni pizza is good, but maybe not the best, circle A (Agree)

If you can't decide whether or not it is the best, circle U (Undecided)

If you think that pepperoni pizza is not all that good, circle D (Disagree)

If you are really positive the pepperoni pizza is not very good, circle SD (Strongly Disagree)

- | | |
|--|---------------------|
| 1. I think I am a good artist. | SA A U D SD |
| 2. I can tell that my teacher likes to watch me make art. [SF] | SA A U D SD |
| 3. My teacher thinks my artwork is fine. [SF] | SA A U D SD |
| 4. I make art as well as the other kids. [OC] | SA A U D SD |
| 5. I like to talk about my art. [PS] | SA A U D SD |
| 6. When I make art, I can figure out how to make things better then the other kids. [OC] | SA A U D SD |
| 7. My classmates like to watch me make art. [SF] | SA A U D SD |
| 8. I feel good inside when I create things. [PS] | SA A U D SD |
| 9. My classmates think that I can make art pretty well [SF] | SA A U D SD |
| 10. When I am making art, I don't have to try as hard as I use to. [PR] | SA A U D SD |
| 11. I seem to know how to create things more than other kids. [OC] | SA A U D SD |
| 12. People in my family think I am a good artist. [SF] | SA A U D SD |
| 13. I am getting better at creating artwork. [PR] | SA A U D SD |
| 14. I understand how to draw and paint as well as other kids. [OC] | SA A U D SD |
| 15. When I make art, I need less help than I used to. [PR] | SA A U D SD |
| 16. Creating things makes me feel happy inside. [PS] | SA A U D SD |
| 17. My teacher thinks I am a good artist. [SF] | SA A U D SD |
| 18. Making art is easier for me than is used to be. [PR] | SA A U D SD |
| 19. I make things better than I could before. [PR] | SA A U D SD |
| 20. I draw and paint better than other kids in my class. [OR] | SA A U D SD |
| 21. I feel calm when I am creating things. [PS] | SA A U D SD |
| 22. I make more things than other kids. [OC] | SA A U D SD |
| 23. I understand what I am making better than I did before. [PR] | SA A U D SD |
| 24. I can figure out how to make things better than I did before. [PR] | SA A U D SD |
| 25. I feel comfortable when I make art. [PS] | SA A U D SD |
| 26. I think art is relaxing. [PS] | SA A U D SD |
| 27. I can draw and paint better now than I could before. [PR] | SA A U D SD |

28. I know more about art than I used to. [PR]	SA	A	U	D	SD
29. Art makes me feel good. [PS]	SA	A	U	D	SD
30. Other kids think that I am a good artist. [SF]	SA	A	U	D	SD
31. People in my family think I create things pretty well. [SF]	SA	A	U	D	SD
32. I enjoy making art. [PS]	SA	A	U	D	SD
33. People in my family like to watch me make things. [SF]	SA	A	U	D	SD

Table 2

Mean Differences between Groups of Students

Category N=57	Pre-test	Post-test	Diff.	Significance (P<. 05)
PR	4.18	4.51	0.31	Yes
OC	3.64	4.07	0.42	Yes
SF	4.03	4.31	0.27	Yes
PS	4.29	4.51	0.20	Yes

2014

The Daily Masks and Socially Sensitive Identity: An Ethical and Aesthetical Proposal for Education in Brazil

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Introduction

Dealing with identity in multicultural contexts, with all the subsequent hybridizations, requires a society that identifies and recognizes diversity as a phenomenon that not only values it but also is a part of it. The conceptual and semantic complexity of identity and the discursive practices in respect to identities in a contemporary multicultural context are notorious. So our working research group asks the question, in current contexts, can teachers still maintain traditional practices in their classrooms with methodologies based on linear thinking when their students deal with multiple information bases, languages, sources, and non-standardized identities?

This is not an easy matter to approach, specifically when considering educators' educations. We understand that pedagogical proposals that aim to expose issues of this magnitude must, before anything else, ponder what would be the dialogic means to effectively achieve the reflexive goals needed. In this paper, we present a view into an effort guided by the perspective that teachers have to reflect about their social and professional roles, proposing other strategies to approach diversity issues with their students. This view is important to be seen during teacher's education training, where art forms the basis for teaching about the importance of diversity in this educational setting.

Accordingly, the aim of this article is to present the overview of a workshop centered on a video performance titled *Daily Masks*, realized by members (graduate and post-graduate students, professors, teachers and artists) of the Programme Boundaries of Diversity (PBD)¹ and from the Nucleus of Arts, Languages and Subjectivities (NALS), of the Faculty of Education, from the Federal University of Pelotas (UFPEL), southern Brazil. We frame the *Daily Masks* program as a reflexive exercise in that the masks are used as an integrated arts approach to reflect multiple ways of knowing about identity in relation to educational practice. Starting from a workshop with the members of NALS, we presented this video performance for over 400 teachers in order to discuss what masks we are assuming in our educational practices and how we can, as educators, change some fixed paradigms.

This approach supports the presuppositions of a sensitive education, where subjectivity and reality merge, an educational place where educators are stimulated to keep their eyes wide open to what kind of border crossing contexts are present in their students' lives and how to use these characteristics to promote an educational environment valuing and respecting each one's uniqueness. Recognizing and assuming the plural matrix of the identity, we will seek to weave in the ethical and aesthetic argument for our efforts. Therefore, we will make a relationship of these considerations to the principles proposed as Border Pedagogy supported in what we recognize as an Aesthetics of Ginga, both of which will be described later in this article.

In the preparation phase of this activity, the workshop was done as an internal training, attended by about 20 members of NALS and PBD. In this workshop, first, we stipulated the concepts and procedures we would address through the theme "education and diversity". During this process, the group worked with graduate students from different areas of pedagogical training courses from UFPEL, and after a long process of discussion, concluded that there was the need for creating an introductory activity of sensitization for the workshop that would be developed with teachers from São Lourenço do Sul, another city in the southern Brazil (Krüger, 2012). In this workshop we planned to promote an intervention followed by a debate about teachers and their roles as educators in a Brazilian contemporary view. Through this, the NALS/PBD group adopted the device of reflexivity-action using the

¹The Programme Boundaries of Diversity, was classified and covered by proclamation No. 4 by University Extension Program, PROEXT 2011 - Ministry of Education and Culture of the Secretary for Higher Education from the Government of Brazil, has performed its functions since 2011 at UFPEL.

Poema em Linha Reta (Straight Line Poem) by Fernando Pessoa (1972) and, which centered the whole process of experimentation.

When we were invited to promote a discussion during the workshop, we intended to go beyond the commonplace, standard procedures, showing to these educators how music, video, poetry, theatre, visual arts, performance art and others can be mixed to show us many possibilities for thinking and reflecting about several themes. Our group is composed of people from many different art languages, but we decided to start with music. The lyrics were chosen specially to provoke some reflections about who we are and what we have done in our daily lives. Then, we showed the video performance where the poem criticizes our roles as human beings and what we contribute to our society. After this, some people from our group started talking about what we have done in our local society in order to promote reflections about differences and how we see them inside educational practices.

A transgender woman and a Down Syndrome man, both graduate students from UFPEL and members of PFD, talked about how their theatre and cinema experiences have opened opportunities to talk about their differences and diversity with educators and how it can be used to promote other viewpoints inside schools. After this, our supervisor started the debate, with these over 400 teachers, questioning them about what masks are they assuming in their classrooms, lives, and schools and how arts can be used as a way where these discussions can be made. The way we mixed languages in our work was another issue discussed. We opted for mixing languages because one of the goals of NALS and PFD was the hybridization of art languages.

The exercise using the poem by Fernando Pessoa allowed us to confront representations of existential "perfection" and address normalizations imposed by society. This activity included discussion about how diversity issues are being addressed in the Brazilian municipal schools. After studying and experimenting with the meanings contained in the poem, we created the plaster and paper masks from the face of each member from NALS and PBD. The process of experimentation provided an excellent vehicle for demonstrating the diversity present in the traces and history of each person, which, in turn, constituted a highly productive source for questions during the activity with teachers from São Lourenço, do Sul. We turn now to the conceptual foundations of this workshop activity.

Experimentation, Masks and Performance

The mask can be considered as a model to cover the face, facing that which happens every day. The *Daily Masks* are understood as ways to experience what, through poetic language by Fernando Pessoa (2006), we can better define as that which enables "giving every emotion a personality, every state of mind one soul" (p. 59).

Covering, and dis-covering, the mask may be framed as a possible instance of identity construction, or even, of possibilities of being. It is engendered through a game that involves the conveniences, some fears, something fun, a lot of ourselves, giving to each state of the soul, a soul, susceptible souls, a place for exchanges, which if we are ready to play, we assume the infinity of others' potency in us, or even, the large dimension of our subjectivity, which always renews itself from every request of emotion.

In this context, the question became, would educators be willing to reflect about masks? Assuming that the mask is a template that covers the face seems to be quite convenient to an educational process, which may tend toward homogenization of teaching practices and experiences derived therefrom. Readymade masks, in this sense, are not up to the task of thinking metaphorically about sensitive educational practices. Instead of readymades, then, we need to invent masks for the purpose of identity exploration. We have to experiment with materials and forms of masks we create, coloring our way, and above all, extracting it as a template of the face, and beyond, as a template of the soul, which is an expression of life. Considering this, the working methodology proposed was to implement a

process based on the cycle of experimentation-discussion-theorization. This process was conducted in two phases: the preparation phase (discussions, theoretical debates with NALS during the workshop for creating the masks and later the video performance) and the intervention phase during the event for over 400 teachers.

After participants made the masks, the core group used them in a video performance. The script of the video was again centered on *The Straight Line Poem* (Pessoa, 1972) and the dynamics of the images that consisted of a successive process of presentation that transited through the masks and the faces of the group members in experimentation (Vargas, 2013). We sought through this methodology to encourage teachers to consider the tendency to transpose the knowledge, experiences, and feelings inherent to the *Daily Masks* activity that the exercise encompasses and enables. In the video performance we wanted to provoke the sensitivity to go beyond a general education that seems to us so stereotypical, restricted and downtrodden. Our research group sought to free teachers from the oppressed standard paradigm by mixing art languages and hybridizing boundaries to expand our reflexivity. The NALS group sought to foster sensitivity and an ethical approach to identity in and through aesthetics (Vargas & Bussoletti, 2012).

Conceptualized from the art theory, performance can be understood as plural expression of various artistic forms (music, theater, poetry, visual arts) into a single act/art object. It is a living art, takes place in real time, which has the power to reach the viewer by updating the poetic in movements, impulses, and actions that reach the spectator in real and present time (Archer, 2001). Conducting a performance does not focus on producing a final artistic object, but in the actual process of making "a recognition of the bodily presence of the artist as a crucial factor in this process" (Archer, 2001, p. 198). There may be a preparation for the performance, however the product of this artistic expression occurs in its immediate event: doing the artwork already is the artwork itself. In addition, performance is ephemeral and so must rely on the photographic or filmed record for an archival presence. Archer (2001) notes, "even when it happens in a gallery, a performance can only exist for all but the few present as audience, as a photograph or report" (pp.110-111).

So, the São Lourenço do Sul video performance was not just a video, but also a performance, an artistic experience, which recorded and explored the ability to be re-transmitted. Schechner (2003) established a relationship between performance and life in which daily life is full of performative actions, saying:

Performances mark identities, fold the time, remodulate and adorn the body, and tell stories. Performances of art, rituals, either everyday life are restored behavior, behavior twice experienced, actions taken for which people train and rehearse. (p. 29)

Thus, each mask, engaged in its own textual/life web takes a different direction, exhibits a different metaphor subjected to the life experiences and expressive desires of the marker. The concept of performance, which appeared to be only instructive in the workshop context ends up transforming the discussion, informing on the possibilities of thinking, identities, diversity, education, art and performance. Masks and performance coincide in their twofold implication: every performance is the birth of a mask and it seems that each mask will also require a performance that will be proportional to itself.

Gómez-Peña (2005), when speaking about performance art, said that the only social contract that exists is our willingness to challenge dogma and authoritarian models and continue pushing the boundaries of culture and identity. In this project it is precisely in the borders between cultures, genres, crafts, languages and art forms that we feel most comfortable and where we recognize our colleagues. We are interstitial creatures and border citizens by nature, members and intruders at the same time and we rejoice and hold up ourselves in this paranoid condition. Just in the act of crossing a border we find our

emancipation. And it is precisely along these paths that NALS proposals of aesthetics and pedagogical action transit. This leads us to the concept of Ginga.

Sensitive Education, Border Pedagogy and Aesthetics of Ginga

The interculturality present in contemporary society can be used to enrich studies in education. Educators must understand different subjects within multiple, plural, and different identities that are always changing. This guards against fragmented, discipline centered educational practices that are restrictive cultural indicators of identities. Mediating knowledge to understand the human being and committing ourselves to ethics through aesthetics for the sake of broad life knowledge and the production of meaning is the goal of our project (Silva, 2012). To achieve these ends, we need to be sensitive to current teaching practices and take into account the contexts that encompass how issues can be addressed with students through reflection. Duarte Jr. (2001) stated that "Indeed, a sensitive education can only be carried out by educators whose sensitivities have been developed" (p. 206).

Traditionally, schools in Brazil have focused on linear thinking and fragmented disciplinary strategies in their education and learning practices with education for holistic sensitivity being considered less important (Pillotto, 2007). In this tradition there is generally a separation of reason and sensitivity in teaching and learning, which we believe is not appropriate for the twenty-first century. Our view is that education that is connective of reason and emotion can help us to overcome the current disconnect of people from each other and from the natural world and foster integration in a multicultural society. Such sensitive knowledge is inherent in the aesthetic (Pillotto, 2007). In aesthetically based pedagogical practice education the school ceases to play the role of mere transmitter of knowledge, to commit itself to the formation of individuals who can articulate issues and attain attitudes compatible with life in society (Silva, 2012).

The subjective signs of communication—the expression of a look, at the movement of the body, the tone of voice—make it clear that reason is not unrelated to the sensitivity, and that both develop through learning processes. Emotional apprehension is fundamental to understanding, knowledge and communication, and teachers need to develop their processes of emotions in order to understand themselves and to understand their students (Silva, 2012). Indeed, Brazilian curricular parameters state that:

The knowledge of art opens perspectives for the student to have an understanding of the world in which the poetic dimension is present: art teaches that our experiences generate a movement of permanent transformation which is needed for reordering references all the time, being flexible. This means that creating and knowing are inseparable and flexibility is fundamental for learning. (Brazil-MEC-SEF, 1998, p.20)

The processes of creation and realization of human growth are not stationary. We believe they are dialogical and contextualized in the cultural milieu. This relationship allows teachers to rethink and act upon new situations that may be unexpected and unpredictable (Pillotto, 2007). Buoro (2002) argued that the arts are intrinsic to the production of sensibility and suggested that art "can undeniably contribute to an educational project in which education plays a key role and not only participate as an adjuvant (p.41).

Our focus is on the critical reestablishment of pedagogical training, keeping the space where multiplicity generates questions which will foster more reflections than answers, allowing a different type of learning where students integrate whole contexts during learning processes, valuing and understanding all hues that constitute society (Bussoletti & Vargas, 2013). The basis of these concepts arises through dialogues with the concept of border pedagogy proposed by Giroux (1992) and border identity reported by McLaren (1999) and for us constitutes *Aesthetics of Ginga*. The Aesthetics of Ginga builds on the conceptual work by Hélio Oiticica, a Brazilian artist who lived between 1939 and 1980 and a

revolutionary artist who, through his experimental and innovative work, has been recognized internationally. Oiticica would not accept predetermined classifications and definitions, questioning and extrapolating on his status as an artist. Challenging prefigured concepts, Oiticica assumed that an artist was someone who emerged in a peculiar state of creative action elaborating proposals that sought that which is beyond the art to what he called "invention" (Bussoletti & Vargas, 2013).

To understand the Oiticica proposal, we need to reference his concept of anti-art. The principle of anti-art seeks to shift art from the intellectual and rational, to the field of creativity, experimentation, discovery, and participation, saying art is found in its "vital creative activities" (Oiticica in Jacques, 2003, p. 110). In this, Oiticica breaks definitively with the idea of an artist as passive spectator, a mere assistant who records what is, instead making him/her, through his/her art, a trigger of life experiences. Oiticica transfigures spectator into participator, a person who dances in space and crosses time giving plasticity to the work, which in this way, can also be recognized as a collective experience. Participator and artwork become, thus, inseparable products and producers of other aesthetic premises.

Considering this, we advocate art experimentation in education as a web that is realized among and across boundaries. Through the *Daily Masks* activity, we aim to engage in exercises for behavior (Oiticica in Jacques, 2003) operationalized through participation and the transmutation of the spectator into the narrator, whose authorship is a manifestation of life in the direction of creative activity (Bussoletti & Vargas, 2013). Between imagination and ecstasy, this project deterritorializes behaviors and possibilities suppressed and/or concealed and grants educational space to the transgression and resistance of alternative practices, not submissive to the concepts gleaned from the historical and political tradition maintained by the cult of the regularities and stabilities consumable as products of a contestable order (Bussoletti & Vargas, 2013).

Through this *Daily Masks* activity we propose to work in pedagogy where we don't just identify our diversities, but we choose to work from them, considering all singularities as ways for new questions, not fixing our efforts in traditional normative Brazilian education. The aesthetic viewpoint based on the concepts proposed by Oiticica is a way for considering all participants (students, teachers, artists and community) as active agents that can contribute to improving our ways for stimulating signification (Bussoletti & Vargas, 2013).

Finally, we relate this to *Ginga*, a traditional way to move in typical Brazilian dances and *capoeira*, in the sense that in *Ginga* it is possible for us to be in some place and transiting in others in a movement that goes and comes back incessantly (Bussoletti & Vargas, 2013). It gives an idea that we do not think in terms of fixed activities, but can consider ourselves as interstitial human beings. This is important because when we talk about educational practices in a multicultural environment, we have to consider that there is a ceaseless movement in our society in which students and teachers exist to reflect about their identity as part of it and their role as active agents of these (changing) identities in their classrooms, as reflected in our *Daily Masks* workshop. This fluid border crossing, aesthetically based, and dialogical process developed by our group was taken into account as a way for training educators to address a contemporary educational need in a multicultural society.

We consider also to be said that our proposal in the Programme Boundaries of Diversity exists in just this sense, deterritorializing behaviors and norms, transgressing boundaries imposed, exposing them just as material for discussion, reflection and debate among all elements, agents that constitute it, to, thus, within their singularities, extrapolate their self perception and propose other alternatives of alterity where respect emerges as a result of an educational process (Bussoletti & Vargas, 2012). Aiming to achieve this proposal, art and all its possible hybridizations acted as master catalysts in this process, where the reactions resulted in knowledge (Bussoletti; Vargas & Bairros, 2013).

It was precisely in this sense that we proposed the artistic intervention through a video performance in São Lourenço do Sul, with the intention of stimulating debates and reflections about the issues that would be addressed during that event. During the elaboration activities of this video performance, the members of NALS and PBD took on the role of active agents with a focus on the fostering of reflexivity, more in-depth, coming from a start arisen through an artistic intervention. This way, these teachers would no longer be passive agents, a mere audience for an artistic performance, but instead participants in defining their lives, including their lives as teachers, through art.

Mask and Identity: Conceptual Unfolding

The *Daily Masks* project fostered teachers to reflect on both their personal and professional identities. However, all the masks have "cracks" because they contain life experiences and desires that are part of each one, experiences that are incomplete and always changing. This too is reflective of life. The concept of *Persona* by Carl Jung (Saiani, 2000) enables us to understand the masks from their origins, through the actors in ancient Greece, where they served to provide a "... psychosocial attitude that acts as an intermediary between the inner world and the outer world, a kind of mask that we developed to display a relatively consistent face to the outside world, through which those with whom we met could be able to relate with us properly" (Jacobi in Saiani, 2000, p. 65). In this context, the masks allowed us to present another-me which is consistent, which enables us to, from that we show, maintain a relationship with others, as well as proper posture for each activity.

The *Daily Masks* project has lead us to reflect on various facets in our daily life. It allows us to consider feeling comfortable in differentiating ourselves overcoming the propensity for denial of the other-me. Of course, masking ourselves is natural, possibly involuntary, when we are subjected to different environments. Nevertheless, there is a fine line between voluntary and involuntary, in this sense, denying others-me is not knowing ourselves, but to affirm the others-me is to differentiate from our self. We could also ask whether at all times is it possible to differentiate from our self in a way that it will never be possible to know who we are actually. In the same way, saying that one is always the same is not admitting that we go through everyday situations that require distinct masks. In this perspective, our attitude in classrooms would be the same as at home, or then our school meetings would be the same as meetings I have among friends. So we should be sensitive to the nuances of identity that underline the masks' construction and use in identity development. Pessoa (1972) put it this way:

*I, who have been comic to the hotel maids,
I, who have felt the blink of an eye of the young men of freight,
I, who have made financial embarrassments, borrowed without paying,
I, who, when the time of the punch came, have crouched me
Outside of the possibility of a punch;
I, who have suffered the anguish of small ridiculous things,
I verify that I have not participated in all of this world.* (p. 418)

The *Daily Masks* are others-me, containing fragments, which interrelate with that we are or with what we have been at any given time. Engaging in this process, we choose to assume the plurality of sensitive identity and the reflections on what makes us teachers and their vicissitudes. The *Daily Masks* are the opposite of so called *Iron Masks*, which do not accept the change, do not accept restlessness and represent the subjectivity of resistance. In this case, the *Iron Mask* is created by habit and it is shaped by the belief that the action should be in the way that happens and there is no reason to go against it. It would work by removing the emotions and not allowing ourselves to feel and/or to touch. The *Iron Mask* is the problem we are trying to solve.

Mask Pedagogy and Sensitive Education

The *Iron Masks* in education are related to the impediments of a practice focused on logical transmission-acquisition, an education focused on reason without sensitivity, a Cartesian educational experience. Pessoa (1972) provokes us to think about masks and education, when he suggested that one's emotions are the core of human development, and that experimenting and finding your weakness is not weakness at all. Conversely, by assuming your weakness you grow stronger because you know about what you should work inside you and what your qualities are. Putting yourself in a situation of experimentation is, somehow, giving rise to gaps and cracks that appear in the structure of shaped and polished rigid masks that give life to the mask and its creator.

Larrosa (2002) claimed that knowledge of experience rises not from scientific experiment, but in the event, in what happens to us. This experience frequently comes from what crosses us, and destabilizes us. This experience comes from experimentation that unsettles, which transforms something in the subject, so that he can no longer be the same. But in the workshop we developed with teachers, when we asked who were those who, from a first impression, will be unsuccessful at school, we heard as response: the most agitated, the gang of background class, those who do not react. This *Iron Mask* view is a view that makes education a place of anti-experience, in the sense proposed by Larrosa (2002). There is no space for listening to the transformations that occur within ourselves. The labels already marked places and pointed solutions. The school has established itself as a place of transmission-acquisition of ready experiences, especially, experiences of self. The *Daily Masks* counteract this tendency at school. Although the school seems to be a place of *Iron Masks* ready-formed, which in their rigidity do not allow the shape to adapt to the face, but instead, faces that adapt itself to the hardness of the material, we believe in the possibility of the invention of other masks, more capable and flexible masks. The school, thus, assumes the place for expression of diversity.

Final Considerations

Through reflecting on social roles and identity, our *Daily Masks* project can help us to develop our personal and social sensitivities through the arts and to reflect on teachers' roles as educators and citizens. Further, we believe that education if it is to reflect society must be open to flexibility and change, a key feature of the *Daily Masks* project, especially in its border crossing and Ginga aspects. More broadly, we hope to stimulate a broader discussion about sensitivity education and how it can counteract linear, Cartesian, what we have called *Iron Mask* education. We also hope to make an impact on the discussion in diversity education. By proposing the concept of diversity more broadly, we realize that the subjects also end up pushing the boundaries of identity in a recognition game, constituting them as individuals and as a group.

The arts are key to all of this. The arts are the ground that enables us to deterritorialize reified socially constructed norms and dogmas. In our activities, the arts were essential for stimulating reflexivity in the importance of valuing diversity as a factor for social development. Consolidating a model of subjectivity that persists and resists on the borders, in the borderlands, seems appropriate for us.

Through the *Daily Mask* project we present an alternative the *Iron Mask* to encourage people to reflect about their roles, social functions, and professional activities starting from a pedagogy focused on educators as students who are developing alternatives for social changes. More than a methodological formula, the *Mask Pedagogy* can suggest a possibility for changing the analysis perspective to one that includes sensitivity development, which we believe can lead to positive social change.

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iPads and Service Learning Join Hands for Lifelong Artistic Literacy

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New Technology and Art Education Policy

Technology and art education policy have combined as evidenced by two recent policy initiatives. First, the National Art Education Association (NAEA) Curriculum Committee published a position paper validating the inclusion of media arts in the next generation Core Arts Standards (Olsen, 2012). Second, the dissemination for the new common core curriculum standards in art is slated to be dependent upon web-based technology in a wiki site (National Coalition for Core Arts Standards, 2013). Notification of these two moves toward integrating art education policy and technology came through my email recently as I was making preparation for the coming semester. Along with the notification came an invitation to electronically view and comment on the draft version of the National Core Arts Standards.

My role as a professor in art education is to prepare future art educators for internships and future teaching careers. My curriculum is impacted by art education policy and my state's adoption of the broader Common Core curriculum standards for public education. What those curriculum standards entail impacts my instruction to university students. It influences methodology for the young educators as I teach them to write lessons with the standards in mind. Including technology is a component typically covered in my pre-service art education classes. The importance of such was reiterated as I read the proposal to include new media as a valued component of comprehensive art education and was encouraged to review the draft of the National Core Arts Standards for the visual arts. The email prompted me to reflect on how I would integrate technology into the curriculum for my art educators for the upcoming semester. I spent some time reviewing the position paper (Olsen, 2012) published by the Media Arts Subcommittee for the National Coalition for Core Arts Standards' (NCCAS) and the Common Core art education policy draft recommended by NAEA (2013). This article describes my reflection as I considered technology and art education policy that has the capacity for building lifetime artistic literacy.

Art Policy for Lifetime Artistic Literacy

As I began perusing a draft for the newly written National Core Arts Standards Framework Matrix, I realized that at the heart of the matter is the goal for art educators to effectively facilitate artistic literacy that spans a lifetime. The standards being developed in light of current educational practice and public policy are billed as a living document designed to identify what is necessary for ensuring artistic literacy for 21st century students.

The Common Core curriculum standards are interpreted from a cornerstone of NAEA research policy, *Creating a Visual Arts Education Research Agenda Towards the 21st Century* (1994). The goals and expectations of what constitutes meaningful art education practice are specified in the draft of the national standards curriculum document. In the language of the curriculum draft, the effect of art education is to be long term (2013). The framework lists the following as goals for art education:

- Defining artistic literacy through a set of overarching philosophical foundations and lifelong goals that clarify long-term expectations for arts learning.
- Placing artistic processes at the forefront of the work.

- Identifying creative practices as the bridge for the application of the artistic processes across all learning.
- Specifying enduring understandings and essential questions that provide conceptual thoroughness and articulate value and meaning within and across the arts discipline.
- Embedding assessments of student learning through sample models of cornerstone tasks aligned to the artistic processes. (NACCS, 2013: 5)

I pondered the list. The focus on lifelong learning was intriguing to me. The phrase, “lifelong goals” presented in the standards’ matrix, implied that art learning is on a continuum that goes beyond K-12 education.

The framework addressed previously written policy supporting arts for life but with renewed emphasis on lifetime engagement with the arts. The NACCS (2013) reported that in a 2008 National Assessment of Education Progress (NAEP) survey only about one-third of Americans have been involved in the arts as children or adults. Seventeen percent of those surveyed took classes or lessons in the visual arts, 12% in dance and 6% in theatre. Also reported was that over the last 30 years the number of individuals taking classes or lessons in the arts has been declining. The significance of these statistics implies that a vast number of citizens are not presently engaging in experiences that lead to artistic literacy.

But the new standards’ philosophical foundations of the arts more explicitly provide a means for fostering competence in creating, performing and responding to art using learning events that are attainable and measurable. Simply listing what students should know and be able to do holds little merit. Instead the framers of the new standards desire documentation with artifacts that empirically address the art forms that have been studied and learned. The curriculum writers’ proposed methods of showcasing best practices by recording and archiving them on a Wiki site is indicative of the trend toward integrating technology and arts education policy. The plan is appropriate and applicable for learners and educators of the 21st century by providing easily obtainable, global access.

Personal realization in an art pursuit that lasts for life may be enhanced by technology and art education policy that supports technology. Content and strategies in this agenda may include creative practices integrated across the educational curriculum; artistic concepts, synthesized with thinking about universal questions; and artistic learning evidenced through hands-on engagement, demonstrated through visuals and narratives (National Coalition for Core Arts Standards, 2013). Sharing these best practices on a global technological platform makes these content and strategies universally accessible, and I came to the conclusion that technology’s ubiquitous presence is a perfect match to promote artistic literacy for 21st century learners.

High Tech Art Education: A Literature Review

An example of technology being effectively used in a visual arts teacher-education institution was explored in a recent study (Tam, 2012). One hundred and twenty-eight first year students answered surveys and an additional 24 students attended a focus group. Both groups gave feedback about their experience of using podcasts in conjunction with face-to-face teaching. The students indicated that the technology enhanced their learning. They felt that the

podcasts were an effective supplement to face-to-face teaching for the demonstration of procedures or skills.

Another example of technology and arts education was investigated in a study that used an on line learning management system in second life to present art related field trips, and create digital artifacts in a virtual art studio (Grenfell, 2013). The descriptive study gathered responses from 32 undergraduate college students. The visual journal entries of the students and the art educator's observations indicated that the virtual experience created an effective e-learning community of practice.

The previous studies suggest technology is well received by university art students and is a valuable tool for teaching art. I concur. This opinion, however, is not necessarily a shared conviction by all art instructors. Li-Fen (2005) surveyed pre-service art educators and found a negative bias against including computer-generated imagery (CGAI) in the classroom. According to Li-Fen, some of the educators in her study held an outdated, 1980's perception of CGAI. She said that the educators felt that CGAI is machine controlled and lacks artistic skill and expression. Li-Fen's (2005) descriptive study summarized that computer graphics and web-based authoring programs can be used to mitigate prejudice when hands on computer art making is included. Li-Fen (2005) recommends that interactive, guided practice be used to open future art educator's understanding of CGAI aesthetics and should be included as a component of a pre-service educator's pedagogical training.

Black and Browning (2011) acknowledged that the adoption of digital technology into the art room is slow in coming. They cite software or hardware difficulties, lack of teacher support and training, decrease in instructional time and funding, stress and heavy workloads as excuses often given by educators for not integrating technology into the art curriculum. Black and Browning recommend that art teachers reevaluate their circumstances by immersing themselves in new technology and networking sites, finding technology mentors and structuring their art classrooms to be more constructivist in nature providing opportunities for co-learning and student directed, collaborative projects. Black and Browning (2011) cautioned art teachers to not ignore the digital literacy of their students. They say doing so creates a chasm between school life and lived experience.

Lived experience is a key ingredient for a recent program that capitalizes on combining digital media with lifelong artistic literacy. The Mix@ages Experience (Fricke, Marley, Morton, & Thorne, 2013) was a project adopted by partners from museums, schools, and youth or seniors' associations in Scotland, Germany, Austria, Slovenia and Belgium. The program began in 2011 and received funding through 2013. Mix@ages provided creative new media workshops where professional artists, media trainers and art educators guided multi-age students in digital media exploration. Some of the products created during the workshops included iPod movies, audio guides for a museum, art blogs, tagtool performances, digital music and photography. The premise for Mix@ages is that older and younger generations can share learning on equal terms and jointly approach the arts while having fun. Exploring ways of self-expression and discovering the potential of digital media allowed learning to take place through the act of creating for those involved in the workshops.

In the publication, *Using Technology to Connect Generations* (Kaplan, Sanchez, Shelton, & Bradley, 2013), visual art engagement and technology often accompany intergenerational encounters. This publication, which profiles 46 national and international technology programs designed to bring older and younger people together, lists digital story-telling, creation of digital books, photography, gaming, and visual communication through Skype as examples of art and

technology experiences. Digital technology opens the door for artistic literacy exploration that can span a lifetime.

Service Learning Pilot Study with iPad Enhancement

In light of the new literature and policies encouraging more engagement with newer media, I instituted a new iPad-centered component, focused particularly on service learning, in my preservice curriculum. I recalled before the fall semester of last year, learning of an initiative offered by my university that provided iPads for classroom use. I wrote a proposal for the in-house grant and was awarded 10 iPads. My objective at the time was to provide a technology-enhanced service learning art experience for my future art educators. My rationale in planning for the use of the iPads was to provide resources and learning experiences for my students that would help prepare them for teaching in their own classrooms. I felt it was important for my students to be familiar with the kind of technology that many of their students in the public school system would be using.

The day that I issued the iPads to my students I conducted a survey to determine the experience level of my university students with the device. Of the 10 students taking the survey, four of the students marked “none at all” in answer to the question, “How much experience do you have in interacting with iPads?” Four other students indicated that they had a little experience. Only two students marked that they had a great deal of experience. Another question asked students to rate their comfort level in using iPads. Forty percent of the students indicated that they were not comfortable at all.

In relation to experience with computer technology, six students marked that they had a great deal of experience. Four students marked that they had a little. Seven of the students indicated that they were very comfortable with computer technology and three students marked that they were comfortable.

The survey results suggested that many members of my class, composed of traditionally aged university students who planned to be art educators, were computer literate but had little or no experience in using iPads. The students, in effect, during their service learning experience would be learning new technology with iPads while learning how to engage with art content.

Two populations of art learners were targeted for our service-learning project: older adults and pre-school age children. The university preservice students were charged with facilitating the creation of art products, teaching about other artists, encouraging student reflection and interacting with others using iPad technology. Just as the philosophical foundations section in the new Common Core curriculum standards stipulates, the art learners in our service learning experience were given opportunity to create, present, respond and connect throughout the artistic process. We worked with pre-schoolers and elderly participants, so the intergenerational component of the service learning experience reiterated the importance of art education across the life span and set in place a foundation for artistic literacy.

Procedure

The service learning experience took place over a period of three weeks. The project included 12 sessions of about 45 minutes each. Six of the sessions were conducted at a local pre-school and six sessions took place at an assisted living facility. Two of my art education classes were involved in the project. There were three university students who interacted with four-year old pre-school students and 8 university students who worked with older adults ages 74-86. My research focus was to understand the qualities of technology-enhanced service learning with young children and older adults. Findings from the research were anticipated as helping future art educators better understand how technology can enhance their teaching across a broad age range.

Eight future art educators lead the assisted living residents in a book-making project. The books that the assisted living residents created were designed for the preschool children and included references to childhood memories that the older adults recalled during discussions with the university art education students. The books included pop-up illustrations and artworks from both the children's sessions and older adults' sessions.

The pre-school children were under the direction of a second group of four university students. The children created cards and plaster hand puppets. The puppets were designed to represent characters from artworks that were on display at a museum in the area. The art educators assisted the children in using their puppets to perform a puppet show. An art exchange between the generations benefitted the children with an individualized pop up book. The assisted living participants received a child's card and the opportunity to view the children's puppet show recorded with the use of an iPad.

The university students planned to introduce the older adults and younger students to Face Time on iPads as a means to communicate with one another. However, neither the building where the childcare center was located nor the assisted living facility had Internet connection capability. In place of the synchronous communication the art educators used the iPads as a means of documentation, recording interviews with the older adults, making various audio-visual recordings of art experiences and taking still shots of the children, the older adults, and traditionally made art products. Both pre-school children and the older adults in their separate locations viewed the recordings and pictures that the art educators made. The university students also engaged both the older adults and children in drawing experiences using the iPads. Outside of the service learning experience the future art educators used the iPads as a research tool. They accessed web sites and created digital book pages, package definition files (PDFs), lesson plans, and quick, response (QR) code scans.

Findings

Anticipated benefits of the study were that the art educators would develop teaching strategies that may contribute to future career goals. In particular the future art teachers as well as the older adults and children were expected to develop more comfort in dealing with technology-assisted communication. The study was also expected to realize some of the same advantages as in-person intergenerational art programming such as creating a sense of community among participants, contributing to wellness, reducing negative stereotypes and

lessening a fear of aging (Grobstich, 2011, LaPorte, 1998; Lawton, 2004 and Tapley, 2004). Many of the expectations for the university art students were met as evidenced through a post assessment survey and testimonials.

Before the service learning experience and distribution of the iPads questionnaires were administered to the university students to determine the efficacy of the pre-interns in using iPads. A second survey was given at the conclusion of the study. Journal reflections also documented preservice student opinions. Prior to the study many of the students surveyed indicated that they had very limited experience with iPads. Seventy per-cent of the students reported on the pre-service survey that they had a comfort level of very comfortable or comfortable in working with iPads. Thirty per-cent of the students marked that they were not comfortable at all. When queried after the service-learning project, there were 80% of the students who said they were very comfortable or comfortable with the iPads and only 20% who said they were not at all comfortable. The post survey also asked students if they anticipated interacting with iPads in the future. Fifty per-cent of the students said they anticipated interacting with iPads a great deal. Although only 10 students completed pre and post assessment surveys, analysis of the surveys gives evidence that more students felt comfortable or very comfortable after using the iPads than prior to the experience. One student wrote in her journal reflection the following description of teaching an art lesson with the iPad:

I feel like the lesson went really well, even though neither of my ladies were there (assisted living facility). I helped show Rebecca's partner how to use the drawing app. I think that this experience has helped me to become more confident. The student was relying on what I was telling her to learn how to use the iPad. I think this put a good amount of pressure on me not to mess up. I knew that it was my responsibility to show her how it worked. I feel like I could show a group of people how to use the app by myself now. It was really fun too. (J. Jarosz, personal communication, November 15, 2012)

While it is a limitation of this study that only a small number of students were involved, it is informative to consider the end of course summative evaluations for determining the impact that the iPad technology had on these future art teachers' commitment to use technology in an art classroom. Most of the students' comments were positive in nature. There were a few negative responses mostly dealing with the limited time of exposure to the iPad, faulty Internet connections, and the lack of prior instruction.

The following written reflections were student responses from course discussion boards and end of course summative evaluations. "It [iPad] helped me learn ways I can use technology in the class to get my students more involved" (H. Wray, personal communication, November 5, 2012). "They [iPads] helped me see how fast kids catch on to technology and how it makes them more interested in learning." (H. Wray, November 8, 2012). "The iPad helped me to be more connected to the world around me with quick access to an abundance of information, which helped me learn new ideas to teach to become a better teacher." (A. Denton, personal communication, November 8, 2012). "I feel that the iPad can be a great tool to have access to in a classroom. Being able to integrate art with the ever changing world of technology is extremely important" (R. Hubbard, personal communication, November 8, 2012). "Technology is always improving, so we as educators should take every chance we can get to be on the same technological level as our students to better educate them" (T. Scudder, personal communication, November 8, 2012). "I can see the usefulness of incorporating the iPad into class assignments

but I would have to become very familiar with it in order to use it in my class” (C. Pirtle, personal communication, November 8, 2012).

Based on the students’ responses and personal observations I believe that the inclusion of the iPads in the art education course and in the service-learning project advanced the university students’ learning and knowledge for both art content and technology. During the service learning experience and in the university classroom setting discovery learning took place. Discovery learning involves a constructivist approach where students construct knowledge based on past experience such as their experience with the iPads combined with what they already knew about technology (Brooks and Brooks, 2001). Collaboration with others is valued in the process. The teacher helps facilitate inquiry rather than dictates information for student consumption.

For the assisted living residents and the pre-school children, the effectiveness of using iPad technology for supporting art literacy across the lifespan was only partially successful. Both age groups created art products using the iPad and both populations became actively engaged in viewing recordings of art making experiences. Unfortunately, due to the lack of Internet accessibility concurrent virtual interaction between the older and younger generations was not possible. This lessened some of the program’s effectiveness in generational collaboration.

The older adults indicated through survey responses that they did not anticipate using the iPads again. However, the survey showed that the older adults’ comfort level for using technology improved after the program. At the beginning of the program 75% of the survey responders marked that they were uncomfortable with technology. The number dropped by the conclusion of the program to 33% of the survey responders feeling uncomfortable with technology. A longitudinal study would provide more information on the long-term artistic literacy that may be fostered through art exchanges facilitated through intergenerational interaction with the iPads

According to the pre-assessment questionnaire the older adults hoped that the program would allow them to meet different people, build knowledge, and present an opportunity to know more about the current interests of children. One assisted living resident indicated that her reason in coming was that she wanted to learn about iPads. At the conclusion of the study one assisted living resident wrote on her survey form that the program was a “way we can visit with one another, learn to know each other, and bring us closer together.” One assisted living resident said she valued “learning about other people’s expressions.” A third questionnaire comment said getting to meet more people was a valuable part of being in the program. Another resident wrote, “I enjoyed the project even though I thought I wouldn’t.” One resident wrote, “I would like to see oil painting and some art history” (Whiteland, S., 2012, November 8, survey responses of anonymous assisted living residents’ shared with Dr. Susan Whiteland).

The older adult comments suggested that the art activities were instrumental in creating positive social interaction. The request for more art related engagement might be interpreted as a desire to pursue artistic literacy even into advanced years. The older adults’ participation with the iPads suggests that many valued the opportunity of engaging in new technology with the support of university students. While in-person contact may be a preferred method of communication for those in institutional settings, iPad virtual communication has the potential to provide social engagement between assisted living residents and others that otherwise may not be possible.

Surveys were not given to the children to assess their artistic literacy inspired by iPad technology. Nevertheless, candid photographs taken of the children watching iPad recordings and creating artworks on the iPads suggested that the children were engaged by the technology.

Conclusions

After contemplating the semester's work I came to some conclusions about my preservice art educators project that took on a service-learning project, which implemented technology in a context that potentially fostered lifelong artistic literacy. Students of different ages and generations were impacting each other's engagement in the arts, and were enhancing their learning through iPad technology. My students were in effect fleshing out what the common core curriculum framework was suggesting be put into practice. I surmised that the draft for the Common Core art standards was right on target. Effectively facilitating artistic literacy that spans a lifetime is a worthwhile goal for 21st century art education policy. Combining the pursuit with technology can offer a direction of promise for achieving the goal.

What followed my reflection on the past year's work was to evaluate the limitations of my previous study and make modifications for my next semester of future art educators. I desire to develop best practices in combining technology and art education policy that emphasizes lifelong art literacy. This will be my focus for years to come.

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The Way We Get By: Aesthetic Engagement with Place

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The Way We Get by: An Aesthetic Engagement with Place

A “place ethic” demands a respect for a place that is rooted more deeply than an aesthetic version of “the tourist gaze” provided by imported artists whose real concern lies elsewhere.
- Lucy Lippard

The intersection of aesthetics and ethics has had a long history in philosophy. Kant wrote *The Critique of Judgment* as a means to use aesthetic judgment to reflect how an ethical judgment could be both universal and particular; the result of a pure judgment of taste, stated Kant, “must involve a claim to validity for all men” (Kant, 1952, p. 51). However, despite this rich history, in the context of contemporary environmentalism, there is still much ambiguity in the relationship between aesthetics and ethics in actual practical modes of existence. Within such uncertainty, the central question of this essay is posed: Can an aesthetic experience inform, elucidate, or support any type of ethical understanding through interaction with place? Throughout this discussion, an ethic will be sought after that is located on both individual or personal, as well as one of immediate experience, in which each human being is encouraged to develop an awareness and respect for the place of their experience. The argument will be made that an aesthetic engagement with place is particularly well suited for deriving such an ethos.

One of the advantages of an aesthetic engagement with place is the capacity to create a relationship that has personal meaning, draws the individual in and engages. In this sense, the experience of a place-based work of art opens up possibilities for recreating the place *anew* – it enables the viewer to engage, interact, and understand with the place in a new way. This potential for a different type of experience of place through an aesthetic engagement can be very powerful. Drawing from the gender analysis of Judith Butler, the power of this potential can be demonstrated in its ability to “break through the surface of the body [or in this case, place] to disrupt the regulating practices of cultural coherence imposed upon that [place]” (Butler, 2006, p. 178). In a similar fashion to Butler’s description, an aesthetic engagement with place can provoke one to question the regulative discourses and established hierarchies that permeate an existing landscape. In turn, this questioning can be the source of discovery and awakening to new meanings within the landscape – even new ethical valuations.

Even with the potential to radically transform how a place is perceived and understood, aesthetic engagement should not be overestimated. It would be too hubristic to claim that the artist simply grants agency to the viewer agency through the experience of engagement. Just as it would also be erroneous to claim that the artist merely provides a new identity for the landscape – adding yet another epistemological layer onto the existing aggregate of identity. The type of engagement with place that does occur however, (through what Miwon Kwon refers to as “unsiting”) can be understood as providing the viewer with an alternative perspective, one that carries an accompanying awareness and respect (Kwon, 2004, p. 138). Aesthetic engagement does not entail an eradication of the existing identity of a place. Rather, it leads to the production of new meanings and values as a result of the imbrication between viewer, artwork and place. This essay attempts to examine how certain artistic practices bring the viewer into connection with an environment that facilitates a newfound respect and awareness – the derivation of an ethos.

Engagement

Much of the ability to transform a place through an aesthetic engagement comes from getting the viewer to experience the place in an unorthodox manner, and to ask questions about the different experience. In this sense, aesthetic engagement can be considered as a form of questioning and analysis. The word “engagement” itself is significant because the etymology of the word “engagement” stems from the French word “engager,” meaning to pledge, commit, involve, encourage, hire or enlist. All of these verbs can easily be attributed to inquiry and I argue that to question something is to also become involved or engaged with that which is being questioned. Doesn’t questioning imply a certain *commitment* to that being questioned? Inquiry can also suggest a responsibility in the attempt to comprehend, even when intelligibility may fall short. The experience of a place itself can also be viewed as requiring a search, a beckoning of inquiry. When presented with images of a landscape, we instinctively scan its variations, methodically turning over every stone in search of irregularities, variances and information. As the curator Urs Stahel claims: “a landscape image – water, air, horizon – as a point of access demands searching, investigating, [and] contemplative views” (Stahel, 2003, p. 82). This is not to suggest that an engagement with place produces an ethics defined by care, love, and admiration, but it does imply that an indelible awareness is developed.

Place

The term “place” is also utilized with a particular purpose in this discussion of aesthetic engagement because it can incorporate both indoor and outdoor spaces as well as the human and non-human. Although I heavily lean on the descriptor “place,” the term is meant to include a multiplicity of scapes. As understood in this context, places are never static. A place is an amorphic *bio-socio-historical zone of active exchange* between constituting forces. The geographer Tim Cresswell describes this active exchange as a “multi-faceted... coming together of the physical world... the processes of meaning production and the practices of power that mark relations” (Cresswell, 2004, p. 122). This type of constitution for place alludes to an unfinalized in-betweenness or liminality, in that there is a continuous oscillating exchange between the polyvalent constituting forces. Geographer Nicholas Entrikin calls this liminal quality “narrative,” because it links material phenomena with social practices and collective identities (Friedland, 1992, p. 14-15). This thinking also echoes Arjun Appadurai’s notion of multiple “scapes” within any given place and how places have a complex phenomenological quality, constituted by a series of links between the sense of social immediacy, the technologies of interactivity, and the relativity of contexts” (Appadurai, 1996, p. 178). By thinking of a place as an active zone, we are able to understand how it can remain open to new modes of engagement, aesthetic or otherwise.

An aesthetic engagement with place focuses on the personal means of how the individual synthesizes and balances the intentions of the artist directing us into the landscape and the cultural impositions with the immanent experience of physical topography. An analysis of certain artistic projects, such as those of Janet Cardiff and Paul Rooney, reveal that an aesthetic engagement with the landscape often asks us to experience place from an out of the ordinary and personalized frame of reference. Both of these artists work will be examined in greater detail towards the end of this discussion. However, it is crucial to note that in the alternative experience of place in Cardiff and Rooney’s artwork, the potential is opened up for the viewer to derive an ethico-aesthetic relationship with place that resists absolute relativism while also

engendering a personalized ethic – one that is not weighed down by obligatory duty or adherence to categorical imperatives. An aesthetic engagement with place asks the viewer to consider “the contingency of one’s own ecological desires” and valuations within his or her new perception of place (Morton, 2009, p. 160).

Singular and Collective

In order to illustrate how an ethical relation to place derived through aesthetic engagement can be personal, but also refute egocentrism or moral universalism, I propose an adaptation of Hannah Arendt’s (2005) discourse on ethics. A key aspect in Arendt’s ethics is the dissolution of universal morality. Instead, she turns inward to the particular thinking individual as a place where moral decisions are made. The basis of her discourse is derived from a reading of the Socratic dialogues. In many ways, Arendt’s reading of the dialogues can be considered a re-reading, one that is directed at the core of Socratic philosophy, leaving aside the intermediary rhetoric of his student, Plato. In the context of her own meditations on collective responsibility, Arendt focuses on Socrates’ concept of the inner dialogue, or what he himself calls *dianoieisthai* (a reflection on the nature of something), in which thinking occurs through conversation between self and I (being-one). This dialogue, claims Arendt, eventually generates decisions and moral judgments.

As a proponent of solitude, in which the purity of the inner dialogue is realized, Arendt (2005) vis-à-vis Socrates requires isolation for thought to properly occur. This necessary Socratic estrangement, however, is given a clever hermeneutic twist when Arendt ponders that “the Socratic ‘being-one’ is not so unproblematic as it seems; I am not only just for others but for myself,” and she continues, “in the latter case, I clearly am not just one. A difference is inserted into my Oneness” (Arendt, 2005, p. 184-185). What Arendt points toward with this statement, and what is most poignant for this discussion is that the individual is never entirely removed from the collective in moral judgments.

I argue that an equivalent melding of the individual and community often operates in an aesthetic engagement with place. This critical connection disavows a pejorative “unsiting” of place in which a self-serving ethic is developed. Instead, through aesthetic engagement, the viewer experiences a greater awareness of the intertextual dialogue and active exchanges within place. Therefore, *it is the nature of the aesthetic engagement with landscape that determines its limitations or liberations*. If there is a failure to recognize the multiplicity of scapes interwoven into a place, the engagement may be focused on the desires of the singular ego, producing a place ethic centered on the self. It is through aesthetic engagement that this narcissism can be countered by revealing the multiplicity of voices and their interconnectedness in the landscape.

Invented Fictions

An engagement with place that is grounded in an aesthetic experience is better suited to engender an irruption to the normalized understanding of a place, is due in part to its ability to freely weave together material encounters with invented fictions and cultural inscriptions. The concept of an “invented fiction” comes to us from Jacques Rancière and his explication of our current epoch as an aesthetic regime. While sounding like a tautology, Rancière conceives of “invented fictions” as the ability to “investigate something that has disappeared, an event whose traces have disappeared, to find witnesses and make them speak of the materiality of the event

without cancelling its enigma” (Rancière, 2007, p. 129). “According to the logic specific to the aesthetic regime,” says Rancière, “[it] abolishes the boundary between the connection of fictional facts and that of real events” (Rancière, 2007, p. 130). In the form of invented fictions, aesthetic representations dissolve the privilege of fact over fiction. There are no specific forms that obligatorily correspond to a particular subject; there is an “absence of a stable relationship between exhibition and signification” (Rancière, 2007, p. 137). So, what is the importance of these invented fictions in an aesthetic engagement with the landscape? They are significant because as Tim Morton claims, they can break “open a dimension inaccessible to other experience[s], a dimension in which human beings, nature and things no longer stand under the law of the established reality principle” (Morton, 2009, p. 25). Through invented fictions, there is potential for a radical rupture in the edified regulating discourses and discursive practices existing within place – each of which is critical in determining the value of a place.

Some of the projects created by artists Janet Cardiff and Paul Rooney provide the potential for the viewer to engage place in a manner that “mesmerizes the imagination and engenders private myths” (Lingus, 2000, p. 153). In her audio walk entitled *Münster Walk* from 1997 [Fig. 1], Cardiff led the viewer/listener on a guided audio tour through the streets of



Figure 1. Janet Cardiff, *Münster Walk*, 1997, Audio walk with mixed media props (Cardiff, J. & Miller, G. B. 1997)

Münster, Germany. Not only did the audio track provide instructions for following a specific path, but it also gave the listener brief snippets of a mysterious narrative, “told in unsequential segments that never congeal into a complete account” (Williams, 1998, p. 63). This strategic withholding of information by Cardiff allowed the viewer to engender his or her own private myths with the landscape. The suggestive and alluring character of the invented fictions combined with the material phenomena of the value created an unconventional experience – prompting the viewer to fill in the blanks and co-author an experience of the place that has

engaged them. This type of experience provided a new relationship with place, creating an indelible mark on the viewer.

Walks

Many of Cardiff's walking pieces aim to utilize invented fictions to develop an aesthetic engagement with place for the viewer. A press release for Cardiff's 2004 audio walk through the pathways of Central Park in New York City entitled *Her Long Black Hair* [Fig. 2], describes how the work succeeds at "interweaving stream-of-consciousness observations with fact and fiction" (Public Art Fund Press Release, 2004). Through the immediate sensations of bodily



Figure 2. Janet Cardiff, *Her Long Black Hair*, 2004, Audio Walk with photographs (Cardiff, J. & Miller, G. B. 2004)

movement, the materiality of a landscape, and the invented fictions communicated to the viewer through the recorded audio track, Cardiff creates a unique engagement. As the writer Paige McGinley (2006) asserts, these "non-linear soundscapes" evoke "questions regarding the relationship between landscape, sound, and narrative" (p. 54). When the viewer is prompted to ask questions, an engagement is induced that encourages a sense of respect and awareness. It is the particulars of the engagement and the trace that it leaves with the viewer that sustains this kinship and recognition. Feeling puzzled by Cardiff's narrative is important because it encourages the viewer to ask questions and become engaged – we don't typically ask questions about things that we are not concerned with. Ulrike Groos, the Assistant Curator for Skulptur Projekte in Münster in 1997 had been a long time resident of Münster when he experienced Cardiff's *Münster Walk*. He recalls the residuals of the engagement in these terms: "Even today, whenever I am in Münster, moments from Münster Walk – whispered comments, the sound of church bells or horses' hooves – continue to come to mind... [or] I am simply reminded of it by the noises of the city" (Groos, para.3, 1997). The lingering memories of the aesthetic

engagement instill a sense of connection with the place, creating unretractable marks on the consciousness of the viewer.

Let Me Take You There

Paul Rooney's artwork entitled *Let Me Take You There: A Guide for a Field in Calderdale* is another project that offers the viewer an opportunity to engage with place. The narrated audio portion of the artwork begins by giving the viewer directions and instructions about how to prepare for, and find a specific location in a field outside of Calderdale, Yorkshire in England. The narrative then shifts into an anecdotal mode relaying bits of fact and fiction about the landscape, linking disparate entities such as a British documentary film, a Ted Hughes poem, and the English rock band Joy Division. What the narrative slowly reveals as the viewer stares upon the scene (either in person or on the video screen in the gallery) [Fig. 3] is that the seemingly bleak and banal bank of trees and frosted earth in the English countryside, is actually a landscape through which a multitude of lives and events have been woven together.

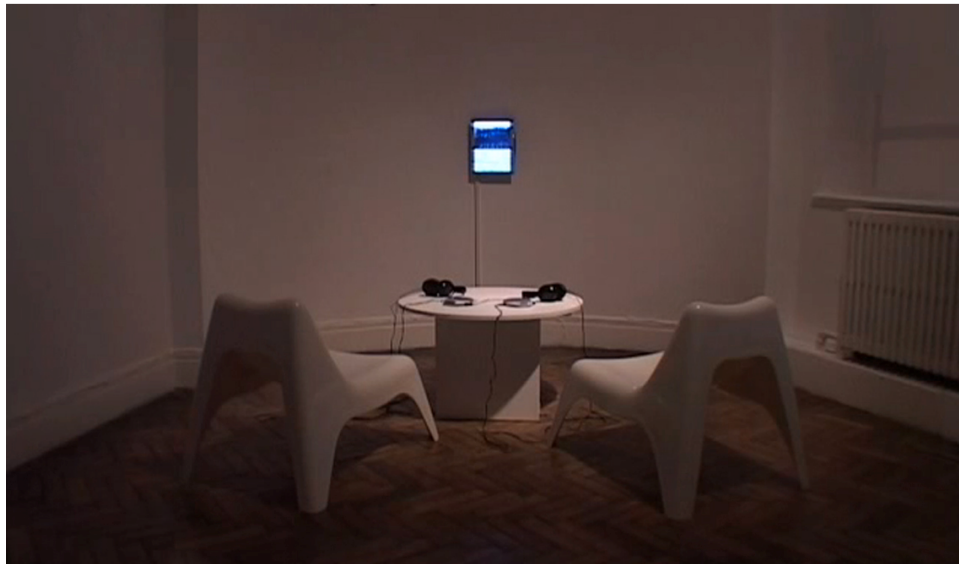


Figure 3. Paul Rooney, Gallery installation of *Let Me Take You There*, 2003 (Paul Rooney, Personal Communication, November 25, 2014)

As the narrative meanders between stories of different characters and situations, it attempts to instill a sense of place that geographer Doreen Massey refers to as “extroverted” (Doherty, 2009, p. 167). This sense of place “includes a consciousness of... links with the wider world” (Doherty, 2009, p. 167). This type of engagement with the landscape urges the viewer to understand place as an *bio-socio-historical zone of active exchange* – to perhaps even add a personalized thread into the weave of encounters collected within the place. In the encounter created by Rooney's narrative, the landscape is cast as location for exchanges and relations, drawing the viewer in as a participant in those exchanges. As viewers, when we become participants and personally engaged with what we are encountering, we often begin a sort of extended relationship through that encounter. This extended relationship and contemplation encourages an awareness of place, and does not allow for the indifference of apathy.

Therefore, in many ways, what occurs through an aesthetic engagement is akin to a critical dialogue with place. This process can open the viewer to a dynamic personalized ethos of a particular place. As Kate Soper (1995) argues, “openness of this kind is not [one]... that tends to discount the validity of subjective experience... in favour of objective pronouncements” (p. 168). In an aesthetic engagement with place, the viewer experiences the material phenomenon of scapes, but just as importantly, she may also experience a reinvigorated consciousness of the meaning and value of those scapes. An engagement of this sort begs us to question the landscape – what is it comprised of – and how was it created? This form of inquiry can enable the viewer to find an individualized means to connect with a landscape.

The Practice of Aesthetic Engagement with Place

I argue that aesthetic engagements with place may prove to be an effective tool for providing new perspectives of old identities – or new experiences of places that we think we already know. It may allow us to see sites that often go unseen, and reveal new ways of thinking about and experiencing the landscapes that we occupy. Perhaps this may even resonate on a larger scale, as a component of the discourse and strategy for our current global environmental crisis. Either way, aesthetic engagement with the landscape might just be one of the ways to develop a sensitivity and awareness for our environments – it might just end up being the way we get by.

In practical terms, these types of encounters may help to promote a new role for aesthetics in art education. By utilizing aesthetic engagement with place, we can further reveal the profound influence that place has on the very nature of our being. These types of encounters with the places we inhabit can also help us to understand the intersection between place and the development of collective identities, epistemologies, and responsibilities. In educational curriculums, aesthetic engagement with place can be used to turn our attention away from our individual selves, (which often seems to be the focus of so much current social media) and to be conscious of the world – instilling a sense of civic service. In doing so, aesthetic engagement with place becomes a method for producing new breeds of knowledge, new ways of being in the world, and ethical valuations of place.

Part of this argument is to also think beyond the human, to observe how aesthetic engagement can encourage a consideration of place that is more than our tacit connection, and beyond traditional relationships to place. Through an aesthetic engagement with place, we can begin to comprehend how places make evident their own wants and desires. Bill Brown (2001) broaches these concerns in his “thing theory” when he asks: “What claims on your attention and on your action are made on behalf of things?” (p. 9) By looking at the world not only as a human product, we can then start down the path of acknowledging a world that does not merely exist for human exploitation, but rather one that requires greater strides in our efforts to mutually exist.

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Art and Art Education in the Multicultural Society of South Korea

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Today's societies are becoming ever more culturally diverse. In South Korea, a traditionally homogenous society, remarkably rapid changes have made cultural diversity a new reality and a widely discussed topic in education. Even as late as 2004, the year I moved to the United States, multicultural issues were not a topic of public conversation in South Korea—even though the country had become relatively globalized and native South Koreans had become familiar with many foreign cultures. At that time, the experience of diverse cultures was regarded as a component of an upscale lifestyle and a matter of personal taste. When I returned to South Korea in 2010, however, I realized that multicultural issues had become a great concern for governmental and educational leaders. More immigrants in South Korea meant that multicultural issues involved many challenges in daily life for most residents. Because I had lived in the culture of the United States for several years and gained experience with life as an outsider in a dominant culture, I approached the challenges associated with greater cultural diversity in South Korea with new insights. My dual experiences as an insider and outsider helped me to see that although all human beings may be different from one another, all deserve to be accepted no matter what their cultural circumstances or perceived value by others.

This realization made me view cultural diversity issues in South Korea, and in the South Korean education system, with a more critical eye. I saw the importance of multicultural understandings in the lives of students in South Korea (and many countries in the world), and came to believe that educators must help students look critically at multicultural issues and develop their own ways of negotiating differences based on a broader understanding of the perspectives of others. I noted that South Korea has adopted some aspects of other countries' approaches to cultural diversity, but observed that the treatment of multicultural realities in South Korea has been too limited, superficial, and narrow. The profound shift to a multicultural society in South Korea makes this the right time to examine problems in multicultural education in order to generate ideas about how to develop multicultural art education curricula geared specifically to the challenges of cultural diversity.

Multicultural Education in South Korea

Multiculturalism has been adopted as a national project in South Korea, and many educators, in various fields, have studied practical ways of furthering students' thinking about cultural diversity. Even so, much multicultural education in South Korea reflects a narrow understanding about cultural diversity that may fail to help students avoid prejudice and intolerance. In order to highlight such problems I first will explore the general idea of multicultural education and then explore its implementation in South Korean schools.

The Notion of Multicultural Education

The notion of multiculturalism has been said to have its roots in the United States of the early 20th century, when the phrase *the melting pot* came to represent the ideal of social harmony in a time of massive immigration (Gerstle, 2001). In this era, however, both public and private organizations sought less to foster acceptance of cultural differences than to promote assimilation into the dominant culture through the "Americanization" (Bogardus, 1920, p. 13) of newcomers to the United States (Barrett, 1992). By the 1960s, the U.S. civil rights movement made the unequal treatment of African-American citizens a prominent issue, albeit a divisive one,

particularly within the American education system (Zirkel & Cantor, 2004). Gradually, the disproportionate attention and respect accorded the mainstream white culture over non-white cultures in the U.S. (e.g., Native-American, African-American) became a controversial issue in education and society. This disparity began to be seen as contributing to prejudice and oppression. Thus began a shift in the country away from the goal of assimilation toward greater recognition and acceptance of cultural diversity. In schools, this movement came to be known as multicultural education.

Banks (2008), an early proponent of multicultural education, saw it as “a reform movement designed to make some major changes in the education of students” (p. 1). According to Banks, one of the key goals of multicultural education is to help individuals gain greater self-understanding and understanding of others by viewing themselves from the perspectives of other cultures. From the start, he believed that multicultural education should “empower all students to become knowledgeable, caring, and active citizens in a deeply troubled and ethnically polarized nation and world” (Banks, 2008, p. 8). Leistyna (2002) echoed this goal and emphasized the interpersonal potential of multicultural education, that is, to “promote positive relations among groups in schools by eradicating stereotypes and encouraging tolerance and unity...[and bringing] about the realization that all people share the universal human experiences” (p.10).

Though the modern multicultural education movement in the United States began as an effort to expand cultural appreciation and understanding, the challenge of multicultural education has been to move beyond superficial treatments of cultural differences and provide “opportunities for various groups to maintain aspects of their community cultures while building a nation in which these groups are structurally included and to which they feel allegiance” (Banks, 2008, p. 20). Multicultural educators must simultaneously help students develop an individual identity that balances cultural, regional, national, and global identifications, and encourages global citizenship, while at the same time acknowledges and challenges the structural inequalities within society. As Zirkel and Cantor (2004) observed, “true integration and multicultural education requires changing institutions—at a deep level—to better meet the needs, expectations, and desires of all students” (p. 7). In South Korea, as in many countries without a pluralistic tradition, this task is complicated by the longstanding cultural mores about inclusion and exclusion.

The Context for Multicultural Education in South Korea

In South Korea, as in all countries, any discussion of multicultural education must be contextualized. In recent years, developments in technology, increased immigration, and social changes connected to globalization have changed South Korea from a mainly mono-cultural, homogenous society to a relatively multicultural, heterogeneous one (Chang, 2012), largely through the sharp increase in the number of foreign male workers, foreign female brides, and their children (Choi, 2010; Watson, 2012; Yun & Park, 2011). As of 2010, the foreign population in South Korea was over 1,130,000, and at the current rate of immigration, 10% of the population will be foreign-born by 2050 (Yun & Park, 2011). These realities have caused the phenomenon of cultural diversity to be one of the primary concerns of the South Korean government in recent years.

The government’s efforts to address the newly multicultural nature of South Korean society have focused on its educational institutions, where cultural diversity instruction has become mandated in the national standard curriculum (Kim, 2014). In addition, the government has announced policies, built centers for multicultural education, and broadcast public

campaigns on TV. In 2006 the South Korean Ministry of Education and Human Resources Development introduced the Education Act for Children from a Multicultural Family (Choi, 2010).

Current approaches to multiculturalism in South Korea. In spite of the South Korean government's awareness of the need to address cultural diversity and its attempts to enlighten citizens and promote multicultural understanding, current approaches have been steeped in narrow assumptions about multiculturalism. Educational efforts to address the issue have been similarly inadequate (Ahn, 2011; Chang, 2012; Choi, 2010; Kim, 2014; Watson, 2012; Yun & Park, 2011). This limited scope of understanding about multiculturalism is exemplified by a related advertising campaign on South Korea television. By the time the South Korean government began to speak to the public about multiculturalism, one TV campaign sponsored by a South Korean bank already had become popular. In fact, it was this campaign that actually first stimulated my interest in the topic for this study. One of the advertisements in the campaign depicted the child of a culturally mixed couple going about his day while a narrator said:

He has a mother from Vietnam, but he is Korean too, just like you. He can't eat a meal without Kimchi [preserved cabbage regarded as the most representative food of Korea], and he respects King Sejong the Great [who created Korea]. He thinks of Dokdo Island as our territory [Japan insists on ownership of it]. He shouts in Korean when he watches soccer games and he will join the military when he turns 20... he will pay taxes and vote for the country...just like you. Supporting multicultural families will bring future happiness. Add more happiness to our society. (Hana Bank, 2008)

In 2008, this campaign often appeared on TV at prime time, and it generated greater awareness of cultural diversity in South Korean society, and just as importantly, the need to educate citizens about cultural diversity there. At the same time, the advertisement contains some unacknowledged assumptions about the relationship of immigrants to the dominant culture and about what it means to be South Korean.

Problems with current approaches to multiculturalism in S. Korea. If we look deeply into the content of the advertisement described above we see another side to what seems to be just simple public education. Who takes the major role in this advertisement? What is the dominant culture into which this child must assimilate? What must the child do to find an accepted place in this dominant culture? This advertisement asks the public to accept a child from a multicultural family for one reason: because he does all the same things South Korean citizens do. These are the grounds on which society should accept him as a South Korean.

South Koreans have long valued the homogeneous nature of the nation, and have placed a high value on pure blood, or pure-lineage. This ethnocentric belief is so much a part of the national identity that it often goes unquestioned, as in the advertisement described above. Yet, as Kim (2014) has noted, it is a belief that brings about "nativist attitudes toward other cultures, which fundamentally feature exclusion" (p. 18).

Thus, although such advertisements represent an effort to help citizens adjust to the rapid transformation occurring in their country, they hold a message that adheres to South Korea's culturally homogenous status quo rather than challenging the public to see the benefits of heterogeneity. Proponents of this brand of cultural diversity have found an apt metaphor in the concept of the melting pot. The message of the advertisement is not that South Koreans must change their ideas about the value of diversity, but that "mixed" individuals must jump into the giant pot named "South Korean" in order to be valued.

Assumptions that work against multiculturalism. The division of South Korean society into two groups—those who are pureblooded, or mainstream, and those who are not—means that the nots may join the mainstream only by adopting all the traditions and trappings of South Korean culture. It is in this way that South Korean society has come to understand the concept of multiculturalism, and the limited scope and narrow assumptions of this approach have influenced multicultural education as well. The word for multiculturalism in Korean is *damunhwa*, a term indicating a multicultural family, especially one including native Koreans and foreign-born workers. Yet, as Yun and Park (2011) point out, there are other ways of looking at multiculturalism: “What matters is that the multicultural-society phenomenon may be interpreted and projected in a different manner depending on who plays a major role therein” (p. 141).

Though the term *multicultural* has been assumed to refer only to race or nationality, this is not necessarily the case. Within any dominant culture, cultural diversity may include co-cultures based on region, religion, occupation, personal taste, social level, economic situation, and so on. When asked how teachers can teach multiculturalism in a classroom that is not culturally diverse, Banks made the similar point that all classrooms can be seen as culturally diverse when one considers all the co-cultures to which a student may belong (Banks & Tucker, 1998). If this is the case, rather than disregard cultural differences the teacher must learn to uncover diversity. If South Koreans are to accept all co-cultures as having equal value and significance, then, they must use a different metaphor than the melting pot (Kim, 2014).

An Alternative Approach to Multicultural Education in South Korea

As applied to multicultural education in South Korea, the salad bowl metaphor provides an apt alternative. The salad bowl represents a mixture of diverse elements that combine to create a harmonious whole. The notion requires a more pluralistic interpretation of multiculturalism than has been evident in South Korea and implies that cultural diversity is not about accepting foreign mothers or children from multicultural families as Korean, but instead recognizing and accepting the value of *difference* in itself. This alternative to current understandings about multiculturalism in South Korea has another implication as well. It requires an acknowledgement of the reality that all South Koreans actually are members of co-cultures (perhaps based on region, economic background, gender, religion, and so on) within the dominant culture. In a 1998 interview (Banks & Tucker, 1998) Banks asserted this idea when asked how teachers can incorporate multiculturalism in classrooms that are not culturally diverse. He argued:

All classrooms are culturally diverse...we need to uncover that diversity...Whites are themselves very diverse, but I think we've concealed those differences. Social class diversity, kids who are different in views and perspectives—there's diversity there. (p. 6)

Understanding and acceptance of cultural differences cannot be accomplished simply through narrow interpretations of multiculturalism based on the giant melting pot or adherence to the concept of “pure” Korean. Instead, effective multicultural education must teach us to value people as individuals whose differences are worthy of respect.

Multicultural Education and Art

In order to promote a more pluralistic and wide-ranging type of multicultural education, art educators can play an important role using the natural functions of art (Kang, 2014). Among the benefits of art is its ability to convey peoples' life stories—who we are, where we live, and who we live with (Anderson & Milbrandt, 2005). Because the content of art derives from life

experiences, it can be shared metaphorically with viewers since it is all about what happens around us. This idea also can be applied to students in the classroom. Teachers can help students recognize the complexities inherent in a multicultural society and the issues that such societies must deal with, and art can function as a good resource for this purpose. In fact, art can function as a barometer of a multicultural society in South Korea as elsewhere (Kang, 2014).

Art as a Barometer of a Multicultural Society

In commenting on the nature of art, Anderson (2004) noted, “art is culturally significant meaning, skillfully encoded in an affecting, sensuous medium” (p. 27). This way of looking at art leads us away from defining its quality in any fixed way. To the contrary, it leads us towards the discovery of the culturally significant meanings it conveys with respect to religion, beautification, and social values, as well as its relationship to truth—features that can compel one to action. The perspective that sees art as a cultural metaphor and reflection of accumulated life experiences also perceives artists, the makers of art, as sensitive observers and presenters of the realities of their social/cultural environments.

Humans naturally are born to be creators of products that reflect what they experience in their particular circumstances (Dewey, 1934). Thus, everything experienced can be reflected as a production that communicates with others. Yet, though we might say that all human beings are born to be creators and have the potential for creative endeavors, as Dewey (1934) and Golblatt (2006) asserted, artists do more, than non-artists do as, they create. Artists skillfully make art based on their sensibilities, and in the process, reflect their emotions, cognitions, and experiences using particular methods and materials to achieve a particular quality that we recognize as art.

Jackson (1998) described how Dewey highlighted the ability of the arts to present “exemplary instances of an experience” (p. 4). Yet, artists are not just a group of creators presenting art only within their personal contexts. Rather, they reflect the experienced world in a social/cultural context and deliver meanings to the public, thus encouraging the public to think. As Fehr (1994) noted, “The postmodern construct views the artist as cultural producer, and the work of art as a dialectical catalyst, a beginning rather than a monument” (p. 210). Although all human beings can create, the level of critical reflection engendered by the experience of art makes it and the artist unique. Thus, art is a reflection of the artist’s experienced world in which we are able to participate due to the nature of art and the communicative characteristics of human beings. In this sense, art has great cultural and social significance as an unwritten language.

Chin (2013) asserted, “artworks become the sites of knowledge, the texts for deconstruction” (p.12). From an educational perspective, teachers who use artworks to share meanings about how others experience the world may also help their students gain a deeper understanding about the world that they are directly and indirectly experiencing. Eisner (2002) described the role that art may take in awakening us: “One cognitive function the arts perform is to help us learn to notice the world... Art provides the conditions for awakening to the world around us. In this sense, the arts provide a way of knowing” (p. 10). Thus, art has its own distinct power as a visual statement that communicates artists’ cognitive and emotional perceptions of their culture and society. In elaborating on the power of art, Eisner concluded, “Through the arts we learn to see what we had not noticed, to feel what we had not felt, and to employ forms of thinking that are indigenous to the arts” (p. 12).

Art Education for a Multicultural Society

If art can serve as a barometer of the social and cultural climate of a multicultural society, the art classroom can be regarded as a most appropriate place for students to have an opportunity to experience cultural diversity in direct and indirect ways and enhance their understandings about their own culture in relation to others. Given that challenges related to cultural diversity have increased notably in South Korea in the last decade this potentiality, inherent in the art classroom, requires greater attention (Kang, 2014).

Approaches to Multicultural Art Education

Along with the need to address multicultural concerns in education generally, the need for art educators to incorporate multicultural approaches has come to be seen as highly important in contemporary art education. A number of mostly American scholars have argued that art educators must address their students' awareness about their increasingly multicultural societies and globalized world by helping them to interpret and create art in a way that connects their experiences to the larger life-world (Cahan & Kocur, 2011; Clark, 1996; Delacruz, 2009; Garber, 2004; Stuhr, 1994).

Sleeter & Grant (1988) proposed a number of approaches to multicultural education that Stuhr (1994), in turn, applied to the art classroom. Of these, the idea of teaching *human relations* through art is based on the idea that "the major purpose of schooling is helping students of different backgrounds to get along better in a world made continually smaller by modern technology and media" (p. 173). Delacruz (1995) described teaching about *cultural heritage* as a means of promoting cultural understanding by enhancing students' understanding and appreciation of the art emerging from diverse cultures. Other approaches to multicultural art education identified by Delacruz include ethnic tourism, design and media literacy, and social issues (p. 90).

Schools, teachers, and art education teachers particularly, can guide their students to respect the "otherness" of others, regardless of race, nationality, economic status, or gender. One way to do this is to encourage students to examine the many facets of their identity as a means of reducing the misunderstandings that arise from an immature consciousness of one's place in relation to others. In the same vein, Stout (1997) advised that teachers must earnestly consider using art to help students realize that differences are a natural part of life. One of the many strategies teachers can use to help students accept the differences between people, as well as give them a fuller awareness of others within their own multicultural society, is to increase the proportion of materials they use from subcultures outside the dominant culture in order to reverse longstanding inequities (Banks & Banks, 2010).

Delacruz (1995) asserted that the objectives of multicultural art education from a social perspective are to raise students' social consciousness and motivate social action. In approaching art education as a path to social reconstruction, teachers can emphasize students' critical ability to interpret social issues within visual cultures such as fine art and popular art (Sturken & Cartwright, 2009). Yet, the range of approaches to cultural diversity that art education offers is wide. As Garber (2004) noted, social issues in art education may touch on "feminist studies, race and multicultural studies, disability rights, identity studies, environmentalism, community-based, critical pedagogy, performance pedagogy, social reconstruction, visual culture and other areas" (p. 4). These possibilities are grounded in the social function of art. In fact, all art is social since individuals create art to communicate with others about what they have experienced and discovered (Dewey, 1934; Lord & Lord, 2010). As Stuhr (1994) observed, "Art is taught as it is experienced in life, as part of a social and cultural context" (p. 176).

Greene (1995) pointed out the importance of teaching students about pluralistic values through art education. Since artworks represent the environments where we live and the lived experiences of artists, they provide numerous opportunities for initiating classroom discussions on global and individual social issues. Eisner (2002) noted that children bring to school a wide variety of experiences that originate in the homes and communities in which they live. Contextualized art education curricula offer many options for discussing life-related issues through art. As McFee (1995) emphasized:

Art education can help students gain broader perspectives for reflecting on their own culture's art, thus giving them more latitude for their own aesthetic responses and creations. They can become more aware of their own and other cultures' impact on themselves as individuals and thus be able to change or modify that impact. (p. 189)

Further, McFee suggested that teachers and curriculum developers consider designing curricula that cultivate a "diversity of responses according to students' background and cultural adaptations" (p. 190). Ballenge-Morris and Stuhr (2001) recommended cooperative work between students that is best described as an interdisciplinary approach to the practice of multicultural art education. They argue that despite the difficulty, art teachers must pay more attention to social reconstruction when teaching art for the future of their students.

Students can share their thoughts, artistic skills, and interests through appreciating and making art, in turn broadening their conception of the world. From a constructivist perspective, teachers are not the only ones responsible for bringing materials to the table for learning; students also can contribute to the structure of the class and enhance each other's knowledge. Accordingly, teachers should design lessons that set up the classroom as a place for students to share their own and others' experiences. Designing a curriculum based upon students' interests is a good way to encourage them to have meaningful learning experiences.

In the 21st century, art education scholars have begun to envision how multicultural art education can help students to address hegemonic ideas and practices that perpetuate social inequality. Chin (2013) described how the five key dimensions of multicultural art education proposed by Banks (2004)—content integration, equity pedagogy, knowledge construction and transformation, empowering school culture and social structure, and prejudice reduction—may be implemented in the classroom for more substantive multicultural art education. In terms of approaches to curricula, multicultural art educators would generate activities designed to maximize self-reflexivity by teacher and students while highlighting identity, voice, learning style, real life experience, and the structure the school environment.

Multicultural Art Education in South Korea

As South Korean society has become more multicultural, educators and educational policymakers have addressed the issue of how to help students understand cultural diversity. This is especially the case among South Korean art educators, since art is a powerful tool for self-expression, for understanding others, and for communicating about our experiences in society. The South Korean national curriculum for education has been updated more than seven times during the last 80 years, and the last revision for K-12 schools was in 2009.

The government's awareness of the multicultural nature of South Korean society and cultural diversity concerns are especially evident in the 2009 national curriculum for middle school visual arts, which reflects an awareness of the value and function of art as a means of educating students about socio-cultural issues. Multicultural goals were apparent, to some extent, in the inclusion of cultural and social concerns in the content of the government's revised art

textbooks, even though the treatment of such concerns did not address some of the more challenging aspects of cultural diversity in South Korea. For example, the content might concern the fashion, architecture, or artifacts of different countries, but focus on a variety of cultures or a culture's superficial characteristics. Further, though the concept of multiculturalism suggests the need to address the many different co-cultures that exist in South Korean society, most of the current content of multicultural art education in South Korea is geared either towards showing more artworks from other countries in art appreciation activities (with simple background information) or learning about traditional South Korean art so as to reinforce the national South Korean identity. What the textbooks lack is information about the art of other cultures in their authentic contexts, contemporary art, and even more important, art within Korea that expresses issues emerging from the position of co-cultures on the social inclusion/exclusion continuum (Hwang, 2010; Kim 2014).

For these reasons, many art education scholars have raised self-reflective voices to critique current multicultural art education in South Korea and argue for the need to expand the concept and practice of multicultural education there (Ahn, 2011; Kang, 2014; Kim, 2014; Son, 2012). Despite these calls for change, however, successful multicultural art education in South Korea will require a great many more voices, perspectives, and research in order to identify effective practices that address the specific nature of South Korean society.

Banks (2008) spoke to the importance of helping students learn multicultural perspectives: Individuals who know the world only from their own cultural perspectives are denied important parts of the human experience and are culturally and ethnically encapsulated. These individuals are also unable to know their own cultures fully because of their cultural blinders. (p. 1)

Banks' notion of cultural blinders speaks to the need to help students expand their cultural horizons, an objective that can be facilitated well via art education. For South Korean art educators, this idea involves more than just superficial teaching about artworks from other countries out of the contexts of history and current events, or narrow treatments of traditional Korean art, but rather the challenging work of addressing cultural diversity and art in South Korean society, especially contemporary art, from a broad view that also takes into account the current realities of multicultural concerns.

A recent exhibit of contemporary art by the Seoul Museum of Art (2013), entitled *Good Morning Stranger!* reflected the convergence and coexistence of diverse cultures in South Korea. The show included artworks about the uniqueness of a particular co-culture, isolation caused by of the sense of not belonging, and the experience of being a stranger in South Korean society. This exhibition was significant in that it revealed the social changes taking place in South Korean society, where a long history of homogeneity is rapidly being challenged by an increasingly culturally diverse society.

That South Korean artists have begun to address cultural diversity in their work may represent an opportunity to reshape multicultural art education so that it is specifically related to the unique status of co-cultures in the dominant culture of South Korea (Kang, 2014). In the classroom, art teachers can shift from activities that subtly reinforce assimilation or exclusion and instead seek to create learning experiences that provide outlets for the expression of multicultural issues from teachers and students, especially those from marginalized communities. Bode (2005), for example, described a project in the United States in which art teachers helped highlight the role of art that spoke to cultural hegemony. Ballangee-Morris and Stuhr (2001) describe an art education project that centers on the concept of violence to explore culture at the

personal, national, and global levels. Since South Korean students have lived in an openly multicultural society for several years, they might find it easier to understand and accept differences by looking at their experiences of co-cultures within South Korea in daily life. Art teachers could encourage students to recognize the actual similarities and differences in their personal cultural identities and share them in the classroom. Then, they can move on to bigger categories, such as family, nation, and globalization. For art appreciation or art criticism, they could actively use the artworks of artists from different countries or of those who have had cross-cultural life experiences that they express through their artwork. Images of popular visual culture also can bring up issues related to cultural differences, prejudice, and misunderstanding that students can discuss from a critical viewpoint. These are just some of the many ways that art teachers can begin to bring in cultural diversity issues to the art classroom.

Conclusion

I have discussed the changes in South Korea that have brought multicultural issues to the forefront of society and education, and the role of art as a barometer in a multicultural society. This discussion serves to support several propositions about the ways multicultural art education in South Korea can be enriched for teachers and students alike.

Currently, South Korea is struggling with many issues of prejudice, isolation, discrimination, and lack of personal communication—all related to its shift to a more culturally diverse society. It is time to more fully address the cultural complexity of South Korean society and rethink the role of education—and art education especially—in building cross-cultural understanding and tolerance. Educators must prepare South Korean students to live in a multicultural society by helping them to have a greater awareness of diversity, an attitude of acceptance of difference and “otherness,” and more knowledge about themselves as members of their culture.

Even though multicultural art education in South Korea exists, this examination of current approaches suggests that educators face the challenge of expanding and deepening these efforts. One approach can be in regarding art as an effective tool to broaden our understandings of the social circumstances surrounding the influx of immigrants to South Korea. As a visual representation of life, art can be seen as a tool with infinite potential for understanding others and as well as our selves as beings in society. Because artists are both self-reflectors and communicators of life experiences, their work can be a barometer of success in the multicultural society of South Korea, and art educators have an essential role to play in this success (Kang, 2014). Their influence, however, must begin with their own transformation (Banks & Tucker, 1998), with their understanding of the hegemony of a dominant society and the dynamic of inclusion/exclusion in their increasingly multicultural society (Kim, 2014). Because art is a powerful resource for delivering life stories and understanding our experiences and the experiences of others, art educators must deeply consider their role in guiding students who live in a multicultural society.

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Is This Cheap Kitsch Art? Analyzing What Aesthetic Value Is

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Critiques can be used to help students in art classes understand the processes of production and the meanings of artifacts of visual culture, such as dollar store objects. Aesthetic evaluation can be used to engage students in the process of understanding cultural production through active interpretation of individual objects. Observing and discussing the aesthetic traits of these artifacts from the dollar store can reveal their visual antecedent applications, revelatory implications, and abstruse fascination for the buyer. The interpreter may also observe that these artifacts have an underlying concept, a metaphor, or a trope to that can be used to draw meaning from their aesthetic imagery (Gude, 2008). Art educators can teach our students to reflect on these dollar store artifacts to see them as part of our visual culture. How can this be instituted?

A Short History of Kitsch

First, how would art educators approach these kitschy items to teach an art lesson in aesthetics? Dollar store items can be integrated within our art education curriculum to understand the item's function, design, and concept compared to traditional art forms through art critiques. Dollar store items are often seen as a so-called low art form. High art and low art are two different social classes of art that are usually distinct in their class, concept, and style. According to modernist paradigm (Rawlingson, 2009), high culture includes art that is held in the highest esteem, usually by the cultural elite. The concept of high art promotes sophisticated, coherent, well crafted, original, self-critical, consciously aesthetic work that exemplifies moral and political good. High art concept is also the product of disciplined, critical training and process in the visual arts that makes the art more valuable (Rawlingson, 2009).

On the opposite ends of this spectrum is low art, which is labeled as unsophisticated art, overdecorated, uneducated, unimaginative, and mass-produced (Rawlingson, 2009). This low art form is usually called kitsch and it started at a popular level with the age of industrialization when consumers became interested in owning something that was affordable and accessible (Olalquiaga, 1998). Kitsch is frequently framed as bad art that portrays images that are fake, tacky, overdecorated, mass-produced and does not promote any sort of creative critical thinking in the customer.

The origin of the term kitsch came from "the 1860's among Munich artists and dealers, for whom it meant cheap artistic stuff" (Morreall & Loy, 1989, p. 63). Kitschen is a German word that means to cheapen and make do (Morreall & Loy, 1989). During the Industrial Revolution, kitsch was born when factory workers and the middle class wanted to decorate their homes like the rich to gain status, but when they could not afford original art, they bought the mass-produced copies of fine art (Morreall & Loy, 1989). The popularity of lithographs, photography, 3D sculptures and paintings were devoid of originality devaluing them as imitations (Olalquiaga, 1998).

In present times, some segments of society still buy high art for decorating to show or gain status. Others, who may not be as educated or financially well off buy kitsch from the dollar store for the same reasons as their ancestors in the late 19th century; people in general know very little about fine art, have not developed a sense of aesthetic awareness and they simply want to decorate their homes and show off artsy objects (Morreall & Loy, 1989). Kitsch boomed when the lower classes wanted to emulate the rich (Morreall & Loy, 1989) and could afford copies of mass-produced art. However, the shoddy workmanship, bad design, and the downright hideous products made up for the cheapness of price and sacrificed any awareness of what sophisticated design involved.

Approaching Contemporary Kitsch Through Critique

Dollar store kitsch could be considered instant art, which means people who buy these items may have immediate satisfaction during the purchase but possess no special knowledge or understanding of the piece (Morreall & Loy, 1989, p. 67). But dollar store art does have meaning and could be interpreted as symbolic communication. The Anderson and Milbrandt (2005) model of art criticism, which allows students to find connections between form and meaning, would be useful when facilitating critical thinking of these dollar store objects. The leading questions might be: How meaningful is this piece and what does this image mean to the culture of consumers who purchase this dollar store item? The purpose would be to help learners understand how to evaluate not just the objects themselves, but also the concepts involved in marketing them in the context of visual culture. Also in critiquing dollar store kitsch, students may analyze how issues of race, class, and gender can influence identity and the production of images from mass culture. An example would be comparing and contrasting dollar store kitsch to traditional art forms. Anderson and Milbrandt (2005) describe developing a curriculum that allows this model of art criticism as social, community-based, and extrinsic.

Anderson and Milbrandt (2005) describe making art for meaning and its symbolic communication. Their model of art criticism allows the viewer to analyze the art medium (form, character, subject, objects), *technique* (composition of the elements and principles of art), and its *contextual* use (does this form represent anything beyond its form such as pure expression?). Klein (1992) describes advertising as a form of socialization and part of our construction of knowledge about how individuals see themselves and others. A practical suggestion to consider when applying Anderson and Milbrandt's model of art criticism would first include asking students how the dollar store items make them feel. Other questions to include: Do the colors and images provoke a certain emotion or appeal to the viewer? Is the design of this object related to its function? Was the object effective in conveying a particular message to the target audience? Are there any obvious or indirect symbols in the object that have meaning to the students? These questions can lead to authentic socially situated instruction (Anderson & Milbrandt, 2005) if the instructor listens well to the students and returns the discussion back to the students by asking open-ended questions. The instructor should welcome any feedback or opinion from the students and should encourage multiple interpretations because students may reveal elements that others may not have noticed. Anderson and Milbrandt address the idea that people make art as a form of communication. Students make their own meanings based on their own identities and experiences. This can also include constructivist learning which requires that the exchange of dialogue between students and teachers are imperative to the comprehension of art criticism. This educational significance can also promote image-making, aesthetic appeal, artistic visual culture and artistic techniques, art historical reference to images, preferences on race that may address the way other cultures see beauty, how beauty changes, and how it influences an individual's self-esteem.

McFee (1998) describes the concept of culture as the values, attitudes and belief systems of a group of people that embody their human behavior, patterns, and the structure of their environment. In this context, the concepts of culture in mass arts can influence the way people think, feel and act and how society determines its aesthetic, ethical, moral, spiritual, cultural and environmental values (Gaudelius, 1997). Art educators could initiate a class discussion of how dollar store objects may or may not influence an individual's identity, who the target audience is and how the composition and placement of designs, colors, or patterns could show some type of symbolism. The student generated dialogue and the interpretation while observing these dollar store items may influence various reactions when shared with others (Bassey, 1999). Sharing

dialogue that involves how mass arts may or may not affect identity will give students the opportunity to develop post-modern views of art as a creative enterprise.

Also, on a multicultural level, these dollar store items can give us a broader knowledge of the dominant forms of artistic expression and how we borrow images and ideals from other cultures and their diverse artistic traditions. Each society, sub-culture, and social and economic class has symbols, art, artifacts and environments that identify its social standing through the arts (McFee, 1998). Critically examining subliminal advertising from mass arts, then, may uncover symbols and artifacts that influence an individual's identity (Chapman, 2003). Art educators can facilitate discussion using Anderson and Milbrandt's (2005) critique model and spiral them into other questions that may arise from the discussion. Following from the first stages of the method (reaction, description, and formal analysis), contextual examination is crucial to an examination of dollar store objects. Questions to ask might be: What is the personal, social, psychological function of this object? Describe the connections between the elements and principles of design and their contextual functions. What cultural understanding contributes to the difference and similarities of form and expression between, for example, a dollar store dog sculpture and a sculpture of a balloon dog by Jeff Koons? Koons is an American artist who produced a sculpture of a balloon dog in reflective stainless steel that was a huge sculpture the size of a small building. It was part of the *Banalities Series*, which looked like it had kitsch aesthetics (Warren, 2008). How would this artifact be meaningful in different cultures?

This contextual examination would lead to meaningful interpretation and evaluation. Questions might include: What is this dollar store artifact trying to communicate? What does it symbolize? How can you compare and contrast your ideas with another artwork (past or present) when viewing this object? What do you feel or think when you see this artifact? What does this artifact mean to you? Does this artifact from the dollar store have aesthetic value? Why or why not? Does it have other ideas or meanings embedded beyond the aesthetic for its own sake? What is it about this dollar store artifact that makes or does not make it art? If it is art is it good art? Does that matter?

Student Kitsch Critiques

Critiques enable students to engage in discussion based on what they consider to be of aesthetic value in dollar store artifacts. Even if the student does not find any part of the dollar store artifact to be aesthetically valuable, he or she can develop an understanding that aesthetic quality may be discernible and allows them to disagree and discuss ways on how they came up with this interpretation and evaluation. The following examples are from high school students who discussed their descriptions, analysis, interpretations and evaluations of dollar store artifacts.

Student 1**Figure 1:** A Whale on Waves from the Dollar Store*Description*

Three waves; the smallest one on the bottom and the bigger one on the top. There is a black killer whale on the top part. There seems to be value of different shades of blue on the waves. I see movement because the top of each wave is curled over. There is symmetry in the composition of the waves, but the whale is tilted towards the left side, emphasizing the part of the object as the first thing you see.

Context

I think that the concept is about nature and wildlife, which is why it only has waves and one whale. I think that the message is obvious. There are no other forms, shapes or elements that look out of place besides what someone sees and expects in nature. I think that the concept here was to show that the killer whale isn't really something scary. In this object it seems to be more like a friendly whale such as in SeaWorld.

I interpret this object as not having a function at all. I think this object is for someone that really enjoys watching nature shows on TV where they have whales. I think this object could be used as a paperweight or something placed on a desk for decoration. When I see this object I think of something at a souvenir shop. I personally would not own one or buy one, I am not sure that this can be considered art unless it was made from something interesting such as glass but I think it looks cute. This definitely isn't considered fine art because the paint is not painted on the object nicely since it's mass-produced. I think poor people that can't go to SeaWorld buy this stuff. There is no ocean or sea around Texas, so I think people that can't afford to travel buy this stuff because they wish they could go.

Interpretation

When I see this object I think of a Wyland painting where there is exaggerated colors and exaggerated placement of the marine life. Compared to other paintings and artists that I learned in class, I think of the print by Hokusai, *The Whaling Scene on the Coast of Goto (1830)*. There is also simplistic [sic] color and emphasis on the movement of the whale. There are also exaggerated lines showing the water splashing and in this dollar store object the water looks like it's splashing upwards to push the whale up. I think that it's very similar.

Student 2

Figure 2: Flamingo and Lighthouse Object from the Dollar Store



Description

This looks like a funny pink flamingo standing on a circle of sand. He is no ordinary flamingo because he is wearing sandals, wearing a lei made out of flowers, and holding a swimming tube. Wrapped around his legs are green vines that go all the way up to his body. One wing is holding the swimming tube and the other wing is touching his beak as if he were laughing. I see texture on its wings and on its body. There is also texture on the sand and the leaves. The color pink has very small value in it and there are no different shades of green on the vine. Next to it is a lighthouse that is painted black and white on a circle of land with a small house and a bunch of green bushes below. The stripes are painted really sloppy. There is symmetry with both pieces because they are both tall and balanced. I see there are different greens on the bottom of the object but the lighthouse itself has no shading or value with the colors to it.

Context

I am really not sure what the concept of this is together. Separately, I see that the flamingo is supposed to be funny and absurd because flamingos don't hold floating tubes or wear leis or sandals. It's supposed to be humorous. But the lighthouse, it looks more serious. The only connection that I can see is that both of these are on or next to the sand on the beach. I am not sure why there is such a difference between both of the forms, shapes and colors of this, other than the fact the person who made this wanted to show that the flamingo was the most interesting part of the object because of its size and color. It's almost as tall as the lighthouse. I think that this piece is more like a humorous piece. I don't see this as being art at all other than the fact that ceramics can make objects like this. There is no function of this piece other than to make someone smile or think of it as ridiculous.

Who knows who buys things like these? I think someone who has a sense of humor will buy something like this. I think this piece was made just for that person. I think I would buy something like this as a joke gift but that's about it. I think a lot of old people like to buy this stuff.... It seems that old people like pink flamingos. I don't see anyone young wanting to buy this kind of stuff unless they are like, 6 year old kids. This is more for girls then guys. Pink is what girls like.

Interpretation

When I think of corny pieces like this, I think of Jeff Koons' work "Michael Jackson and Bubbles." I mean that piece is just as ridiculous as this one. The paint isn't painted directly on the form evenly or properly. It just looks silly. I think when I compare the two works, I see that the forms and shapes are exaggerated. The monkey Bubbles' head is too big and so is Michael Jackson's head for his body. The flamingo is too big for its size compared to the lighthouse it's a giant. It's wearing sandals and the pose of the flamingo touching his beak with his wing as if it were giggling is just as absurd as the pose of Michael holding his monkey on the floor. Both are silly and exaggerated on purpose to be silly. It's definitely part of visual culture.

Conclusion

In retrospect, the students' contextual analysis, interpretations, and evaluations of the dollar store objects could have gone deeper, but they are a good start toward understanding the role of these objects in visual culture. What is clear, however is that there is a role for art educators is to introduce students to the techniques of empowered experiencing and empowered making that create deeply engaged experience possible (Gude, 2009). Art educators can teach how culture is shaped and how to shape culture by providing our students with the tools of contemporary aesthetic investigation. Through such signifying practices we make meaning of our lives and we make meaningful lives—with style, with purpose, and with pleasure (Sturken & Cartwright, 2009). For this reason, quality art education curriculum must always situate its projects within relevant historical, cultural, and aesthetic contexts in order to teach students sophisticated contemporary concepts of constructing and deconstructing meaning. Equally important to sharing the history of a medium, subject matter, or theme with students is engaging them in understanding some of the aesthetic and conceptual questions that lie embedded in art and artifacts.

It is clear from this examination of dollar store art that art educators and students can have many different interpretations and judgments on the concepts and meanings embedded in images. In the examples given above, Anderson and Milbrandt's (2005) model for critiques gave students the opportunity to reflect upon values contained in dollar store art. The process

described allows the students to promote higher levels of critical thinking within the artistic, social, cultural, and historical context. This will in turn, engage the students to think about the images, shapes, feelings, concepts and symbols within the object that may influence their sense of what visual culture is.

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The Expressive Teacher: Renewing Vitality through Arts-Based Professional Development

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The Expressive Teacher: Renewing Vitality Through Arts-Based Professional Development

I believe in art.
I do not believe in the “art world” as it is today.
I do not believe in art as a commodity.
Great art is in exquisite balance.
It is restorative.
I believe in the energy of art, and through the use of that energy, the artist’s ability to transform his or her life and, by example, the lives of others.
I believe that through our art, and through the projection of transcendent imagery, we can mend and heal the planet.

(Audrey Flack, 1986, n.p)

Since the beginning of time, the arts have been a part of the human experience. Our ancestors painted on the walls of caves, sang, and performed dances of ritual and celebration. In ancient times, and today, art lives on as a life-essential (Dissanyake, 2001). Celebrating the invisible thread that connects humanity, the arts have documented our history, providing meaning, and shaping our experiences across time. As an essential part of humanity, the arts provide a continuous thread that connects generations through imagery, movement, and voice. Through the process of making art we engage in an experiential activity that affects us internally, touching upon emotion and thoughts while also offering a tangible object that serves as a source of inspiration, self-awareness and possibly healing (Atkins, Williams & Suggs, 2007; Levine, E, 2003; Malchiodi, 2005; McNiff, 1992, 2004; Rogers, 1993).

Today, teachers are faced with challenges to renew their energy and commitment to teaching; professional development that only prescribes pedagogical templates diminishes a teacher’s range of performance by narrowing skill levels, reducing creative responses and time teaching. It denies opportunities for teachers to replenish their hearts and intellect (Coward, 2003; Nieto, 2005). Palmer (1998) noted that education is “more obsessed with externals, shrinking the space needed to support the inner lives of teachers” (p. xiii). He supported the inner work of teachers, believing it can help teachers reconnect with their students and empower them to stand with conviction in opposition to the forces that threaten to undermine the profession.

With the standards-based movement and accountability that aims to recompense teachers using extrinsic factors such as salary and benefits, the focus has shifted from addressing the inner world of the teacher and the factors that inspire and motivate teachers to continue to teach. Pinto (2004), when referencing the value of artistic experiences in education explained, “survival dictates that we subordinate our creative poetic self to a more practical, prosaic self. We go along and forget who we are or who we were” (p. 37). Conversely, Vygotsky (cited in Oreck, 2001) who called art “the social technique of emotion—an essential psychological mechanism for

finding equilibrium with our environment” (p. 7). Vygotsky (1971) believed that emotions are central to the artistic experience by restoring feelings and sensations into the lived experience.

Teachers bring who they are to the classroom, their whole selves: emotional, mental, and physical. Without professional development that values and supports the affective aspects of a fully-engaged teacher, education falls short on the goal of reaching and teaching all students. Palmer (1998) stated that, education reform fails to legitimize a teacher’s selfhood in most dialogues about school improvement. He explained that a teacher’s life is three-fold: intellectual, emotional, and spiritual, each requiring attention and depending on the other for wholeness. Palmer (1998) explained, “reduce teaching to intellect, and it becomes a cold abstraction; reduce it to emotions, and it becomes narcissistic; reduce it to the spiritual, and it loses its anchor to the world” (p. 5). When teachers begin to use the arts as a tool for awakening creativity, they draw upon internal sources from within, affirming their talents and finding words, movement, sounds, or images to illustrate their experiences (Powell, 1997). Powell expounded on how the arts can be liberating and inspiring for individuals who otherwise focus a great deal of time on assessing and evaluating others and being assessed and evaluated themselves.

While there are no quick fixes, arts-based professional development does hold the potential to support the mental, emotional, and physical needs of teachers. Research on professional development that included artistic production has been found to be as effective for renewal as reflective and critical discourse (Rud & Oldendorf, 1992). Aesthetic experience and artistic production provide what Dewey (1938) termed freedom of intelligence when referring to internal and cognitive freedom through arts experiences. Recent trends in teacher training have decreased the amount of freedom of intelligence that teachers experience in professional development (Rud & Oldendorf, 1992). New statistics in education indicated:

the seriousness of the violence against teachers, by the numbers of teachers that have retired early with stress-related ill-health and the large number of newly qualified teachers that fail to take up appointments in schools or leave the profession within five years of completing training. (Carlyle and Woods, 2002 as cited in Harris, 2007, p. 1)

With their proven effectiveness in professional development, the arts hold the potential to alter the course of teacher attrition and burnout.

Drawing upon the Affective in Teacher Renewal

Teacher renewal that addresses the need for reflection, spirituality, community, and creativity is available to relatively few (Coward, 2003; Rud & Oldendorf, 1992; Whitlock, 2003). Unlike professional development that aims to reform by teaching techniques or skills, renewal programs aim to address the long-term growth teachers need. There are critical differences with professional development based on teacher reform versus those based on the concept of teacher renewal (Shea, 1992). Reform often assumes blame and targets those who appear to be holding back progress, and often are directed toward members of a group, such as a school, or school district, thereby offering little variability in practices (McPherson, 1990). Renewal models of professional development are based on experiences that are self-renewing and self-actualizing. When defining renewal, Shea (1992) clarified, “To re-new is to restore to original quality, to count on what already exists but may be hidden... Renewal is by its nature personal, and the restoration of confidence and skill and commitment and energy varies dramatically from teacher to teacher” (McPherson, 1990, pp. 15-16). Teacher renewal programs address the needs of career teachers by providing personal and professional development that supports intellectual, emotional, and spiritual growth (Palmer, 2004).

Two qualitative studies on teacher renewal that dealt with the vocational aspects of teaching, (Carotta, 1999; Whitlock, 2003), arrived at similar conclusions that teacher renewal must be understood as a process, allowing educators to develop personally and professionally, navigating both the inner and outer life. Arts-based professional development that recognizes the diverse talents of teachers also supports the development the diverse talents of their students (Robinson, 2009).

In this paper, my intention is to show evidence that art is much more than merely artistic expression and holds the potential for a connection with inner wisdom that can provide guidance, soothe emotional pain, and revitalize well-being. Rud and Oldendorf (1992) proposed teachers should be viewed primarily as learners and inquirers, and that education is fundamentally an activity of continuous renewal and exploration. “An infectious enthusiasm nourished by cognitive and artistic adventures must be at the core of a teacher’s worldview” (p. 45). In a recent study (Dalton, 2012), K-12 teachers participating in arts-based professional development explained that by stepping out of the classroom and one’s comfort zone, a liminal experience was created where the imagination could offer surprising and unexpected results. Arts-based professional development experiences remove teachers from the mental realm into the affective and emotional methods of thinking and knowing, reconnecting them with their poetic capacities and innate expressive natures. Through the arts, connections surface that engage both cognitive and emotional pathways, affirming personal, cultural and spiritual values (Hubard, 2007). This suggests that arts-based experiences may provide ways to cope with change and the unknown in expressive and independent ways that can support self-awareness and self-care and strengthen identity.

Overview of the Workshop and Participants

To examine the affects of professional development in the arts on teacher perspectives, twenty-three K-12 teachers were interviewed for this study out of a total of 46 in attendance at three separate workshops. Participants in this study self-selected this arts-based professional development workshop and arrived with varying degrees of experience in the arts. Information gathered from registration forms, observation, and informal conversation with participants demonstrated that the teachers were as diverse as the locations and classrooms from which they came. Teachers came from North Carolina, Maine, New Hampshire, California, and Massachusetts, from small coastal towns like New Bern, NC, isolated and rural towns such as Calais, ME, to larger metropolitan areas like Charlotte, Raleigh and Durham, NC, and Los Angeles, CA. Further, personalities could be described as introverted, enthusiastic, downtrodden, hopeful, soft-spoken, and outgoing. The teachers’ interests ranged from spending time with family to making greeting cards, playing music, hiking, and reading books. Content areas of teachers were equally diverse as were the teachers’ schools, public and private, with small classes and limited resources in the rural schools, to classrooms brimming with diversity and urban challenges in the larger schools.

In this study, teachers’ motives for selecting this workshop ranged from seeking personal renewal to needing to learn tools to improve teaching. Several teachers spoke about how their burnout was negatively impacting their attitudes and teaching. They offered as examples: being a drone, using prescribed templates, state pacing guides, teaching to the test, and high levels of paperwork, all of which stood in the way of creative teaching and personal enthusiasm. After 15 years in the classroom, James, a reluctant conversant and soft-spoken social studies teacher, shared that he sees teachers suffering from burnout all the time. He shared a story of his colleague who explained how she was literally on the edge. James explained, “It just touched

me, because I feel like a lot of teachers are there and it's growing. It's not really a great place to be."¹ Betsy said, "I felt the call to teach, but I am disillusioned with the system." Another participant, Susan, shared, "I was thinking about leaving teaching all together. I had a very difficult couple of years, and I was really having a hard time finding balance in my teaching practice, and I was very burnt out and very overwhelmed."

The teachers who participated in this research expressed several needs for renewal such as feelings of isolation, being overwhelmed, loss of creativity, lack of collegiality, apathy leading to sadness and disillusionment, and self-described burnout. Other reasons included having had a difficult year, challenging administrators, and needing to leave the profession. As teachers spoke about their individual reasons for attending the arts-based renewal workshop, deep emotion was often present with tonal emphasis or body language that reflected the impact these activities had on teachers' identities and their well-being. The various arts aided teachers in understanding aspects of their personal and professional lives they may have forgotten, buried, or suppressed.

In this research study, arts-based professional development was used to support teachers in finding renewal that included painting, writing poetry, visual arts, dancing, drumming, singing, storytelling, and creative movement. Teachers explored a variety of art activities and discovered spontaneous expression that allowed for a greater sense of well-being and self-awareness. Through the arts, teachers made connections that were educative and provided a means of understanding their place in the world. Hubbard (2007) described this method of acquiring knowledge as "embodied learning"—a process that allows for integrating the dimensions of the self (p. 51). Throughout the art-making experiences, teachers were encouraged to explore and reflect upon the full range of emotions and bodily sensations that surfaced, learning to move through the experience creatively, gaining information and knowledge from sensory awareness. One participant explained, "The poetry exercise made me really look inside myself, and it was a very moving experience, and I cried. I never cry, but I cried." She later explained the tears were a release of emotion she needed to experience. Another participant declared, "Wow! I'm noticing a whole new world through my senses." The body, that is, the participants' bodies, became the teacher through shifting perspectives from primarily cognitive knowledge as a source of information to emotive and sensory information, revealing insights and AHA! moments.

Teacher's Stories: Expressive Painting and Drawing

Exploring a variety of artistic modalities throughout the professional development experience allowed teachers to express a range of personal experiences. Julia believed her encounter with painting and the subsequent feelings that emerged accurately described her body's ability to inform her mind through the senses. She wrote an email to me describing her process of discovery, and the emotions that emerged alongside her bodily reactions. She explained:

¹ All such quotes are the result of personal conversations with participants.

Figure 1. Expressive Painting



Embarrassment. I know I want to groove to the music, but will someone think I'm pretentious? *Detachment.* Hmm, this is interesting, my hand isn't really brain connected right now. *Freedom.* Let it happen. *Introspection.* So, I like black/white, horizontal/vertical, but the red and blue colors like to swirl. What's up with that? *Exhilaration.* Wow! What a blast! I don't care what others in the room think. *Anxiety.* I can't put this yellow on; this is stupid. Get over yourself. *Fear.* I don't know if I can keep doing this. *Grief.* Why am I so sad? *More anxiety.* Am I going to have to leave? *Panic.* I don't know how to stop this fear or finish this picture. *Acceptance.* Just go with it, you're not going to die. *Relief.* I didn't quit. *Pride.* This is important to me. *Humility.* Thank you.

Julia further described her experience, "I didn't run from the experience, but accepted it as it came." She chose to stay with the sensations and what she was experiencing, allowing curiosity to fuel her actions, while recognizing and honoring related emotions.

Sonia shared how the opportunity to work on the large acetate canvas allowed her to work more freely and expansively, offering insights into her personal practice and classroom pedagogy. She described:

Figure 2. Acetate Canvas Body Paintings



My neck was looser, and I was more open. I want to remember to get kids working big in class, so they're not all hunkered down and private. Creating is a personal act, but to be open to working in the group, sharing experiences and possibilities with each other, is more possible if the group is up, open, and mobile, rather than pinned to seats and little spots on the table, heads down. When I worked big I noticed a more flexible neck, upper body, and mindset.

Recognizing her neck as the place in her body holding tension, Sonia was reminded of the importance of engaging in movement that released tension, understanding how remaining loose allowed her to open to receiving information. Simultaneously, she recognized this would be equally important for her students sitting all day in classrooms.

Erin shared that when she was drawing her mandala she was calm and centered. Prior to this activity, she expressed her tiredness and overactive thinking that kept her agitated and unable to pause. She explained: "I had so many random thoughts bombarding my thinking and now I am more cohesive."

Figure 3. Mandala Drawing 1



Elizabeth reported that she also experienced relaxation after drawing her mandala, noting she experienced feeling happy and ready to learn about herself as an artist, knowledge produced by an art experience that induced joy and relaxation.

Figure 4. Mandala Drawing 2



When describing their bodily sensations participants used words such as, flushing, heat, quick shallow breathing, elevated heart rate, shakes, tears, deep breathing, calming, relaxing, tired, reflective, joyful and a way of knowing. Concerns about the past or the future were put aside allowing participants to focus and expand their awareness of places in the body that were holding unwanted thoughts, patterns, or beliefs. As Sonia explained she became aware of where she was tight and uncomfortable, when she experienced freedom from these uncomfortable feelings through painting, and paid attention to the information her body was providing.

When referencing the benefits of this arts-based professional development workshop, Kate said:

[It] should be required training because it is like hitting the reset button on teaching! Escaping from our daily routines and pressures allowed us to direct our attention on ourselves. The seminar forced us to stop thinking about our students and focus on our personal well-being. For a week we intellectually inhaled cleansing breaths of the purest air!

Finding Voice through Poetry

Poetry prompts were used in all three workshops to encourage teachers, both professionally and personally, to connect with their identities, give voice to their sense of self, and promote awareness of the world. The poetry prompts and writing exercises were designed to encourage self-reflection, either as a stand-alone activity or as a reflection response to visual imagery. Joanna's experience of writing and sharing her poem about teaching (see below) struck a chord with other participants in the group. When she received accolades of acknowledgement, she glowed. Her poem became a catalyst of change for the week, igniting confidence in others who deeply identified with her frustration and challenges in the workplace. Her poem emerged from challenges with the educational system and frustration with testing constraints. "I think it had been building up inside of me over the years," said Joanna, but until she was given space, a writing prompt, and creative freedom, her frustration remained buried. Once it emerged, it provided cathartic release of frustration and anger that transformed into a structure of support for understanding her initial purpose for becoming a teacher. Several months after writing the poem, Joanna shared with me how the poem she wrote helped to reframe the reason she showed up at school every day. She explained the courage she gained at the workshop gave her the strength to share her writing with her own school community. In part, her poem reads:

I don't teach test scores, I teach children
I teach tall ones small ones all different colored ones happy ones sad ones loud ones quiet ones...anyone who comes in to my classroom

I don't teach test scores, I teach children
I teach children who love to sing and love to dance and love to draw and paint and love to stretch out and run and play, but those gifts aren't valued because you can't bubble in the response on a scoring sheet.

I don't teach test scores, I teach children
I don't teach differentiations, or free lunch programs, I teach children
I don't teach EOG's, IEP's, PEP's, EOY's, AYP's or any other abbreviation
But if you would let me love children, let me nurture children, let me experiment, let me fail, let me create, let me send forth, let me encourage young minds out of the darkness into the brilliant light of KNOWING
If you would let me TEACH
Then I will stay in the classroom
Your children will be happier
And your test scores will blossom and grow, just like the children have
'Cause I don't' teach test scores, I teach children. (personal communication, 2010)

Joanna's poem was empowering because she gave voice to concerns and frustrations shared by many teachers, and provided an accessible and deeply personal delivery.

Not all teachers felt their poems were cathartic, or healing, but just the chance to write a poem about themselves was a celebratory experience. I also observed how poetry and free verse gave teachers permission to write without structure and limitation, using a voice that was filled with emotions and rich in experience, giving shape to experiences that might not be conveyed

through linear writing or journaling. Their poetic voices differed noticeably from the classroom voices they used for disseminating facts and information. The creative use of words enhanced communication and provided an alternative method of self-expression for teachers.

Findings

The qualitative findings in this study affirmed that for the teachers in this study, arts-based experiences provided positive personal and professional impact on their lives and teaching. Through artistic expression, teachers found an emotional outlet, expanded mental capacities, strengthened imaginative capabilities, and recognized the importance of nurturing and supporting their inner and spiritual lives. Depending on the modality and the individual comfort levels, reluctance or hesitancy at times preceded the experience before producing change that could be defined. By stepping into unfamiliar territory and successfully emerging with a new skill or understanding, success and accomplishment often translated to a renewed sense of confidence. Kate described how the workshop provided “a definite feeling of empowerment. My own insecurities about my work in teaching and my own art can be overpowering. The workshop and voicing my opinions reinforced my convictions.”

Without solicitation, teachers generously shared ideas for transferring what they learned back to the classroom, enthusiastically emphasizing how the expressive and emotive strategies they learned could support students, beyond the coding, storage, and retrieval of data. Arts-based experiences in a professional development model provided teachers new avenues to articulate embodied experiences, merging old knowledge with new insights.

The findings suggest the importance of tending to the affective domain as well as the cognitive when seeking to create school change through effective teaching. In today’s statistic-obsessed drive for performance that breeds a culture of stress, honoring the triad of the human experience; intellectual, emotional and physical is necessary for human balance. This study suggests that arts-based professional development coupled with engaged reflection supports the innate capacity of the individual to interpret, find meaning, deepen self-awareness and transform one’s personal life. Harris (2007) explained, “[D]eveloping awareness can therefore be understood as a key means to help individuals recognize the defences [sic] or façade they have constructed in order to survive their life experiences and to re-connect with their actualizing tendency” (p. 64). Teachers who increase awareness can then work towards becoming authentic through greater self-knowledge, self responsibility and self determination (Harris, 2007).

A Final Word

A teacher’s life is comprised of both the inner self and external world. This research suggests that affective, physical, arts-based professional development that supports teachers’ inner worlds and core values is useful in the constantly shifting experiences of classrooms, schools, and the teacher’s world. By capturing and making meaning of one’s experience through artistic means, teaching becomes less static and, affectively, embraces transitory experiences as the basis for action, reflection, and ultimately transformation. By engaging in the arts, the human voice is given an outlet for meaningful and essential expression. Eisner (2003) described these “actual actions of art” (p. 382) as artistically rooted qualitative forms of intelligence, that are not the sole domain of artists and the fine arts, but of all professions, whether a surgeon, a cook, an engineer, or a teacher.

Discussions about professional development in education should recognize the benefit of expressive methods that recognize teachers, students, and their classrooms as different and unique and constantly moving between ever-changing worlds of knowledge and experience. I contend that arts-based professional development of the sort provided in the teacher renewal

program provides *cognitive synthesis*, a cohesion of the mind, body and spirit through the intrinsic properties of the arts that enables participants to negotiate new meaning through articulation of embodied experiences, merging old knowledge with new insights.

An essential and important challenge faced by teachers who aim to succeed and be fulfilled in their profession, is to find ways to continually renew their energy and commitment in the face of burnout and boredom. Repetition in tasks and prolonged periods of work will always exist; however, finding tools to regenerate and renew energies are paramount for sustained commitment. Arts-based professional development offers an alternative to reform-based professional development for keeping experienced teachers vital, committed, and passionate about their profession. Teaching is an on-going reinvention of practice needing tools that support flexibility, adaptability, and creativity in today's ever-changing 21st century classrooms. Teacher training that includes such tools may provide an opportunity to incorporate attitudes, beliefs, and values along with the cognitive; content knowledge and pedagogy, thereby, expanding the focus to include the affective domains of learning. As evidenced by the responses of participants in this study, along with the strong body of research supporting the benefits professional development; policy makers, education leaders, and politicians should recognize the need for change that embraces a holistic arts-based approach to affirming teachers and renewing their spirits toward their continued in their profession.

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