

Annotated Bibliography

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Blandy, D. (2011). Sustainability, participatory culture, and the performance of democracy: Ascendant sites of theory and practice in art education. *Studies in Art Education*, 52(3), 243-255.

Blandy has over 25 years of research experience in community-based settings, with teaching concentrations in art, education, gender issues, and community. He is well published in journals such as *Studies in Art Education*, *Art Education*, *Journal of Multicultural and Cross-Cultural Research in Art Education*, *Visual Arts Research*, *Social Theory and Art Education*, and *Visual Sociology Review*. Blandy noted the importance of three sites that are important in the network of art education for children, youth, and adults: (1) sustainability to meet today's needs without compromising the future; (2) participatory culture as citizens learning in community with freedom, support, and contributions that connect novices and those with experience; (3) performance of democracy by working with others, having discussions, building consensus, and problem solving on common issues in order to better plan for the future. Blandy's three sites may be applied to further research with the aim of reshaping art education in changing socio-political times. This lecture for Studies in Art Education is intended for art educators, researchers, and learners (undergraduate and graduate students). For my independent project, these three sites may complement experiential education in a specific methodology to involve high school youth in service learning, community-based art education, and community awareness.

Clark, G. & Zimmerman, E. (2000). Greater understanding of the local community: A community-based art education program for rural schools. *Art Education*, 53(2), 33-39.

Enid Zimmerman received her doctorate in arts education from Indiana University. She is married to Dr. Gilbert Clark. She and Dr. Clark helped establish IU Summer Arts Institute for gifted and talented junior high school students;

resulting research improved techniques for identifying gifted and talented students in art, across cultural and socioeconomic contexts. Clark and Zimmerman looked at community-based art education, and incorporated cultural background in developing art curriculum. They highlighted Project ARTS (Art for Rural Teachers and Students) and its 3-year program to serve students with high interest and abilities in arts in seven rural US elementary schools. With parent and community participation, students learned to appreciate their cultures and families. Various local resources helped shape curriculum writing and implementation. Students' awareness and appreciation were extended to the community through exhibitions and performances. Curriculum examples and assessment procedures were presented. In essence, the article puts forth the necessary ingredients for a program (Project ARTS) to be potentially applicable in other communities. My independent project focuses on community-based art education in rural Sampson County, North Carolina: high school art students will participate in a service learning curriculum; then, their exposure to experiential learning will guide further curriculum for participant learners. Clark and Zimmerman's Project ARTS is exemplary. This article is resourceful for art educators and community members who want to make community impact.

Davis, J. (2010). Learning from examples of civic responsibility: What a community-based art centers teach us about arts education. *Journal of Aesthetic Education*, 44(3), 82-95.

Jessica Hoffman Davis received her doctorate in Education from Harvard University. She wrote *Why Our Schools Need the Arts*, and its successor, *Why Our High Schools Need the Arts* as approaches to advocacy for arts education. She is a visual artist, writer, educator, and researcher. Dr. Davis advocates for the benefits of community art centers that support education. She noted these sites as "safe havens...unfettered by the demands and constraints of school administrations" (p.82). She focused on what schools may learn from arts education provided in the community; with evidence to support the benefits of

community arts education, she advocates for redirection of educational objectives. She cited research and noted the positive effects of community arts education. She also noted these sites as opportunities for teens to encounter entrepreneurial experiences that have positive impacts on their communities: through experiences, young people develop leadership skills that help further global connections. Dr. Davis further emphasized that the value of these “alternate arenas” (p.87), is not in raising test scores, but in raising expectations and performance when they are exposed to mentors (artists and art educators) who do the same. This article directly supports my independent project goal of highlighting the potential learning to be gained in the artful alternative of an informal art education program, based in a community art center, with art educators/artists as mentors for participating youth and learners. Similarly, my project is not meant to compete with existing art education within schools; in fact, I aim to work with schools and school teachers in trying to extend art and art education opportunities.

Family Strengthening Policy Center (2007). Youth Service-Learning: A Family-Strengthening Strategy. Washington, DC: National Human Services Assembly. Retrieved from <http://www.nassembly.org/fspc/documents/brief21.pdf>

The National Assembly was formed by leaders of social service agencies in the early 1920s to address common concerns. It is an association of the nation’s leading non-profits in the fields of health, human and community development, and human services. The Assembly envisions “a just and caring nation which effectively addresses the development and care of its citizens.” This policy brief looks at youth, service-learning, and strategies to strengthen low-income families and their neighborhoods. It defines service-learning and other related key terms (civic engagement, community service, youth-led, and youth-organized), and notes that service-learning is one component of youth engagement. The brief also includes examples of how schools and communities work together, which then, also supports youth-to-family dynamics. Furthermore,

information for interested agencies to get involved is provided. Presented facts and resources directly support my independent project.

Gude, O. (2009). *Art education for democratic life* [NAEA Lowenfeld Lecture]. Retrieved from http://www.arteducators.org/research/2009_LowenfeldLecture_OliviaGude.pdf

Olivia Gude is a well-published academic scholar, researcher, and lecturer whose work focuses on community public art and art education. She was the 2009 recipient of the National Art Education Association's Lowenfeld Lecture Scholarship. To a specific audience attending this lecture, Gude spoke of many ways in which art education helps with self awareness, free exploration, and the connection that develops between process and product; these aims are dependent on the individual's awareness, actions, and interactions with the world. She noted that art education is able to support the stories of each individual: with a range of tools and skills, students are able to express their experiences through traditional and contemporary art processes and experimentations. The stories move forward as culture, and changes culture: in this way, arts education has the capacity to visualize, articulate, and promote the voices of individuals. My independent project aims to promote the voices of community service, youth, educators, and community participants through art and art education programming in a democratic culture that will allow youth to create, experiment, learn, and contribute to and with others.

Gude, O. (2010). Playing, creativity, possibility. *Art Education*, 63(2), 31-7.

Olivia Gude (brief background annotated previously) put forth methods in support of creative curriculum in art education: these methods stimulate play and experimentation, and support students in recognizing uneasy and potentially limiting emotions related to creating. She acknowledged that creativity may be limited by feelings of anxiety and resistance; these feelings result from many factors, some of which are related to set standards, self-consciousness, busy lifestyles that don't allow for creative thinking, and others. Gude noted conditions by which creativity may be fostered: feeling safe and free, absence of external

evaluation, empathetic understanding, and unconditional acceptance of an individual's worth. If these conditions were to be present in the classroom, creativity may emerge, thus allowing an individual's experience to be expressed, valued, and understood. For my independent project, in a similar climate that would foster creativity and fewer limitations imposed by standards, "creating creative people" (p.36) will be possible.

Points of Light Foundation (2001). Youth Voice in Service-Learning Fact Sheet. National Service-Learning Clearinghouse. Retrieved from

http://www.servicelearning.org/instant_info/fact_sheets/cb_facts/youth_voice

The National Service-Learning Clearinghouse (NSLC) supports the service-learning community (kindergarten to higher education), community-based organizations, and other interested community groups. NSLC is funded by the Corporation for National and Community Service. This fact sheet is sourced to Points of Light Foundation, 2001: it is straight-forward, brief, and fairly easy to grasp. Facts define youth voice, its importance and benefits for young people, adults, and organizations, and research that support youth service-learning fields. Points of Life is a global volunteer organization with a mission to "inspire, equip and mobilize people to take action that changes the world." The focus of young people working together with adults is the foundation of my independent project: it will provide an opportunity for high school students to experience art and art education outside of school walls. Through this community-based project, where youth will be committed to learning, creating, and working with peers and their community, young people will gain increased self-esteem, and real-life experiences in team-work, leadership, responsibility, and community service.

Royal Society for the Encouragement of Arts, Manufactures and Commerce. (2010). *Sir Ken Robinson: Changing education paradigms* [Video animation taken from a speech by Sir Ken Robinson]. Retrieved from <http://comment.rsablogs.org.uk/2010/10/14/rsa-animate-changing-education-paradigms/>

Sir Ken Robinson, PhD is a global expert in education, creativity and innovation. He was professor of education in the United Kingdom's University of Warwick, and has honorary degrees from several US universities. In 2003, he was knighted by Queen Elizabeth II for his services to the arts. He has written best-sellers that have been translated into many languages. He is a popular speaker, whose TED conference videos of 2006 and 2010 have been seen by millions of viewers world-wide. In this 2010 video produced by the Royal Society for the Engagement of Art, Robinson spoke of the need for public school reformation for economic and cultural reasons. He emphasized that the current system is outdated and the change in paradigm must move in the opposite direction, away from standardization. He related the idea of divergent thinking (the ability to seek and find multiple solutions to problems) as essential to creativity; and that this creative capacity fades with age. He noted that virtually all kids have the capacity for creativity, but as they grow and become educated, schooling discourages collaboration and promotes the search for one-right-answer to problems. He urges viewers to rethink present-day practices in education, practices that reflect industrially-prompted practices that no longer fit today's highly stimulated world. My independent project aims to look at art education from a community perspective, in which students may have outside opportunities through art and art education, to learn and be creative. This is my divergent solution to present-day practices that may better serve youth, educators, and community.

TED Talk: Geoff Mulgan – A Short Intro to the Studio School. Retrieved from http://www.ted.com/talks/geoff_mulgan_a_short_intro_to_the_studio_school.html?quote=1087

Geoff Mulgan is Chief Executive Officer of the National Endowment for Science Technology and the Arts (NESTA). He holds academic positions at University College London, the London School of Economics and the University of Melbourne. He was CEO of the London-based Young Foundation (a center for

social innovation, social enterprise and public policy). He is active (writing, speaking, holding positions) in issues related to education, policy-making, business, economics, and government. Mulgan's six-minute talk is a plug for the Studio School as an alternative mode of education: he noted voids in academic schools that sparked the idea for change. After conversations and research, the concept of the Studio School was developed, prototyped, and implemented. At the Studio School, working and learning are integrated, and this, according to Mulgan, is motivating and exciting. In additions, he reports that students who participated in the Studio School had improvements in subsequent academic tests, years later. Mulgan attributed the positive results to the "power of idea." The idea of the Studio School is similar to apprenticeships and vocational schools: with focused areas of study, hands-on learning, and guidance provided by coaches/teachers. In addition, collaboration and project work, rather than individual work in classrooms (i.e. traditional academic schooling), are promoted. Some elements of the Studio School are applicable to my independent project; however, I envision it as extension (not replacement) of academic studies. My project will allow youth to volunteer as service learners, gain experiences in a community-based art education setting, and contribute what they learn to others in their community.

Zimmerman, E. (2009). Reconceptualizing the role of creativity in art education theory and practice. *Studies in Art Education*, 50(4), 382-99.

Enid Zimmerman (brief background annotated previously) wrote this article in support of creativity being developed and nurtured in art education, for all students. She highlighted NAEA convention and publications that featured a small showing of creativity materials, resources, programs, workshops, and conferences. Her book search revealed three of 100 NAEA's book list that featured creativity teaching. She outlined the history of creativity in art education as aesthetic/self-expression, social construct, community-based, society-centered, multicultural, intercultural, visual culture, and global art education. Of

particular interest was her reference to contemporary art education movement, called arts-based practice; it considers sites for creativity that use studio-like theories, practices, and contexts implemented by individual artists in specific social settings. She noted that certain art-based and visual culture approaches to art education may have the potential for research in the concepts of creativity and creative practices in art education. She discussed ways in which creativity may be fostered through education, noting strategies in developing curricula and obstacles that may be faced. She concluded that supporting creativity in education requires teachers that support creativity and processes that will allow students to make meaningful choices. This article speaks to art educators and researchers, urging them to view creativity studies and processes as important components in curriculum development and assessments. With the evidence presented, Zimmerman's article is a solid reference that may be used in my pursuit to implement a community-based program: with art as the basis for curriculum, creativity and creative processes may be fostered.