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Annotated Bibliography

My research takes me in two directions. The African American art teacher is a notion that is missing in the field of art education. Where are they and why has a field that embraces diversity and a rich tradition of multicultural inclusion ignored the value of the black art teacher in the schools? The second component of my research is recycling and using recycled material as a viable art media in the 21st century public school setting.

Armstrong, C. (1970). Black inner city child art: A phantom concept?. *Art Education*, 23(5), 16-21.

Carmen Armstrong is a professor of art education and philosophy at Southern Illinois University. The article was published in 1970 by National Art Education Association (NAEA). The NAEA is an organization founded to advance visual arts education and promote global understanding of the arts. Black students respond to art that is created by black artist. There is an over-interpretation of how black students do their art, they feel that they have to tell the whole story through their own art. Teachers, if trained properly in a multicultural environment are taught to teach black students to make art through their cultural experiences. Armstrong concludes that black children have the abilities to describe their own experiences through their art. As I go through my research to find a common ground of multicultural art education, I find that Armstrong in 1970 has a bias that black children need to only be taught by black teachers in order to get the task done.

Congdon, K. (2000). Beyond the egg carton alligator: To recycle is to recall an restore. *Art Education*, 53(6), 6-12.

Kristen Congdon is a philosophy and art professor at the University of Central Florida in Orlando. The article was published in 2000 by National Art Education Association (NAEA). The NAEA is an organization founded to advance visual arts education and promote global understanding of the arts. The concept of using recycled junk and using old objects is not a new concept. Congdon asks that society view and value the environment more. There are two ways to recycle: place the trash into containers that are labeled as recyclables and the other is to reuse a second time in a way that it was not originally intended to do. Not many have considered quilting as a form of recycled art, but it is as the pieces of fabric are in fact being use for a second time and not as clothing. The article highlights how different ethnic groups value the system of recycling. These groups use recycling to reflect on their past as a spiritual journey. Although my research has not focused on a spiritual journey but it does afford me the chance to reflect on why it is that artist choose to use recycled materials as their primary media.

Delacruz, E. (1996). Approaches to multiculturalism in art education curriculum products: Business as usual. *Journal of Aesthetic Education*, 30(1), 85-97.

Elizabeth Delacruz is a career art educator that has taught at the university of Illinois, University of Florida as well as a K-12 teacher of both art and English in Florida and Illinois. Delacruz has served as editor of *Visual Arts Research*. The article was published in 1994 by National Art Education Association (NAEA). The NAEA is an organization founded to advance visual arts education and promote global understanding of the arts. In order to have a true multicultural art educational curriculum it is not merely referencing a few more prints, books or posters of another cultural group. There needs to be a conceptual shift or what is thought to be worthy of knowing and teaching. Art is not always about the product, but the process. Unfortunately, dollars and cents have and always will dictate the direction in which art education curriculums are delivered.

Text have been described as having, “Discrepancies include a preoccupation with formal design and limited aesthetic concerns, superficial treatment of artists and their works, a lack of attention to social and cultural context, and an absence of difficult subject matter” (Delacruz, 2004, p. 89). Norman Depillars (Murray) was referenced throughout the article as a source ethnic groups being devalued in schools. Dr. Depillars was the dean of the School of the Arts at VCU when I attended, he befriended me and became my mentor and was the catalyst of me perusing in the art education track. He understood the need for teachers to teach students that looked like each other.

Parks, N. (2004). Bamboozled: A visual culture text for looking at cultural practices of racism. *Art Education*, 54(2), 14-18.

Nancy Parks is an associate professor of art education at the University of Cincinnati. The article was published in 2004 by National Art Education Association (NAEA). The NAEA is an organization founded to advance visual arts education and promote global understanding of the arts. The European cultural influence on American perceptions of school is alive and well. Parks notes the racial differences between teacher and student as 90% white [teacher] and 36% of people of color [students]. Thus, there is a need for teachers to conduct and have more intense multicultural art education curriculum to address the difference between student and teacher. The object of a more infused multicultural curriculum is to minimize the racialized differences associated within the arts. White in-service teachers struggle to practice and cultures outside of their own. The film industry has had attempts to address this disconnect between racial demographics by portraying black stereotype characters in their films. The article does admit that films such as Spike Lee’s *Bamboozled* falls short on portraying the black race accurately. This is a conversation that will continue to be had in all cultural households, how to teach and relate to students that look and live differently than their teacher.

Platt, T. (1998). Constructing secret rooms: Assemblages, creative writing, self discovery, and the art of Joseph Cornell. *Art Education*, 51(1), 56-63.

Julian Platt is the Executive Director of the Brandywine River Educators and a member of the Writing and Artist Cooperative in Lyndell, PA. The article was published in 1998 by National Art Education Association (NAEA). The NAEA is an organization founded to advance visual arts education and promote global understanding of the arts. Platt attempts to challenge college seniors to define their own creative process by using skills that they might not have otherwise used. They engaged in a process of creating their own “secret room” made of assemblage in the creative style of Joseph Cornell. The purpose was to have them stretch themselves and their imaginations. This was an attempt to train teachers on ways and methods to increase creativity in their own classrooms with assemblage. After dissecting the article, it did not fit into the scope of my research with recycling and conservation efforts.

Smith, P. (1999). The unexplored: Art education historians’ failure to consider the southwest. *Studies in Art Education*, 40(2), 114-127.

Peter Smith is an art educator professor at The University of New Mexico. The article was published in 1999 by National Art Education Association (NAEA). The NAEA is an organization founded to advance visual arts education and promote global understanding of the arts. The southwest is ignored in the conversations of art education, although New Mexico has a rich and celebrated art history. Smith chooses to highlight Dorothy Dunn and educator from that started a high school level art education program in an Indian school located in New Mexico. Although celebrated she was also criticized for limiting the students creativity as many of her students created work very similar to each other that they formed a style called: Santa Fe Indian School

Studio matter (for where she taught). She taught them the elements and principles and how to make sellable art however she lacked in teaching them to be able to express themselves culturally. The article pushed not only for an awareness of Southwestern art but also attempts to validate its value in art education on a whole. But with the stereotype of common Indian art, it has been a struggle and battle for acceptance. This is the kind of research that I am looking to uncover, why are their some demographics and cultures nearly ignored by art curricula text.

Stevenson, Z. & Gonzalez, L. (1992). Contemporary practices in multicultural approaches to education among the largest American school districts. *The Journal of Negro Education*, 61(3), 356-369.

Zollie Stevenson is currently professor and academic advisor for graduate and doctoral dissertation students at Howard University. He also managed the Federal Title I (\$15Billion) grant programs at the U.S. department of Education as the Director of student achievement and school accountability programs. The article was published in 1992 by *The Journal of Negro Education*, a scholarly refereed journal, was founded at Howard University in 1932. It is one of the oldest continuously published periodicals by and about Black people. In 1992 the majority of students that were in 23 of 25 major schools systems was comprised of people of color; and rising. In the past curricula and text excluded the contributions of minority groups. This may be contributed to the data that say that both African American students as well as Hispanic students continue to score below their white counterparts. Understanding this, educators have begun to embrace and integrate multicultural content in hopes to increase student performance. Multicultural education varies depending on the ethnic and racial population of the individual schools. Although this particular article does not directly reflect art education, the data is relevant to say that a multicultural curriculum is essential to improving school performance. "The challenge remains to balance the needs of diversity with desires for national unity" (Stevenson, 1994, p. 367).

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

Patricia Stuhr is Professor Emeritus from the Ohio State University. In autumn 1999, she received a Fulbright Award to teach and research at the University of Art & Design in Helsinki, Finland. The National Art Education Association named Professor Stuhr NAEA Distinguished Fellow for her significant contributions to the field in the area of multicultural/cross-cultural studies. The article was published in 1994 by National Art Education Association (NAEA). The NAEA is an organization founded to advance visual arts education and promote global understanding of the arts. Multicultural education was given life during the Civil Rights movement of the 1960s as a way to make a bridge between various cultures in the United States. It was defined to educate those of the substandard group to become critical thinkers to be able to expand their current situations to allow them to gain financial rewards in America. It calls for teachers to teach students of diverse backgrounds to accept the differences of one another. "The exceptional and culturally different multicultural approach to art education is based on the assumption that there is a specific body of knowledge to be learned (Stuhr, 1994, p. 172). This article was written to teachers to give them a various approaches on how to construct lessons to be aware of the differences that may exist in the classrooms. It intent of all the approaches is to have an equal distribution of content to all demographics involved. The article does not give extensive knowledge on the teacher to student component, but the approaches to multicultural content can be useful in my research efforts.

Tanzer, J. (1981). Treasure in Trash. *The English Journal*, 70(2), 42-44

Jane Tanser is a High School teacher in Stanley, Kansas. The article was published in 1981 by The National Council of Teachers of English (NCTE), a not-for-profit professional association of educators, is dedicated to improving the teaching and learning of English and the language arts at all levels of education. The article gives the background and history of a project that was carried out by three teachers of a local high school. The project focused on US History, US literature and art. Students were given the names of TV personalities, politicians, businesspersons and just regular people from their town asking them to send them some of their trash. The letters had to be written properly and the students had to research for the addresses of the individuals. The replies of trash started coming in nearly all of the request had been granted and if they were not granted a letter detailing why. Ronald Reagan said it was of security reason that he could not contribute any trash, but Lee Iacocca sent over Chrysler brochures, a local artist sent over some drafts of an upcoming sculpture. Some of them even wrote back notes to the students: "creative ideas are free" and "trash is valuable". On the day of the opening the trash was hung for all to see the letters that the students wrote, the replied letter, the bio of the trash sender and of course the trash. What was the intent of the project, it was not on the minds of any of the show visitors as not one of them asked what was the point. This is the type of art that can be understood as recyclable art, to be able to reach into the minds of the person throwing out the trash. When thinking about why you display art that is from recycled materials, does it really have to be an answer as to why.

Taylor, P. (1997). It all started with trash: Taking steps towards sustainable art education. *Art Education*, 50(2), 13-18.

Pamela Taylor is a high school art teacher in Virginia and in 1997 was a Ph.D. candidate in art education from the Pennsylvania State University. The article was published in 1997 by National Art Education Association (NAEA). The NAEA is an organization founded to advance visual arts education and promote global understanding of the arts. Trash is a constant reminder of our daily task. Do we really need to have as much trash as we really do? To recycle is one thing and to throw away is another. It is a daunting task to have to separate trash from recyclables in a heap of thrown away "stuff". How do we value our environment? Students were given the task to voice their opinion on the trash from their school that no one wanted to deal with. The students were able to respond with works that contained words such as "disgust", "trashed", "hate", "distended". They turned to their community to advocate for their own community. In doing so students became more aware of the materials that they were using and how they were being used. This is precisely the type of evidence that I'm looking to gather and collect for my research on conservation and recycled art.