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Annotated Bibliography

Narrative Study: An investigation of social and cultural perceptions shaped by contemporary influences, personal experiences, and development of self-awareness.

Bell, S. B. (2002). Narrative Inquiry: More than Just Telling Stories. *TESOL Quarterly*, 36 (2), 207-213.

Jill Sinclair Bell is a faculty member of the Education department at York University, in Toronto, Canada, who studies literacy as a form of narrative inquiry. Bell investigates three main benefits of narrative study in her article, *Narrative Inquiry: More than Just Telling Stories* (2002), narrative allows researchers to understand experience; narrative lets researchers get at information that people do not consciously know themselves; and narrative illuminates the temporal notion of experience, recognizing that one's understanding of people and events change. Bell notes narratives provide teachers the opportunity to interact and learn from their students in new ways. Through storytelling and narrative inquiry researchers are able to learn and understand cultural and social dynamics of life happenings. Her focus on literacy criticism in education provides insight to educators who wish to utilize narrative works/inquiry to formulate reflective practices, through the investigation of patterns of language, analysis, and achievement of personal understandings of life experiences. Bell's review of narrative inquiry has helped me to understand the different benefits that inquiry and storytelling have to offer educators when introducing materials to students. Through understanding others' works of art, students can reflect on personal experiences that shape their opinions. Like Stout, Bell's examination on narrative studies help teachers to reflect on pertinent research, which explore life stories through narrative inquiry.

Freedman, K. (2000). Social Perspectives on Art Education in the U.S.: Teaching Visual Culture in Democracy. *Studies in Art Education*, 41(4), 314-329.

Kerry Freedman is a professor and division head of the education department of Art and Design at Northern Illinois University. Her academic interests revolve around curriculum studies, social justice perspectives, visual culture, and new literacies surrounding art education practices¹. Freedman's article addresses the cultural realities and influences of the information age. Through meaningful art curricular students actively engage and acquire skills of recognition of how visual culture influences local and global communities, and how democratic thought challenges and shapes the technological advancements of the time. The article introduces educators to the idea that what is worth teaching should be centered on what students need to know rather than conforming to teaching practices that are constrained by general standards. Freedman's research aids my study in art education by introducing social perspectives through visual forms and representation that change and challenge the social processes of education. It is also helpful to recognize her emphasis on how we, as democratic citizens, should promote art as a way to provoke students to find meaning in social, cultural identity. Her research aligns with the research by, Lori Kent on how visual culture plays into the social dynamics of how people interact with a world that is ever changing through visual information.

Gude, O. (2010). Playing, creativity, possibility. *Art Education*, 63(2), 31-38.

Olivia Gude is the Coordinator of Art Education and Associate Professor at the University of Illinois in Chicago; she also is the Director of the Spiral Workshop. Her focus in art education is on public art practices, community issues, postmodern arts, and curriculum development.² Her article, Playing, Creativity, Possibility, outlines the

¹ Information on Kerry Freedman was retrieved from <http://www.art.niu.edu/Art-Design-Education-Faculty/Kerry-Freedman.html>

² Information on Olivia Gude was retrieved from http://www.uic.edu/classes/ad/ad382/sites/Olivia/OG_01.html

benefitting factors of developing creative behavior in art education. Gude explores three goals that foster and encourage creative behavior in art curricular, they are: develop students' abilities to play, encourage student willingness to be open to experience personal creativity to investigate big ideas and individualized perspectives, and finally for teachers to cultivate an atmosphere for creative excellence to take place - so students can possess an internal locus of evaluation. The idea of instituting play in art activities help students to willingly respond to creative ideas without making them feel insecure and overwhelmed by their peers' negative influences. Through the safeguarding of students anxieties and emotions, teachers aid in the process of working through student fears and insecurities, and work to remove resistance of creative experimentation. Gude provides art educators with artistic activities that mirror her suggested ideas around the cultivation of student awareness through complex themes of contemporary art practices. Like the other authors in my study, Gude reflects on the process of showing how creative behavior develops self- awareness through a narrative context. By addressing insecurities through learned experiences – we help to develop confidence in dealing with emotions about the world; these reasons illuminate my research study.

Gude, O. (2009). Art Education for Democratic Life. *Lowenfeld Lecture*, 1-7.

Olivia Gude is the Coordinator of Art Education and Associate Professor at the University of Illinois. Her focus in art education is on public art practices, community issues, postmodern arts, and curriculum development.³ In her article she explores how a quality art education provides students with a range of activities that engage students in the dynamic process of developing self-awareness. Her investigation of self-awareness leads the students to heighten their awareness of others, work collaboratively in community to identify, investigate, and understand how personal accounts connect life experiences to individual identity. This awareness aids students in their development meaningful democratic dialogue to aid in student processing of visual culture. Gude

³ Information on Olivia Gude was retrieved from http://www.uic.edu/classes/ad/ad382/sites/Olivia/OG_01.html

mirrors Bells work, by placing a large emphasis in student learning as a way to share and process their life narratives in visual form. This recognition helps define the ways in which people interact and connect with others through the filters of their life experiences. It is through this awareness that people recognize how they have developed their perceptions. Her article connects to my research because she helps outline the impact of self-awareness, use of democratic dialogue, community problem solving, and the ability to formulate meaning from the formation of knowledge about aesthetics and democratic life.

Gude, O. (2007). Principles of Possibility: Considerations for a 21st-Century Art & Culture Curriculum. *Art Education*, 60(1), 6-17.

Olivia Gude is the Coordinator of Art Education and Associate Professor at the University of Illinois. Her focus in art education is on public art practices, community issues, postmodern arts, and curriculum development.⁴ In her (2007) *Principles of Possibility* article, Gude discusses the construction of a quality arts-based art education, which fosters an atmosphere that safeguards creative behavior. By formulating an aesthetic and cultural structured curriculum it deepens student awareness and understanding through exploratory practices of art making. Students become familiar with the many languages of art, as well as learn to understand cultural discourses. This awareness generates new ideas and observations about the world as a way to develop self-worth and self-identity - ultimately it promotes personal growth. It is through these interwoven principles and practices, (playing, forming self, investigating community themes, etc.), that students and teachers learn to collectively create and explore through playful interactions and participation in democratic dialogues. Gude's observations on the construction of art education curriculum, aids art educators in the development a meaningful course works which strengthen students' understanding, participation, and creative self-development. She presents this framework as a check list to art educators as

⁴ Information on Olivia Gude was retrieved from http://www.uic.edu/classes/ad/ad382/sites/Olivia/OG_01.html

way to provide students with a range of important art experiences. This article is useful in my understanding of the different elements that amplify life's experiences through creative learning and observations.

Gude, O. (2004). Postmodern Principles: In search of a 21st Century Art Education. *Art Education*, 57(1), 6-14.

Olivia Gude is the Coordinator of Art Education and Associate Professor at the University of Illinois in Chicago; she also is the Director of the Spiral Workshop. Her focus in art education is on public art practices, community issues, postmodern arts, and curriculum development.⁵ In this article Gude, reports her findings of a five year study of contemporary art making based on generic curriculum concepts and themes, studio art practices based on diverse practices and the idea that art is seen as an investigation to understanding contemporary life in regards to the learned practices of the past. Gude outlines eight art making practices that evolved out of her study, which created a common language for the participating artists in the Spiral Workshop program. These eight practices are appropriation, juxtaposition, recontextualization, layering, interaction of text and images, hybridity, gazing, and representin.' Gude's investigation urges art educators to consider the changes of the times and to question the traditional standards in which we trap ourselves in when establishing curricular that is relatable to our contemporary students. With time, change is good and the establishment of new ways of thinking is necessary for student participation, comprehension, and strategies for producing visual imagery that is conceptual and challenging to cultural conversations. This research study aids my personal research as well as highlights other author I have been working with in my research by addressing new practices of seeing and creating. Gude's eight principles aid in the art making process as well as promote awareness of the effectiveness of past practices that are no longer useful in teaching art education in postmodern times.

⁵ Information on Olivia Gude was retrieved from http://www.uic.edu/classes/ad/ad382/sites/Olivia/OG_01.html

Kent, L. A. (2010). Fall in love with the artist's mind. TEDx Warsaw [Video File]. Retrieved from <http://youtu.be/BM3Orh5eJNw>.

Lori A. Kent is an arts professor in New York, and is the current director of learning experiences at smith & beta in San Francisco. Her experience as an artist and art educator has provided her with new ways of processing information through the lens of how art, creativity, and cultures intersect through the digitization of contemporary culture.⁶ In her lecture at the 2010 TEDx Warsaw conference, she introduces the audience to the idea of learning to not only love, but to think through the mind of an artist. She touches of seven areas of how artists think, process, and apply culture to their artistic motives; they are, artists see well, they problem find, they are self-aware, they are experts of play, they embrace difficulty, they are multidisciplinary, and finally, artists reflect and critique. Her vision of Global Cooperation is reminiscent of her commitment to social justice and community awareness of how one relates and interprets the world around them. Her talk is directed to all fields as a way to inspire creative thought and personal awareness through the arts. Kent's speech is useful to my area study because she helps outline the different facets of how artists and art educators think and form relationships through experiences. Like Freedman and Gude, Kent places an emphasis on understanding self as well as makes suggestions on how we should approach art as a form of educational value for youth to explore in contemporary society.

Kent, L. A. (2007). Enlivening the Old with the New: 21st-Century Thinking Applied to 16th-Century Art Worlds. *Art Education*, 60(1), 43-46.

Lori A. Kent is an Arts Professor in New York, and is the current director of learning experiences at smith & beta in San Francisco. Her experience as an artist and art educator has provided her with new ways of processing information through the filter of how art, creativity, and cultures intersect through the digitization of contemporary culture.⁷ In this

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article, Kent sheds light on the integration of inherited traditions of art practices and the values of visual culture. While she utilizes the ideals and traditions established during the Italian Renaissance, her main emphasis is on the art education practices of including research, modern day inquiry, and critical thinking for a more concrete understanding of contemporary concerns. In addition to her historical accounts of the Italian Academy she reflects on context of production, content analysis, and meaning and social conceptions, all of which help students to contextualize historical facts in relation to the world in which they live. Like Bell, Kent suggests that people should learn to understand artists' circumstances, interests, and practices, through written stories about artists as a way to contextualize the culture in which the artwork was made in. Written work helps to piece together a visual repertoire of ideas of what a time may have been like in comparison to contemporary times. This work further illustrates how educators can make connections to the past through present day understanding. This relate-ability deepens contextual understanding and is valuable to my study in visual culture and social perceptions.

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

Melody Milbrandt, Assistant Professor of Art Education at Georgia State University, in Atlanta, GA and Lanny Milbrandt former Dean of the College of Art at Valdosta State University, in Valdosta, GA, investigate contemporary issues in art education and valuable teaching practices which are beneficial to the creative thinking process.⁸ As a way to define the many creative concepts surrounding traditional Western culture, Milbrandt and Milbrandt outline three areas of creative exploration in, *Creativity: What are we Talking About? (2011)*. The three areas are domain-changing creativity, self-expression and the search for meaning, and creative problem solving. It is important to recognize that creativity is subjective to the individual, and through life experiences each unique person processes, analyzes, visualizes, reflects, and responds to information differently. The emphasis on social and cultural needs of a community, aid each person to

⁸ Information about Melody Milbrandt was retrieved from <http://www2.gsu.edu/~wwwart/8204.html>

self- discovery. Creative identity requires an in-depth development of self-expression, which promotes problem solving, generation of new ideas, meaningful understanding of creative behaviors, and civic involvement.

This descriptive article enlightens art educators with information surrounding the creative individual. It suggests art teachers provide students with a range of opportunities, which tap into students' imaginations through meaningful discussions and experiences. Like Stout and Bell, Milbrandt and Milbrandt view human expression as a way to connect with society through reflective and responsive practices. This relate-ability is essential to the development of self-awareness and the individualized creative process. This article is important to my research because it places emphasis on how people use creativity to examine self-expression and self-awareness.

Stout, C. J. (1999). Artists as Writers: Enriching Perspectives in Art Appreciation. *Studies in Art Education*, 40 (3), 226-241.

Candace Jesse Stout is an Art Education professor at Ohio State University. Her area of concentration is arts-based - narrative research and writing; critical inquiry in arts curriculum; and phenomenological studies of teaching and student learning experiences.⁹ Through her research she explores how students respond to historical, social, and political experiences of (k-12) visual art curriculums. In her article, *Artists as Writers: Enriching Perspectives in Art Appreciation* (1999), she discusses her personal experiences as an Art Appreciation teacher when implementing artists' writings as primary reading sources for the course content. The materials consisted of artists' personal accounts on the creation of their art. Her students investigated artists' writings such as journals, critical and expository essays, autobiographies, stories, poems, and letters to connect them to the personal experiences of the artists' artworks they studied. This inclusion enabled ongoing classroom dialogue which encompassed a "problem-posing" education; where learning and interacting with classmates deepened student awareness and understanding of art

⁹ Information about Candace Jesse Stout was retrieved from <https://arted.osu.edu/people/stout>

through observation and critical reflection. Her account provides art educators an opportunity to review how this teaching shift in her classroom changed her students' established perceptions, willful engagement, class contributions, and personal understanding of learning through self-discovery. Stout's article aids my research by, providing pertinent research examples of how the written word benefits students in learning and understanding their visual surroundings, and promotes active engagement in classroom discussions through personal perceptions of cultural and social experiences. Like Bell, Stout views narrative studies to be a beneficial tool of learning and understanding our surroundings.