

jee eun esther jang

Creo
ergo sum
I CREATE. THEREFORE, I AM.



Artistic Development in Children

Digital Notebook

table of contents

INTRODUCTION

About Jee Eun Esther Jang

INTRODUCTION

- [3](#) [About Jee Eun Esther Jang](#)
- [4](#) [About the Digital Notebook and How to Use It](#)

SECTION I – Artistic Development in Children

- [7](#) [Artistic Development Stages in Children: General Overview](#)
- [10](#) [Week 1](#)
- [12](#) [Week 2](#)
- [16](#) [Week 3](#)
- [19](#) [Week 4](#)
- [24](#) [Week 5](#)
- [28](#) [Week 6](#)
- [32](#) [Week 7](#)
- [38](#) [Week 8](#)
- [41](#) [Week 9](#)
- [45](#) [Week 10](#)
- [49](#) [Week 11](#)
- [52](#) [Week 12](#)
- [53](#) [Week 13](#)
- [55](#) [Week 14](#)
- [56](#) [Week 15](#)

SECTION II

- [59](#) [Lesson Planning](#)
- [65](#) [Student Work](#)
- [66](#) [Group III Exhibition](#)

SECTION III – Field Observations

- [69](#) [What is field observation?](#)
- [70](#) [About PS 452 and Ms. Lori Collman](#)
- [71](#) [Images of the Neighborhood](#)
- [73](#) [Images of Ms. Lori's Classroom](#)
- [74](#) [Diagram of Classroom Set Up](#)
- [76](#) [Journal of Handwritten Observations](#)
- [85](#) [Synthesis Paper](#)
- [89](#) [Images of Kindergarten](#)
- [98](#) [Images of 3rd Grade](#)
- [108](#) [Images of 5th Grade](#)

SECTION IV

- [116](#) [Epistemological Legitimacy of Art Education](#)
- [119](#) [Holistic Assessment in Art Education](#)
- [123](#) [A Note on Standardization](#)
- [127](#) [Multilingual and Multicultural Immersion](#)

SECTION VI

- [132](#) [Bibliography](#)



My name is Jee Eun Jang. (Pronounced gee - eun. Try it with me.) Or most people call me Esther. I'm an artist, photographer, and educator originally from Seoul and based in NYC.

I used to be an illustrator, but decided to plunge into photography and stole all my dad's gears. (Nikon F90 camera you see in the right is the one he bought in 1992.)

Born in Korea, I then moved to Iran, Saudi Arabia, Thailand, Indonesia, and stayed in NYC ever since. I grew up watching my mom as a veteran teacher with so much unconditional love for her students that teaching has always been a part of my life, too. I inherited my mom's love for children and curiosity for teaching that after working in the fine art world for six years, I finally took the plunge to transition into teaching.

I'm also a strong advocate for education reform. I spent the last decade personally researching visual literacy and pedagogy to teach kids how to read images. And because of my multicultural upbringing, I've been fascinated with the most effective pedagogies in teaching diverse learners. Naturally, I'm quite excited to start teaching in a NYC school.



ABOUT *the* DIGITAL NOTEBOOK and how to use it

This Digital Notebook was created for Artistic Development in Children with Judith Burton. It is a synthesis of everything I learned from my first semester at Teachers College, Columbia University for my MAT Art Education Initial Certification program. The content of this notebook is written through the lens of my vision, philosophy, and advocacy in art education as a teacher. It is my beginning manifesto.

The notebook's title, "*Creo, ergo sum. (I create. Therefore, I am.)*" is my motto. It is an adaptation from René Descartes' "Cogito, ergo sum. (I think. Therefore, I am.)" because I believe creation is another proof of existence particular to homo sapiens. What we execute in every day life is the direct result of our creativity, imagination, visual perception, and thoughts noodling in our cognitive topology.

My Vision in Art Education

What I envision myself doing for the rest of my life and what I envision my students doing as well is striving towards

the mastery of creation
in service of self and others .

I advocate that art education is crucial in every student's education because it teaches them the power of birthing something that *is* that was not before. Not everyone has artistic talents and proclivities. Not everyone is cut out to become artists. And they don't have to be. If that is the case, then children will find art classes pointless or disheartening once they struggle with their inhibitions.

I want to teach my students how to be creators. Whether it be elegant codes or a more efficient way of book keeping, I want to teach my students how to use their cognitive, kinesthetic, and socio-emotional abilities to create *is* that was not before. How to use their creativity and higher order thinking skills to problem solve, and to be able to withhold the tension created by embracing multiple contradicting realities.

I want my classroom to be a safe space where students are free to explore their incessant fascination with the "*what-ifs*". I want their curiosity to be ignited where controversial and taboo topics are also welcomed with a gentle embrace. A lab where they realize they already possess the full agency and power to choose and construct their own narrative. Where they hone their analytical skills to dismantle the narratives that might have been externally imposed on them without consent. Where they are free to play, to laugh, and to feel their way into the sense of who they are. Where they are able to identify a sense of self within their specific situated context. Where they are able to explore what it means to exist in multiple cultures, languages, ethnicities, and race.

How to Use This Digital Notebook

Section I is all the material from Artistic Development in Children. It contains class notes, personal notes and group questions on the readings, and drawing assignments for every week. *If you want to learn more about the overall artistic development in children, start here.*

Section II is everything we learned from Artistic Development in Children put into practice in lesson planning and the final group exhibition. In Group III Exhibition, you can find artwork displayed from my and my team member's current or previous students in our profession. We sequenced the artwork from kindergarten to adulthood. *Start here if you want to see how artistic development stages is applied to lesson planning.*

Section III is images, journal entries, synthesis paper, and diagram from my Field Observations at PS 452 with Ms. Lori Collman. *Start here if you want a critical analysis of artistic development in children applied in a real life school setting.* I go in depth on teaching style, behavioral modification strategies, and classroom management.

Section IV are different topics in education that I have been passionately advocating for. *Start here if you want to know why I believe art is as crucial as math and science, what a holistic assessment is, why standardization is such a dysfunctional assessment tool, and the need for multilingual and multicultural resurgence in education.*

ARTISTIC DEVELOPMENT STAGES IN CHILDREN: GENERAL OVERVIEW

SECTION I

ARTISTIC DEVELOPMENT STAGES IN CHILDREN: GENERAL OVERVIEW

CLASS NOTES

PERSONAL NOTES ON READINGS *and* STUDY GROUP QUESTION

DRAWING EXERCISES

It is important to establish before launching into artistic developmental stages in children that these stages do not function like levels or benchmarks that they need to “pass”. Rather, these stages are in constant flux. Students could one day developmentally progress rapidly but regress for multitude of socio-emotional, relational, and academic reasons. And that is absolutely okay and natural. Here, it is important for the art teacher to notice where each student is developmentally in order to scaffold students’ artistic progress or regress with much buffer room for flexibility, exploration, and play.

Preschool to 2nd Grade

Toddlers begin to announce their existence in the world by making marks and scribbles. They realize they have the ability to visually execute what was not before to what is now. As they enter kindergarten, their proto-symbol repertoires develop and expand in direct response to material exploration grounded in their immediate experience to the outer world. It is during this pre-representational sensorimotor period that they invent “new actions through transforming the material’s physical characteristics... [such as] weight, texture, plasticity, density, color, shape, and movement.”

The introduction of multicultural-informed materials pertaining to different countries will further expand the students’ repertoires in new found ways. Teachers can think outside the box of clay, paint, color pencils, and crayons to the usage of materials like wax-resist dye to make batik which is a form of traditional Indonesian craft making. I would like to emphasize that it is multicultural-informed not multicultural-originated material. The materials could be the usual materials students are familiar with in every day life like glue instead of melted wax, especially since it is harder to use complex materials with younger children. But the way the teacher *presents* the materials to the students through a cultural lense is of utmost importance. In the previous example, the teacher can introduce Balinese or Javanese traditional craftmaking and the history of batik to explore Indonesia.

Sensory logic emerges as children start naming and building correlations between configurations not before or after but

during their mark making. Their intentions are added, subtracted, shifted, adjusted, transitioned, and metamorphosed in instant feedback to the unfolding of their actions on the target paper. Through this back and forth dialogue with the material, they transition from “kinesthetic thinking to imaginative thinking as they are ready to establish a relationship between the representations to things [they] want to represent.” A sense of placeness is introduced by categorizing the target plane into a baseline, air, sky, and the sun. This formation of a situated context is important because it provides information on how children will place themselves within this structure. If they are encouraged to bring their multicultural context into their imaginative thinking, they could be encouraged to name, associate, and represent a more expanded worldview where for example, their school culture and home culture which can be similar and different in many ways can coexist on the same plane.

2nd to 4th Grade

As children progress to a representational stage, the signifier and the signified revolve around the self. Classes, categories, and relationships are grounded in egocentrism in which the art work focuses mainly on “what I do.” Once they gradually understand the separateness between the self and the other and society’s rules and regulations that govern this separateness, they branch out to themes of “what I do with others.” Here subcategories such as hair, clothing, wheels, and doors are added to enhance the detail of what is depicted. As children further decenter from themselves to ponder about “what others do in the world,” they become more fascinated with what makes things work and how and why they work the way they do.

At this stage, teachers can explore many different themes of what students do that are specifically informed by other cultures. For example, by making students’ favorite food with clay dough that is not from their country of birth, the class can explore dishes they are familiar or unfamiliar with or different ways of eating like how in Indonesia and India, a lot of people use their hands to eat.

5th to 6th Grade

This transition to the preadolescent stage marks a significant cognitive development with the introduction of higher order thinking skills. (Lowenfeld, 1975) The children are now capable of reflection, critical analysis, inductive and deductive reasoning, and

formal operational thinking. This newfound ability to perceive from external viewpoints propels their intense need for realistic depiction detached from their interpretative rendering. Psychological tension created by their ability to simultaneously hold multiple contradictory viewpoints calls for a new situatedness of the child. They have to negotiate where they will stand between different power structures. (Kagan, 1975) Many traditionally held beliefs like sexual identity, family structures, drugs and mass incarceration have been severely challenged over recent years. And as these children are trying to map out their ideological blueprint, the ability to cognitively visualize multicultural literacy will help them to understand that power dynamics filter through different cultures as well. As they progress into adolescence and highschool, because they have built a multicultural repertoire, it could prove easier to slowly introduce concepts like intersectionality where they will explore how different combination of racial identity, sexuality, gender, disability, and nationality create structures of power, privilege, and inequity. (Crenshaw, 1989)

WEEK 1

CLASS NOTES

Introduction

- __Why teach art in the schools?
- __What we do and do not know about artistic development and learning from research
- __Relationship of theory to practice
- __The importance of material
- __Goals and standards for teachers and pupils

Notes from Curriculum Design

What is my own philosophy in art education?

- * critical thinking
- * agency
- * creativity & creative problem solvers
- * teaching students as creators not necessarily as artists > you can be creative creators for any area of your expertise but not everyone has to be artisans & craftpeople
- * exploration
- * stretching imagination & different ways of thinking
- * safe space for risk taking
- * community and the self (healthy understanding of self and others and how each other can work in harmony)
- * self expression & self actualization
- * competence of elements & principles of art & design, techniques
- * empowerment
- * mastery over medium, apparatus, tools, softwares in alignment with the students' current times
- * critique - constructive analysis
- * social, political, economical, cultural awareness
- * fluent in visual vocabulary
- * acute awareness of the way of seeing, process of perception which shapes the way you think/stereotypes/biases
- * a platform for their voices to be heard
- * inclusion
- * perception & discernment of differing worldview

- * visual literacy & pedagogy
- * visual studies/visual culture
- * being able to deconstruct image politics by themselves and critically assess whether they agree/disagree
- * confident content creators & creative problem solvers for life to create, collaborate, deliver exactly what they want to say
- * foundational structures for free exchange of ideas
- * debate
- * critique
- * uninhibited, robust, wide-open dialogue/discourse
- * educate the young for citizenship
- * teaching to prepare students to combat bigotry/bias/prejudice > "Silencing a bigot accomplishes nothing except turning them into a martyr for the principle of free expression."
- * communication + mediation so that students can become communicators + mediators
- * ability & courage to question their beliefs, intellectual rigor
- * mind of a sharp sword, sharp articulation of the mind

Student-centered

- * students aren't clean slate, tabula rasa, open empty vessels
- * synthesis of connecting disparate points & subjects
- * ex) write everything down you love on your sketchbook > if I'm teaching perspective, teach under the standard but let students choose theme from the sketchbook & materials /// freedom vs chaos

Images become real

- * subconscious to conscious
- * making it visible & tangible
- * externalizing the internal
- * perception to actualization
- * 5 senses engagement
- * existence in the world makes it real
- * is it not real if it's just in the subconscious?

WEEK 2

CLASS NOTES

Development

Pre-symbolic explorations: Motor action and learning. Acquisitions of basic concepts of materials, marks, lines and surfaces. Early sequences and layerings. Importance of materials.

Notes from Artistic Development in Children

- * Becoming familiar with the material before being able to recognize they are materials by putting them in the mouth, activating the 5 senses
- * The surface gives back the contact
- * Idiosyncratic happenings by chance
- * No eye-hand coordination in the beginning > children notice that they've made a mark where there was nothing before > play
- * "Did I do that? Where did that come from? Wow I can make marks!" A sense of wonder.
- * Body becomes a canvas. Body as an extension of surface.
- * "Tell me about the lines you made." Make the students tell you instead of you telling/teaching them. Engage children with their drawings. Don't make their exploration hinge on the teaching before exploration or else they're produce art that hinges on the teaching. If you demonstrate how or what to do beforehand, they imitate your demonstration.
- * Changing between right/left hand, trying to find their primary hand.
- * "I can do..." exploration of the control of their arms. Maybe not just the arm but use feet, mouth, etc.
- * We're not born knowing that lines begin and end.
- * Marks are kinesthetic. You can read what they were thinking by how they were using their body to create. You can deduce why they're choosing these actions.
- * Notice that teachers questioning child-artists doesn't include "Why did you do that?" But "How can you use that in another way?"
- * Be careful about complimenting about their drawings. What is important is what they're learning, not what they're making is beautiful. They're not going to focus on learning & exploration but they'll focus on making work that will evoke you're compliments. Also they'll make work that you DON'T find beautiful. "Tell me about your picture. How did you make them different?" They have to learn how to honor their own sensibility.

- * Noticing could be better than a compliment because it acknowledges, calls into attention, what they have done.
- * Teach how to share. You have to construct a notion of another person, they need something that you also need. Help them choose only what they need for their work.
- * Ask questions to empower students to choose! Give them the basis of different choices. But not telling them what to do. "How can you tear this paper differently? How can you paste them differently?"

WEEK 2

PERSONAL NOTES ON READINGS *and* STUDY GROUP QUESTION

Readings

__Hurwitz, A. & Day, M. (1995). Children's artistic development: How children grown and learn. In *Children and their Art*, (pp. 57-97).

__Burton, J.M. (1980, September). Developing minds: The beginning of artistic language. *School Arts*, (pp. 6-12).

__Gardner, H. (1983). Bodily-kinesthetic intelligence. In *Frames of Mind: Theories of Multiple Intelligences* (pp. 205-236). (Available on Course Reserves)

__Burton_GuideForTeachingAndLearning-1.pdf

Esther Jang on Developing Minds, Burton

1) Burton questions the appropriateness of a teacher interfering/ intervening the natural unfolding of artistic concepts in early exploratory learning that might force premature shift from prerepresentational to representational learning. What are the ramifications of moving too quickly from prerepresentational to representational learning? Can you quantify how quickly a teacher is moving from prerepresentational to representational? What would teachers have to say or do in order to make her/his/ their teaching an "interference"?

2) Burton posits that teachers should focus on what **KIND** of interventions they're making rather than **IF** they're intervening. What are different types of interventions available? What situations would call for teachers to intervene?

3) During prerepresentational learning, children are driven by pleasure. Are there other motivators? Would children still have tendencies for visual actions even if it wasn't taught? Why are visual actions pleasurable for them?

4) Burton posits that it's not just the hands and the eyes as motor skills but also the mind. What is happening in the brain simultaneously during visual actions?

5) Children run commentaries of action naming and attributing "diverse range of feelings and moods to what is made". For example, lines are tired, happy, sad, excited. Why and how are children associating their emotions with visual actions? Do these emotion-visual linkages lead to communication to meaning making? If so, how and why?

Group's Synthesized Question

What would it look like for art educators to take lessons from the artistic development of children in order to facilitate an art learning experience for adults that values an embodied understanding of art making in art education?

WEEK 3

CLASS NOTES

Development

Pre-symbolic explorations: Motor action and learning: enclosures, designs and contiguous configurations. Emergence of visual, expressive and relational concepts. Importance of materials.

Notes from Curriculum Design

- * Curriculum is teacher accountability, contract with myself, rationale of your philosophy & framework & student centered learning
- * Curriculum vs lesson plans
- * What are the assessment tools/strategy to assess your curriculum?

WEEK 3

PERSONAL NOTES ON READINGS *and* STUDY GROUP QUESTION

Readings

___Lowenfeld, V., & Brittain, L. (1970-75-1987). Chapter 4. The beginning of self-expression: The scribbling stage. In, *Creative and Mental Growth*. NY: MacMillan.

___Schusterman, R. (2008). Chapter 6. Redeeming somatic reflection: John Dewey's philosophy of body-mind. In, *Body consciousness. A philosophy of mindfulness and somaesthetics*. USA/UK: Cambridge University Press.

Esther Jang on The Beginning of Self-Expression: The Scribbling Stage, Lowenfeld & Brittain

1) When children start naming their scribbling, their kinesthetic thinking changes to imaginative thinking, from prerepresentational to representational. What's happening in their brain that's helping them make this shift? It'd be fascinating to understand within cognitive neuroscience in regards to vision/perception.

2) During the first stages of scribbling, it's important for teachers not to interfere but encourage students to continue. Teacher interference happens because "adults cannot soon enough see representations that are related to reality\" which can be interpreted to teachers wanting to "correct" representations that diverge away from reality. But when children's kinesthetic thinking is in the process of changing to imaginative thinking, there must be an in-between middle zone where purely prerepresentational scribbles and representations of reality are being meshed together to create some sort of a hybrid in which adults can not understand. Just because a child's scribble of his mom is a mere circle doesn't mean that it isn't his mom. Representationally it is TO HIM. It might not look like it to teachers. How can teachers better realize when their teaching is teaching and not interferences?

[Deborah's comments: YES!!! I actually think that this should be acknowledged all throughout the lifespan, not just in early childhood. Artists are free to interpret the world as they see it, that is the beautiful thing about art! Why would teachers hold up representational art as the end goal, when we want students to be creative? Excellent points here Esther!]

Group's Synthesized Question

It is important to encourage children to explore and experiment with their artistic endeavors. What are the best practices, tools, or language that can be used to encourage children's creativity in their art making when we see that they may need guidance? How do we keep guidance from becoming interference?

WEEK 4

CLASS NOTES

Development

The first "proto" symbols: Capturing "life" in images. The seeds of image making and aesthetic experience lay the groundwork for integrating experiences of self and world through art. Sensory logic and the importance of materials

Notes from Artistic Development in Children

- * Affective salience
- * Naming of early works are usually narrative not realistic descriptions/ visual realism = the way the world is experienced not the way the world looks
- * Protosymbols: naming > ending up with what you've named, linking repertoire and their experiences
- * Physiognomic perception
- * Early repertoires being reshaped & reorganized vis-a-vis re-presentation NOT representation?
- * "I, me, and mine"

WEEK 4

PERSONAL NOTES ON READINGS

and

STUDY GROUP QUESTION

Readings

__Burton, J.M. (1980, October). Developing minds: The first visual symbols. School Arts.

__Franklin, M. (1973, November). Non-verbal representations in young children.

__Gilmour, J. (1986). Expression and feeling. In, Picturing the World.

Esther Jang on Developing minds: The first visual symbols, Burton

How much of our (the “grown-ups” in particular) belief of reality are actually representations and symbols? But we seem to fervently believe that there is no room for misinterpretation of our representations that give room to unforeseen biases and stereotypes. That there could be chasms between the signifier and the signified, but we are blind to those blind spots and even if we were enlightened, we are rather daft at explaining it.

[Deborah’s Comment: Esther this is so deep! You are absolutely right! We are only perceiving reality, there is no set reality. So imposing a standard of representational art as related to development on children is just wrong! Great book for kids “The Artist Who Painted A Blue Horse” by Eric Carle about expression and Franz Marc <https://www.goodreads.com/book/show/10585755-the-artist-who-painted-a-blue-horse>]

When Burton says “the symbol emerges,” it is merely that. Symbols that are under water emerge above the surface of action. Depending on where you stand in relation to the surface, even if the symbol is a

details as it gets closer to the surface. If Burton said “reality emerges”, then there would be a massive problem. Instead of saying “reality emerges” if we were to say “the symbol emerges,” then hopefully everyone is more lenient towards the process of symbol amendment. During the early stages of a child transitioning from prerepresentational to representational, what’s exactly happening in that middle ground where the child’s art is neither prerepresentational or representational? It’s fascinating to note that a child is vocalizing, naming the process of making, making connections, categorizing, and changing the big circle to be his mom and a car the next. Does that mean the big circle that stood in representation of his mom was a false depiction? Does that mean changing it to represent a car is a better depiction? As the symbol progresses through time, it metamorphoses in sync with real time of the child’s “immediate sensory responses to properties of material.” These immediate sensory responses -“visual responsivity”- seem to facilitate the emergence and quenching of the child’s desires which in the end drives the “stated goal” of art.

Burton explains the unfolding of symbol logic as such, “While Rodney tells the complete story of his painting only after it is finished, it is in the process of its making, in the interaction between material and idea, that we see the unfolding and construction of a representational concept of the action of a racing car.”

During the stage where representations aren’t depicted, what are the ways teachers can receive cues to understanding the child’s representations? Are there ways people can comprehend the representations without being together with the child in situ?

[Kirsten’s comments: Great last two questions here! I wonder if there is a way for a teacher to receive these cues if they weren’t explained by the child, unless the child showed a repeated mark/pattern that symbolized an idea or object, but I’m not certain that that could be the case since the child can often change their mind or idea of what pre representational marks could mean.]

[Deborah’s comments: This is great, and really makes me question why we need to put so much emphasis on what an artwork means to a child? When we are adults creating, sometimes we don’t go into a project claiming that “this art is going to be about” something, we just explore and experiment and sometimes the meaning gets revealed as we go- and sometimes the meaning changes as we go. According to the readings, our grown up approach to not name something in the beginning or to change the concept or meaning would be developmentally backward.

I think that sometimes children are just enjoying the making of something and the change of meaning and the naming before, during and after is a result of getting approval when adults hear that their art

represents something else. What if we did not prioritize asking children what their art symbolizes? I use a lot of symbol systems in my dance classes for early childhood and it's important to let children develop their own meanings of things if they want, but also to let them know that it's ok if it doesn't mean anything. I felt traumatized in college when everyone was supposed to make choreography that was super meaningful and had a message.]

[Candy's comments: Deborah! I really appreciate you letting insight in response to Esther's question. One thing I've been trying to let go of as well, is the idea that we everything must mean something. That art can't be made just for the sake of making and creating and experiencing the pleasure of making. I wonder if instead of having dialogue with children about what the art means, if we can have dialogue about the experience of making art. What if we were to ask them how it feels to make art? What is going through their mind while they make art? The sensations they are experiencing during the making process.]

Group's Synthesized Question

In the Burton article, the author states that children explore meaning making in their creative process through multi sensory explorations (Rodney's car explanation). The need for children to be heard, seen, and appreciated in relation to their artistic creations are valuable tools for increased development. How has the pandemic and zoom learning affected the multisensory nature of art making in young children. Are children who did not have access to materials, guidance, sounds and engagement with other children engaging with symbolic development at a slower rate than children who had access to being with others? And, if the teacher isn't with the children in the same space how are teachers going to understand symbol emergence?

WEEK 4

DRAWING EXERCISES

Doodle / Poem

Post images of your doodles in response to poems/short writings .

Today The Teacher Farted

Emma Briody

Today the teacher farted.
It was an awful smell.
It was just like a rotting egg,
Straight from the depths of hell!

She tried to keep it secret
By sitting in a group.
But it was really obvious,
When she said, "Who did that poop?"

She screwed her bright, red face up
And blamed it all on Claire.
But later when I needed help,
The stench was round her chair!

She avoided my eye contact
And ticked my work in green.
But she knew that her body smells
Were foul and quite obscene.

I asked her what that smell was.
She said she'd not a clue.
I hope to God that eggy smell
Was fart and not a poo!

Today the teacher farted.
My word, what had she ate?
I'll always remember what she did,
And now I'm thirty eight!



WEEK 5

CLASS NOTES

Development

Emergence of first representational images of people, places and objects; the affective world as subject matter for art. Interweaving imagination, fantasy and reality. Enriching and challenging artistic growth, what teachers can do and say

Notes from Artistic Development in Children

- * Showing other artists work at the end not the beginning so students can respond to these works AFTER their work is done
- * What did the artists do that you did? To find the students' work in the artist's work. Not whether if it's right or wrong.
- * Exploration of relationships
- * "Tell me about the pictures." "This is a picture of..."
- * Art is where students come to work things out
- * Presentation of your art classes as cognitive activities

WEEK 5

PERSONAL NOTES ON READINGS *and* STUDY GROUP QUESTION

Readings

__Gilmour, J. (1985). Chapter 4 The Artist and the Visible World. In, *Picturing the world*.

__Burton, J.M. (1980). *Visual Events*, School Arts

__Lowenfeld, V., & Brittain, L. (1970-75-1987). Chapter 6. The Achievement of the form concept. In, *Creative and mental growth*. NY: MacMillan

Esther Jang on Visual Events, Burton

Under 'What can be done in schools?' Burton quotes, "To make visible experiences which are not necessarily visual is the task of art making" wherein lies the dilemma. Why do we need to visualize experiences? What happens when we do? What are the benefits? For one, do we have a better grasp of a particular experience and its relationship as a whole to the world around us? Children need to learn how to use visual language to fully express experiences. If they have a rich foray of experiences but don't know how to use the visual language, their experiences remain in their interiority floating around undefined. They are there, what is experienced is experienced, felt, ruminated, and maybe even imprinted in the mind and body. But when children make visible these experiences, visual language is used to define and further clarify the details around the experience. And if children's "ability to symbolize" - the visual language - emerges from their pre-representational kinesthetic experimentation with materials, what can teachers do with children who are older who have missed this window of opportunity? What about children who are from low income families and/or with working parents? How can teachers teach in order to balance a median line through these discrepancies in visual language and experiences? Can that be achieved?

Group's Synthesized Question

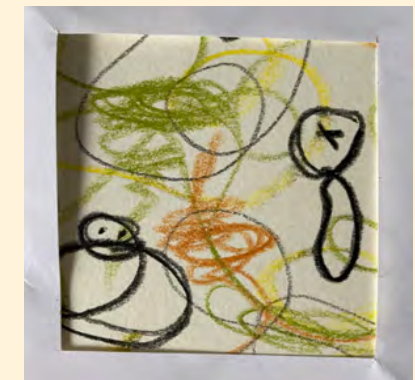
In Burton's Visual Events we learn that children between the ages of 6-9 will begin to draw relationships between themselves and others and create stories with their visual representations that describe relations between self and object and self and other. Burton describes this as the beginning of dyadic relationships, and being able to see other people's needs. This coincides with behavioral concepts such as sharing and empathy. Similarly, a child's conceptions of space are also developing at this stage, during which they learn to visually take another point of view in their drawings. This begs the following questions: If children are not exposed to art making opportunities to explore these empathetic relationships, will they miss out on social emotional development as well? Can the "taking another point of view" in visual art be associated with developing empathy to see another side of a story?

WEEK 5

DRAWING EXERCISES

Drawing of "An Image"

Take a piece of your doodle from the poem you did (just a piece of it). Then take a piece of square paper. Go over your doodle and settle on a piece of your Doodle, and then see if you could transfer it to another piece of paper. Then develop it as an image to see what image comes out of it. Let the image emerge from the material.



WEEK 6

CLASS NOTES

Development

Interactive events, observation and inquiry; capturing the uniqueness of things. The social world as subject matter and the emergence of new feelings and relationships. Enriching and challenging artistic growth, what teachers can do and say

Notes from Artistic Development in Children

- * Stereotyping - from the media in repeated cycle, there is no deviation from the stereotype(?) vs Schema - each child has their own individual schema so the outcome looks different when everyone's work is hung up on the wall
- * What is the difference between stereotypes and natural schema? Stereotypes are repeated in geometrically non-varying configuration, while schema varies in development. Ex) Lowenfeld's articulation of human figures
- * Language learners - more exploratory exercises with materials, materials as vehicles of communication without words, translation slows down students being linguistically independent & to improve the language, 3D materials are better than 2D like drawing, images & references
- * Difference is a rich thing not a benchmark of comparison. Keep difference alive.
- * Introduction of multiple vantage points even in one drawing
- * A list of proper prompts for each stages of development is needed
- * A wall where different grades can draw on. Kindergarten closer to the ground & higher the grade, higher they can draw on top of the kindergarten's drawings
- * Middle grade childhood - 2~4th grade. 5~6 is different category

WEEK 6

PERSONAL NOTES ON READINGS *and* STUDY GROUP QUESTION

Readings

__Egan, K. (1988). Chapter 6, The origins of imagination and the curriculum. In, K. Egan & D. Nadaner (Eds.), *Imagination and Education*, New York: Teachers College Press.

__Burton, J. M. (1980, December). Re-presenting experiences from imagination and observation. *School Arts*.

__Gilmour, J. (1985). Chapter 6, *Imagination and Cultural change*. In, *Picturing the world*.

Esther Jang on Re-presenting experiences from imagination and observation, Burton

1. I find it fascinating that preadolescent children prefer observational rather than imagination drawings because whether real or imagined, they want to answer the question of "what makes this person... individual and distinct from all others." Even if it is an imagined person, they still want to best portray what makes him/her/them unique. This 100% focus on the other is devoid of their ego and interpretation of who this person is. What they think he/she/they look or should look like is not in the equation, but rather what is. I wonder is this visual cognition something we lose as we grow into adulthood? I'm just thinking how wonderful it would be if adults had this way of thinking especially around partisan, political issues. Maybe this visual cognition is different from the moral/ethical/political way of thinking. But are they really that far off?

[Deborah's Comments: wow that is so deep Esther, you are right. I wonder if this is naturally occurring or taught to us?]

2. Students “found it easier to place their lines and angles and curve” in the presence of the model. Is it easier because if they try their best to visually trace what’s in front of them will produce a similar drawing even if they don’t understand the mechanics of foreshortening and such, or is it because as they’re observational drawing, their brain is somehow connecting the dots and making them “figure out” the anatomical and perspectival facts? Might this be an opportunity to incorporate other subjects like science into the curriculum, for example studying anatomy and physiology to understand why body parts fold the way they do? Or a lesson on vision perception of how foreshortening makes the legs look curved but if you make the legs straight instead of curved, it makes the person look like they’re standing instead? I keep going back to a reading from Curriculum Design in Art Education class called “Why Do We Teach Art Today?” By Richard Siegesmund, and his proposition was that art education lacks a conceptual core, an epistemological justification. Which I wholeheartedly disagree. Perception through vision is not just psychology but cognitive neuroscience. We see the way we see for a reason. Maybe we can’t 100% explain everything yet but I think much of why we see the way we see can be learned and taught epistemologically.

[Deborah’s Comments: exactly! embodiment through anatomy and kinesiology would be an amazing entry point to teaching these concepts]

Group’s Synthesized Question

What role does accuracy play and how much should it be emphasized in art education when teachers are guiding students’ growth in creativity and imagination? What is the right amount of balance?

WEEK 6

DRAWING EXERCISES



WEEK 7

CLASS NOTES

Development

Interactive events, expanding subject matter ideas including time, space, ideals, and values. Investigating new perspectives and combining multiple vantage points. Enriching and challenging artistic growth, what teachers can do and say

Notes from Artistic Development in Children

- * Drawing as everyday vernacular and not drawing to become an artist > “I’m not good at drawing!” low self confidence in art > the wrong way we’ve taught art, the naturalness of art to unnatural
- * Drawing is the relationship you have with the object
- * We teach formulaic skills to impose on the object and not allow the object to speak to us
- * Example: contour line that says end, line that says continue, near or far away > repertoire
- * Perception is the sense we make of what we see. This comes from our memory database of all other times we encountered similar memories.
- * Memory drawings paves the way to observation drawings. Richness of recall. Memory drawing is the practice of calling what you know and observation builds on top of that. Imagination is a personal world. Imagination takes memory and observation forward. These three are not separate.
- * Drawing is what they know. What they know is a part not the whole. It is about how children experience the world.
- * Reflect & critique their own drawings > Stand back with them and ask the students, “Is this the way that you wanted it to be?” “What do you think you need to do about that?” Offer them several suggestions? Give children choices.
- * Be careful to not “shame [students] out of art.” How to break forth this shame and inhibitions.
- * Invite parents to participate in making art with the children in art class.
- * Ex) The girl on the top of the baseline of ice should be respected and not force her to draw the feet under the line because spacial perspective requires that the skater is on top of the ice. It’ll just be under the ice

which doesn’t make sense to the student.

* Multiple point of views exist, but they’re still trying to grasp how to show perspective ex) take the students out and get them draw roads, houses, environment changes relative to where they stand > vantage points: where you stand is very important to decide first because everything else depends on it. Don’t try to teach them perspective! Perspective as Renaissance formula. This is imposed on students. Teach students to discover their own repertoires on vantage points.

Notes from Curriculum Design

- * Arts integration must be mutually beneficial
- * How do we start a revolution? As a realist there is a stark difference between this reading vs the actual class
- * Incessant fascination of what ifs? vs standardization
- * Instead of trying to change the entire curriculum to be student-centered, ask incremental question of where do you allow for students’ choice? Where can you leave space for students’ interpretation? Not all the time, that’s impossible. But which part of your lesson plan CAN you? Which choice you allow will instigate the biggest growth? Ex. choice of materials

WEEK 7

PERSONAL NOTES ON READINGS

and

STUDY GROUP QUESTION

Readings

__Kandel, E.R (2006). Chapter 22, The brain's picture of the external world. In, In search of memory: The emergence of a new science of mind. NY: Norton.

__Lowenfeld, V., & Britain, L. (1975-77-1985). Chapter 7, Dawning realism, The gang age 9-12 years. In, Creative and mental growth. NY: Macmillan.

__Wexler, A. (2009). Koorah Coolingha-children long ago: Art from the stolen generation of Australians. Studies in Art Education, 50(2)

Esther Jang on In Search of Memory, Kandel

This reading was SUCH an interesting read. Some of my classmates and I are in Curriculum Design in Art Education with Iris Bildstein, and we read "Why Do We Teach Art Today?" by Richard Siegesmund. I highly recommend this article. Why art education always had to justify its rightful place as a stand-alone discipline in academia is because of its lack of epistemology - the "how you know what you know" part. Just because it is a class where students "escape" from laborious Science or Math to come and explore their emotions through play, that does not mean there is no epistemological learning in art. Also I adamantly disagree with the generic notion that because art is fun, it's not laborious. Art is labor intensive, perceptually, emotionally, mentally, and physically. I believe the research and study of how perception works in cognitive neuroscience is the epistemology that art education "lacks". Just because people don't understand how the brain works when we're perceiving, it doesn't mean it's easy or that it's natural. The article opens with Kant's theory of humans being born with a priori knowledge. I disagreed with it until this article. I was more of the tabula rasa, children as blank slates, and how

important education is because children are empty vessels. But this article shined a light on what a priori could mean through the lens that Kant is one of the forefathers of cognitive neuroscientists rather than a philosopher. So my question is can cognitive neuroscience be the epistemological foundation for art education? If art educators advocate for the widespread knowledge of how the brain functions in perception, and how art education is of utmost importance in shaping this cognitive internal map, will it be regarded and funded like math or science? Is there science of art? Also shouldn't this be broken down into more easily consumable content and be taught in school? In art class or in science? Or in an interdisciplinary curriculum?

[Deborah's Comments: yes! we have the same issues in dance education. There is a perception that it's fun, an escape, and that there is no real rigor or metacognition in learning in dance.]

[Kirsten's Comments: I love this point too, Esther. Schooling should cater to ALL parts of the whole--the broad spectrum of the human whole and brain.]

[Esther's Comments: Exactly my point! My best friends are choreographers and educators. We discuss this in length. I really found fascinating the book Body Keeps the Score - it links how dance can be a tool to release memorized trauma in the body. There is definitely a deep connection between the brain and dance/visual arts/etc. that needs to be advocated for!!!]

Group's Synthesized Question

How can we encourage students to connect spiritually and physically as a part of the art making process and honor the personal and communal connections that children have to self, others and the world around them though thoughtful instructional approaches?

WEEK 7

DRAWING EXERCISES

Exaggerate & Transform

Pick your favorite object, draw it and then look at it again. Exaggerate some parts and by doing so transform it completely.



WEEK 8

CLASS NOTES

Development

Transitions in art and experience, exploring the inner/outer self. Early adolescence and the dilemma of the “real” in experience and in art. Conflicting views of self and world and the search for identity. Explorations in style: unique, shared, personal and cultural. Questions of artistic continuity and talent. Enriching and challenging artistic growth.

Notes from Artistic Development in Children

* Color

- 1) what I like 2) what’s in front of them
- Emotional + mood + weather + imaginative color > identity > social roles (firefighters, teachers, etc.) > space
- accumulative & broader repertoire
- modulates color to show overlap, distance, vantage points
- color wheel isn’t associated with “experiences” of being in the world / do a color experiment instead = how many different ways can you change red? making their own color chart - how many blacks can you add to red before it becomes black / how many steps of yellow added before blue becomes green? Ask them to be detectives. “Teach within the realm of experience.”

* Space

- Surface paper as target for action > Divisible into segments(?) > Continuity > Divisible into Places > Paper as vertical frame (top, middle, bottom) > Several base lines (places in which people can stand) > Multiple vantage points > collapse of spacial plane - overlapping, distance, directions, horizon line, perspective = students can’t figure them out yet = instead of teaching “Renaissance perspective”, discover together > adolescent = light on continuous curved surface, volume, play on light

* DO NOT IMPOSE FORMULAS ON CHILDREN BECAUSE IT IS NOT FROM THEIR OWN ROOTS OF EXPERIENCE. IT IS NOT THEIRS.

* Diversity

- Teaching through dialogue > Multicultural / diversity teaching - if a class has 10 different cultures, there should be 10 different paintings. Real subject matter of their lives, their interest / teacher should introduce different cultures in the beginning not the end - how students experience their own culture

* Balancing the group vs individual

- Re-motivating / re-focus needed = reading the noise of the classroom (ex. noise of working vs noise of not being focused), check on individual kids who are struggling when the class is quietly focused on working, learn to read rhythm of the focus

* Social Events of upper elementary

- pets, invisible friends, things to eat, space wars, how do you keep on top of all technology

programs need to be approved

district decides on which programs to use

do you only teach with technology in your art class?

- is there a difference in learning outcome when using technology vs traditional

- do you have budgetary problems for implementing technology

- what do you do with students who want to work with more traditional material?

- introduction of digital material at 3,4,5th grade > too many material options is overwhelming > only 3 tech lessons for entire grade & then weave more tech lessons in upper level > always start with traditional material

- she has a great PTA

- there is a strong technology department for her district that vets all the softwares

- abstract scribbles with Sketchbook - do you like that more or when you’re learning how to draw?

- when do you like using technology and when do you like traditional material?

Notes from Curriculum Design

* Multiculturalism is 90s that changed the term to **multidiversity/diverse learners** - curriculum has to be careful around multiculturalism. the why is missing - how do we celebrate diversity? cultural diversity vs learner diversity?

* Climate change, social & emotional learning, career/professional advancement (art education doesn’t have to be end all be all > arts integration if applied to specific contexts)

WEEK 8

PERSONAL NOTES ON READINGS

and

STUDY GROUP QUESTION

Readings

__Burton, J.M. (1981, January). Developing minds: Ideas in search of forms. School Arts.

__Kagan, J. (1975, Fall). A conception of early adolescence. In, Daedalus, 12-16.

__Gilmour, J. (1985). Chapter 5, Meaning and cultural regularities. In, Picturing the world.

Esther Jang on Developing minds: Ideas in search of forms, Burton

If adolescents' "physical changes make them feel they can't trust their own bodies to perform in predictable ways" but also have constant "urge to act", what kinesthetic experiences can art teachers provide for students to explore these urges of action? How can teachers create a safe space for exploration but also a clear boundary of what can and what can't be done? What do we do when students like Seth draw a "battered face?" When do we let students explore and when is there a red flag?

Group's Synthesized Question

What kind of art and/or kinesthetic experiences can teachers implement to incentivize school attendance and engagement through activities that challenge norms, critique systems, avoid perpetuating shame and encourage multiple vantage points and opinions that can lead to academic success and self-development?

WEEK 9

CLASS NOTES

Development

The influences of the digital world is far reaching and pervasive. Exploring the intersection of technology and traditional materials on the shaping of experience, ideas and re-presentational forms

Notes from Curriculum Design

- * TAG - Tell what you like, Ask a question, Give a suggestion = involves peers
- * SELF CRITIQUE ASSESSMENT
- * Get students involved in demonstration instead of teacher showing demo!!!!
- * 2 stars & 1 wish = 2 things they did well, 1 wish they want to improve on
- * Standard (what you're going to do/ contextualize) > curriculum (how you're going to do it/content) : you have to write which standard you're following when you're making your lesson plans

WEEK 9

PERSONAL NOTES ON READINGS *and* STUDY GROUP QUESTION

Readings

—Justice S. (2016). Ch. 3. Digital materiality. In, Learning to teach in the digital age. NY: Peter Lang.

—Burton, J.M. (2020). Artistic-aesthetic development in the digital age. (Currently in press).

Esther Jang on both readings

1. Each Industrial Revolution results in civilization's cognitive turn. The First Industrial Revolution mechanized production through water and steam, calling forth massive transportation routes and international travel. It expanded the laymen's minds to situate oneself as part of the global village. With the Second and the invention of the printing press, we enter the age of mechanical mass reproduction (Benjamin) with a pictorial turn (W.J.T. Mitchell). The Third uses the World Wide Web, smart devices, supercomputers, and information technology to automate production. How can contemporary classrooms, schools, and educators reflect these cognitive turns in a learning environment that reflect the current industrial revolution? Especially when as Burton quotes, "provision of materials and media, adequately trained teachers and spaces for creative practice are too often lacking?" If art educators are struggling to even find funding for pencils and backpacks, systemic change rather than local activism must be implicated. I personally think it's too much to ask art teachers to be masters of art education AND technocrats at the same time. I've been specifically asked to teach video editing for a "How to be a Youtuber" after school class several times. I'm a multimedia artist and my main trained medium is photography and video, so it comes more naturally. But if I were to teach painting or sculpture, that's a whole different story. This departure or rather inclusion of digital medium on top of traditional media puts art educators at an overwhelmed position. It might be tricky for teachers to teach how to paint and how to work with Photoshop,

Premiere Pro, or even iMovie (which is the easiest of the video editing software ladder). I know some schools have their own technology specialists, which would be the most ideal situation. Nadav Zeimer in "Education in the Digital Age" talks about de-standardization and instead of an arts teacher teaching all media skills, developing an app/software system where students can register for different arts classes with artist professionals. The arts teacher is the facilitator of visual cognition and artistic sensibilities while artist professionals are the ones teaching the skills required. I really like this model especially since softwares are always developing and platforms are ever changing. In class we're discussing the endless list of what's critical in our education system right now - our pedagogy needs to include diversity, climate change, be technologically up to date, prepare students for success in profession, unlock their creative potential, etc. which is all important, but while keeping this agenda is there a way we NOT make it more work for educators? How do we realistically implement this reform all across the board?

[Deborah's Comments: right. I am a dance teacher who suddenly this year had to learn to create media projects, dance films, live streams, with no additional budget, training or time. And my community engagement practice was basically shut down because many of our community partners do not have access to tools. Equity keeps the communal aspect of digital learning problematic.

you are absolutely right. In elementary schools art teachers typically see kids once a week for half hour or so. There is a lot of pressure on teachers to differentiate, synthesize interdisciplinary topics, show examples of literacy, group work, student feedback, pair shares, etc. Teaching art content is becoming more complex.]

2. Is there a difference between exploration of traditional, non-digital materials in art classrooms vs digital materials? How can we effectively teach multimodality, seamlessly switching between non-digital, digital materials as much as possible?

Group's Synthesized Question

When our typical educational system requires teachers to plan lessons in advance, how can schools/teachers update the (arts) classrooms, equipment, and pedagogy so that students' cognitive-affective learning (the feeling of knowing) flows from digital materiality and provides room for happy accidents?

WEEK 9

DRAWING EXERCISES

Different Vantage Points

Draw the same object from 8-9 vantage points (Look at how the object changes: Character, form, direction, side, angle, then drop it, etc). How does it capture your experience? What does the object become? Name each of the view points to it capture your experience. Be creative.



WEEK 10

CLASS NOTES

Supporting Development

Parents and other family members play a significant role in modulating the trajectory of artistic development. This has been particularly true during the COV19 pandemic when so much learning has occurred at home. What do parents need to know and what guidance do they need to encourage and support their children's artistic development?

Notes from Artistic Development in Children

— Algorithm is the in at of itself to overcome as digital material versus the traditional material. Traditional material requires sensory response while digital material is mapped out as mathematical equations. But does that mean that digital material doesn't require sensory stimulus? That is doesn't have a voice of its own.

— Judy's mention of aesthetic choice means specific choices to portray their own meaning, not beauty, emergence of their own thoughts & mind, reflect on their thinking, thinking about their thinking. Meta thinking begins 5~6th grade and to later adolescence

— Is it body anatomy or sexually explicit content? Ask the right questions. How do you gauge if it is curiosity or result of abuse? When do you report to admin?

Notes from Curriculum Design

- * What is authenticity in assessment?
- * It's not that she was trying to be clear and direct that was ineffective but WHAT she was trying to be clear & direct of. WHAT was the rubric assessing?
- * What makes her say that the fact that all her students' work looking the same is her doing something wrong?
- * What IS nonessential criteria?
- * What IS artistic thinking?

- * Call it diagnostics rather than pre-assessment: low stakes & lower level so that there's less pressure, finding the holes that a teacher needs to fill in (portfolio review in higher ed setting), assessing students' comfort level, what they're physically capable of - gross motor kinesthetic skills
- * Call it demonstration rather than performance
- * Formative assessment > formative = formation & adaptation
- * Rubric
- * Frequency and/or extent/depth = quantitative vs qualitative
- * When you're sharing the rubric in the beginning of the semester in the syllabus, ask the students to clarify more with the wording of the rubric so they're on board with creating a collective rubric
- * Your rubric is only good as your descriptors. Having a comments section for teacher AND students(?) > making assessment into a dialogue

Blue Print aka Curricular map

- Artistic development
- Philosophy & principles (strands)
- Doesn't give specific lesson plans but broad subject matters to meet benchmark, 5 strands for each medium for each grades
- Each strand is layered not separate (scaffolding)
- It is a map not a GPS: teachers/users use the map to choose where they go
- Create/describe what the assessment is = I'd rather go for describe

WEEK 10

PERSONAL NOTES ON READINGS *and* STUDY GROUP QUESTION

Readings

__Noddings, N. (1992). Chapter 1. Shallow Educational Response to Deep Social Change. In, *The challenge to care in schools*. NY: TC Press.

__Delpit, L. (2006) .Introduction to the 2006 edition. In, *Other people's children*. NY: Norton

Esther Jang on The challenge to care in schools, Noddings

1. In Noddings' reading, Mary Daly coined the term "methodolatry," in which the adamant pursuit of instructional, universalist, one size fits all methodology ignores who the teacher is, who the students are, and what they are trying to accomplish separately and together... After the readings today, I've realized my adamant pursuit to prove epistemological standing of art education in the academia could perpetuate this problem. I didn't stop and ask what do I bring to the table as the teacher, and who are my students. It's easy to forget that the search for cognitive epistemology for art education is serving a purpose FOR the students. What is the purpose? Not my purpose but purpose for the students? The mastery of art education that I specifically want to bring to the table with my students is mastery of creation in service of self and others.

[Candy's Comments: i love theses questions because they ask us to center the student's needs first and foremost.]

Esther Jang on Other people's children, Delpit

2. After Enlightenment, there has been such an aggressive push back against talking anything related to the spirit or the soul. Just the emphasis on the mind and the intellect. Moral and ethical discipline, character, spirit,

soul, and all these important facets that are equally important as test scores have faded into the background in teaching. I wholeheartedly agree with Delpit's mention of Haim Ginott's quote in *Teacher and Child*. "Help your students become human. Your efforts must never produce learned monsters, skilled psychopaths, educated Eichmanns. Reading, writing and arithmetic are important only if they were to make our children more humane." How can mastery of art education teach our children to become more humane?

Group's Synthesized Question

In her introduction to *Other People's Children*, Delpi offers the following quote by Haim Ginott: "Help your students become human. Your efforts must never produce learned monsters, skilled psychopaths, educated Eichmanns. Reading, writing and arithmetic are important only if they were to make our children more humane." How can mastery of art education teach our children to become more humane? As art educators, how can we introduce SEL and critical thinking tools that will allow students to be smart, capable, thoughtful and humane members of society?

WEEK 11

CLASS NOTES

Supporting Development

Teachers shape the social and learning lives of their students and in so doing learn along with them. The complex juggling of act of teaching involves being present and responsive to the realities of children's lives, the several worlds in which they live and providing the challenges and supports that bring excitement to learning.

Notes from Artistic Development in Children

Early exploration in clay

— Material exploration = What it feels, smells like? On your left hand, right hand, cheek, knee, etc. Engage bodily.

— Naming; sensory logic-clay

Exploration of paper mache, scrap, paint, cardboard

— Amount of choosing children do - options

— All exploratory, no meaning (yet)

Beginning of storytelling

— Responding to the salient perception cues of materials they're working with

— How to exhibit their work and keep their portfolios on the classroom wall, portfolios, photographs of their work (photo station)

— (more discussions on the readings and about the assignments would be great in addition to picture powerpoint of children's work because it's VERY hard to bridge the powerpoint to the readings, questions, assignments)

— Sculpture

— physical & perceptual balance

— I like how Judy took photos while students were there, sometimes getting their input on how to take the pictures. Training them to have an eye for final presentation, installation. Were the students able to see these images later? Sometimes. Or given these images? This might increase children's reading & respect towards authenticity of other people's work.

— Subject matter calls forth the material

WEEK 11

PERSONAL NOTES ON READINGS *and* STUDY GROUP QUESTION

Readings

__Burton, J.M. (2013). Part 1 Creating a “Vision” Part 3. The art of planning lessons. In, Guide for teaching and learning.

__Burton, J. M., & Hafeli, M.H. (Eds.). (2012). Part 1, Snapshot I. Where did you get that orange? In, Conversations in art: The dialectics of teaching and learning. NAEA.

__Burton, J. M., & Hafeli, M.H. (Eds.). (2012). Part 1, Snapshot 4. Solving problems and making meaning. In, Conversations in art: The dialectics of teaching and learning. NAEA.

__Hurwitz, A., & Day, M. (2012). Chapter 17. The Social dimension. In, Children and their art.

Esther Jang on Where did you get that orange?, Burton & Hafeli

1. I've been field observing for kindergarten and 3rd grade at PS 452. The class starts with a visual prompt and demonstration, then the children carry on with their creation. The teacher doesn't engage with each table during this time but is often disciplining the children. Children lose concentration while creating and start talking about random events. How can art teachers help students to organically discuss what each other is creating?

[Deborah's Comments: this article struck me as a dreamy teaching situation. The teacher meandered around without ever having to raise her voice and children worked happily and independently for an hour at 6 years old. wow that is not a typical environment from my experience in the NYC DOE schools.

2. After reading through many lesson plans, I've come to notice that

teaching in NYC public schools is a very special context. They're blessed as being located in one of the most richly, artistically resourced in the world. But there is also a constant flux of student population from all over the world. If Edith's class had been painting since they were 3 years old, I wonder how she scaffolded new students without any prior knowledge or experience with painting? Also I wonder how or if she scaffolded students with disabilities?

[Deborah's Comments: Great questions Esther. Bank street is a very privileged place and as one of NYC's elite private schools there is not a lot of changes in the student population from year to year. FYI the cost of one child attending the 5/6 class that is described in 2020-2021 is 56,000 per year.]

[Kirsten's Comments: Agreed! This is a great question and something I wondered about as well. We know not all art classes are like this--not all students come from privileged backgrounds and begin painting at 5 years old or have family at home to assist with their work. As much as I enjoyed hearing from the art students two classes ago, we do have to think about the fact that they are from a school with a plethora of resources in CT with a very supportive teacher and families. It would be nice to hear from an art teacher or students from a low income school in NYC and see how these outside factors (for example, not having art classes or the same art teacher for 5 years straight) affects their work.]

[Deborah's Comments: Absolutely! Greenwich CT is one of the most affluent locations in the country and there are tremendous resources available to children both in and outside of the classroom. The proximity to NYC also means that children are exposed to NYC art world and parents that support children in artistic endeavors. The teacher was great, but I worry that between her presentation and this article some students in this program will have an incomplete view of what to expect when student teaching.]

[Kirsten's Comments: Ooh, I didn't realize where/what that was. Yes, I do wonder about the expectations that things like this are setting up for those who have not taught in the classroom yet.]

Group's Synthesized Question

In moments when students get distracted in the classroom, how can teachers facilitate a moment that brings back the students' attention to discussing each other's work? What are more ways or teaching strategies that can assist students in exchanging ideas in the classroom to ideate in their work?

WEEK 12

CLASS NOTES

Supporting Development

In order to keep learning alive teachers need to be inventive and imaginative in their planning. Thinking in terms of horizontal and vertical lesson sequences helps to create a flow to learning such that ideas build on each other and form larger networks of concepts and skills.

Notes from Artistic Development in Children

Inclusive Teaching in the Art Room

- Providing clear expectation is everything
- Inclusive teaching starts with specific acknowledging your students
- Student-centered is already built into arts-based learning compared to other disciplines
- Break up your every 10 min instruction with few min of activity
- Universal Design for Learning (UDL) - before instruction, philosophical approach to designing assessment / PROACTIVE
- Differentiated Instruction (DI) - in the moment of teaching / REACTIVE
- You need to design your lesson plans to be inclusive from the beginning, not at the end like an after thought > possibility of equalizing choice
- If you focus on accessibility for all, many people will complain that it takes longer for them to access because everyone's hogging the "line" which means that they are accustomed to being prioritized
- www.cast.org
- Specific modifications
- Occupational / physical therapists & art teachers collaboration

WEEK 13

PERSONAL NOTES ON READINGS *and* STUDY GROUP QUESTION

Readings

__Kraehe, A.A., & Acuff, J. B. (2013). Theoretical considerations for art education research with and about underserved populations. NAEA, Studies in Art Education.

__Storr, A. (1993). Is art adaptive? In, The dynamics of creation. NY: Ballantine Books.

__Darts, D. (2006). Art education for a change: Contemporary issues and the visual arts. Art Education, September 2006.

__Gilmour, J. (1986). Chapter 8. Art and self-understanding. In, Picturing the world.

Esther Jang on Art Education for a change, Darts

1) As Gablik explains... "the idea that creative activity might be directed toward answering a collective cultural need rather than a personal desire for self-expression is likely to appear irrelevant, or even presumptuous." The article posits material-artifacts of artist's self-expression and social justice art education rather in a binary. But can art teachers teach both of those things at the same time? Can I teach the same "Contemporary Issues and the Visual Arts" class while incorporating material exploration lesson plans in between? Or would time spent in material exploration not be enough because of time spent in researching social issues and vice versa? Or would I have to teach a Contemporary Issues and the Visual Arts class and have other separate material-focused classes like Photography, Filmmaking, Ceramics, etc. AND THEN provide ways for students to dialogue between these different modalities/classes? This seems like a system I can implement only in highschool.

Esther Jang on Theoretical considerations for art education research with and about underserved populations, Kraehe & Acuff

2) In places like NYC where there is a constant flux of multiple races, ethnicities, and cultures into one classroom, how can art teachers teach to “unmask and deconstruct the assumed neutrality of... civism” (the “universal, neutral set of cultural values and practices that underpin the public sphere of the nation-state”)? How can art teachers make their students become aware that the Master Narrative is also constructed by people? That is Master Narrative and the concept of civism is NOT objective truth?

[Deborah’s Comments: I think the first steps are to look at who you are presenting as GREAT ART. What images are on the walls and in the content? What museums are suggested for visits? What forms are considered “high art” and “folk art”? Teachers can decolonize their content, and make sure that children are hearing why you are choosing the content that you are. Asking them the questions that Kraehe and Acuff pose in their section on CME. Interviewing Indigenous artists about what is prioritized in their aesthetics is also important for a change of perspective. just some thoughts!]

Group’s Synthesized Question

How can teachers deconstruct the assumed neutrality of civism and engage in art with students from different cultures to facilitate artistic experiences that aim to heal, connect with cultural and personal stories, and lead youth to grow into thoughtful and conscientious members of society?

W E E K 1 4

C L A S S N O T E S

Supporting Development

Teachers share their experiences

Notes from Artistic Development in Children

Sequencing Lesson Plans

- Vertical sequencing of lesson building on a lesson
- Horizontal sequencing
- Goals to large to small/mini objectives
- Spiral sequencing of revisiting lesson plans in different grades? Spiral curriculum (ex. Horizontal sequencing is building lesson plans in ONE GRADE over the two semesters while spiral sequencing is building through DIFFERENT GRADES ex. preK to K to 1st to 2nd to etc. especially if you have new students coming in with missing repertoires)
- Building assessment INTO curriculum (ex. For every end of lesson plan, take one lesson plan day for assessment where you meet one on one with student & their portfolio while the other students work on their portfolio & share in groups of 3~4. Students will be asked to present their portfolio to their teachers and families during Conference.) Exhibitions For every finished artwork, tape/glue/staple self-assessment paper top for student, bottom for teacher = assessment in dialogue
- How to create sustainable assessments? Self, teacher, and peer.

WEEK 15

CLASS NOTES

Supporting Development

Teachers share their experiences. All together now...Development and supporting development, some sharing.

Notes from Artistic Development in Children

— 3~5th grade – negative self-talk is keeping them from coming up with ideas and executing to shifting gears from what it's going to look like in the end to process to pinpointing and hyping what they've done well gives them confidence to work for longer periods of time and sharing on their own

- How many different types of greens can you make?
- Open-ended questions!
- Set the expectation at the start of the year for the students – setting the boundaries early on & keep on reminding them / making mutual agreements : classroom management –
- Improvise & be open to students giving you feedback on your lesson plans even if you have them already planned.
- Consistently check your expectations of your students
- Class structured discussion time where they can discuss their artwork

WEEK 15

PERSONAL NOTES ON READINGS *and* STUDY GROUP QUESTION

Readings

Burton, J.M. (2012). The configuration of meaning: Learner centered art education revisited. In, Laurel H. Campbell., & Seymour Simmons 111. The heart of art education: Holistic approaches to creativity, integration and transformation. NAEA

Esther Jang on The configuration of meaning, Burton

Burton advocates successful art education as a synchronized dialogue between the student's mind, body, and the material to create cohesive learner-centered affect. But are art teachers in higher education learning what's happening between the mind, body, and material while making art? Do art teachers know enough about that to be teaching it to our students? Are we able to explain what's going on in our mind, body, and the material while making art to our students?

Group's Synthesized Question

Burton advocates successful art education as a synchronized dialogue between the student's mind, body, and the material to create cohesive learner-centered affect. **But are art teachers in higher education learning about embodied art making? Do art teachers have the tools to facilitate dialogue necessary for an art student to learn about making in embodied ways?** This semester, we've had rich classroom conversations around what it takes to foster an optimal learning environment for students. **What does training and/or learning for art teachers look like in order to develop the capacity to facilitate appropriate, relevant and enriching dialogue in the classroom? What would this look like on a large scale? What would it look like to train and/or engage educators who have been teaching for decades? What does it look like for us to move beyond rich classroom conversations and shift into action?**

SECTION II

LESSON PLANNING

STUDENT WORK

GROUP III EXHIBITION

LESSON PLANNING

I have tutored many children and taught several workshops. But it was only till this semester that I officially learned what lesson planning is and how to do it. So I wanted to implement it on one of my all time favorite lesson plans.

“Who Am I to Me? To You?” is a dialectic self-portrait photography workshop I taught at **Proskuneo School of the Arts** summer camp for refugees and immigrant children at Clarkston, Georgia. The objective of the lesson plan is to explore multiple vantage points in comparing and contrasting how I perceive myself and how others perceive me.

Opening Dialogue

The lesson starts with an opening dialogue about what beautiful art is and what a self-portrait is. At this stage, I’m trying to stretch the students’ imagination to question who decides on the standard of beauty in art, and go

beyond the stereotypical notion of a “selfie” as a self-portrait. A self-portrait could be of yourself, of objects, of places, or even of a white wall.

Photoshoot

Then in pairs, partner A takes 2 images of a self-portrait and partner B takes 2 images of a self-portrait of partner A. And vice versa.

Critique

After the photoshoot, students come up to the projector screen and discuss their thought and decision process for each self-portrait. Then, they provide reasoning behind their choice of the final favorite image.

Exhibition

In the end, students print and frame their final image for the exhibition. They will also be required to make labels for their print. Teachers can also introduce editioning prints.



“WHO AM I TO ME? TO YOU?” G7-9 LESSON PLAN

JEE EUN ESTHER JANG
art educator | photographer | multimedia artist
www.jeejung.com

Title

Who Am I to Me? To You?

Activity & Process

Students will be grouped in pairs. Student A will take two images of a self-portrait. Student B will take two portrait images of Student A. And vice versa. After class presentation and critique of these four images per student, he/she/they will choose one final image to print, frame, and display for the exhibition with an artist statement explaining why he/she/they chose the image.

Age and developmental characteristics

For grade 7-9.

As students are starting middle school, they are entering with a varying degree of experiences in art and exploration of different materials. What is critical to assess is if these digital natives are versed in maneuvering digital technology especially if they are starting to own smartphones.

Developmentally as they transition from preadolescence to adolescence, factual, truthful, and accurate representational depiction becomes important. They are able to differentiate that what they think/want/need is different from what others think/want/need. And that there are multiple vantage

#SELF-PORTRAIT

#PHOTOGRAPHY

#MULTIPLE
VANTAGE/VIEW
POINTS

#CRITICAL &
AESTHETIC ANALYSIS

#CURATION

points functioning within the complexity of rules and regulations of the world and relationships.

Objective

By comparing and contrasting self-portrait images of what each student and the partner shot, students will learn how they see themselves and how others see them can be similar but also quite different. It is important to learn that there can be multiple vantage/viewpoints in rendering an “accurate” depiction of the self. It is also critical that they are able to locate a newly discovered self-in-space during this time of massive bodily, emotional, and mental change.

Materials

One camera per pair, inkjet printer, photo paper, frames, gloves

Motivation Dialogue

Topic Question (spark)

- T. What's going on in this picture?
S. I see a red apple on top of a white tablecloth and a white wall.
T. If I was the photographer who took this picture, can I call this my self-portrait?
S. I guess if you were the photographer who composed and took the picture, probably yes?
T. What about this image? What's going on in this picture?
S. It looks like the same photo except there's no apple or the tablecloth. Just a white wall.
T. If there's just a white wall in this picture, can I call this my self-portrait?

Exploring Ideas

- T. What is a self-portrait?
S. It's a selfie!
T. What is a selfie?
S. It's a picture of yourself that you take with your camera turned towards your face.
T. Does a self-portrait always have to be a selfie?
S. No but it should have your face as the main focus.
T. Instead of placing my body in the self-portrait, what other things can I put instead?



S. I like playing the guitar, so I could put that in instead.

Recap

T. We have discussed many different ways of showing a self-portrait from taking a picture of your own face, placing different body parts, or even just showing only objects that describe your favorite activities.

Ideas into Materials

T. Today we are going to go outside with your partner, and take turns taking pictures of self-portraits. Does everyone have a specific place in school to start taking your pictures? How are you going to start composing your images, and how are you going to direct your partner to take your self-portraits?

S. I want to go to the music room where the drums are!

S. I'm going to the playground.

T. What are you going to be doing in the playground?

S. I want my partner to take a picture of me (basketball) dunking.

T. Do you want the picture to show your whole body or just some parts?

S. No, I just want the top part of the body when I'm dunking to be exaggerated.

T. How can you show that exaggeration in the image? How big is your body going to be in the picture?

S. I want my head and my hands to fill up most of the picture, but obviously you have to see the ball and the hoop. Like a Nike ad.

Recap

T. You have a variety of places that you want to shoot at, and many different activities and objects you want to incorporate into your self-portraits.

Flow into Action

T. How will you begin? When you arrive at the playground or the music room, where are you going to make your partner or the object stand in relationship to the light? Will you be in the shade or outside in direct sunlight? Will you be facing towards the light or away? Will you be shooting from above the stairs or below from the ground?

Reinforcing Learning



Procedure for implementation

a. Distribution of materials and equipment

For the first few classes of shooting, distribute one camera per pair.

b. Refocusing and directing attention; expansion of pupils' options, thoughts, and ideas

Once the students are outside, go around and visit each pair to see how they are shooting. Give them encouragement, feedback, refocusing, and redirection if necessary. It's important that the teacher is there physically with the students as they are trying to execute what they have visualized and planned in their mind to photographing the image, so that they take the pictures exactly as they have imagined.

c. Clean-up, collecting, storing work

Give the students a 15 minute heads up. Once they are back in class, leave at least 15 minutes for them to download the images from the camera to the computer. Because each student is not going to have their own camera and a computer, students will take turns downloading the images. While students are doing so, have the other students write in their journals/sketchbooks what they found intriguing, fun, difficult, easy, etc. while shooting, and what they might try to do differently next time.

d. Teacher pupil summation

While students are writing in their journals/sketchbooks, invite them to share what they have written with the class, sharing responses, ideas, and outcomes.

Notes

This project should be taught through several lesson plans.

- 1) Photoshoot (1 day)
- 2) Critique (1~2 days depending on number of students)
- 3) Printing & Framing – exploring how the printed image looks and feels different in different sizes and also the different width of the border around the image. *You can propose a field trip to a professional printing and/or framing studio to learn how artworks in museums and galleries are professionally printed and framed (1~2 day)
- 4) Curating – exploring different ways to place all the framed prints in a cohesive exhibition. For example, in a row all around the room, 3 X 3, or

9 X 9. Learning how to best place the work within a spatial constraint.

Evaluation

a. Strengths of the lesson

Definitely explores different vantage points in multiple layers but it also increases awareness and provides agency of aesthetic choice. A great access point to explore different artistic careers.

b. Weaknesses of the lesson

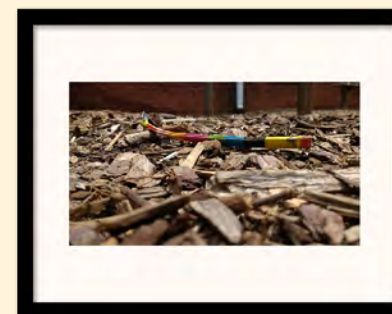
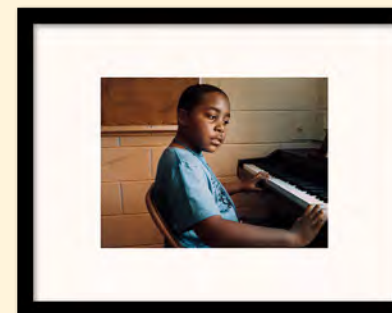
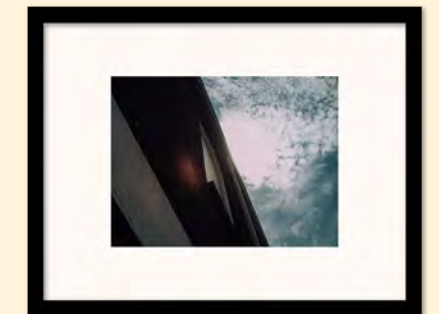
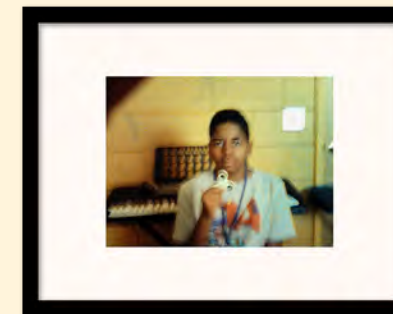
Might be complicated for grade 7-9. If so, would have to adapt the lesson plan accordingly. It might have to extend longer in duration or it might be too much content in a short period of time. The teacher should have ample enough time for critique and reflection for students to fully digest and connect everything they have learned into a cohesive synthesis.

c. Possibilities for redirection, follow-up, and extensions

It might be a good project for high school. I wonder how the learning outcome will differ between middle and high school students. There are also many different ways to extend this self-portrait theme. For example, the teacher can propose self-portrait tableaux where students are required to stage the entire mise-en-scene.

STUDENT WORK

These are some of my students' final prints of their favorite self-portrait. Some chose their own image they took because it came out more accurate, and some chose their partner's image because they liked how their partner seemed to have captured their essence better.



GROUP III EXHIBITION

For Artistic Development in Children's Group Exhibition, each of the five team members decided to showcase their students' work corresponding to the different artistic development stages from pre-K to adulthood. Here, I displayed my students' work from "Who Am I? To Me? To You?" for pre-adolescent stage.

Group III Artist Statement

Jee Eun Esther Jang, Kirsten Barrientes, Deborah Damast, Scarlett Cheng, Candy Gonzalez

We are showcasing student's work from our specific professional background in artistic development phases in children to adulthood.

Age 3-5 / Grade pre-K-Kindergarten
Deborah Damast

These paintings were created by a young child, Nicoló Suarez-Paz. The paintings were created when Nico was 3 to 4 and a half years old. His parents are both Tango artists, his father is a fourth generation Tango musician to play with Astor Piazzola, and his mother is a Tango dancer and choreographer. During the pandemic, his mother created a free community program for children and families entitled "Paint the Music". She provided painting materials and children gathered outside to listen to music and paint what they felt. She encouraged them to paint their feelings and emotions from an internal place rather than painting literal things. These are Nico's paintings from this period. Nico is raised by artist parents, and has been encouraged and guided to create art in music, dance, and visual art. Nico, although he is technically in the scribbling phase of development, is able to create paintings that he intentionally names ahead of time and is able to speak in detail about his inspiration, his choices, and his creative process. I posit that when art making is encouraged, and grownups model the artistic process, a young child will develop quickly along the developmental phases. Nico has a lot of movement in his paintings, which reflects his life in the rehearsal studios with performing artists.

Age 6-8 / Grade 1-3
Sijia (Scarlett) Cheng

These drawings were made by my students at QM International Art Center. During my undergraduate study, I majored in textile design; therefore, I designed a class to introduce my students to "making a pattern" and creative use of dots, lines, and shapes. A pattern is a repeated decorative motif that often follows a specific order. I introduced one decoration to my students—dreamcatchers, with its background, use and structure, then I explained how to build up a pattern with one repeated shape. I asked one student to provide an example of their favorite motif, then showcased how it could be made into a design, and a surface could be filled without depicting an actual object. I then asked the entire class to brainstorm their favorite patterns and fill in a dreamcatcher's surface with their design.

Age 5-13 / Grade K-7
Kirsten Barrientes

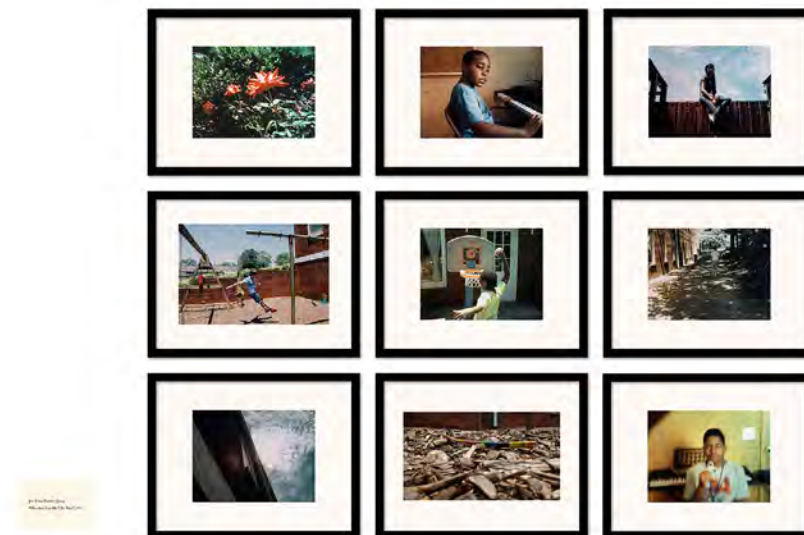
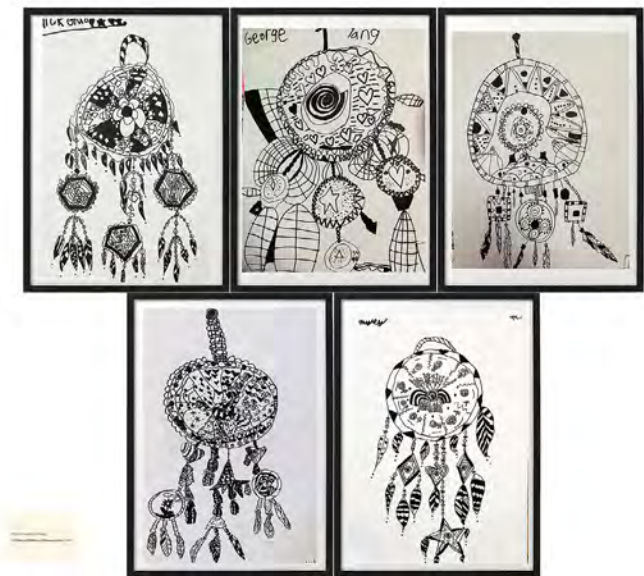
This is a body of work selected from students at different ages and phases of artistic development. They are displayed in order of progression of phase beginning with the scribble or pre-representational phase including students with special needs or non-verbal students, to work showing an understanding of spatial awareness and overlapping to experimenting with color mixing and shading.

Age 11-13 / Grade 5-7
Jee Eun Esther Jang

These photographs are my student's work from a dialectic self-portrait photography lesson -Who Am I to Me? To You?- I taught at Proskunco School of the Arts summer camp for refugees and immigrant children at Clarkston, Georgia. The assignment was to, in pairs, partner A takes 2 images of a self-portrait and partner B takes 2 images of a self-portrait of partner A. And vice versa. After the shoot, we had a critique where students discussed the reasoning behind their choice of a favorite image. Then they printed and framed their image for the final Presentation Night. The objective of the lesson plan was to explore the introduction of multiple vantage points in comparing and contrasting how I perceive myself and how others perceive me.

Age (ranges from 25-75) / Grade (N/A)
Candy Alexandra Gonzalez

These drawings are from my adult beginning drawing students. Most of these individuals have not had opportunities to explore through drawing since they were children. My class, while a beginner's level class, can be challenging and disorienting to these individuals due to their lack of visual art exposure. The focus of this class is to learn to draw from representation. In class, I have them explore with drawing basic forms, such as a sphere, and I have them explore with drawing complex shapes. I also facilitate one exercise where they play with non representational drawing as a way for them to explore different types of lines and mark making. I don't work with children and yet, because my students have oftentimes not been exposed to visual art making since they were children, I find myself needing to meet them where they are and engaging their past child selves.



What is FIELD OBSERVATION?

SECTION III

FIELD OBSERVATIONS

INTRODUCTION

What is field observation?
PS 452 *and* Ms. Lori Collman

DIAGRAM *of* CLASSROOM
SET UP

HANDWRITTEN JOURNAL
of OBSERVATIONS

IMAGES

SYNTHESIS PAPER

For all students who are in the Art Education Initial Certification program to become state certified as an art teacher in a public school, they are required to take Field Observations. Each student is assigned to a public school in New York City to observe a total of 16 art classes in two different grades under the supervision of a Cooperating Teacher. The State also requires 15 observation hours of students with special needs.

After each week of field observation, the cohort gathers for the seminar to discuss how developmental insights from the observations directly inform instructional goals, lesson planning, integrating theory and practice, and framing research. Students compare and contrast what is being practiced in the real world to the theories learned in Artistic Development in Children.

A List of What to Observe

— School

Neighborhood, the school culture, the classroom, the students (grades, number of students in each class), the teacher

— Classroom Management

Materials & resources (set-ups and preparation), pacing, task delegation, use of space, behavior issues, behavioral modification strategies (school-wide, classroom, individual), knowledge of students, noise level, classroom routines (i.e. how students enter and exit the room, clean up, supply distribution, etc.), students' artmaking and class discussions

— Teaching Style

Philosophy, pedagogy (administration, school, teacher), lesson delivery (learner-centered vs. teacher-centered, process vs. content-centered), talking with students (responding to students, promoting reflection), motivating strategies (dialogue, modeling, demonstration, copying), differentiation (multi-level, ENL, special needs), how the teacher poses questions, how they use the time during the work period of the lesson, how they conduct a demo, an introductory discussion, a lesson wrap-up at the conclusion of the class period

ABOUT PS 452 *and* MS. LORI COLLMAN

For Fall 2021 Field Observations, I observed seven Kindergarten, seven 3rd Grade, and three 5th Grade art classes with Ms. Lori Collman. PS 452 is 10 minutes walking distance from Columbus Circle. On Thursday, the Kindergarteners meet from 8:40 to 9:30 AM, the 3rd Graders come right after from 9:30 to 10:20 AM, and the 5th Graders from 10:20 to 11:10 AM. There are approximately 18 to 30 students in each class with a total of 278 students from kindergarten to 5th grade. Ms. Collman sees her 3rd graders twice a week, but otherwise each grade has one art class per week for the duration of 50 minutes. Sometimes she won't be able to see them for a couple of weeks if national holidays or school-wide half days are implemented, so some classes fall behind and make lesson planning to catch everyone up difficult. There is one student in the Kindergarten class that might be on the autistic spectrum, but he has not been evaluated to her knowledge. And in 3rd Grade, there are two students on the spectrum and five others with learning disabilities. In 5th Grade, there is one student in IEP and two other students on the spectrum. She has been teaching at PS 452 for 12 years, and does not have teaching assistants. A paraprofessional accompanies a student in K and 5th grade.

IMAGES *of* the Neighborhood





IMAGES of Ms. Lori's Classroom

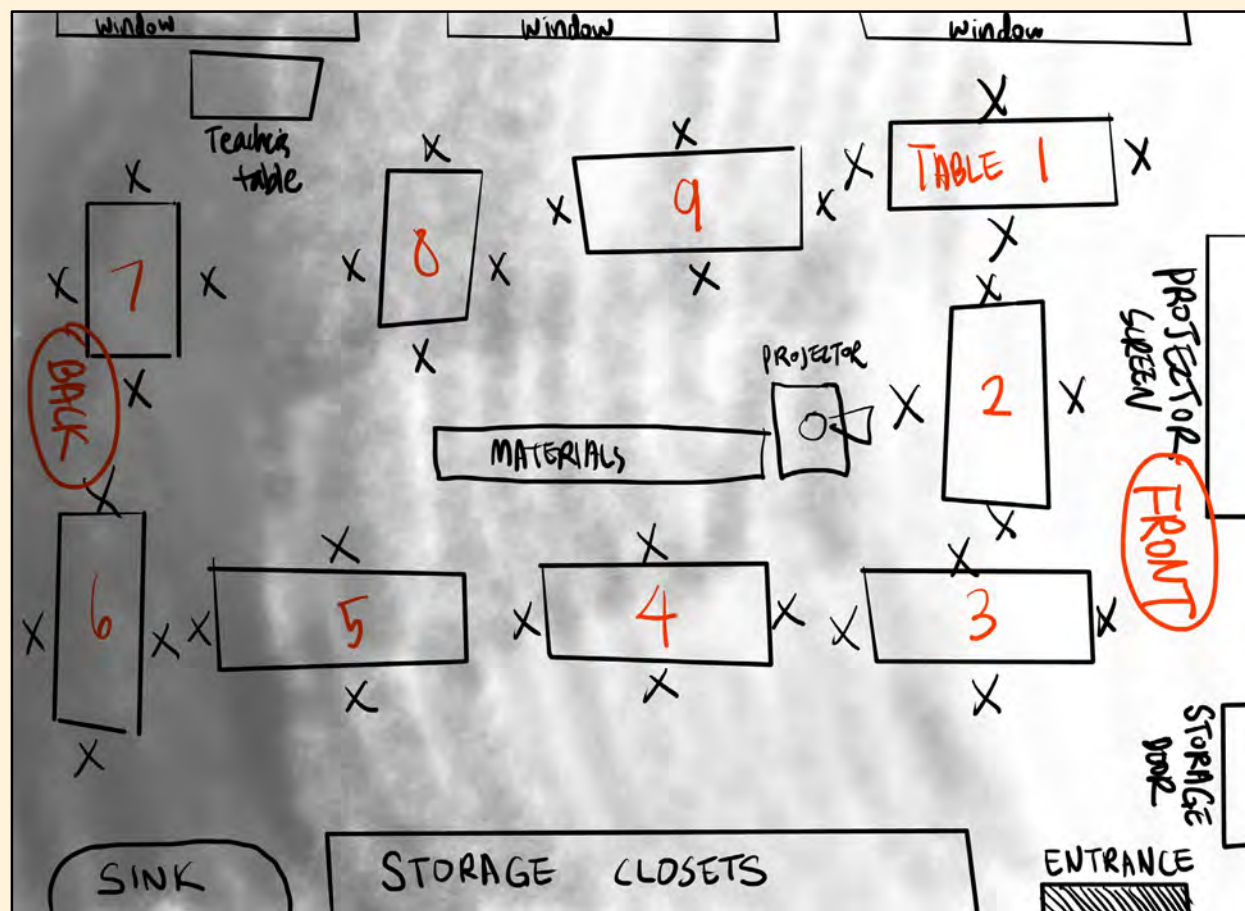


Inside PS 452



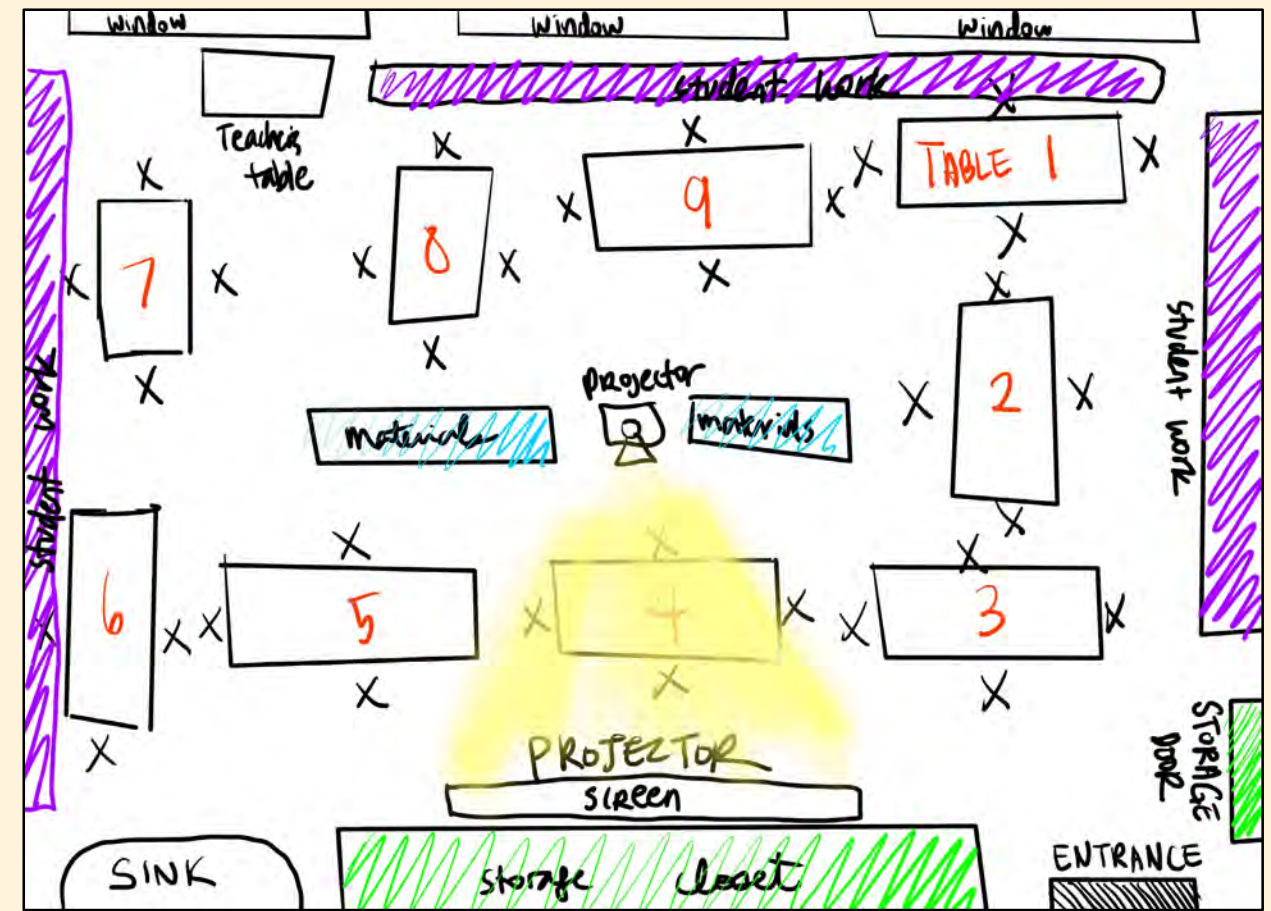
DIAGRAM OF CLASSROOM SET UP and alternative proposal

Current Classroom Set-up



The current classroom is set up in a front and back structure where the teacher will show materials and demonstrations on the projector at the front. The lights at the back are the only ones that are often times turned off for reasons unknown. It is observed that the teacher will call on students more frequently who are sitting closer to the front than the back. Additionally, students who are sitting at the back seem to pay less attention to what is being shown on the projector because they are not able to see clearly as the screen is small and the image quality of the projector is quite pixelated, the luminosity dull, and the overall colors have a blue tint which throws off all the color scheme.

Proposal of Alternative Classroom Set-up



I am a firm believer that any given architecture of a particular space is built to serve a purpose that directly dictates the movement of the users' bodies. In the case of a classroom, how the teacher situates the materials, tables, projector, storage space, and etc. will direct how the students will move around the classroom *while* making their artwork. It is safe to assume that because of this correlation, the physical space determines the final outcome of students' work to a certain extent. For the reasons stated above, I suggest an alternative to the classroom structure where Ms. Collman breaks the front/back divide, and move towards a central and circular configuration. If she places the projector and the screen in front of the storage closet at the center right wall of the classroom, all students will obtain a better view of the projector and be sitting approximately at equal distance from where she stands. In addition, all lights should always be turned on or off so that everyone can see each other in equal spotlight. This formation is proposed in order to distribute equal amount of physical exposure to Ms. Collman's teaching, so that students are given as much evenly distributed access points for contribution.

JOURNAL of HANDWRITTEN OBSERVATIONS

October 21st, 2021
Kindergarten and 3rd Grade

Sep 14th start
 October 21st, 2021
 3 kids x 8 tables
 Kindergarten number: 26 age group: 3rd grade
 before class: students with disabilities:
 routine:
 exit & enter
 supply distribution
 artmaking + demo
 discussions / questions
 wrap up & clean up
 classroom management:
 materials: set up & preparations
 pacing
 task delegation
 use of space
 behavior issues
 " modifications/strategies
 knowledge of students
 noise level

teaching style
 philosophy / pedagogy
 lesson delivery
 talking to students
 motivating strategies
 differentiation
 " artists yes mission
 friends! good morning kindergarten! How are you?
 at the door.
 patting the head if you notice
 say "plee padeuli" - one, two, three
 who he a painter?
 what kind of art does he make?
 quiet hand! quiet capote (shhh)
 teacher's assistant? sitting next to difficult student
 removing crayons.
 kicking friend → tell him to stop & come if he doesn't
 5 tables, 3-4 students
 one of my rules in the art studio
 material table
 you can always ask for help
 hand down for now in a sec I'll see you later

opening egghead
 artist into
 shape, colors
 what do you like about it?
 recap of last class
 introduced
 Mike Esther
 → constant attention
 asking him separately

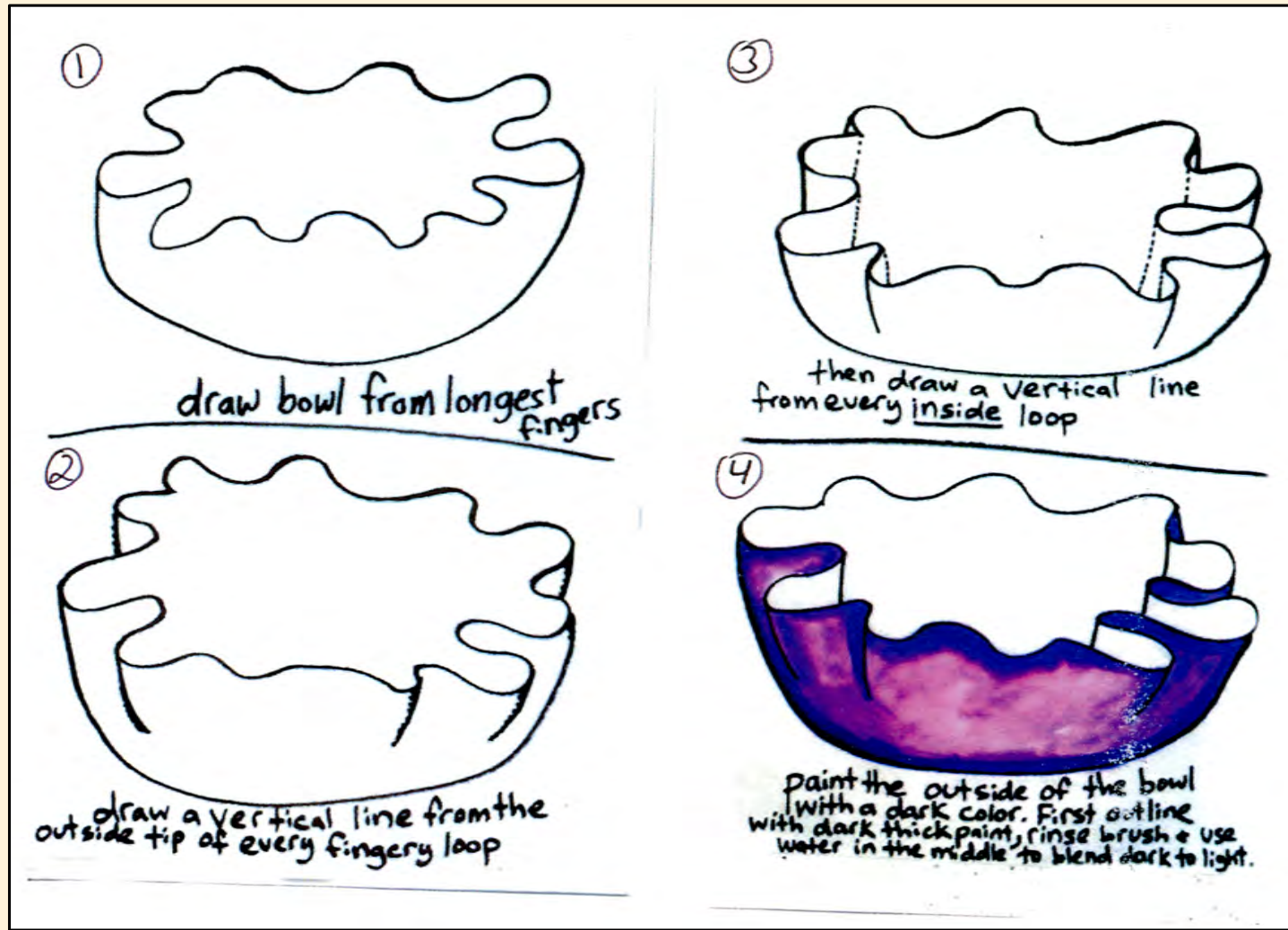
October 28th, 2021
Kindergarten and 3rd Grade

artists,
 thumbs up if you sat down
 Good morning. How are you guys?
 I love you comment - sign language enforcer
 Sh Sh Sh - tap mouth & quiet capote → thank you
 for this table for being quiet.
 recap → demo (4th 3rd grade students)
 project for ppl writing while each table
 comes to material table for cleanup then
 'BOO BAT' asking kids to draw B & D
 with their hands - drawing figure
 if kids can't control when to talk & when not
 to talk, @ how to be student centered?
 what kind of legs? one long, one short. "Hm"
 what lines should I use? straight
 should it have a mark? "no" why not?
 nose? toes? she doesn't choose to engage
 → 4th 3rd grade students?
 why/how do you draw the bat with B & D from OO?
 → if you want to draw your way you can.
 (다른 색깔을 사용해서 그려볼까요?)

if she had materials already ready, will it save time?
 for first class at least.
 3rd Grade: Dale Chihuly Inspired Texture Flowers
 Good morning 3rd grades. → value transcribing
 what are vocab words? (A week → reminder)
 changed a kid remember to say hi good morning. mis. or her class
 blending? building
 make a color? RECURSIVE
 front & back room → back students are for any
 video = specific strategies, exit turnip pencil, pressure, 2D/3D
 techniques
 " push coloring stick."
 → what did you learn?
 → what kind of legs? one long, one short. "Hm"
 what lines should I use? straight
 should it have a mark? "no" why not?
 nose? toes? she doesn't choose to engage
 → 4th 3rd grade students?
 why/how do you draw the bat with B & D from OO?
 → if you want to draw your way you can.
 (다른 색깔을 사용해서 그려볼까요?)

list of a finished art
 what to look for
 assessment = coming up with if to make with class
 이걸 같이 쓰는 이유: ...
 why integration with English?
 maybe I would have shown
 with visuals
 recap together
 → 이걸 잘할건지
 (성능)이 어떻게
 되나요?

November 4th, 2021
Kindergarten and 3rd Grade



11/04/21
 Artists!
 Shshsh stop & say if you're strong! tap your head if you're strong!

Modge Podge in tables together & group discussion
 paint front & back
 rainbow = blended colors
 hair dye

3rd grade = 29 kids
 2-3 weeks → book = balloons over Broadway

Thanksgiving Parade = what do you notice? quiet minute
 → buildings have details, strings of the balloon, dog
 I notice that... → picture

instead of saying I notice the buildings are side to side,
 maybe she should ask Ⓞ, tap your head if you
 noticed the highlight, how many different shades of green
 do you see in the balloons? Verbs - verb

draw → paint cityscape → collage

the cityscape example might not help
 why not ask them to draw their own Thanksgiving parade

what is the strength/weakness
 of demos? $\frac{20\% \text{ of } 20\%}{20\%}$ $\frac{10\% \text{ of } 10\%}{10\%}$

what to add to make it look like so much
 building? → windows = squares, rectangles = (math)

DO NOT MAKE THE CITYSCAPE LIKE THIS
 (ex = small string buildings)
 → why?

tracing demo = each building at a time following teacher
 한글을 따라 그릴 때 따라하는 아이들이 있는데
 왜 그리지 않지 않아요?

November 18th, 2021
Kindergarten, 3rd Grade, and 5th Grade

11/18/21
Kindergarten

- Veterans Day off last week so have to catch up for intro on Chihuly
- Wilson (●) on the spectrum? not diagnosed but teacher is still figuring it out. El wonder if he's emerging bilingual. culturally different.
- student has art work that's not finished → teacher is trying to find where it is = organization to separate finished / unfinished work
- free drawing while students come to material table to glue the Chihuly flowers
→ why not provide at least a theme for free drawing ??? Chihuly exercises

→ draws well (trude)
- No pre-k so social routines are absent
Wilson speaks / read English very well.
but socially awkward? I think he doesn't feel understood or comfortable. Marianne = doesn't speak English well but following friends in the same table (one girl can't hear well - hearing aid)

3rd Grade

Thanksgiving art recap & vocab
cityscape & balloons printing
Tony Sarg & story book "Balloons over Broadway"

art education
* mastery of curriculum & lesson plans

5th Grade 18 kids (3 girls 15 boys)

class before lunch - 2 aid teachers??
starts discipline coming in quietly, sitting down
recap material, Chihuly flowers, vocab
translucent
"thank you for fixing it. It was an easy fix"
"I just need your eyes on me."

→ K, 3, 5th all day the same flowers...
Mudge polka flowers. They had half days, & classes that coincide with holidays fall behind → lesson plans need to be adjusted accordingly?

smelling & playing with mudge polka flowers
= body exploration? play?

December 2nd, 2021
Kindergarten, 3rd Grade, and 5th Grade

12/02/21
KINDERGARTEN

what kind of lines can you make?
demo → The Squiggle Line
on their own doing "lines" while calling two table to the back to draw/print "line drawing" → prototype
↳ final product

noticed that children were looking/checking the teacher's prototype when they were stuck "exploring"

did not know the difference btw lines & shapes

off Veterans Day & Thanksgiving, so reminder/recap is important. How?

explanation is not guided, but use the imagination

3rd Grade

"Did you watch Thanksgiving parade?"

* Gregory (autistic?) lets him speak
duplicating, not needed but likes to talk, state facts, check in
been in ICT since kindergarten

cityscape all about the...? city → 0123 30521...

finish drawing → painting (station not set up)
cake prints

she keeps saying "you artists have your own ideas" but while demonstrating → def doesn't register.

5th Grade

- objective? -
presentation skills in museums / galleries?

Chihuly flowers for exhibition → making label for one flower & one for classroom display
→ street style art on sketchbooks
"banksy?!" or we going over banksy? they seem very interested

December 9th, 2021

Kindergarten, 3rd Grade, and 5th Grade

• Kindergarten

Samuel's painting + naming

Recap of different lines hand in the air drawing

Reviewing students' examples → painting those lines with cake paints

what colors do you have here? S. primary colors

showing/demonstrate how to paint, holding paint brush looks like this

(material before art looks like this) step-by-step

ex) all the bristles are together & color paint on the brush

do you put the old color into a new color straight away?

"don't dab too hard it gets messy → 101 7533도 이노 캔버스 손들 때 부러지 않음"

What if students are doing the demo WITH the teacher?

what do you notice about my art? → again showing teacher's archetype before starting "correct outcome"

• 3rd Grade

finishing Thanksgiving paint

reviewing painting tips ex) back & forth

paint cityscape, details with oil paint, balloons with collage

midpoint Recap / Reflows

→ you can talk during lunch but not make art

→ change water yourself

"Matteo, I've never seen red clouds. I'm a little confused"

different sitting chart next class

• 5th Grade

Graffiti → where do you see graffiti? → on severe spectrum
would you consider mural or graffiti? * Surya = you see it on a wall
what is a mural?

VIDEO demo Amin = Ted Ed "graffiti? or vandalism?"

stopped the video to recap on "the artist went underground" = what does that mean?

S. they went into hiding. they didn't want to be found out.

"what sticks to you from the video?" S. Casius: many ppl do it & don't want to get caught. It started a long time ago & asks us if we can do it as art?

T. is it beautifying? or bringing the community down S. Keith Henry study, Andy Warhol

last year T. is that type of art that's paid by somebody → mural painted in consent

T. street artists vs graffiti artists ex) Banksy: cross over from streets to gallery

(career trajectory)

the issue of permission, pushing boundaries,

S. there's lots of "I works" → I don't want my 4 year old daughter to see that

↳ it should be a space where they're allowed to do that (space for free speech)

S. I remember a lot of BLM graffiti T. you see a lot of graffiti as you move

out of NYC into Bronx → situated context/environment. There isn't a clear cut

answer with graffiti S. we have Salvador after school designing skateparks

with graffiti ★ ACTIVITY = try artists with your own wall → example/demo

& your own name of creating bubble letters, and there are so many different types of graffiti typography

= mesh different types // today = sketch & work at home → "these are just guides" = not helpful

S. it's small, mixed together, it's still art → T. it doesn't meet the large

criteria. thick, stand out = "successful graffiti" children has different lines = short & tall

attitude letters large & strokes

December 16th, 2021
Kindergarten and 3rd Grade

12/16/21

FIELD OBSERVATION LAST DAY

< Kindergarten >

get your drawing finger in the air & draw a circle crazy cute line!
top with your drawing finger your head, shoulder, side
line → cake paint → today's lesson = MOUNTING (museums & galleries)
+ sign + piece from ● line for border

→ reviewing colors of rainbow
putting the colors in order on worksheet
"I'm looking for... what kind of line am I looking for in a rainbow?"
art vocab → a curve line / half a circle

< 3rd Grade >

Thanksgiving Parade → creating your balloons animal → your own or guide to help you
what do you notice about the balloon in this drawing? it is just a guide I don't want you to cut it & trace it.

different values, shades → illusion of 3D
colors, shades of green

size is large in the entire paper → use / choose color of yarn to connect balloon to ground

balloon animal hand-out
→ what kind of line? curvy, triangular lines
they're separate body parts to be more "realistic"
piece together → better to introduce the reason why they're separate = different bone structures help the body move better

Q. can we add words on the balloon? → let's not

highlight + detail + strings = next week
visualization → * close your eyes & think about the work / steps / materials you'll be using today

SYNTHESIS PAPER

Lesson Planning

For the first half of the observation, Dale Chihuly's sculpture was used to sequence lessons throughout K, 3rd, and 5th grade. All the grades made Chihuly inspired texture flowers out of marker-colored coffee filters glistening from the final application of mod podge. Some were collected by Ms. Collman to be made into a bouquet-like sculpture hung in the classroom wall, some were individually displayed out in the hallway, and the rest students took home. While each table was called to the material table to spray the mod podge, other kindergarteners worked on the Chihuly coloring exercise. The 3rd graders worked on how to three dimensionally draw and color the Chihuly coffee filter with the assistance of a step-by-step instruction guide.

For the second half of the observation, Ms. Collman read The Squiggle by Carole Lexa Schaefer to the kindergarteners on the projector. They progressed to line experiments with markers while each table was called to work on the final product with Ms. Collman to later paint over with watercolor. The 3rd graders started working on their Thanksgiving Parade collages to explore the idea of cityscapes after watching the Macy's Thanksgiving Parade and reading Balloons Over Broadway by Melissa Sweet. The 5th graders got very excited about discussing the social stipulation and controversy around graffiti. Then two separate graffiti alphabet design worksheets were handed out for reference as they began drawing in their sketchbooks.

Pedagogical Successes

Ms. Collman's inclusive teaching successfully addresses learning to students with different needs as a cohesive whole. There are students with IEP packets handed out by the homeroom teacher, who are hearing impaired, ELL, and on the spectrum. She has a holistic knowledge of their socio-emotional history, so that she is able to give inclusive instructions and lesson plans that are relevant to their interests. Some of her straightforward behavioral modifications and boundary setting particularly stand out. She motivates

them to problem solve on their own by saying “please fix it, thank you for fixing it, see it was an easy fix.” Also, if a student complains of another classmate’s behavior, she would address the entire class, “You have the power to say no. So, tell him to stop because you don’t like it.” Although not expansive in range, the class uses one ASL sign language to express agreement to classmate’s comments.

Furthermore, one is reminded of the Teaching for Artistic Behavior (TAB) model in Ms. Collman’s classroom set up, instructional delivery, and motivational dialogue. She begins most classes with art vocabulary questions and brainstorming assessment checklist in order to remind students of their previous activities which naturally connect to the continued work of that day with daily objectives in mind. The classroom has many material stations like an artist studio where students are at times given the choice to choose. Addressing her students as artists, she reminds them that they are free to explore options because there is no right or wrong answer in art. However, there are inconsistencies because the choice-based and process-focused TAB is greatly hindered by the necessity of producing an end product which ultimately drives what materials students will use in every step, and leaves no room for deviation in subject matter.

Areas of Pedagogical Improvement

I hypothesize that the master prototype by a professional artist or the teacher and printed copies of teaching materials meant to function as visual guides are on the contrary diverting the learning away from process-focused to product-focused and from choice-based to instructional-based. For example, in the 3rd grade’s drawing exercise of the Chihuly-inspired coffee filters, students either copied the teacher’s prototype or those of other classmates. Some students showed partial understanding of three-dimensionality as they drew a horizontal oval at the bottom of the filter in a darker tone to show the concept of orientation invisible from outside. Some students showed awareness of the direction of the rims vertically extending from the bottom by coloring in a top to bottom/bottom to top stroke, while some seemed oblivious to this concept as they colored in a left to right/right to left stroke that compressed the spatial plane into 2D. Curiously some students followed the visual logic of the instructional hand out, which was rather misleading because only the outlines were colored in the darkest tone. So, one student colored from outward to inward layers of rainbow from dark to light tonal range.

5th grade segued into a fruitful dialogue on graffiti, launching into an inquiry on whether graffiti is vandalism or an accepted form of art. Ms. Collman asked whether it beautifies or brings down the

community, touching on the acceptability of swear words and legality of public and private property defacement. Students shared their favorite BLM graffiti, and discussed how artists like Banksy brings his graffiti into auction houses to sell them for millions. The transition from preadolescent to adolescent stage marks a significant cognitive change with the introduction of higher order thinking skills. (Lowenfeld, 1975) The students are now capable of reflection, critical analysis, inductive and deductive reasoning, and formal operational thinking. This ability to simultaneously hold multiple contradictory viewpoints combined with their need for rediscovery of self-identity is evident in their sketchbooks. (Kagan, 1975) They are filled with doodles, comic strips, character illustrations, abstract patterns, figurative portrait drawings, and climate change narratives. However, when they were told to create their own graffiti tag art in their sketchbooks, most of the students opted to literally copy the hand out by placing it underneath instead of continuing to execute from their imagination.

Recommendations

In conclusion, I propose several recommendations to Ms. Collman’s pedagogy. First, I suggest using alternatives to master prototypes, and scaffolding more of her lessons for K and 3rd grade on hands-on material exploration and manipulation. The material handouts are likely there for students with needs and paraprofessionals, but it might prove as road blocks in activating inquiry and experimentation that hinder solidifying students’ repertoires. [Hurwitz, 2010] Not only did the younger students show heavier reliance on the visual examples, but also during line exploration, kindergarteners could not distinguish between lines, shapes, and patterns. I question whether it is yet too complex for them to understand at their developmental stage.

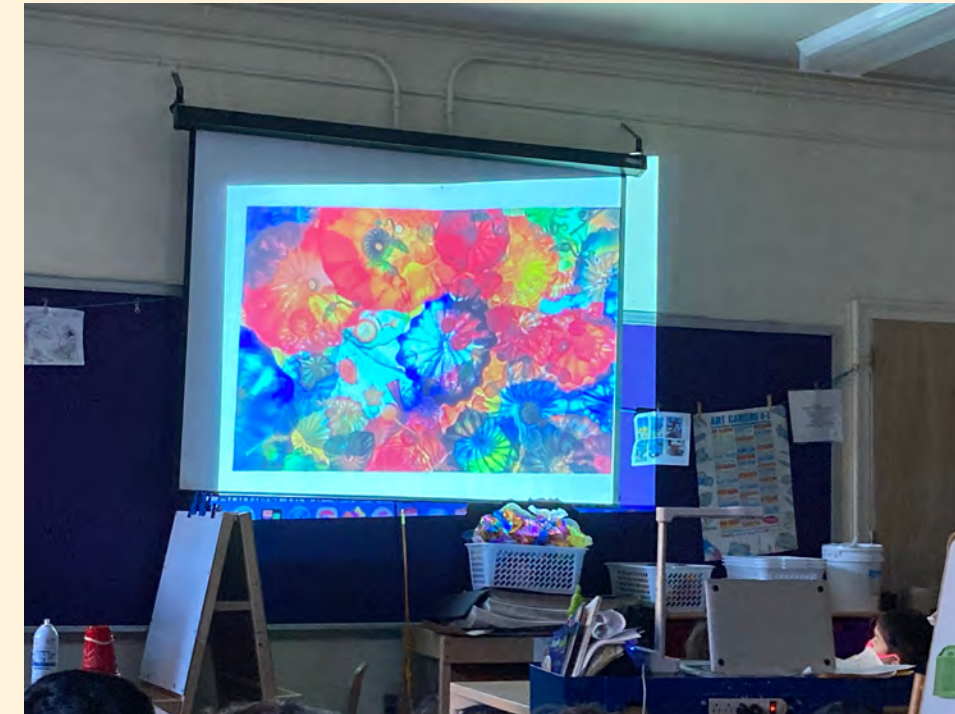
Throughout their pre-representational sensorimotor period, children refine their schematic vocabulary through material activation. By “inventing new actions through transforming the material’s physical characteristics... [such as] weight, texture, plasticity, density, color, shape, and movement,” children will confidently transition from “kinesthetic thinking to imaginative thinking as they are ready to establish a relationship between the representations to things [they] want to represent.” (Burton, 1980) Hence, instead of telling her students “That’s not a line. That’s a shape.”, Ms. Collman could ask, “How would the line you draw be different? What happens if you press really hard? Or if you hold the crayon in 45-degree angle?” And instead of handing out a step-by-step guide, she could facilitate an observational drawing by placing an actual coffee filter at each table to push her students to observe different three-dimensional

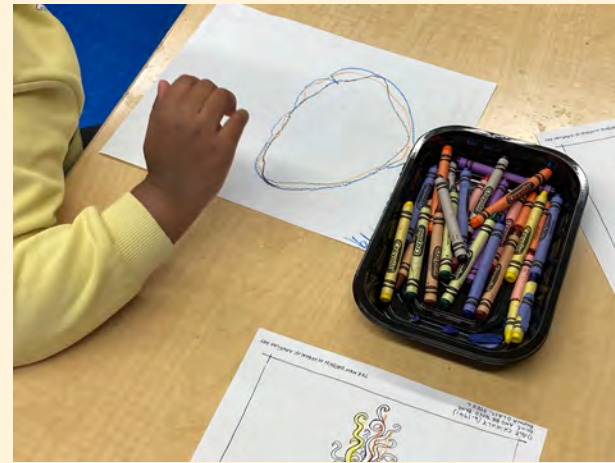
perspectives and angles rather than copying from one archetype.

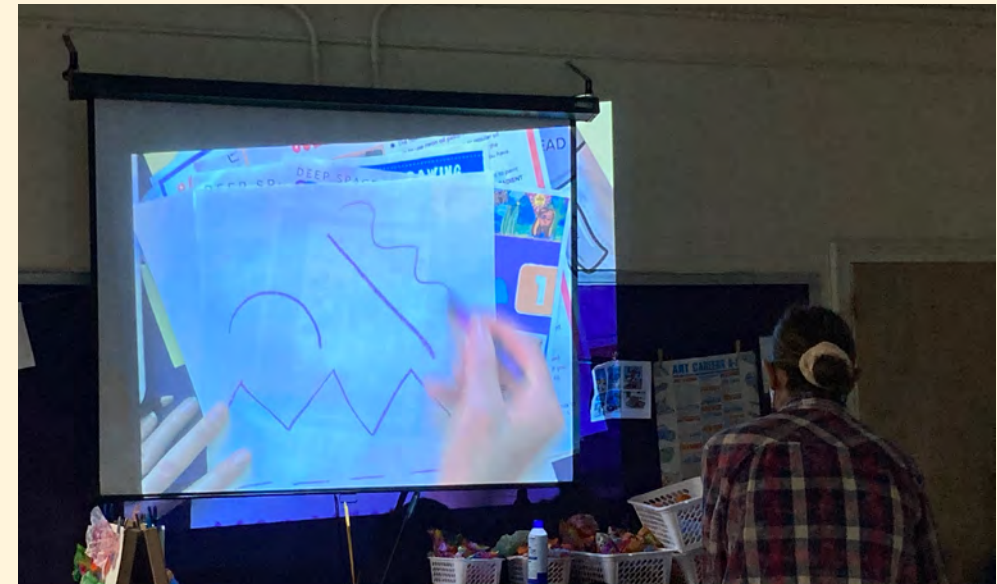
Finally, her students will greatly benefit if her learning objectives are both focused and fundamental. (Burton, 2013) Creating more clarified curricular goals will help her better sequence her lessons. For example, I don't understand why all K, 3rd, and 5th grades had to make the same Chihuly-inspired texture flowers. The result of the same end product throughout all grades does not reflect the different developmental stages. What are her students learning? What is she trying to teach? Why are K, 3rd, and 5th graders all learning the same objectives? Instead of the objective being "to make a Chihuly-inspired texture flower (not fundamental) to learn how to color (not focused)," a more focused and fundamental objective could be "to learn that combining and layering multiple materials together like markers and mod podge transforms the final aesthetic quality like a new texture or surface reflectivity."

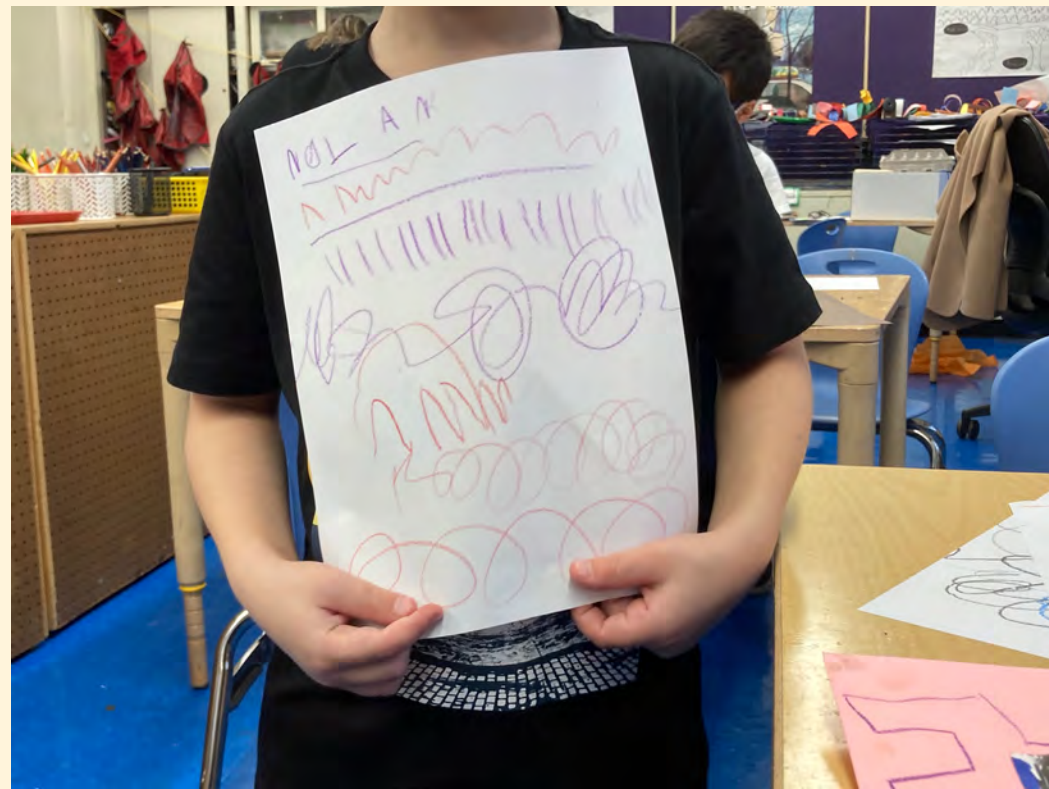
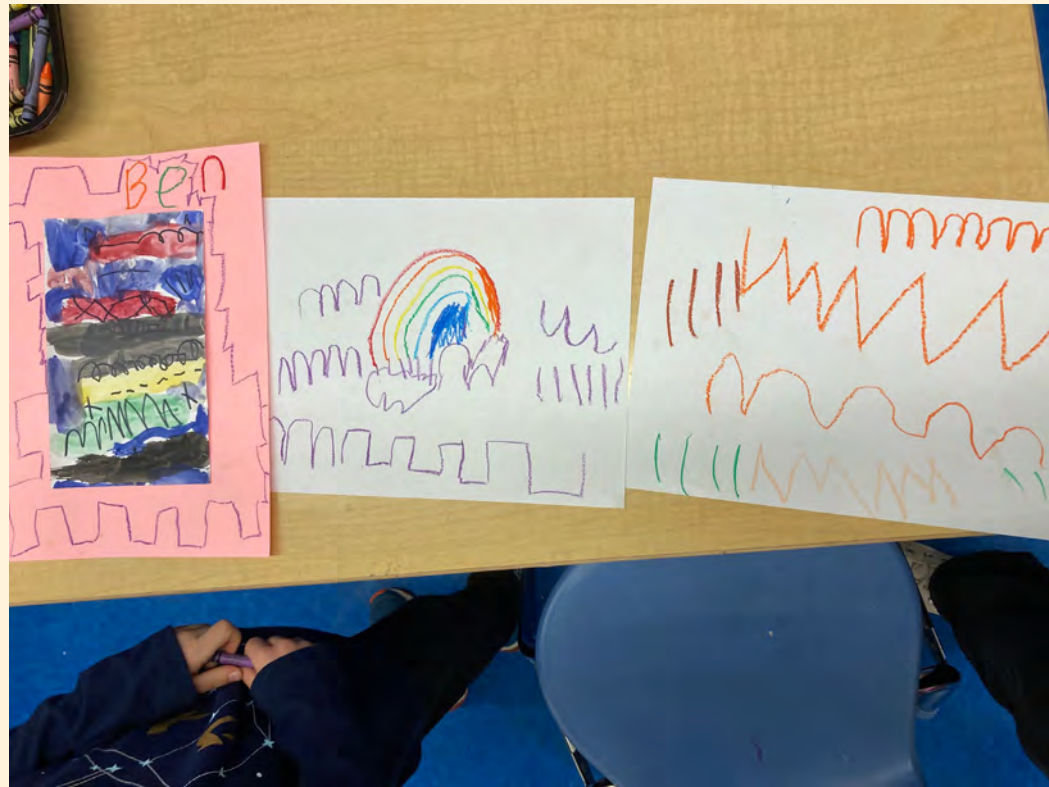
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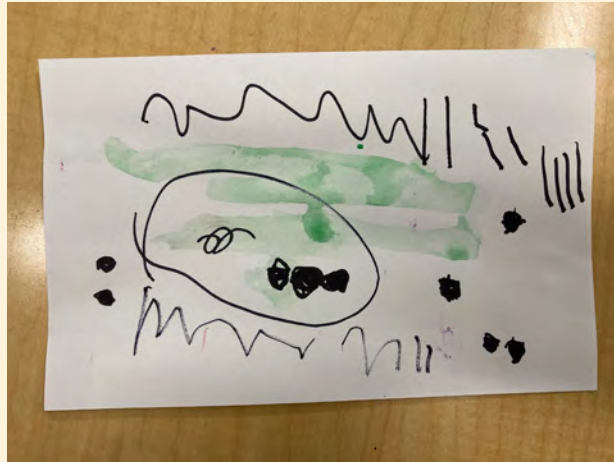
IMAGES *of* KINDERGARTEN



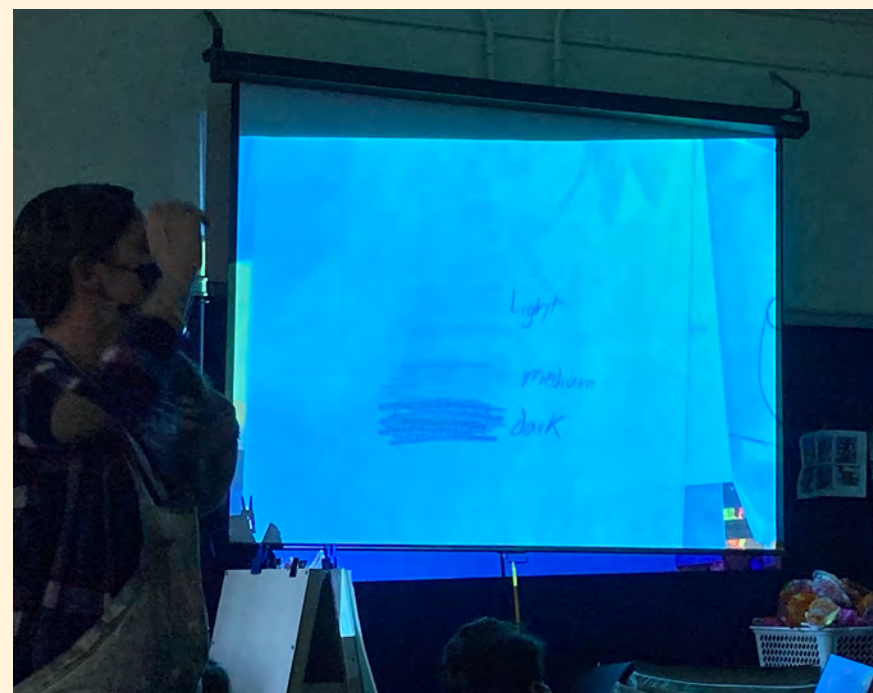
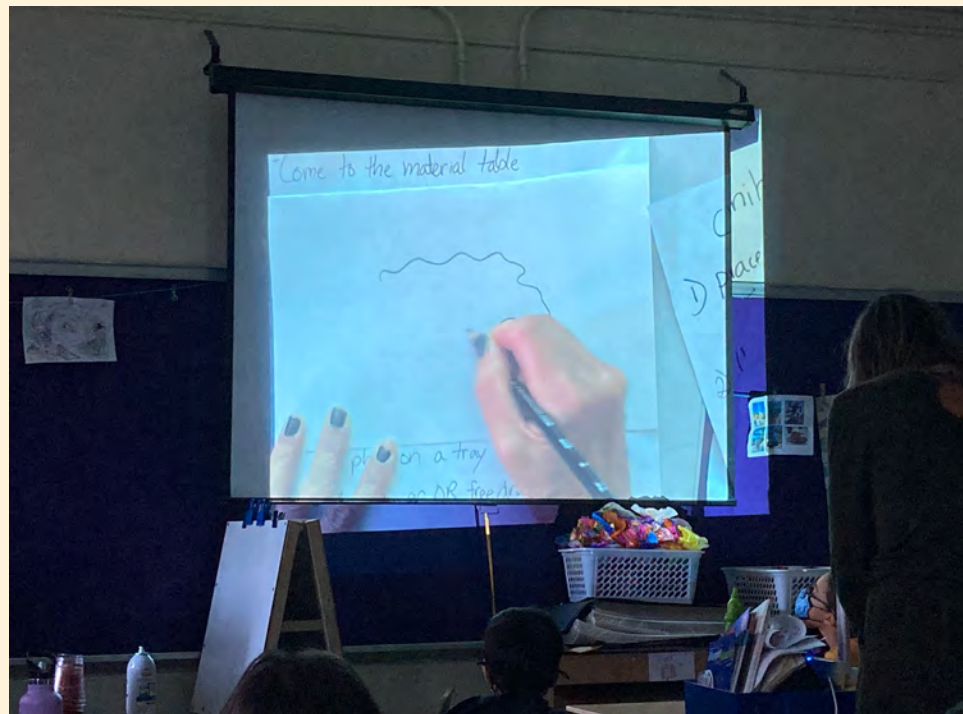
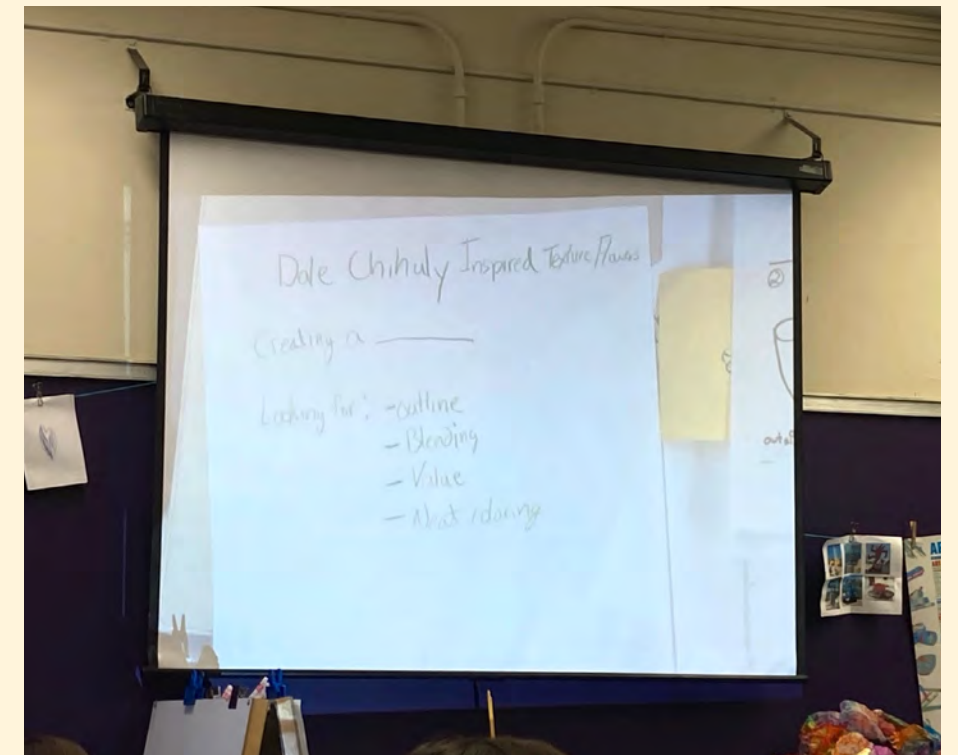
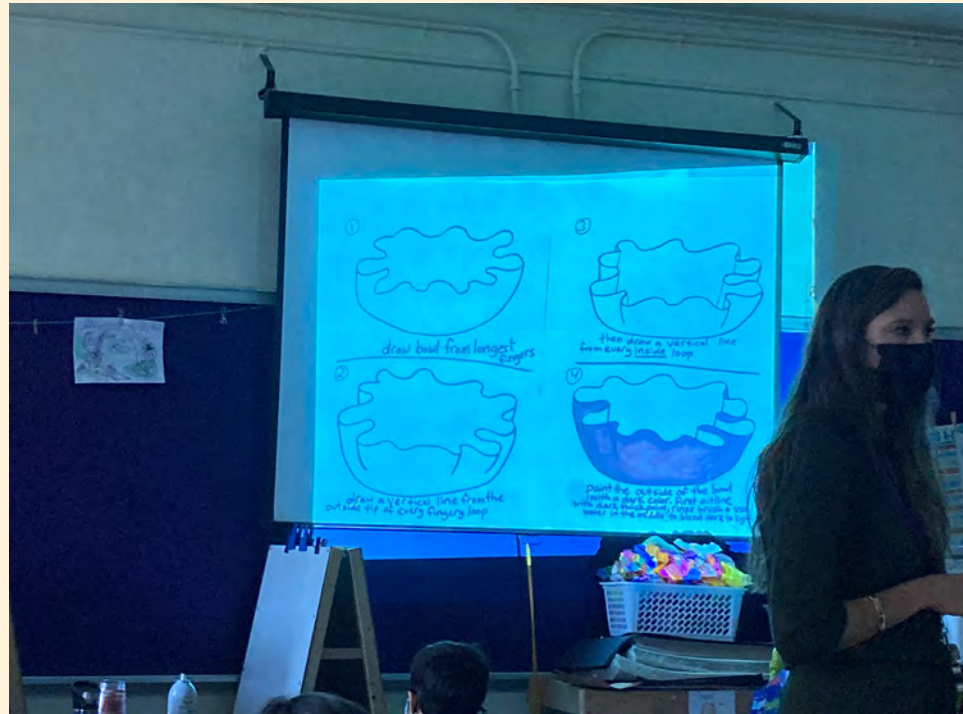


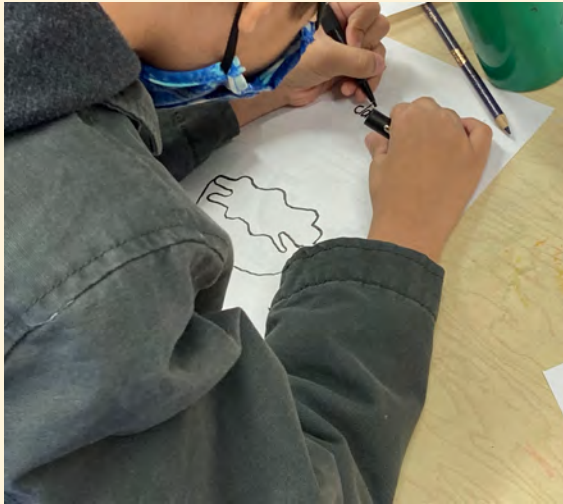
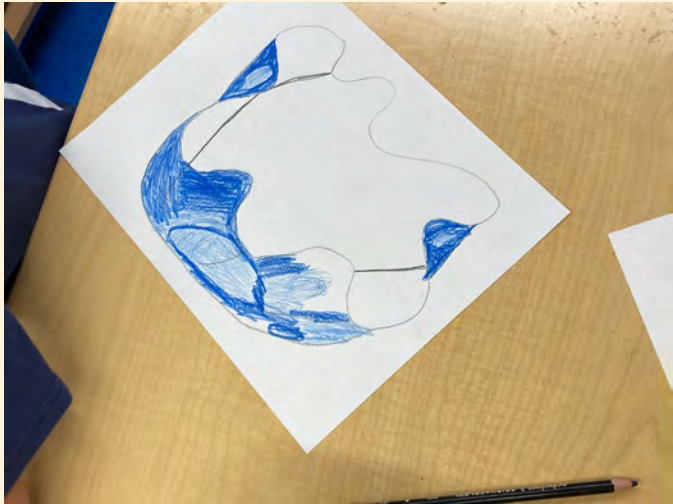


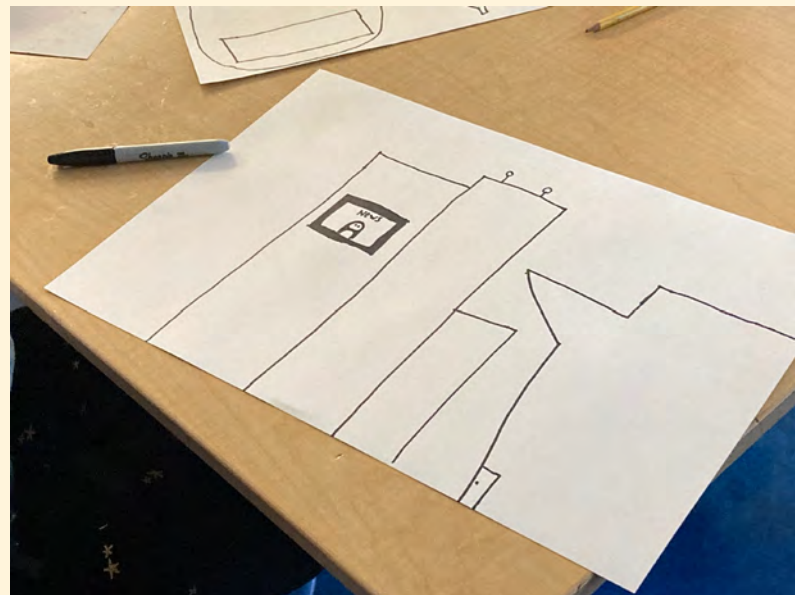




IMAGES of 3rd GRADE





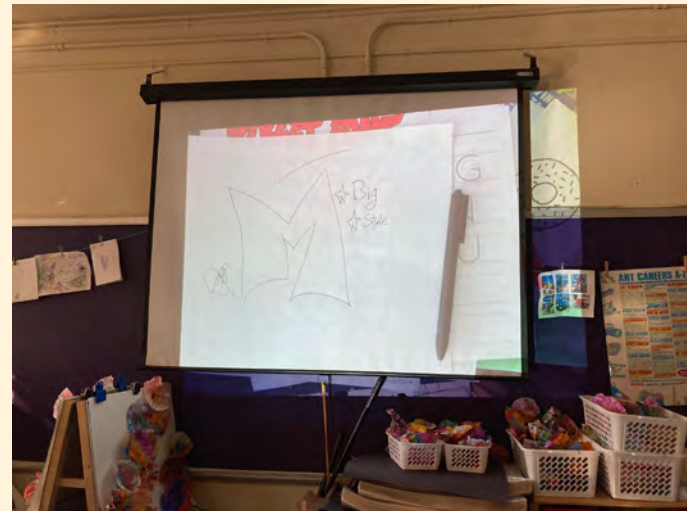
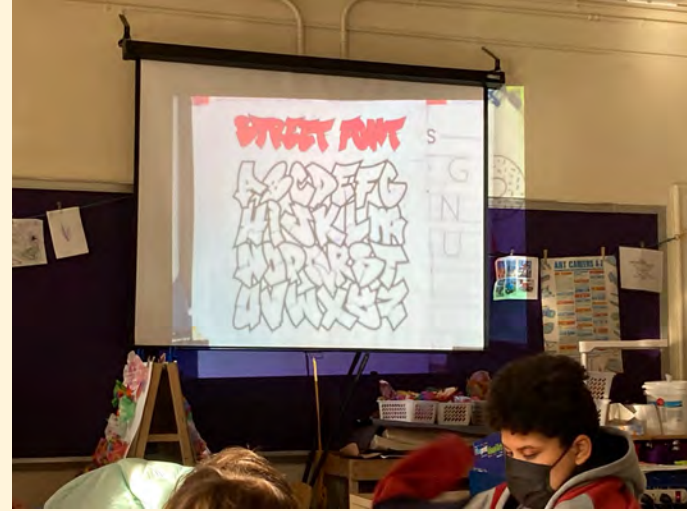


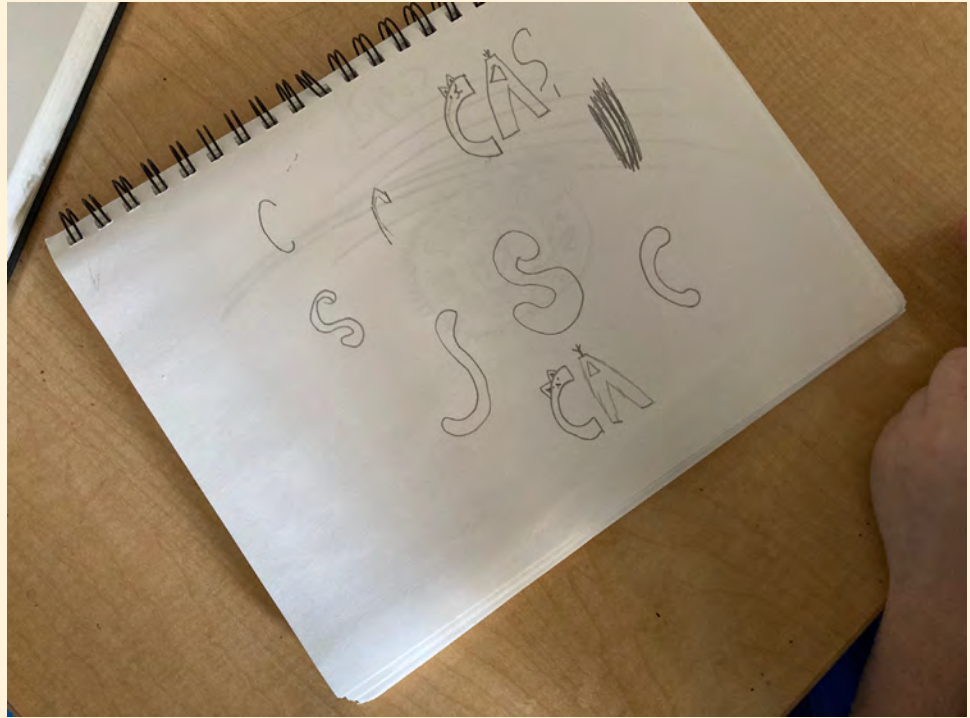


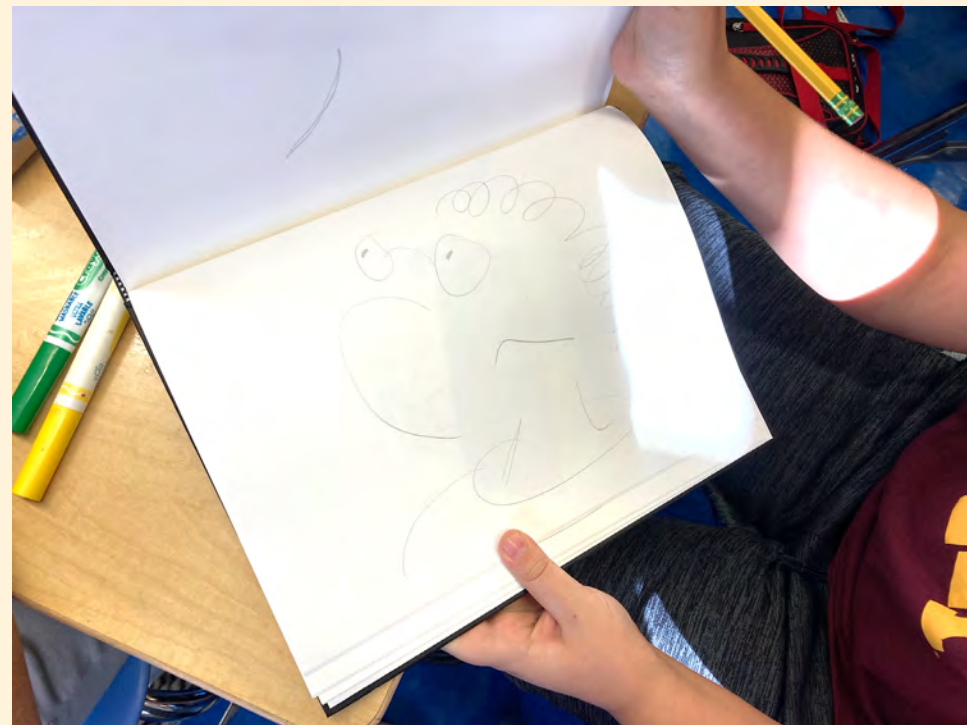
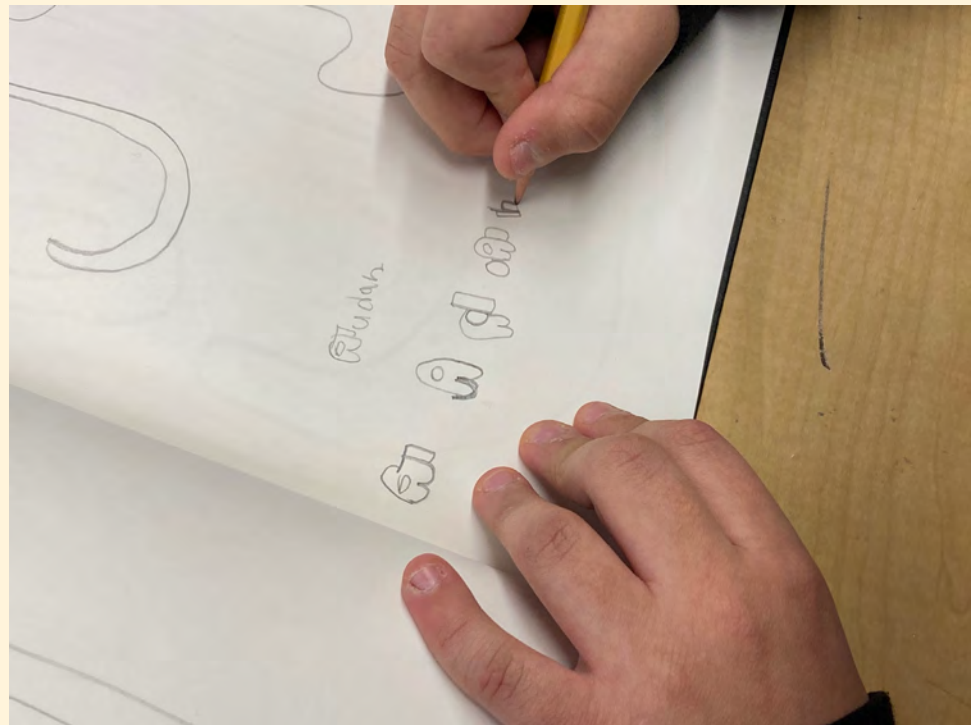
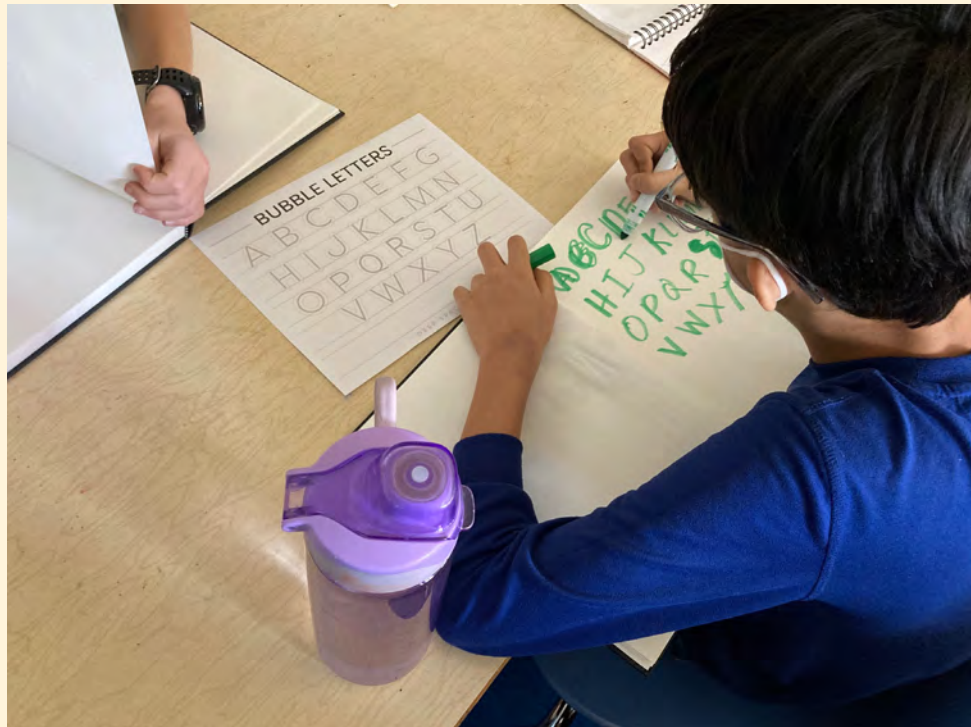


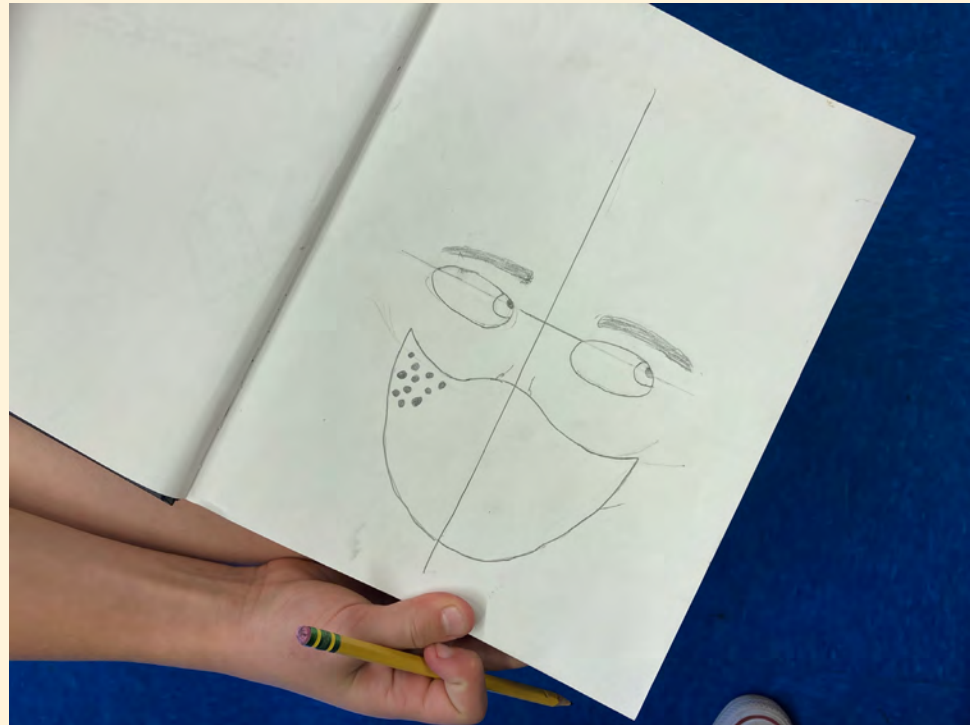
* I wanted to note here that this student who is usually called out by the teacher for being disruptive was the only one who did not follow the master prototype on the guide handout. However, instead of noticing that she was the only one who used her imagination to create her own design, she was scolded for going ahead of everyone else and drawing on the balloon. I am not quite sure if Ms. Collman noticed that this student was the only one who ventured outside of the prototype because Ms. Collman does not go around the classroom to observe what her students are doing. The guide handout of how to make the Thanksgiving Parade balloon had separate body parts of a dog. While handing these handouts, Ms. Collman emphasized that the students are free to make whatever balloons they want, and that they don't have to make a dog. However, except this student, rest of the students made a dog balloon. I am guessing these students resolved to stick to the dog design because instead of showing a drawing of a dog, the handout breaks down the limbs of the dog. Therefore, for Ms. Collman to ask her students to draw other designs than a dog is a tall order because they would not know how to separate alternative designs into different body parts.

IMAGES of 5th GRADE









SECTION IV

EPISTEMOLOGICAL
LEGITIMACY *of*
ART EDUCATION

HOLISTIC ASSESSMENT
in ART EDUCATION

A NOTE ON
STANDARDIZATION

MULTILINGUAL *and*
MULTICULTURAL
IMMERSION

EPISTEMOLOGICAL LEGITIMACY *of* ART EDUCATION

Richard Siegesmund asks the most fundamental question for art educators, “Why Do We Teach Art Today?” He explores different justifications of art education to prove its legitimacy in the field of academia. The reason why art education has historically struggled to be recognized as necessary as any other subjects like math or science is because there is a general lack of “epistemological rationale” and “appropriate empirical outcomes through which we evaluate the effectiveness of [its] instruction.” Because of this inability to perform standardized testing on the arts, it has commonly been the first subject to disappear if a school’s funding is reduced. I explore where this sacrosanct belief in empirical measurement as basis for a discipline’s epistemological legitimacy comes from in following chapters of this section.

Siegesmund argues that **expressionist, reconstructivist, and scientific rationalism** are the foundational epistemological rationale of art education. **Expressionism** promotes the child’s freedom of emotional expression through play. It is a “refuge, a place of physical release from tensions of rigorous academics... [which] is regarded as non-academic.” He goes on to say, “outcomes of art instruction are indirect. Art has no academic outcomes of its own... [It] supports the overall curriculum and aids “hard” academic subjects... it can be a useful filler course at the end of the day when students are burnt out on the tough work of academics.”

I agree with him that art education secures a space where children explore their emotional interiority and bring it forth to the exterior. However, I disagree with his contextualization of art serving as an aftermath to other “more rigorous” academics. It could function as a respite, but it shouldn’t be a respite *from* other disciplines. Art is not a “useful filler course” that has no academic outcome. How useful is it supposed to be to students’ learning if it has no academic outcome? It would have benefited us all if he provided a definition. Also, there seems to be an implicit bias that because art supports the “hard” subjects, then it must be easy. Or do we think it’s easy because students have fun while

harder subjects are laborious? I question if the author regards art as non-academic because it is not taught through rote learning. Indeed, art is freeing, fun, and seemingly reflexive. But perhaps it is freeing, fun, and reflexive not because the discipline itself is devoid of intense labor and academic rigor, but because the visual arts pedagogues have tirelessly efforted in creating a pedagogy that is exploratory, playful, and kinesthetically responsive to children.

A **reconstructivist’s** goal is to alter minds to reproduce, reinvent, or reconstruct the present society. Going back to Siegesmund’s call for “**reasoned perception**” and cognition, reconstructivism regards students as “critical theorists capable of analyzing power structures” that imbue classical aesthetic values on objects that are commodified within the capitalist context. Aesthetic objectification is a dehumanizing and homogenizing process that needs to be resisted. It also believes “experiencing empathy through the arts is... counter-productive because the goal should be critical analysis.” Art shouldn’t be at the center of attention or considered a discipline, but a tool for analysis that can be applied to other disciplines.

This reasoned perception is critical as our children are standing at the juncture of the fourth industrial revolution. The embedded image politics of an imagery will be harder to detect when artificial intelligence, genetic engineering, quantum computing, robotics, and the Internet of Things sync the social psyche into another level of hyper-connectivity. Children must master deconstructing and reconstructing aestheticized power dynamics to utilize to their advantage.

However, art is even more affective *because* it is utilitarian *and* beautiful. It is dangerous to pit critical analysis against empathy or beauty against function. It can be both. It is both. For example, postmodernism directly attacks universal dogmas while searching for beauty in the mundane, in the grotesque, and in the fallacy. It is in this visceral contradiction that one finds beauty and function at the same time.

Finally, perhaps **scientific rationalism** buttresses the empirical base for art education the most through the philosophy of aesthetics, language, and developmental psychology. Recent philosophers have “increasingly proposed... aesthetic perception can be an integral part of cognition” because images are [their] “own language, grammar, and syntax.” Visual literacy and the ability to encode and decode symbolic representations are cognitive perception required to read the language of images. This aesthetic and perceptual intelligence that develop through different stages of child psychology

also address other modalities of intelligences. [Gardner, 1983]

In conclusion, if expressionists show you the *how* of art education with the expression of emotion through play, reconstructivists explain the *why* of the need for critical analysis, and scientific rationalism the *what* of vision perception that informs other cognitive intelligences. Art education's "absence of conceptual center" may not be so empty after all. And what exactly is epistemology that art relies so heavily for its validity? Merriam-Webster defines it as **"the theory of the nature and grounds of knowledge especially with reference to its limits and validity."**

According to Stanford Encyclopedia of Philosophy, the framework of epistemology has gone through varying interpretations from Plato, Locke, Kant to Russell, but ultimately it **"seeks to understand... cognitive success or, correspondingly, cognitive failure."** So, epistemological rationale could be understood as cognitive rationale. In art education, it is the ability to explain how the brain processes visual information to form "reasoned perception," which according to Siegesmund is the "soundest epistemological foundation" for art education.

In following this logic, a child can ask a mathematician, "How do you know two plus two equals four?" Another can ask a scientist, "How do you know a plant will grow by getting water and sunshine?" Yet another can ask an artist, "How do you know there are seven colors to a rainbow?" Many artists might resist against this question because art is "much more" than knowing how to explain why we are taught there are seven colors to a rainbow. Yes, the arts is expansive beyond mere visual functions, but that does not negate them. That is like throwing the baby out with the bathwater. It is time for art educators and artists to think inclusively. Not either or but A and B. We should have a balanced pedagogy of being able to explain how we see seven colors in a rainbow and how we can use that knowledge to further enhance our students' artistic expression.

HOLISTIC ASSESSMENT *in* ART EDUCATION

*An assessment is a direct
description of a human being.*

Introduction

An assessment is a direct description of a human being. It should be a holistic picture of what skills students are currently honing and what they desire to achieve. It is not a finalized synthesis but an ongoing inquiry about the child's learning which essentially never ends because human beings continuously evolve and grow. In choosing assessment strategies, teachers must ask themselves and their fellow educators: ***How can we support our students to take charge of their own learning? Have we ever discussed with our students what they want to learn? What they want to be assessed on and how? What would our students tell us if we start an open dialogue about what our students think a good assessment looks like?***

Instead of imparting a letter grade in a hierarchical top-down imposition, teachers that recognize the agency of their students must create ***dialogical assessments*** that communicate between teachers, students, peers, and families. In the traditional learning models, students are not given the space to decide what they think is important in their own learning as they are assumed to be *tabula rasa*, blank slates, meant to receive the authoritarian knowledge of the teacher. It is important that our assessment strategies reflect a shift away from this mindset just as much as it is reflected in our choice-based classrooms and personalized learning model.

This assessment approach is all the more important to a student body where each child falls on different nodes within the cultural, socio-economic, and emotional strata with varying learning abilities. It gives equal attention and weight to each individual's voice to be heard. Because a dialogical assessment strategy is inclusive in nature and focused only on the child's learning trajectory, students are able to break away from the dichotomous narrative of majority/minority. As one teacher aptly explains,

“The value of an education will never be missed by visible and included children. They will be too excited by their own wonderful ideas to give up on learning.” (Miller, 1990, p.35) Instead of constantly being preoccupied with trying to figure out which standards and assessments to ace on, when students formulate how they are to be assessed gives them the power to choose their own narrative. The dialogical assessment I propose is broken down into three stages: pre-assessment, formative assessment, and summative assessment. Each stage serves a different facet in stitching together the entire picture of the student’s learning progress.

Pre-assessment

Before launching into lesson planning, teachers must use pre-assessment exercises to gauge each student’s abilities and repertoires. The information gathered will be used to adapt the teacher’s curriculum and alter sequencing of lesson plans accordingly. The students will be assessed on fluency with material manipulation, techniques, understanding of elements and principles of art and design, and synthesis and execution of ideation. The teacher should also be attentive in how much or how little students represent themselves within a socio-emotional-cultural context, and what various cultures are represented in their situatedness. This stage is entirely for the teacher before any teaching and learning occurs, and should be simple, fun, and quick to implement.

Formative Assessment

In order to create a dialogical assessment, I suggest a *teacher-kept narrative record* of each student and a *student-kept portfolio*. The teacher uses *descriptive rather than evaluative* language that expounds on what students are doing, learning, and how they are putting ideas together. It recognizes “linguistic, logical, numerical, musical, bodily, spatial, and other strengths” that address the best way students engage with their learning. (Gardner, 1983)

The portfolio will consist of a student’s representative work samples that will travel with them from grade to grade. The point of the portfolio is to document the child’s progress, strategies, abilities, growth, strengths, styles, interests, and problem-solving skills. This is a more multi-dimensional and holistic picture of how the child is cognitively thinking from one assignment to another. Not only is it beneficial for the student and parents but teachers can also assess how successfully they are scaffolding their objectives and curricular goals.

At the end of each project, the teacher can hand out a printed evaluative rubric for the student to tape at the back of each work. The left column could be for the teacher’s evaluative comment and right column for the student’s. For younger children, it can be as simple as putting stickers in a five star point system.

Teachers are allotted with a lot of tasks and paperwork, so it is crucial to build assessment time *into* lesson planning to save time and not be required to work more hours. Teachers can have students give peer-to-peer feedback on each other’s portfolio *during* class. While this is happening, teachers can use that time to work on their own teacher-kept records or have one-on-one meetings with each student on their portfolios.

Summative Assessment

During parent conferences, I propose students to prepare and present their portfolio instead of the teacher informing the parents of the progress. They will demonstrate how they have grown, what they consider to be their best work and why, what areas they are particularly proud of, problems that arose and solutions they came up with, what areas they want to work on more, and what they still consider to be “work in progress.” Teachers can also invite the parents to discuss the child’s home interests and activities, what they do for relaxation and recreation, their child’s favorite books, TV programs, and responsibilities at home so that teachers can better support their learning in school. Parental involvement is critical to the child’s success in school, and teachers should try their best to establish parents’ agency in full partnership in the enterprise of the child’s learning. Because of this student-led, open dialogue assessment, there are no behind-the-scenes secrets that might take the child off-guard. It is a collaborative discussion ending in mutual consent. (Darling-Hammond, 1995)

In addition, the teacher can organize an end of the year exhibition or a presentation night solely in visual arts or in collaboration with the other arts department like music and theater. By using their aesthetic decision making skills, students further finetune their ability to curate, edition, label, and showcase their carefully selected work. The showcase provides an opportunity for increased exposure of student’s artworks to be seen and for the entire school community to come together in solidarity and appreciation of collective learning.

Finally, instead of giving out a letter grade with no explanation to how the teacher arrived to this point, we suggest a final summative assessment that provides a list of questions for the students to answer for the synthesis of the final grade.

Below is a great example of a summative assessment questionnaire created by Mary Hafeli. In “What Happened to Authenticity? Assessing students’ progress and achievements in art,” Hafeli differentiates between what is essential and nonessential in an artist’s practice. The seven tenets below in *Authentic Criteria for Art Learning* address the three epistemological rationale I previously outlined in the last chapter. By answering these questions, it enables the students to reflect and back up with evidence their reasoned perception and the choices they made in their language of vision.

Table 3: Authentic Criteria for Art Learning

<p>Problem finding:</p> <ul style="list-style-type: none"> > What kinds of ideas did you come up with as you thought about the project? > How are these ideas the same or different from ones you’ve had in other projects? > What did you want to do or accomplish in your artwork? > How did your ideas, or what you wanted to do, change as you worked? <p>Problem solving:</p> <ul style="list-style-type: none"> > What kinds of things did you run into or come up against that had to be solved? > What did you do to try to take care of them? > What was it like to work through these things? Was it easy? Hard? > Did you have to take any risks? What were they? How did it work out? > What did you learn from dealing with these issues in your work? <p>Use of materials:</p> <ul style="list-style-type: none"> > Did you do anything with materials that you’ve done before? What changed? > Did you try anything new, something that you’ve never done before? What happened? > How well did you use materials? How creatively did you use them? <p>Use of form:</p> <ul style="list-style-type: none"> > How do the lines, shapes, colors, and textures that you used work together in your overall piece? > What parts of your work are interesting to look at? How did you accomplish this? > Would you change anything to make it better? What would you change? <p>Use of personal choices/decisions and independent judgment, meaning:</p> <ul style="list-style-type: none"> > What kinds of choices or decisions did you have to make as you came up with ideas and worked on the piece? > How did you decide what was looking good and what wasn’t as you worked? > Is your work about anything in particular? Does it mean anything to you? If so, what? > How might someone looking at your work understand its meaning? <p>Learned concepts and techniques:</p> <ul style="list-style-type: none"> > What did you learn how to do while working on this piece? What don’t you understand or know how to do very well, that was required of you? <p>Lesson objectives:</p> <ul style="list-style-type: none"> > How well does your artwork fulfill the outline or problem given for the assignment? > If you veered away from the guidelines, what was the reason? Is it a good one?
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A NOTE *on* STANDARDIZATION

What is standardization and standardized testing?

Before diving in, it can get quite thorny if the definition of a given subject is not laid down to provide a mutually agreed upon foundation as a jumping off point. According to Oxford Languages, **standardization is “the process of making something conform to a standard.” A standardized test requires all test takers to answer the same set of questions in the same manner, scored in a consistent standard.** What is this standard? What do educators need a standard for? There are many different types of standardized tests both local and international like the SAT, TOEFL, GRE, GMAT, and etc. that institutions use as an **assessment tool to gauge student’s relative performance.**

Where do they come from? What was their original purpose, and are they currently serving that purpose?

Intelligent quotient (I.Q.) score is calculated by a set of standardized tests to measure a person’s reasoning ability. Standardized testing used throughout K-12 and for college admissions is a universally accepted form of assessing a student’s cognitive abilities. But its contentious history is rather unknown. Perhaps this obscurity is contributing to the global outcry against standardization’s failure in our children’s education. So much so that the most watched Ted Talk is Sir Ken Robinson’s “Bring on the learning revolution!” followed by “Do Schools Kill Creativity” with a total of 20 million views on Youtube.

In 1905, the first I.Q. test was developed in France by Alfred Binet. This largely atheoretical standard was imported to the U.S. by eugenicists and psychologists to **measure a human’s inborn intelligence and detect hereditarian genetic inferiority.** As the first wave of English, Scandinavian, and German immigrants dubbed as the Nordics gave way to a “New Immigration” of the Alpine and the Mediterranean race, the U.S. was soon to enter the World War. Robert Yerkes was commissioned by the Army’s Sanitary Corps to carry out a mass IQ testing to draftees to determine the ethnic and racial composition and their job classification.

In 1923, Carl Brigham published *A Study of American*

Intelligence, a landmark report that re-analyzed Yerke's military data to measure immigrant intelligence. Below is a rather shocking excerpt of his findings:

“Our test results indicate a genuine intellectual superiority of the Nordic group... The Nordics are... rulers, organizers, and aristocrats, individualistic, self-reliant, and jealous of their personal freedom... As a result they are usually Protestants... The Alpine race is always and everywhere a race of peasants... The Alpine is the perfect slave, the ideal serf...

We are incorporating the negro into our racial stock, while all of Europe is comparatively free from this taint... The decline of American intelligence will be more rapid than the decline of the intelligence of European national groups, owing to the presence here of the negro...

The steps that should be taken to preserve or increase our present intellectual capacity must of course be *dictated by science and not by political expediency*. ***Immigration should not only be restrictive but highly selective...*** The really important steps are those looking toward the ***prevention of the continued propagation of defective strains*** in the present population.” (pp. 182-3, 185, 189, 190)

The most salient and dare I say scientific analysis of this empirical data was that the ***immigrant's measured intelligence scored higher or lower in parallel to the number of years in residence***. Those who lived 20 years or more before the test scored the same as native Americans, while those who lived less than five years were categorized as “feeble-minded.” However, Brigham ignored this finding and instead declared, “We have to assume that we are measuring native or inborn intelligence.” He formulated “***the race hypothesis***” which compared the proportion of the blood composition between Nordic, Alpine, and Mediterranean immigrants, and correlated that the nation's level of intelligence decreased as the proportion of Alpine and Mediterranean blood increased.

Armed with this scientific evidence, Brigham was ***appointed as the secretary of the College Entrance Examination Board***. In 1926, He designed and developed the ***Scholastic Aptitude Test (SAT)***, which became nationally mandatory for college admissions. Standardized intelligence testing was becoming mainstream as hundreds of tests were designed and millions of copies published per year. According to National Education Association, in 1925, the U.S. Bureau of Education Survey showed that ***standardized tests were increasingly used to classify students in their measure of achievement***.

The report was also distributed during the U.S. Senate Committee's congressional hearings that culminated to the Johnson-Lodge Immigration Act of 1924, where a “number of immigrants admitted from any given country in one year [was] limited to 3% of the number of foreign-born from that country already residing in the U.S.”

Coincidentally, in 1930 after six years of the Immigration Act of 1924, ***Brigham retracted his report as incorrect in the Psychological Review***. The report is now considered to be outdated and unscientific, but it has made a lasting impact on America's education and immigration system that are felt to this day.

Why did No Child Left Behind fail?

Standardization in education is proving to be ineffective because according to Kyung Hee Kim, even though “students' IQs have increased..., their capacity for creative thinking has decreased, especially among elementary students.” She asserts, “standardization should be resisted” because it “decreases opportunities... to learn through individual strengths and interests while developing creative thinking skills.” However, standardization shouldn't be demonized because it supports programs like the well-intentioned ***No Child Left Behind (NCLB) Act of 2001*** which advocated for the inclusion of “students in poverty, students of color, students receiving special education services, and those who speak and understand limited or no English.” And the only way to hold schools accountable to leaving no child behind was through “annual testing, reporting, improvement targets, and penalties.” Reading and math were naturally put to center stage because school administrators were able to assess test results with clear numbers. According to Diane Ravitch, it is not so much about abolishing standardization altogether but rather incorporating “history, science, and literature” to expand students' language skills and “science and geography” to mathematic skills. And I love how at the end of her quote she nonchalantly adds that “the arts may motivate students to love learning,” ascribing such an important task lastly to the arts.

Fortunately in 2015, ***Every Student Succeeds Act (ESSA)*** was passed to reduce NCLB's required amount of nationwide standardized testing, and “[decouple] testing and high-stakes decision making... However, statewide assessments are still required for grades 3-8 and once in high school.” (NEA, 2020)

So now what? Should we abolish standardization all together? Can we do that? What will take its place if it's gone?

A more fundamental question to ask is, what are educators

doing with the result of standardized testing? What *purpose* does it serve? Tests are useful to teachers and students in so far as assessing the average successes and shortcomings of teaching and learning in the classroom. As I have mentioned in Holistic Assessment in Art Education, its result is a comparative data set, not a holistic and multidimensional representation of successful learning progress.

In “Where’s the Revolution”, Hathaway and Jaquith advocate for **personalization and student choice-based pedagogy**. It does not mean students will choose to only take art and physical education and drop math or science. It reflects a **cross-disciplinary curriculum** that activates thinking muscles to *inform all subject matters to each other*. According to the authors, **not “everyone needs to acquire precisely the same knowledge.”** Each child is built different and learns best through their preferred cognitive modality. Some students will become artists, some bankers, and some will follow the uncharted territory. Giving students the power to choose what and how to learn will nurture “inclination, the drive, need, and passion that pushes people to use their skills.” And a cross-disciplinary pedagogy will nurture “alertness, the sensitivity, awareness, and recognition of connections among” different subjects.

How do we incorporate personalization and student choice-based pedagogy in art education to promote creativity and higher order thinking skills?

Teaching for Artistic Behavior (TAB) model is one pedagogical model which fosters creativity and personalized learning. The classroom is set up like an artist’s studio and the teacher as an artist-in-residence. By setting up stations with different materials, students are given the agency to choose their medium like artists. They are free to explore creative inquiry and self-paced, independent work. The success of this particular paradigm is described by a 4th grader saying, “If you don’t like what you are doing, you might not try so hard. If you do like our work, you do your best and have fun, too!”

During the critique, the teacher can also use *Visual Thinking Strategies (VTS)* facilitation method to engage analysis, synthesis, and evaluation of student’s artwork. Founded on inquiry-based cognitive research, VTS engages in higher order thinking skills by asking 1) What’s going on in this picture? 2) What do you see that makes you say that? 3) What more can you find?

MULTILINGUAL *and* MULTICULTURAL IMMERSION

The U.S. education system has been grappling with how to create the most inclusive learning environment among minority students. Each student brings multiple cultures they inhabit to the school environment. Some are children of immigrant, refugee, asylee, and international parents. Some are DREAMers of DACA. According to Patricia Gandara, approximately **one fourth** of all U.S. students are children of immigrants, and only about one third of those immigrant students - approximately 5.1 million - are children of unauthorized immigrant parents.

Rapid increase in immigrant deportations and ICE arrests under the Trump administration in 2017 exacerbated the immediate necessity to address inclusive learning. In *Impact of Immigration Enforcement on the Nation’s Schools* (2018) study, more than 60% of educators reported decline in academic achievement among immigrant students, 76% saw behavioral and emotional problems, 84% thought legal issues needed to be discussed with the community, but 73% of them said they haven’t done so because schools lack clear legal information. And 80% of the minority students expressed fear of enforcement. In *Plyler v. Doe* (1982), the Supreme Court ruled that all children are guaranteed equal rights to K-12 education regardless of their immigrant status. And because public schools can not force these students to disclose their legal status, schools are at times stuck between a rock and a hard place to provide an equitable learning environment without having all the details.

The U.S. has come a long way from the Civil Rights Movement. In the 1930s, California school districts placed 80% of Mexican children in separate “Mexican schools”. In *Mendez v. Westminster* (1947), Judge McCormick concluded, “equal protection is not provided by furnishing in separate schools the same technical facilities, textbooks and courses of instruction to children of Mexican ancestry that are available to the other public school children... **segregation fostered antagonisms in the children and suggests inferiority among them where none exists.**” The case paved the way for Thurgood Marshall’s successful attack on the “separate but equal” doctrine in *Brown v. Board of Education* (1954). Segregated schools are gone, but how equitable exactly is our education system for minority students right now?

More students of color are going to college and graduating. But disparity still exists inside college campuses, and seems to trail into the lives of minorities long after the degree is earned. According to PBS NewsHour, the achievement, graduation, and wealth gap are still wide enough that “if the divide isn’t narrowed..., annual household incomes for all Americans would drop by 5% by 2060.”

In *Empowering Minority Students: a Framework for Intervention*, Jim Cummins asks “**are the constructs of power and identity relevant to school failure?**” He proposes a pertinent framework of addressing the minority achievement gap as following:

- “1) MINORITY STUDENTS’ LANGUAGE AND CULTURE ARE INCORPORATED INTO THE SCHOOL PROGRAM
- 2) MINORITY COMMUNITY PARTICIPATION IS ENCOURAGED AS AN INTEGRAL COMPONENT OF CHILDREN’S EDUCATION
- 3) THE PEDAGOGY PROMOTES INTRINSIC MOTIVATION ON THE PART OF STUDENTS TO USE LANGUAGE ACTIVELY IN ORDER TO GENERATE THEIR OWN KNOWLEDGE
- 4) PROFESSIONALS INVOLVED IN ASSESSMENT BECOME ADVOCATES FOR MINORITY STUDENTS RATHER THAN LEGITIMIZING THE LOCATION OF THE “PROBLEM” IN THE STUDENTS.”

Cummins quotes, “classroom interactions are never neutral” because these interpersonal spaces are where identities are negotiated. There is a power structure between the student and the teacher, between the student and the school, and between the student and the society at large. **The proportion of majority/minority inevitably creates a relational dominant/dominated dynamic.** However, this proportion is non-stationary and dependent on the situated context. For example, white Americans are the racial and ethnic majority in the U.S. but would become the minority as diasporas in Ethiopia.

***Classroom interactions are never neutral
because these interpersonal spaces
are where identities are negotiated.***

Teachers are the mediators who frame the discourse of the students’ language, culture, community participation, pedagogy, and assessment within the Historical context. Either teachers reinforce **bicultural ambivalence** that leads to the “**disruption of intergenerational transmission processes** caused by the alienation of a group from its own culture” and in turn deepening students’

internalized inferiority that Judge McCormick spoke of in *Mendez v. Westminster*. Or teachers can enhance **internalized positive attribution** in the minority group by helping them to hold a distinct cultural identity that is not subordinated by the dominant group.

“Widespread school failure does not occur in minority groups that are positively oriented toward both their own and the dominant culture, that do not perceive themselves as inferior to the dominant group, and that are not alienated from their own cultural values.”

Jim Cummins, 2001

Despite the long held controversy over bilingual immersion in public schools, considerable amount of research have been published to support **the extent to which students are given the space to bring their language and culture into the classroom is a significant predictor of their academic success.** (Campos & Keatinge, 1984; Cummins, 1983a; Rosier & Holm, 1980) In *Lau v. Nichols* (1974), the Supreme Court found that the Chinese-speaking students were being denied English language instruction in violation of the Civil Rights Act of 1964. From then on, the court’s ruling secured an equitable access to instructions regardless of language barriers. However, many ballot initiatives were later proposed across the U.S. to legally ban bilingual programs in states like California and Arizona, asserting the “**insufficient exposure hypothesis**” of a second language hindering mastery over the dominant.

In recent years, the tides have turned in the wake of research that **English Learners “who develop high levels of proficiency in both [their first language] and English relative to those with low levels of bilingual proficiency are more successful at closing the achievement gap in reading with their native English-speaking peers... and have higher levels of achievement** (Alvear, 2019; Steele et al., 2017; Valentino & Reardon, 2015) **and rates of reclassification** (Umansky & Reardon, 2014).” After a five-year study which found that English-only programs didn’t increase English Language students’ achievement across the state (Parrish et al., 2006), in 2016 California voters overturned Proposition 227 and passed Proposition 58 to approve bilingual immersion programs that provide instruction in English and a partner language.

Whether the teacher perceives a second language as **additive** to students’ cognitive development or **subtractive** to their dominant language and culture directly impacts the pedagogy, instruction,

and assessment. *Teachers, administrators, and psychologists should be alert and careful in diagnosing a minority student's varying English abilities as a pathological learning disability. This misdiagnosis could stigmatize the student into a role of a passive receptor, creating a pattern of "learned helplessness"* (Beers & Beers, 1980; Coles, 1978; Cummins, 1984).

I have had discussions with professors on the topic of the term "multicultural students" going out of fashion and being replaced by "diverse learners". But as a person who has grown up in six different countries, I personally find diversity a rather vague term when specifically talking about cultures and national origin. If multiculturalism is a loaded term, we should unload some of its burden, so that we can focus on bringing different cultures and languages back into our pedagogy. And as I have laid out in the *Artistic Development in Children: General Overview*, if art classes are where students' sense of self is greatly explored and expanded, then art teachers should deeply contemplate the implications and research findings present in this chapter. Instead of shutting down conversation around multicultural and multilingual immersion, art should be a fertile ground where children can express their chosen cultural narratives.

SECTION VI

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