

Laura Keeney

February 17, 2013

Annotated Bibliography

Fowler, J., (2001). If the shoe fits, make it into art: Sole-mates in collaborative learning. *Art Education*, 54(5), 18-23.

Judith Fowler teaches Art Education at Southwest Missouri State University, is a member of the Missouri Art Education Association, and juried presentations at the National Art Education Association conference since 2007. In her article, Fowler expands on the benefits of collaboration among teachers, students, and team-teaching. Fowler takes the reader through the development of a unit plan based on shoe design that begins in the initial stages of teacher collaboration between a university professor and a middle school teacher. Differences in age levels and learning objectives were explored when setting criteria for the project. Then, the project continued to student inquiry and collaboration among their peers, to team teaching and collaboration between classes. Middle school students and university students worked together, visited each other's classrooms and libraries, and redesigned their shoes using inspiration from a famous artist from history. Fowler explores the benefits and pitfalls of collaboration in multiple facets in her article, and is intended for art teachers as the language and process of unit planning is geared towards educators. Fowlers exploration of collaboration in different benefits my research by finding the connections between teacher collaboration and student collaboration, and their mutual benefits.

Freedman, K., (2011). Leadership in art education: Taking action in schools and communities. *Art Education*, 64(2), 40-45.

Kerry Freedman is Professor and Division Head of Art and Design Education at Northern Illinois University, has authored or co-authored three books concerning Art Education, and is currently working on a fourth. In 2006, she was elected National Art Educator of the Year. In her article, Freedman discusses different characteristics of leadership and urges the art education community to become leaders and advocate for educational decision-making. Freedman discusses leadership through advocacy efforts, and enabling change and improvement rather than simply maintaining the norm. She also discusses leadership as a form of social action, and engaging in communicative processes of collaboration, participation, and community efforts. She

argues that leadership demands a critical eye and is necessary in order to critique and develop the field of Art Education. She concludes by stating seven steps to effective leadership in Art Education and number five states the need for a leadership group within the community. Kerry Freedman's article is intended for arts educators and researchers, and is written in a persuasive manner. Freedman's argument for leadership in art education relates to my research by introducing the need for leadership in the art education community and how establishing a collaborative community of teachers and administrators contributes to creating change.

Gates, L., (2010). Professional development through collaborative inquiry for an art education archipelago. *Studies in Art Education*, 52(1), 6-17.

Leslie Gates is currently an Assistant Professor of Art and Design at Millersville University of Pennsylvania, and received her Ph.D. in Curriculum and Instruction in May, 2011. Gates' dissertation focused on the collaborative process as a model for professional development for art educators. I am unable to find an electronic copy of her dissertation, or her most recent article, *More Than Comfort: Seeking Collaboration Among Art Educators*, which is currently being reviewed. Gates reveals in her article the implication that arts educators are isolated within their schools and districts. She describes how professional development in schools is rarely relevant to arts educators, and describes the professional development needs of art educators in today's educational system. She then suggests that through professional learning communities, educators can engage in collaboration and dialogue about their professional practice. Gates argues that the collaborative inquiry generated by professional learning communities bridges the gap between isolated art educators and provides them with the professional development they need. This article is Gates' first peer reviewed article, and she is addressing art educators to commit to coming together through collaborative inquiry. Gates' article provides support for my ideas for the need of a community of arts educators, rather than standing alone and autonomous within our schools.

Horn, S., (2008). The contemporary art of collaboration. *International Journal of Art and Design Education*, 27(2), 144-157.

Sheridan Horn is the Head of Fine Art at Trinity Catholic School in Leamington Spa, England. Trinity Catholic School was awarded Arts College status in 2004 as well as the

ArtsMark Gold Award. In her article, Horn expands on collaborative partnerships in installation work. Trinity Catholic School is known for its yearly installations involving hundreds of students, teachers across curricula, and professional artists. Horn describes some collaborative processes between art teachers, science teachers, professional artists, and students using their installation called, Laboratories. Horn goes on to explain the similarities between artists and scientists, and how their collaborative inquiry and discovery processes are alike. Trinity Catholic School invited artists to participate in an artist residence program to further collaborate with the project. Horn concludes with the benefits students receive from working producing a collaborative work of art by for the public. Sheridan Horn's article is written for educators interested in interdisciplinary and collaborative approaches to teaching through art. Horn's article is relevant to my research topic because the installation project at Trinity Catholic School employed not only teachers and students, but scientists and artists from the public community. Engaging the public community in the professional collaborative process is beneficial to the students as well as the teachers.

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

Morton Inger is a staff writer for the National Center for Research in Vocational Education at the University of California at Berkeley. In his article, Inger describes that current research suggests collaboration among teachers, but that teachers are not rising to the occasion. He describes teachers as, working alone preparing their lessons alone, and managing difficulties alone. He then describes benefits of collaborative teaching are linked increased student achievement as well as teacher satisfaction. He notes increased student math achievement, decrease in behavior problems, and a general sense of coherence within the school. Teachers avoid year-end burn out, and experience more satisfaction with their colleagues by informal development opportunities and reduced individual planning time because teachers have created a pool of ideas together. Inger then describes some reasons that hinder teacher collaboration such as academic status differences, design and organization of the school grounds, and limited physical time. He concludes by summarizing what schools need to do in order to create interdependence between their teachers, and cause them to collaborate. Inger's article is written for the professional educational community and researchers. Inger's research is valuable because he provides overwhelming evidence of professional collaboration and its benefits on students, teachers, and schools.

Kuper, K., Bales, S., & Zilberg, J., (2000). The Africa project: A collaboration between a creative movement consultant, an anthropologist, and an art educator. *Art Education*, 52(2), 18-24.

Sandra Bales was a professor and lecturer at the University of Illinois Art and Design Program until 2001. Kate Kuper is a visiting lecturer in the dance department at the University of Illinois and was a professional dance chorographer from 1981-86. Jonathan Zilberg received his Ph.D from the University of Illinois in 1996, in the Department of Anthropology and has numerous arts publications studying arts and anthropology in Africa. In their article, these authors collaborate to create a curriculum based in kinesthetic movements and dance from Africa. Sandy Bales and Kate Kuper worked previously together on projects exploring the connections between kinesthetic movement, visual literacy, and art education. Bales and Kuper became interested in Africa because the Art of West Africa is intrinsically kinesthetic, where movement and ceremony play important roles. Bales and Kuper initiated the help of Zilberg to inform their research and help create a curriculum. Ultimately, Bales, Kuper, and Zilberg worked together to create a unit that spread across a range of artistic media including hand made musical instruments, masks, and dances, to bring west African rituals to life for their students. Through collaborative teaching, students became actively involved and engaged. This article explores the connections between arts disciplines in collaborating for arts projects, which informs my research by showing benefits of collaborative inquiries within the arts.

Marché, T. (1998). Looking outward, looking in: Community in art education. *Art Education*, 51(3), 6-13.

Theresa Marché is an assistant professor at the University of Wisconsin-Madison, has received numerous awards and honors including the Wisconsin Art Education Association President's Recognition Award in 2005, and has over twenty publications exploring art education. In her article, Marché argues that the world outside the four walls of the classroom is vital and necessary to art education. She claims that art educators need to rely on communities and supportive professional relationships to promote creative and constructive learning and collaboration. She describes her idea of community based art education as looking outward, looking inward; an idea that involves community outreach, school collaboration as well as

student individual development and problem solving. Marche explains an example of a unit that began with three art teachers, and through community based art education, students and teachers were able to include and collaborate with many people from the community in their project. Creating these relationships and collaborating with the community are all important steps to make in the collaboration process of art educators. Marche wrote this article for professional educators and researchers, and her article informs my research by showing the importance of community collaboration in art education.

May, W.T. (1989). Teachers, teaching, and the workplace: Omissions in curriculum reform. *Studies in Art Education*, 30(3), 142-156.

Wanda May was a professor at the University of Michigan, and she received her Ph.D from Ohio State University. In her article, May explores the nature of curriculum reform, and the implications that attribute to low development and adoption of curriculum reform. She explains that the teaching profession induces low morale because of low recognition or ability to move upward in the profession. Furthermore, art teachers are some of the worst offenders of this because of their increased marginalization. Professional isolation is also stated as a cause for apathetic curriculum reform as well as recognizing the demands of school reform versus the needs of the teacher. Policy changes, teacher constraints, and standardization are also explained as problematic when initiating curriculum reform. This article was written for academic professionals and researchers. Although all of these aspects contribute to the lack of effective curriculum reform, the lack of professional development and collaboration and its contributions to reform are most important for my research.

Rufer, L., Lake, B., Robinson, E., & Hicks, J., (1998). Breaking our boundaries and breaking barriers to the public mind. *Art Education*, 51(3), 43-51.

Lois Rufer is an art teacher at McGrath Elementary School in Brentwood, Missouri, Betty Lake is an art teacher, K-8, at the Herrera School for the Fine Arts in Phoenix, Arizona, Ellen Robinson is an art teacher at Lucas Elementary School in Des Moines, Iowa and John M. Hicks is Professor Emeritus at Drake University. In this article, the authors reveal the negative attitudes hat the education community and the public community has on the importance of art education in curriculum. Rufer et al. argue that in order to negative opinion about the arts, arts educators must get the community to change its view first. Current research shows an increase

for artists in professional fields and the importance of aesthetics and design for the future. Rufer et al. also argue that art programs need to include collaboration and community connections in order to gain support. Three examples are shown in detail presenting the success of community collaboration and connections are linked to community support; one includes the building of a darkroom, another connecting with the community through art and nature, and a third to transform juvenile courtrooms. With the art education field evolving rapidly, Rufer et al. concluded that community support and collaboration are necessary for art program success. This article informs my research by exhibiting the need for community collaboration within the art curriculum, and how connections to the community help create support for art programs.

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

Olivia Gude is the Coordinator of Art Education and an Associate Professor in the School of Art and Design at the University of Illinois at Chicago. Olivia Gude is also director of Spiral Workshop, a Saturday art program for teens. In 2000, Olivia Gude was chosen as one of the 56 *Artists and Communities: America Creates for the Millennium* artists. In her article, Gude explores the qualities that art education provides students in a democratic society. She explains students need to be self aware, to develop skills to explain their own experience, have an awareness of others and their experiences, and to be able to see the world as an agent of change. This lecture informs my research because Gude explains the power students can have on the community, and in living in an international community, my students need to develop self awareness as well as awareness of others. Through professional collaboration efforts previously explained and by collaborating with other schools and teachers, my students will gain these insights.