

Tammy Hoppe

April 13, 2014

Annotated Bibliography

Blair, J. M. (2014). Animated autoethnographies: Stop motion animation as a tool for self-inquiry and personal evaluation. *Art Education*, 67(2), 6-13.

Jeremy Blair is an art education doctoral candidate at the University of North Texas. He wrote this piece as part of his doctoral requirements where he works as a Teaching Fellow for the Issues and Applications of Technology in Art Education course. This article reviews how students can use a new digital media to record and self-assess and self-reflect. My students can use stop motion to self-assess their process of rationalizing a need for a service-learning project, developing the product associated with the project, and assessing the effectiveness of their efforts and purposes. This article also points out stop motion is an ideal method for capturing experience and encouraging art room dialogue. With the intention already in place to video-document the students' work, this article's content fits perfectly with the proposed project and its implementation and creation process.

Blandy, D. (2011). Sustainability, participatory culture, and the performance of democracy: Ascendant sites of theory and practice in art education. *Studies in Art Education*, 52(3), 243-255.

Formerly the Associate Dean of Academic Affairs for the School of Architecture and Allied Arts, Dr. Doug Blandy is now the Senior Vice Provost of Academic Affairs at the University of Oregon. Dr. Blandy has published a number of books

and chapters in books as well as several journal articles. His article, “Sustainability, Participatory Culture, and the Performance of Democracy,” is especially relevant to the proposed project because of its qualitative information about the structure and performance of a network of people (students, community members, and culture) collectively working with the understandings of three positions: sustainability, participatory culture, and democratic performance. The emphasis on sustainability of the local environment, the structure of the project itself, and the long-term communal influences of the project are the key elements of the proposed event; however, the participatory culture element is equally important because of its complementary value to sustainability.

Delacruz, E. (1996). *Approaches to multiculturalism in art education curriculum products: Business as usual. Journal of Aesthetic Education, 30(1), 85-95*

Dr. Elizabeth Delacruz is an adjunct professor for the Master of Art Art Education program of University of Florida. Her experience includes being an art educator, school and museum consultant, editor for *Visual Arts Research* journal, co-president of the National Art Education Association Women’s Caucus, and Professor Emerita and former chair of art education at the University of Illinois. This article by Dr. Delacruz compares multicultural art education curriculum and textbooks to multicultural art education products and results. It reveals the incongruity between what the truer purpose of multicultural art education is and what it has actually often shown to be. The knowledge gained from reading this article will guide my curricular planning and activities choices, especially in my most recent personal voice project planning. The goal of a better understanding

of a community structure and its function will be more readily achieved with the pointed multicultural art education information provided in this article.

Davenport, M. (2000). Culture and education: Polishing the lenses. *Studies in Art Education*, 41(4), 361-375.

Dr. Melanie Davenport is a member of the art education faculty at Georgia State. Although Dr. Davenport has been at Georgia State only since 2007, she has been in post secondary education since 2001. She is currently sitting in three notable positions of leadership: World Council of the International Society for Education through the Arts, United States Society for Educational through Art, and NAEA. In her article Dr. Davenport plainly clarifies the difference between multicultural and global education. It is important to know that global education is focused on international diversity and multicultural education is focused on domestic cultural diversity, because the distinctive differences of these approaches are often blurred in curricula. This article will enlighten my own classroom approaches and curricular decisions when I plan global and multicultural course work, especially when planning school-to-community sociocultural enhancing projects and activities.

Freedman, K. (2007). Artmaking/Troublemaking: Creativity, policy, and leadership in art education. *Studies in Art Education*, 48(2), 204-217.

Dr. Kerry Freedman is a professor and doctoral advisor at Northern Illinois University. She has authored several books and published over 100 articles and book chapters on art, education, and technology. Her recent focus has been on questions about student engagement with visual culture as related to postmodern

education. In this article Dr. Freedman reviews for the art educator what is necessary for quality art education and what is required by policy in art education. She explains where these two concepts are at odds with each other and how teaching visual culture can bring the seemingly opposing realms together in an effective manner. The necessity of this information as it relates to the proposed project is that those to whom I will be proposing the project event are more focused on policy dictates over creative needs of student learning. Knowledge gained from reading this article will help me prepare a more palatable proposal to those who need to grant permission for some elements of the cumulative work.

Iowa Arts Council. (2013). Grant programs. Retrieved from <http://www.iowaartscouncil.org/funding/overview.shtml>.

The Iowa Arts Council is a statewide fine arts program that supports the arts in many ways. The council is a good source for individuals, schools, and communities who have valuable arts ideas but need some form of assistance. The council offers grants to people who need financial assistance with the production or installation of art, offers an artist fellowship option for communities in need of an artist expert, and provides leadership assistance in project planning. The parameters of this proposed project has potential to qualify for either the financial assistance grant or the artist fellowship grant. Qualifying for an Iowa Art Council grant would make the city council's approval of this proposed project more likely, because the city council's financial burden associated with this project would be noticeably reduced.

Kaye, C. B. (2004). *The complete guide to service learning: Proven, practical ways to engage students in civic responsibility, academic curriculum, and social action.* Minneapolis, MN: Free Spirit Publishing.

Catheryn Berger Kaye earned the *Seal of Excellence* by the Council for Service-Learning Excellence for her work in this book about service learning project planning. Kaye is a former classroom teacher who is now an educational international service learning and consultant. She teaches all ages about a variety of educational issues such as civic responsibility, student leadership, respectful school communities, as well as service learning. The content of this book is organized in two parts: the service learning handbook and service learning themes. Throughout these two sections the author includes curriculum connections, strategies and activities, and real-life examples. A number of quality reproducible planning, guiding, informative, and assessing materials are included for the sake of simplifying the user's work. This quantity and quality of information in Kaye's book will greatly assist the teacher's or community member's planning and preparation for this proposed communal project.

Ludeking, K. (2014). *KRL Metals.* Retrieved from <http://www.krlmetals.com>

Kelly Ludeking is a metals expert. He has been welding, casting, designing, installing, and showing his metal works since 1999. He is from northeastern Iowa and leads a group of artists who have a traveling foundry called Ironhead Sculptural Services. This foundry will come to our town, provide all necessary materials for casting 60 six inch by six inch iron relief sculptures, and teach activity participants about each step of the metal casting process. KRL Metals are

the experts who fit best with the project that accompanies my personal voice activity and come highly recommended by those who have participated in one of their previous foundry events.

Stuhr, P. L. (1994). Multicultural art education and social reconstruction. *Studies in Art Education*, 35(3), 171-178.

Dr. Patricia Stuhr is Faculty Emeritus and Professor Emeritus for Ohio State University. Dr. Stuhr has published a number of articles in several journals and was named the NAEA Distinguished Fellow for her work in multicultural / cross-cultural studies. Her multicultural and cross-cultural research in art education has earned Dr. Stuhr the Ziegfeld Award from the United States Society for Education. Her article, “Multicultural Art Education and Social Reconstruction,” particularly demonstrates her leadership in multicultural education when she defines and provides examples of what effective multicultural art education is as well as when she supports this information with trustworthy research and common sense approaches. This article is written for art educators and its benefit to the proposed project is the delineation of the pros and cons of each approach mentioned and what makes one approach more effective than others. Application of this information about quality multicultural education and social reconstruction to the proposed project will shed light on students’ learning about community and self throughout their work in this project. Dr. Stuhr’s recommendations will guide curriculum decisions toward more genuine and effective multicultural and away from considerations that are mere surface decoration.

Stuhr, P. L. (2003). A tale of why social and cultural content is often excluded from art education and why it should not be. *Studies in Art Education*, 44(4), 301-314.

In 2011 Dr. Patricia Stuhr left Ohio State University to accept the task of Dean and CEO of University of Wisconsin-Marshfield/Wood County campus. Her accomplishments leading up to this respectable responsibility include a Fulbright Award to research and teach at the University of Art and Design in Helsinki, Finland, numerous authorships of published journal articles, 14 years of K-12 public art education, and 24 years of service at Ohio State University. Her specialty areas include Wisconsin Native American visual culture and artists, the arts in integrated curriculum, and multicultural art education. In this article Dr. Stuhr illustrates the necessity for art curriculum to include investigations of social and cultural issues and the positive effects such an educational practice will bring to students' quality of learning experiences. The point that an art educator can most readily take from this article is the anecdotal support for more creative activity, discussion, and outreach and fewer remedies of advice and critique. This advice applied to the proposed project will appear in the form of classroom discussions, student-guided research, and meaningful and relevant creative activities.