

# Annotated Bibliographies of *Children and their Art: Art Education for Elementary and Middle Schools* and additional articles and resources

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*Art 295*

## **Chapter 1:**

Day, M., & Hurwitz, A. (2011). *Origins and Rationales for Art Education*. In *Children and their Art: Art Education for Elementary and Middle Schools* (9th ed. ; [Instructor's ed., pp. 3-23). Boston: Wadsworth Cengage Learning.

This chapter discusses the origins and rationales for art education; children, art, and society. Art evolved throughout time beginning as a utilitarian task. It then became valued as an aesthetic in that humans decorated already made objects. Art then became a creative outlet regarding people imagining their environment. It was also used as a function for story telling (either for religious or communication purposes). In addition, art can be used as a stress reliever or therapeutic exercise.

Early influences of art education were the stimulus-response theory and Gestalt psychology. Other ideas of teaching branched from the battle between the learning environment and the students (desks nailed to floors). This led to the notion that the more active students are, the more learning occurs. Howard Gardner's theory of multiple intelligence is based on knowledge of multiple and differentiated capacities of the brain as well as the analysis of previous historical accomplishment. He states that all 8 intelligences are valuable and needed for schooling, not just linguistics and mathematics. The 4 general findings of brain research are: 1) The brain changes physiologically as a result of experience (abusive home environment). 2) IQ is not fixed at birth (sensory experiences affect premature neural activity). 3) Some abilities are acquired more easily during "windows of opportunity" (infants can learn language better than grown individuals/ brain plasticity declined by 18 but more powerful). 4) Learning is strongly influenced by emotion (stronger the emotion the more connection with the experience). Values of society are discussed when teaching art. Usually mass media dictates these opinions. Social problems are important. Franz Cizek (big pioneer in art education) designed art classes and changed teaching in art education . . . expressionism occurred. It goes on to talk about other influences such as early art educators, the Owatonna Project, The Bauhaus, Creative Self-Expression and Comprehensive Art Education fundamentals.

## **Observation Article:**

## Classroom Observation in Teaching Practice. Chapter 7

This article discusses the methods of observing an art classroom. It begins by talking about the nature of classroom observation. In a classroom, each student responds to a lesson differently, and you must be aware of this. You must also be aware of yourself while teaching, whether you are productive or not. When knowing there is an observer in the room, teachers tend to act differently. As a practicing-teacher assignment you will have to make observations of your cooperating teacher's class. This helps you familiarize yourself with course materials, teaching styles, student interactions etc. It's basically a reflection of how specific teachers interpret learning tools. The purpose of these notes is to use them in a follow-up discussion with the teacher. You can analyze lesson structure, classroom management strategies, types of teaching activities, teaching strategies, teachers' use of materials, teachers' use of language, students' use of language, and student interaction. Your observations can be in the form of checklists, seating charts, field notes, narrative summary, and the follow-up conversation. It then talks about the reasons why you're observed by a supervisor. When observing, you need to know when to visit, the best vantage point, the best "Beside Manner," how to take notes and how to give the teacher Oral or written feedback. It then goes on to talk about how to discuss notes with a cooperative teacher and issues to consider when observing.

### **Chapter 2:**

Day, M., & Hurwitz, A. (2011). Art Education in Contemporary Classrooms. In *Children and their Art: Art Education for Elementary and Middle Schools* (9th ed. ; [Instructor's ed., pp. 25-37). Boston: Wadsworth Cengage Learning.

This chapter discusses art education in contemporary classrooms; influences, issues, and practices. Art education allows children to understand, interpret and judge the visual world around them. There must be a balanced program of art education. Students must be continually involved in work, practice, and study, which leads to effective creative engagement. Art brings many children in because it touches areas not addressed in other classes and encourages uniqueness in work. A good art program includes students learning to create quality work while developing strong thought processes, accessing the "imagic store," learning a basic understanding for visual arts throughout history, learning about cultures through this study, studying the influences of visual culture and messages in everyday life, accessing resources, discussing issues/interpretation, and lastly gaining technical skills. Art should be integrated with elementary curriculum: history, social issue, language (reflective and interpretive writing), decision making, problem solving.

Modernism is the period where great themes and ideas of progress influenced the course of history. Postmodernism is understanding philosophical ideas that provide a context for thinking about current trends in art education. It goes on to explain examples of Modernism and Postmodernism ideals, and the roles they have in art and art education.

Historical Visualization References:

Bolin, P. E. (2009). Imagination and Speculation as Historical Impulse: Engaging Uncertainties within Art Education History and Historiography. *Studies In Art Education: A Journal Of Issues And Research In Art Education*, 50(2), 110-123.

This article discusses the history of art education primarily referring to two primary accounts, the "Speculative Historical Account One" and the "Speculative Historical Account 2." Under the Speculative Historical Account 2 it discusses the new teaching phenomenon during the early 1900s called "manual training." Manual training is a form of education prominent in U.S. the last quarter of the 19th century until the conclusion of World War 1. It was initiated in schools not to teach trades or produce products, but rather solely learn and become familiar with the tools, engineering, and construction principles of skill. They attempted individual expression for students using new materials and colors, and practical artistic ends. During this time there was also a new light on child development due to the study of psychology. This hands on method is strictly for learning and not creating any marketable items

### **NAEA Article (1972):**

Levy, D. (1972). Creativity and the New Teacher. *Journal of the National Art Education Association*, 25(7), 6-9.

In this article David Levy writes about the downfalls of secondary art education. First and foremost he believes that high school students that are accepted and attend colleges to study the visual arts are not adequately prepared. He feels good students who are referred to as "talented" have still not met the minimum standards of preparation to continue their studies into college. Art classes are even becoming the dumping ground for academically backwards students. When looking at students you must see their latent ability- their ability for potential rather than current performance. This is where high school teachers come in. Their poor teaching can be equated with a non-creative approach. He claims that creativity in teaching is intelligence and commitment along with thorough knowledge of the visual arts. This teacher must be able to make informed judgments about his students and confidently back them up. The author asks why very accredited professional artists do not teach in secondary schools, considering they are more qualified than the certified teacher (who at this time only had to take 36 to 48 credit hours to be certified). He goes on to define "Professionalism". Most teachers are not professionals in that historically teaching has been a lower/middle class job. Creativity in teaching is not possible if it is regarded as labor, rather teaching should be an act of love: love of ideas, love of youth, love of subject matter. Furthermore, he talks about the lack of interest for the arts around this time period. The author believes that the students should be strictly taught relatively classical methods and undergo hard work rather than do their own thing.

### **Chapter 3:**

Day, M., & Hurwitz, A. (2011). Children's Artistic Development. In *Children and their Art: Art*

Education for Elementary and Middle Schools (9th ed. ; [Instructor's ed., pp. 39-61). Boston: Wadsworth Cengage Learning.

This chapter discusses children's artistic development; how children grow and learn. Young children enjoy making marks because of the rhythmic movement and observable results that are created. Their art can evolve into a personal language but as a child, they change ideas very quickly, which is why they may seem to produce scribble. As children grow they can more accurately portray and explain what they are trying to create. Children learn from their visual environment such as media or even their home life. There is a stage theory obtaining 3 stages in child growth and development.

The Manipulative stage (2-5) is when children use materials and learn they can change their environment. They develop a vocabulary for graphic marks and eventually develop a series of symbols. They learn line, shapes and textures, which are visual concepts. They then develop relational concepts with these visual concepts. We never "leave" the Manipulative stage. In the Symbol-Making Stage (6-9) early symbols are undifferentiated. As a child grows they make connections with anatomy etc and their drawings show this. They further relate symbols to an environment and tell stories with them. They learn to occupy space in their drawings with size differences and baselines. Furthermore, children create schemas and stereotypical drawings such as the looped-V for birds. The Preadolescent Stage (10-13) is crucial for the standpoint in art education: most children cease to be significantly involved in art. They must make enough progress in this stage to keep going. The art teachers' role is important for this stage in that they must properly instruct technique and design principles. It goes on to talk about why children make art.

It isn't certain that children make art therapeutically, but they do make connections in their lives and incorporate them in their drawings. There are different conceptions of students in art. Teachers must engage in discussions with their students in order to assess their conceptions and create valid expectations.

#### **NAEA Article (2006):**

Darts, D. (2006). Art Education for a Change: Contemporary Issues and the Visual Arts. *Journal of the National Art Education Association*, 59(5), 8-11.

The article begins with an anecdote that is set during a beginning of the year speech for new eight graders. While the principal was talking, multiple students stood up and started shouting racial slurs. Finally, a group of 15 students stood up and yelled, "stop!" These students were a part of a growing movement of students and teachers at the high school who were choosing to stand up against hate and violence. After this presentation, they had discussions in smaller groups where seniors took these ideas and used them to inspire multimedia artworks displayed within the school. This article basically comments on the need for art education to reflect the shift into the contemporary world. There needs to be an emphasis on concepts, problems, and ideas, rather than techniques and materials. Based off of this anecdote we can see that students have the potential to positively transform themselves, their communities, and the world

by addressing and examining contemporary social issues. The author, himself, changed the focus of his curriculum to address the evolving realities of living in a rapidly transforming and globalizing world. The work is essentially more sophisticated in this way. When students are personally invested in a topic they are more inclined to engage with it in meaningful ways. A way to manage this is to have students formulate, present, and evaluate their own lesson plans. The beginning of the semester he allowed them to conduct research and lesson plan, then they created in depth activities to correspond. They did trust exercises to create a solid communal and trustful environment, which was critical in maintaining respect with these controversial topics. The kids presented a lesson template maintaining “hooks” (fun activities), a foundations and reflective action. They gave many student-led presentations throughout the semester and assessed each other as well. This teacher is literally the bomb.

#### **Chapter 4:**

Day, M., & Hurwitz, A. (2011). Children with Disabilities. In *Children and their Art: Art Education for Elementary and Middle Schools* (9th ed. ; [Instructor's ed., pp. 65-79). Boston: Wadsworth Cengage Learning.

This chapter is about children with disabilities; art for all children. It begins with an anecdote talking about an elementary school with an inclusive disabled students curriculum. They claim that the students with disabilities made noticeable improvement in academic and social performance, and other students have become more caring and tolerant. All teachers must be able to accommodate disabled students; art teachers are known to accommodate well. Some students may be disabled in one area as they excel in another. All teachers must gain a basic understanding of the needs of disabled learners. There is a helpful chart regarding categories of disabilities under IDEA (Individuals with Disabilities Education Act).

The materials of art allow teachers to easily adapt art making activities. It is all personal expression anyway. Art can be seen as therapy because it causes profound satisfaction, and is helpful to receive revelations about the person's emotional life. Art can be seen as catharsis in that it can alleviate problems by bringing them forward and giving them expression.

An intellectual disability is based on IQ tests, if limitations are present in 2+ adaptive skill areas, and if they are under 18. Young learners with intellectual disabilities first learn art by manipulation of tools, rather than drawing recognizable objects. They go through the symbol stage of expression later on. Teachers should connect the physical experiences of the children and their drawings. Teachers who have students with disabilities must be patient, able to stimulate potential, and treat every child as a unique and valid individual. Museum visits or field trips are great for stimulating perceptual awareness and appreciation. Activities for these students may include standard tools, modeling and ceramics recommended. A step-by-step approach is necessary when teaching. Sorting artistic images is a good task, while group work is not. When working in a group they must be able to do a singular activity rather than excessive input to a project.

Important points: quality of products are not noticeably inferior but still not important, concept formation is crucial, artwork may provide diagnostic clues, art can function as therapy,

integration of physical and mental operations facilitate union of thought and feeling, art provides decision making and problem solving opportunities, and art room can provide a nonthreatening atmosphere.

## **Chapter 5:**

Day, M., & Hurwitz, A. (2011). Talented Children. In *Children and their Art: Art Education for Elementary and Middle Schools* (9th ed. ; [Instructor's ed., pp. 81-95). Boston: Wadsworth Cengage Learning.

This chapter discusses talented children; the nature of artistic giftedness. In the past, schools have been successful in teaching the normal level of abilities rather than embracing gifted students, especially in art. When identifying gifted children in art there is not much to go off of. Artistic talent can be seen through judgment of art production or appreciation. Creativity is difficult to measure. Children should not be rigidly labeled and more attention should be focused on the processes of developing potential in children. Some people claim special programs for gifted children are elitist, but there are gifted children in every population group therefore it is not.

When identifying gifted and talented students the school must seek variety through a range of disciplines, use many assessment measures, be free of bias, accommodate students developing at different rates, identify potential, and assess motivation (chart on 84). Characteristics of gifted children in art include precocity, focus on drawing, rapidity of development, extended concentration, self-direction, possible inconsistency with creative behavior, and art as an escape. Art centered characteristics may include verisimilitude or being true to life, visual fluency, complexity and elaboration, sensitivity to art media, and random improvisation.

Case studies may be done to examine potential and patterns of innate artistic talent. Children can be chronologically assessed, or adult artists may be assessed through early works. What appears to be artistic talent in early years may disappear as the child develops other interests into which energies and abilities are channeled. Characteristics that may be studied include observational ability, color sensitivity, ability to fuse drawing and imagination, emotional expressiveness, memory, handling of space, and sensitivity to media. Special arrangements can be made for gifted children such as “enriched” programs.

## **TED Video:**

[http://www.ted.com/talks/shane\\_koyczan\\_to\\_this\\_day\\_for\\_the\\_bullied\\_and\\_beautiful](http://www.ted.com/talks/shane_koyczan_to_this_day_for_the_bullied_and_beautiful)

This video, with speaker Shane Koyczan, discusses the effect that bullying and other influences have on kids and teenagers. He talks about the differences between his personality in the past and how he is today. He reminisces on how he was searching for a career to dive into, and talks about how kids are very unaware as a teenager but they still are pressured by adults. He regrets becoming a bully. Standing up for yourself doesn't have to mean embracing

violence. He is a writer. His entire speech is so poetically written it is extremely attractive. Towards the end he becomes very passionate and engages the audience one hundred percent.

### **TED Video:**

[http://www.ted.com/talks/ash\\_bekham\\_we\\_re\\_all\\_hiding\\_something\\_let\\_s\\_find\\_the\\_courage\\_to\\_open\\_up](http://www.ted.com/talks/ash_bekham_we_re_all_hiding_something_let_s_find_the_courage_to_open_up)

This is the video that relates to empathy. Ash Beckham speaks on the topic of judgment and “closets.” Not just a homosexual closet, but closets where people are afraid to have a hard discussion. She gives an anecdote where she is asked whether she is a boy or girl at her job and she says this is a very hard discussion to have, especially with young children. This is a fresh approach to empathy and openness. Everyone has hardship, but she claims the only way to get past this is if the person is willing to be open with other individuals, rather than stay closeted.

### **Eisner Article:**

Eisner, E. (2009, March 1). What Education Can Learn From the Arts. *Art Education*, 6-9. Eisner, E. (2009, March 1). What Education Can Learn From the Arts. *Art Education*, 6-9.

This article talks about what educators can learn from the arts, not just science, regarding efficient teaching. There are eight different points to how art is useful when thinking about educational and teaching philosophies. They all begin with the statement, “Education can learn from the arts that...” The statements are: Form and content cannot be separated (how something is said or done shapes the content of the experience), everything interacts (there is no content without form, and no form without content), nuance matters (to the extent to which teaching is in art, attention to nuance is critical), surprise is not to be seen as an intruder in the process of inquiry but as a part of the rewards one reaps when working artistically, slowing down perception is the most promising way to see what is actually there, limits of language are not the limits of cognition (we know more than we can tell), somatic experience is one of the most important indicators that someone has gotten it right, open-ended tasks permit the exercise of imagination, and the exercise of imagination is one of the most important of human aptitudes (it is imagination, not necessity, that is the mother of invention).

### **Chapter 10:**

Day, M., & Hurwitz, A. (2011). *New Media in Art Education*. In *Children and their Art: Art Education for Elementary and Middle Schools* (9th ed. ; [Instructor's ed., pp. 159-175). Boston: Wadsworth Cengage Learning.

This chapter talks about “New Media,” which is a term that encompasses the emergence of digital, computerized, or networked information and communication technologies in the later part of the twentieth century. It refers to 3 main aspects of new media in art education, that being contemporary artists, new media of digital technology, and lastly the way that teachers can use new digital technology to change and improve their teaching and the learning experiences of their students.

When discussing contemporary art, it explains the postmodern art world as a place where everything in art is available simultaneously. Contemporary Art is the opposite of nontraditional, that being digital technologies, installation, conceptual art, and environmental art, rather than painting, drawing, and sculpting. New media still portrays ideas and concepts just as traditional does, but it highlights the concept rather than the actual craft. These new works are hard to contain however, in that you cannot purchase installation, digital, or environmental art.

Conceptual art especially highlights the concept, rather than the actual piece, hence the name. It is harder to explain to younger children obviously, but it can be explained by using different illustrations of one thing. This way you are focusing on the concept, rather than the actual object. Installation art is site-specific work designed to transform the perception of a space. The purpose of installation art is to affect the experience the viewer has in changing his/her atmosphere. It is definitely different from traditional art in that instead of viewing a piece, you are walking into it. Environmental art can be better understood with artist examples. It is the engagement of a person with the natural environment, therefore it is not permanent. Lastly, digital technology art, such as video, is created through computer programs. There are various different programs that may be used to form a digital technology piece, but it might be hard for younger students. All aspects of New Media are evolving and aren't too popular in classrooms at this point in time. The more digital technologies get introduced to children, the more they may be engaged with contemporary works.

### **Black Ants Reading:**

Cowhey, M. (2006). It Takes a Village to Teach First Grade. In *Black Ants and Buddhists* (pp. 58-80). Stenhouse.

This reading is written by an art education teacher. The reading begins with an anecdote regarding the teacher's experience as a new kindergarten and first grade teacher. She talked about how her job was bigger than she anticipated. For example, it was her job to teach her students the idea that college is obtainable. Curriculums are not static. Standards are ever-changing and classes alter with abilities and expectations. It is the teacher's job to incorporate and create his/her own curriculum and distinguish goals in the classroom. Diversity in the classroom is stressed in this essay. Kids come from different backgrounds and levels throughout each demographic area. A big question that teachers may come by regarding these setbacks is, How can I even anticipate what I'll need to know, and how can it be inspiring. Collaborating with other teachers helps this significantly. Teachers should embrace the idea of them being learners as well. This is an activist approach to curriculum. She began using resources around her for reference. Eventually she realized her students were prompted toward

critical thinking and intellectually curious behavior because she expressed these tendencies. In regards to her bilingual students, she found it hard to balance their input in conversations. However, it takes much courage for non-native English speaking students to volunteer to answer a question. She feels it is important for english speaking students to realize this barrier. She also highlights the importance of relationships, those used for resources as well as her students' families relationship. She goes on to explain different and helpful classroom activities.

**Mary Stokrocki Article:**

Stokrocki, M. (1986). A Portrait of an Effective Art Teacher. *Studies in Art Education*, 27(2), 82-93.

This participant observation study describes an effective elementary art teacher in a working class community, and focuses on her perceptual organization, a framework of beliefs and conceptions concerning art education, which reveals some insights on teaching art. This study concentrates on the teacher's instruction, in one second grade art class, with some reference to a sixth grade art class for comparison. The study utilized content and comparative analysis, and time sampling. A time sampling of three different sessions in one second grade art class, which was a half hour long, revealed effective management as a dominant characteristic of her instruction at this level. On the other hand, her extra-instructional arrangements compensated for lack of instructional time. The findings present some characteristics and environmental conditions discovered in this context, which generate propositions on effective elementary art teaching for future research.