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February 16, 2013

Annotated Bibliography

Anderson, C. H. (1981, July). The Identity Crisis of the Art Educator: Artist? Teacher? Both? *Art Education*, pp. 45-46.

Anderson is an art educator who teaches and works as a professional artist and art teacher in the Washington, D. C. area. In her article she examines the roles of professional artists and art educators questioning how art educators should define their identities. Anderson finds that there are distinct concerns for both professions, but that art educators must not feel pressured to conform to either identity. Nor, should there be the misconception that art educators couldn't be practicing artists. Anderson wrote this article for art educators to realize the balance they hold as artists who educate is valuable, because they are competent in technical skills for producing art and to encourage learning. She compares the aims of the creative process for visual artists to the teaching process of art educators in terms of the product which is produced. This article lays the framework for how art teachers are skilled at creating opportunities for divergent thinking and are able use these times to check for student learning and cognition. She reminds art educators that they must strive for excellence in all areas of the field to be effective.

Beghetto, R. (2005). Does Assessment Kill Student Creativity? *The Educational Forum*, 254-263.

Beghetto is an Associate Professor of Academic Studies at the University of Oregon. He specializes in studying creativity for K-12 students and how K-12 teachers are influenced by their own school experiences. His writings center on creativity in the classroom and nurturing creativity in today's students. In this article for Educational Forum, Beghetto asks if common assessment practices have had an influence on student creativity. First giving a definition for creativity, he explains how teachers set up their classrooms to either encourage or diminish creativity in their classrooms. Solutions are given to increase a student's level of creativity and how to keep assessments from effecting students. This article will align with the work of Gude and Fletcher for details on how creativity can be encouraged in students. Beghetto looks specifically at the culture teachers bring into their rooms and its effects. Beghetto finds that it is not assessment but rather the messages of the goals set by classroom teachers. Beghetto's work is for all classroom teachers and could be useful for all levels of learning, it is relatively easy to read and provides clear definitions of terms. This work offers a clear definition of what creativity is and what environmental factors increase or diminish student attitudes toward being comfortable experimenting and developing creative ideas.

Bovio, D. (2011, December). Artist Trading Cards: Connecting with Other Communities. *Arts and Activities*, pp. 28-30.

Deborah Bovio is a secondary Visual Arts teacher in Michigan. She specializes in collaborative art making in her own work and often has her students work collaboratively. Bovio is also an administrator of the website StudentATC.com where teachers and students are linked to trade ATC's globally. In her article, Bovio explains how she integrated the Artist Trading Card movement into her classroom for a trade with another teacher's class. She finds that the act of trading art work creates a community connection by harvesting the culture of creating art work for others and anticipating the gift of receiving artwork that was made for them by another person. Bovio explains the process of creating ATC's and gives teachers ideas for techniques and materials that they can use for their own classrooms. In addition, Bovio shares the unexpected benefits that happened as a result of working and communicating with another art educator. Like Freedman, Bovio finds that art education can engage students in a way that leads to self-expression and social mediation. This article was very straight forward and described the atmosphere that I wish to create from my critical intervention of having teachers work collaboratively while planning an art show together and trading their students art work periodically.

Cohen, B. D. (2011, November 16). *Huffpost Arts & Culture*. Retrieved February 15, 2013, from Huffingtonpost. com: http://www.huffingtonpost.com/brian-d-cohen/arts-education_b_1084498.html

Brian Cohen is a printmaker whose work is part of various permanent collections across the United States. As an art educator, he worked as a teacher and Dean of Faculty at the Putney School. This article on teaching creativity is one of many art education essays he has written for the Huffington Post. In his essay, Cohen asserts that students learn how to be creative problem solvers from an arts education. He explains how solving problems independently has a high value in learning. His definition of creativity involves understanding and not knowing until after the process of working on an issue. He talks of the role of the teacher as a trainer teaching the rules and coaching students to navigate their medium. Cohen's work is intended for educators of older students who have a grasp on working with media, but have yet to develop a personal voice with their art. His assertions of what the creative process entails indicates the learning that takes place from developing a method for creating art that is not product driven. Cohen describes the benefits of art education which align with positives Gude gives from the process of trying new solutions and teachers providing a support for students experiment. The writing articulates my feelings of the art teacher as coach for the students to learn how to work as an artist, through teaching the creative process to bridge knowledge with understanding.

Fletcher, T. S. (2011, Spring). Creative Thinking in Schools: Finding the Just Right Solution for Students . *Gifted Child Today*, pp. 37-42.

Tina Sue Fletcher has researched curriculum instruction, gifted education, and the fine arts at Texas A&M University and uses the arts as a method for therapy in her practice as an occupational

therapist. In this article for *Gifted Child Today*, Fletcher examines how educators can apply findings from creativity research to develop environments which foster creativity. First, outlining how gifted or creative students may be turned off to regular modes of education, Fletcher then describes the development of current creativity research. Her explanations of environmental conditions and stress greatly tie into the work of Gude who speaks of providing "psychological safety," (Gude, 2010) allows teachers to understand issues that may affect them and their students. Fletcher gives multiple clear directives to teachers on how they can use creativity research to develop instructional practices that allows for increased student creativity. I find that Fletcher's work can be beneficial for all teachers and administrators who wish to change the way they run their classrooms to change the level of their student's creative thinking and motivation to learn.

Freedman, K. (2007, Winter). *Artmaking/Troublemaking: Creativity, Policy, and Leadership in Art Education. Studies in Art Education* , pp. 204-217.

Kerry Freedman is a professor at Northern Illinois University and is the head of the School of Art Education. This article was given at the National Art Education Association annual conference where Freedman was a guest lecturer. In his writing Freedman makes the case of how art educators must use their curriculum to challenge the effects that current education policy is having on students. Similar to the findings of Fletcher and Milbrandt, Freedman sees a lack in creative engagement to be indicative of students who join the workforce not prepared. He argues that social, political, and economic growth cannot be sustained in the absence of an art education. Freedman lists testing and increasing globalism to hindering critical thinking skills and long term learning. Writing for art educators and policy makers who wish not to lose the importance of art education, he makes recommendations for maintaining the development of personal and cultural identity in students. Freedman maintains that students must make art that is about their interests and that teachers must act as leaders in providing their students with culturally meaningful experiences. This moderately challenging read gives a differing option on what individual teachers can do to build creativity that is not about problem solving, but about community engagement. The work though has very similar aims and reasons for arguing why creativity is important for teachers to include in their curriculums.

Freedman, K. (2011). *Leadership in Art Education: Taking Action in Schools and Communities. Art Education*, 40-45.

In this more recent writing of Kerry Freedman's, Freedman again calls art education leaders together to change how art education is viewed and how to be better advocates for the importance of our profession for the art community, our students, and the future work force. Freedman writes on various topics concerning culture and curriculum in art education. In this article, Freedman wants art educators to act as leaders by working together to cultivate new ideas for supporting art education by creating opportunities for social action and providing art experiences for the community. Freedman gives teachers tools for maintaining a successful professional community that supports the individual teacher and their students. This writing provides a current art based perspective of Inger's conclusions on the benefits of teachers working collaboratively. This clear read is helpful for teachers and is very beneficial for art administrators and principals to understand how art teachers need support that is

specific to their needs. Freedman's outline of actions for teachers to take in creating a culture of working together was especially helpful in providing a framework for devising my plan of action.

Gude, O. (2010, March). Playing, Creativity, Possibility. *Art Education*, pp. 31-37.

Olivia Gude is an artist and art educator that works in Chicago. In this article, Gude describes the Spiral Workshop, an art program focused on teaching teenagers art with a curriculum that is written to increase the child's individual level of creativity. Gude first distinguishes the Spiral curriculum as different, because of the emphasis placed on creativity; where most art educators have aims toward building creativity, but work with unsupportive curriculums. Similar to Beghetto, Gude first lays out issues that hinder creativity as student anxiety, resistance to making art, and teacher failure to empower students' creative thoughts. Gude asks teachers to provide an environment that is "psychologically safe" and provides time for creative play with materials where students can feel comfortable developing their ideas and trying new things. As in the Fletcher article, Gude makes the case that anxiety is healthy but teachers must know how to support students with their emotions that leads them to stay with the process and not give up. Gude gives art educators steps to incorporate creative practices into their own classrooms. I wish to use Gude's example of creating a safe environment in tandem with the recommendations of Fletcher's for changing the culture of the classroom.

Inger, M. (1993). Teacher Collaboration in Secondary Schools. *Center Focus Number 2*.

Morton Inger writes for the National Center for Research in Vocational Education. Inger outlines the benefits for teachers, students, and the school when teachers work collaboratively. He asserts that teacher collaboration leads to consistency across a school which leads to improved student behavior and an atmosphere that can handle new ideas and systematic support for individual teacher weaknesses and stress. Along with the benefits of teacher collaboration, Inger lists the barriers which hinder teachers from working together and solutions for breaking those barriers. Inger is writing primarily for teachers who work in secondary vocational schools, but I found his discussion of barriers as status between teachers, time, and physical space as personally meaningful as to why teacher collaboration is important to me. Art educators have these issues within their specific schools and can benefit from learning how to reach out to other teachers to lessen the stress of working alone and isolated.

Milbrandt, M. , and Milbrandt, L. (2011). Creativity: What are we talking about? *Art Education*, 64(1), 8-13.

Melody Milbrandt is currently works as a Professor of Art Education and Georgia College and State University. In her writing she asks what creativity is and how differing perspectives provide different definitions. Like Beghetto, Fletcher, and Freedman, Milbrandt makes parallels between the effects of testing and the future of America's workforce in regards to creativity. She exclaims that the mentality created from teaching for successful test taking is creating a gap in student preparedness for becoming future productive citizens. Milbrandt describes three definitions for what creativity is as domain changing, self-expressive and meaning making, and as creative problem solving. Milbrandt gives educators a clear explanation of how each perspective on creativity can be utilized in contemporary art rooms so that teachers can guide their students in creative practices. Milbrandt's work provides a

thorough explanation on how to provide a creative environment for students that is research based and current.