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ARE 6933 – Art Education in Alternative Sites

Sources for Project Proposal: Learn and Share Out of the Box

### **Annotated Bibliography**

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 art, education, and sociology journals such as *Studies in Art Education*, *Art Education*, and *Social Theory and Art Education*. Blandy noted the importance of three sites 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. This lecture is intended for art educators, researchers, and learners (undergraduate and graduate students). For my project proposal, these three sites complement experiential education as goals to promote youth experiences an arts-based service learning based in a community arts center.

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. Their research focuses on 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.

My independent project focuses on community-based art education in rural Sampson County, North Carolina: middle and high school art students will participate in a voluntary service-learning after school art program to share student-designed art sessions for participant learners. This article is resourceful for art educators and community members who want to support similar programs of arts-based learning outside of traditional schools.

Cleveland, W., & Shifferd, P. (2010). *Between grace and fear*. Champaign, IL: Common Ground.

Cleveland has extensive experience in leading arts programs. He serves as an adviser or on the advisory boards of several community and art organizations. He has worked with the National Endowment for the Arts as a panelist and consultant. His interest in arts-based community development led to the creation of the Center for the Study of Art and Community in 1991. The Center works across community sectors of education, human services, public safety, faith, and development to integrate the arts into community life. He has shared his experiences through writing and lectures related to hundreds of artists and their community partners throughout the world.

Cleveland and Shefferd authored *Between Grace and Fear* (2010) in which "In beauty, people find dignity" (p. 31) begins Cleveland's interview with artist/advocate Lily Yeh. As the founding director of Barefoot Artists, Inc. Yeh has established a nonprofit organization that operates on "almost no maintenance" (p. 35) through the work of volunteers. Interviews connect people with their stories in a very tangible, personal, and easy-to-read format. Along with my own experiences, Yeh's story is one of many that support and ignite ideas for why I continue to do it. As I look at future possibilities, I believe in the potential of caring people who choose to bring about change, perhaps in small steps as volunteers in rural communities that may impact the future in bigger ways.

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*. She is a visual artist, writer, educator, and researcher. Dr. Davis advocates for the benefits of community art centers as “safe havens...unfettered by the demands and constraints of school administrations” (p.82). With evidence and research, she advocates for redirection of educational objectives to focus on what schools may learn from community-based arts education. She also notes 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 and emphasizes the value of these “alternate arenas” (p.87), in raising expectations and performance when students are exposed to mentors (artists and art educators) who do the same. This article directly supports my project’s goal of extending student learning through a community-based art program 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: this article will be resourceful for interested teachers and school administrators.

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. 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. Service learning is one component of youth engagement with volunteerism and community service as other components. Because youth are in tune with their communities and their families, successful programs engage students in planning, organizing, and making decisions about the service. Youth perspectives often bring new energies, fresh insights, and creative approaches and their willingness to contribute signals potential preparedness to take on adult responsibilities.

This source sites research and evidence to support the positive outcomes that result from youth participation in community service, with family involvement. The brief also includes examples of how schools and communities work together, which then, also support youth-to-family dynamics. Furthermore, information for interested agencies to get involved is provided. Sharing this brief with program partners and participants will help with program development, implementation, and support.

Green, J. & Kindseth, A. (2011). Art all day: Distinction and interrelation of school-based and out-of- school arts learning. *Studies in Art Education*, 52(4), 337-341.

Joshua Green is executive director at the National Council on Education for Ceramic Art. His expertise lies in development and implementation of programming efforts. Over 20 years of work at the Manchester Craftsmen's Guild (MCG) include positions held as Vice President of Operations and Director of Arts and Education Strategies. This paper addresses the significance of MCG's nationally recognized after-school Apprenticeship Training Program (ATP). Transformation of students' education through art experiences at MCG differs from in-school curriculum in areas that support students' sense of identity, their social and emotional capacities, and nurtures their passion for learning. The interaction between student and teacher gave MCG's founder Bill Strickland a sense of self as an artist with aspirations for further learning and growth. ATP's partnership with local schools has demanded shifts in student assessments to include more data-driven measures of success. Nonetheless, MCG has maintained high expectations that support students' learning based on process, creativity, and critical thinking. Through active participation out of school, students gain valuable education beyond that evidenced by in-school experiences and data. This article will help inform art teachers and community partners who wish to support my project with aims to extend education for youth beyond traditional experiences in school.

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

Kaye, C. B. (2010). *The complete guide to service learning: Proven, practical ways to engage students in civic responsibility, academic curriculum, & social action.*

Minneapolis, MN: Free Spirit.

Cathryn Berger Kaye is president of CBK Associates and ABCD Books. She travels nationally and internationally in the name of service learning and education, youth engagement, effective teacher strategies, and other related community and global topics. Her classroom teaching experiences in rural, suburban, and urban settings lend support in making connections with participants benefiting from her strategies. This guide includes practical and useful information towards better understanding, development, and implementation of service-learning programs: clearly written definitions, practices, themes, and resources help those interested in beginning, expanding, and promoting SL as a significant and relevant contributor to education. In addition, digital content may be downloaded via [www.fresspirit.com/CG2SL-forms](http://www.fresspirit.com/CG2SL-forms) using password "2serve." Her outreach as consultant may benefit future endeavors to link private and public organizations in developing my project proposal using components of service learning. Kaye explains why service learning is important and acknowledges her experiences as educator and as student who learns from the new ideas of people she meets. The premise of teacher learning from others is the underlying inspiration for my project, as I continue to learn from my students and their bright ideas every time we meet.



The National Service-Learning Clearinghouse (NSLC) of the Generator School Network (GSN). Retrieved from <http://gsn.nylc.org/clearinghouse>.

The National Service-Learning Clearinghouse (NSLC) provides free online resources for learners kindergarten to higher education, community-based organizations, and other interested community groups. Its library allows searches in four overarching areas: K-12 Service-Learning Standards for Quality Practice, Service-Learning Proces, Affiliation, and Content. A focused search using “Partnerships, Youth Voice, Action or Service, K-12” categories resulted in several articles that may prove supportive, informative, and directive towards the development and implementation of my proposed project. The focus of young people working together with adults is the foundation of my project: it aims to provide opportunities for middle and high school students to apply their knowledge of art in a community setting and as service for citizens. 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.

Wright, R. (2007). A conceptual and methodological framework for designing and evaluating community-based after-school art programs. *International Journal of Cultural Policy*, 13(1), 123-131.

Wright outlines the benefits of community-based after-school art programs and highlights key components such as conceptualization, development, operation, and evaluation when looking at the framework for an effective arts program. To conceptualize, Wright points to the beneficial aspects of art for youths. If the benefits support the notion of cultural democracy, with social goals of building confidence and skills in learners, then assessment of outcomes may not be reflected in the evaluative methodologies that currently exist. For operation, funding must be strong, supportive, and obtained from a variety of sources. Other necessary components include knowledgeable staff, safe and accessible environment, and parental involvement. The program content should address skill development, age-appropriate and diverse on-going activities, and the specific needs of participants. Framework for art program design and evaluation will help with partnership discussions between potential educators, community organizations, and supporters.