
Theses and Dissertations

Summer 2015

Addressing the non-artist's approach to art: a study of pre-service teachers in an art methods course

Tiffany Ann Carr
University of Iowa

Copyright 2015 Tiffany Ann Carr

This dissertation is available at Iowa Research Online: <http://ir.uiowa.edu/etd/1834>

Recommended Citation

Carr, Tiffany Ann. "Addressing the non-artist's approach to art: a study of pre-service teachers in an art methods course." PhD (Doctor of Philosophy) thesis, University of Iowa, 2015.
<http://ir.uiowa.edu/etd/1834>.

Follow this and additional works at: <http://ir.uiowa.edu/etd>



Part of the [Teacher Education and Professional Development Commons](#)

ADDRESSING THE NON-ARTIST'S APPROACH TO ART: A STUDY OF PRE-SERVICE TEACHERS IN AN ART METHODS COURSE

by

Tiffany Ann Carr

A thesis submitted in partial fulfillment
of the requirements for the Doctor of
Philosophy degree in Teaching and Learning
(Art Education)
in the Graduate College of
The University of Iowa

August 2015

Thesis Supervisor: Associate Professor Rachel Marie-Crane Williams

Copyright by
TIFFANY ANN CARR
2015
All Rights Reserved

Graduate College
The University of Iowa
Iowa City, Iowa

CERTIFICATE OF APPROVAL

PH.D. THESIS

This is to certify that the Ph.D. thesis of

Tiffany Ann Carr

has been approved by the Examining Committee
for the thesis requirement for the Doctor of Philosophy
degree in Teaching and Learning (Art Education)
at the August 2015 graduation.

Thesis Committee: _____
Rachel Marie-Crane Williams, Thesis Supervisor

Steve McGuire

Clar Baldus

Scott McNabb

Tim Barrett

To all my students past, present, and future -
never stop exploring.

Creativity arises from our ability to see things from many different angles.

Keri Smith

How to Be an Explorer of the World: Portable Life Museum

ACKNOWLEDGMENTS

This study would not be possible without the support of those around me. Thank you to Dr. Rachel Williams. I value your advice, occasionally overlapping, in art education, motherhood, and life. Thank you to Dr. Clar Baldus for modeling play in art and the opportunity to hone my teaching skills as a TA. And thank you to Dr. Steve McGuire, Dr. Scott McNabb, and Tim Barrett for all of your academic encouragement and editorial guidance along the way.

I am forever grateful to the pre-service teachers from Mount Mercy University who chose to participate in this study. Your fervor for learning has forever impacted my teaching.

Lastly, I am thankful to my loving husband Steve Carr whose support made this study possible and my adoring sons Holden and Sayer whose snuggles always make everything right and whose mischief sometimes comes as a welcomed distraction.

ABSTRACT

This is a qualitative, mixed-methods study that focuses on the experiences of pre-service teachers in an art methods for non-majors class. The purpose of this study is to describe the process of transforming pre-service elementary teachers' apprehensive feelings and experiences about creating art. An examination of play, Thirdspace pedagogy, and contextual exploration within a humanistic approach all inform this study. The dataset exposed themes of apprehension and reluctance to art-making, community building, preconceptions about art and art-making, exploration, non-prescribed outcomes, learning from mistakes, and identity. The results of this study show evidence that explorative methods can alter the conceptions and approaches to art of pre-service teachers in an art methods for non-majors course. As a researcher, it is my hope that this study will impact art educators' views of teaching art methods courses to non-majors.

PUBLIC ABSTRACT

This qualitative mixed-methods study was created with an eye toward informing those involved with art education, specifically those involved in preparing beginning teachers to integrate visual art education as part of a core curriculum. The purpose of this study is to describe the process of transforming pre-service elementary teachers' apprehensive feelings and experiences about creating art. The majority of pre-service teachers in this study had little artistic experience. An explorative method to teaching and learning is offered through an examination of play, Thirdspace pedagogy, and contextual exploration within a humanistic approach. The results of this study show evidence that explorative methods can alter the conceptions and approaches to art of pre-service teachers in an art methods for non-majors course. Implications can be extended to the future students of the pre-service teachers enrolled in an art methods course offering explorative art methods. These students will undoubtedly gain an education enriched by the pedagogical development of their teachers. The pre-service teachers who engage in explorative art methods will be equipped to encourage their students to learn through playful exploration. As a researcher, it is my hope that this study will impact art educators' views of teaching art methods courses to non-majors.

TABLE OF CONTENTS

LIST OF FIGURES	ix
Chapter 1 Introduction	1
Statement of the Problem.....	2
Research Questions.....	4
Purpose of the Study	4
Participants.....	5
Scope.....	5
Influences.....	6
Significance of the Study	7
Chapter 2 Review of Literature.....	10
Play	10
Background of Play.....	10
Education and Play	18
A New Paradigm of Play	20
The Role of the Teacher.....	23
A New Paradigm for Art Education.....	25
Significance of Play	25
Thirdspace Pedagogy	27
Background of Thirdspace.....	27
Education and Thirdspace Pedagogy	34
Significance of Thirdspace	37
Contextual Exploration	38
Background of Contextual Exploration	38
Education and Contextual Exploration.....	45
Significance of Contextual Exploration.....	47
Humanistic Approach	48
Visual Arts	49
Street Art.....	52
Performance Arts	56
Literary Arts.....	59
Significance of Humanistic Approach	61
Explorative Art Methods.....	62
A Rich Place for Learning	62
Theory into Practice	69
Art As Experience.....	74
Significance of Explorative Art Methods	75
Chapter 3 Teaching and Learning.....	78
Pre-service Teachers	78
Art in Schools	80
Art Methods in Pre-service Teacher Education	82
Developing an Approach	82
Addressing the Apprehension and Reluctance toward Art	84
Explorative Art Methods.....	86
Studio Projects	88

Chapter 4 Methods of Research	89
Data Collection	90
Protection of Human Subjects	91
Participants.....	91
Time	92
Respondent Validation.....	93
Chapter 5 Data Analysis	98
Pre-service Teacher Approach to Art	98
Reflecting on Predispositions	101
Creating Art and the Classroom Climate	104
Developing a Sense of Community	107
A Sense of Safety.....	111
Preconceptions of Art-making and “The Artist”	113
Disarming Conceptions.....	115
Transformation through Exploration	118
Spatial Exploration.....	119
Exploration in Schools.....	124
Learning with Non-Prescribed Outcomes.....	126
Timelines.....	127
Varied Outcomes in Studio Work.....	130
The Art of Making a Mistake.....	135
Identity and Self-efficacy.....	142
Transformation Through the Artistic Process.....	147
Teaching Art	149
Experience Inventories.....	151
A Culmination of Experiences.....	154
A Meta-Approach	154
Chapter 6 Conclusion.....	158
My Research Questions and the Themes that Emerged.....	158
Revisiting the Research Questions.....	158
Readdressing the Themes	162
Implications.....	164
Mandated Art Methods	166
Closing Thoughts	168
Bibliography	170
Appendix A Course Syllabus.....	177
Appendix B Consent Form	180
Appendix C Prior Experience Survey.....	183
Appendix D End of Class Survey	185
Appendix E Journal Prompts	186

LIST OF FIGURES

Figure 1. Play and Power are Reversely Proportionate. (Briggs & Hansen, 2012, p. 66)	24
Figure 2. The Trialectics of Spatiality (Soja, 1996, p. 74).....	30
Figure 3. <i>The Naked City</i> by Guy Debord, 1957	42
Figure 4. <i>Discour Sur Les Passion De L'Amour</i> by Guy Debord, 1957	43
Figure 5. <i>The Ambassadors</i> by Hans Holbein the Younger, 1533.....	49
Figure 6. <i>The Treachery of Images</i> Rene Magritte, 1928-1929.....	50
Figure 7. <i>Fountain</i> by Marcel Duchamp, 1917. Photograph by Stieglitz.....	51
Figure 8. <i>Games and Puzzles (Name Kit) from Fluxkit</i> by George Brecht, 1965.....	52
Figure 9. Modified street marking by Roadsworth	53
Figure 10. Altered bus stop by Bruno Taylor	53
Figure 11. Lego reconstruction by Jan Vorman.....	54
Figure 12. A still from the speed and eagerness of meaning by Richard T. Walker, 2011	55
Figure 13. Installation of the speed and eagerness of meaning by Richard T. Walker, 2011.....	55
Figure 14. Illustration from <i>What is Art?</i> , p. 73.....	71
Figure 15. Illustration from <i>How to be an Explorer of the World</i> , p. 18	72
Figure 16. Stephanie's Portrait	108
Figure 17. Charlotte's Web Themed Found Object Art	109
Figure 18. Jane's Map	120
Figure 19. Brad's Map	121
Figure 20. Jane's Altered Book	131
Figure 21. Christie's Altered Book	132
Figure 22. Stephanie's Altered Book as a Purse	133
Figure 23. Stephanie's Altered Book	133
Figure 24. Jade's Self Portrait	137

Figure 25. Christie's Portrait	141
Figure 26. Alex's Altered Book	143
Figure 27. Callista's Map	144
Figure 28. Alex's Portrait	146

Chapter 1

Introduction

“This doesn’t affect our grade right?” Jade asked as those around laughed with her. It was nervous laughter. A laughter that joined the class in solidarity: revealing to each student that they were not alone. The students all knew each other – Mount Mercy is a small university of just under 2000 students, and so this group already had several classes together – but the environment, an art studio, was new.

The class filled out a questionnaire about their experiences with art. Of the eleven consenting to this study, only two students willingly admitted to enjoying art. The room was not quiet. Whispers of, “Does Pinterest count as art?” “How about scrapbooking?” resonated through the sounds of pencil on paper and nervous laughter. It was the first day of Art Methods for Non-Majors, a required course for elementary and early childhood education majors. This was the first time the great majority of students had been in an art room since middle school; there was no mistaking that this was an art room, complete with a foot pedal sink, art supplies, and a smattering of student art on the walls. This was clearly not like their typical classroom.

This was my sixth time teaching an art methods class for education students. My journey began as it always did, the students entering the art studio; the unease was visible and their apprehension nearly palpable.

As an art teacher in the 14th year of my career, I have spent the majority of time in an elementary setting. I have seen, first-hand the possibilities when k-12 teachers and students adopt a curriculum that embraces art integration. I understand the current climate

of k-12 education and hope to show my students - through the art methods classes - that art can be a useful resource.

It is usually evident to me in the first days of art methods courses, that merely providing pre-service teachers articles and art supplies will not an art advocate make. Many students in art methods courses seem to have an aversion to creating, to putting themselves “out there,” and to playful exploration. This manifests in different ways including silence, self-deprecation, humor, and sometimes tears. Students, with years and years of experience in a classroom, find themselves outside of their comfort zone in the art methods course and it soon becomes clear that in order to have successful classes not only do I need to address current art methods and practices, but also the students’ apprehensions toward art.

Statement of the Problem

I chose to engage in this research because starting the fall of 2015 all pre-service elementary teachers in the state of Iowa are required to take a course in methods for teaching visual arts for the elementary classroom (Endorsements/Teacher/General Education. n.d.). Many Iowa colleges and universities have either initiated an early adoption of this mandate or have long since been fulfilling it (K. Mossman, personal communication, February 4, 2015; E. Warrington, personal communication, February 20, 2015). The significance of this new licensure requirement is twofold. First, it comes at the heels of financial distress for many districts. “...Arts have been systematically stripped from all levels of school systems in the name of budget constraints as non-essential to a necessary education” (White, 2010). Providing pre-service elementary teachers a background in visual art insures that if the visual art program is diminished

that the classroom teacher would have a background to integrate art. Second, it increases exposure and relevance of art education and was considered an important piece in brain-based curriculum development. The recognition by the Board of Educational Examiners (BOEE) of Iowa of the differentiation, authentic tasks, application of knowledge, and performance assessments offered through art integration is significant to both art and elementary educators (J. Tubbs, personal communication, February 20, 2015). It indicates that helping non-art educators incorporate strategies employed by artists such as play, observation, reflection, and hands on experiences with art materials can enlighten the learning experience of their future students. However for some pre-service teachers the idea of engaging in artistic practice can be intimidating:

One of the most ferocious forces that weaken and distort artistic expression is the fear of making a mistake. No one enjoys making a mistake, and some mistakes lead to real jeopardy. But in the arts, more often the fear is one of seeming inept, unprepared, an amateur, a fool. This harm to the psyche is no less real and damaging than a bodily injury. As a consequence, uncertain of our actual level of competence, we stay far away from exercising the full range of our capability and potential. (London, 2003, p.146).

Lack of experience and skill, fear of retribution in the form of poor grades or peer judgment, and the uncertainty of unknown outcomes can negatively affect a pre-service teacher's approach toward the artistic experience (Hudson, 2005; Miraglia, 2008). As this new state-wide requirement in the field of art education is adopted, post-secondary educators are faced with the need to create engaging, safe, and transformative art methods classes. Their students, pre-service elementary teachers, enter with varying levels of artistic confidence. The desired result of these art methods courses is to make elementary teachers who value play, exploration, and process through art. This calls for a successful approach to educating pre-service teachers, addressing their preconceptions

and apprehensions toward art, and providing them the necessary experiences to integrate art into their future curricula.

Research Questions

My research questions focus on pre-service teachers' preconceptions about art and the impact of explorative art methods

1. In what ways do the preconceptions of creating art and being an artist affect pre-service teachers in an art methods for non-majors course?
2. How can an educational curriculum based in explorative methods broaden pre-service teachers' ideas about art and artists?
3. How does the apprehension of pre-service teachers relate to their success in an art methods for non-majors course?
4. In what way does pre-service teachers' engagement in the hands-on playful exploration of art methods affect their ideas regarding the non-prescribed possibilities of implementing art in their own classroom?

Purpose of the Study

The purpose of this study is to describe the process of transforming pre-service elementary teachers' apprehensive feelings and experiences in art. Visual art is key in the development of creativity and engaged awareness. By providing pre-service teachers with an experience that sheds light on the value of hands-on creative experiences, we encourage them to reflect on their own perception of the place of art in education prior to entering the field (Hudson, 2005; Lemon & Garvis, 2013).

I challenge pre-service teachers' perceptions through the experience of linking artists, art practice, and life, through spatially explorative art methods. I help them make

connections between the subjects they will teach and the arts. I strike a balance between demonstrating the importance of reflective learning in approaching new experiences and providing an education grounded in skill through the elements and principles of design. I also give them an experience where they can express their creativity in order to learn to trust their own decisions as artists. “This approach to teaching is grounded in the belief that learning is actively built, experiential, evolving, collaborative, problem-solving, and reflective” (Siverstein & Layne, 2010). Arts integration provides a model for an inclusive education that still adheres to today’s standards.

Participants

During the spring of 2014 all of the participants in this study were students of Mount Mercy University, a small private Catholic institution sitting on forty wooded acres in the southeast quadrant of Cedar Rapids, Iowa. Many of the students came from rural backgrounds. Mount Mercy boasts a student population of 1761 at the time of this study, 70% female, 30% male, and 10% “racially underrepresented students” (“Fast Facts”, n.d.)

The participants in this study were students enrolled in my *Art Methods k-8 for Classroom Teachers* course at Mount Mercy University in the spring of 2014. This course is required for elementary education majors who have reached sophomore status and will seek licensure to teach elementary education in public and private schools.

Scope

This study highlights the potential of engaging pre-service teachers in explorative art methods. I define explorative art methods as an approach to teaching art that connects a playful approach to learning with Thirdspace pedagogy (Wilson, 2005, 2008, Bhabha,

2004, Oldenburg, 1999; Soja, 1996) and contextual exploration (Debord, 1998/1967; Lefebvre, 1991/1974; Foucault, 1986). Within the context of this study the pre-service teachers' experiences with explorative art methods were confined to the term of one semester and included art studio experiences, reading, reflective writing, discussions, and presentations centered on an approach to teaching art to elementary students. The focus of this study was a small data sample of pre-service teachers from a Catholic university in the Midwest. A larger and more diverse sample would further inform ideas of explorative art methods in education. The participants volunteered to be in the study, and this may have affected their responses. While the findings of this study should not be generalized, they do provide insight into the process of some pre-service teachers in an art methods course as they contend with their preconceptions and apprehensions approaching art in education.

Influences

The lens through which I approach this study is greatly influenced by the philosophies of others. My academic interests gravitate toward those whose work demonstrates an appreciation for experiential and explorative practices. Guy DeBord's philosophical writings while aligned with the Situationists fuel the explorative methods introduced to the pre-service teachers. The advocacy of Elliot Eisner serves as a beacon to the importance of art education. Mary Briggs and Alice Hansen's modern adaptation of play-based learning positions the playful approach to artistic materials and techniques. The writings of Peter London help to inform the hesitant approach to art of some pre-service teachers. The works of Ray Oldenburg, Edward Soja, and Henri Lefebvre ground the importance of experiences within our everyday spaces. John Dewey's writing,

particularly in *Art as Experience* (1934), demonstrates the value and humanism in engaging in artistic practice. Each of these great minds has helped to sharpen my philosophical lens and approach to this study.

Significance of the Study

The recent mandate by the state of Iowa requiring pre-service elementary teachers to take an art methods course demonstrates the importance of experiences and skills in the arts. Addressing the preconceptions of pre-service teachers is crucial because their attitude toward art will directly impact the degree they will engage in art experiences in their classrooms (Garvis & Pendergast, 2010; Lemon & Garvis, 2013). Future educators existing outside the field of art education must understand and have a relevant and authentic art experience in order to integrate art successfully (Hudson, 2005). Instructors teaching art methods to pre-service teachers must be engaging and informative with a perceptive and constructive approach to the preconceptions of their students.

My study deals directly with the apprehension of some pre-service elementary teachers when faced with engaging in artistic practice. It is important to understand how pre-service teachers' personal experiences affect their approach to the subject. In 2005 art professor) Sue Hudson led an exploratory study of pre-service elementary teachers' confidence regarding teaching art education. Hudson studied the pre-service elementary teachers through a term of a university art workshop in Wales. The study found that:

The teaching of art requires particular skills and knowledge that need to be developed at the pre-service level. Pre-service teachers' experiences prior to commencing university are varied. Some will be quite confident in art while others will have art anxiety and insecurities about art. Yet, when pre-service teachers enter the teaching profession, they are expected to teach art with some level of competency. The learning that occurs at the pre-service level can be crucial for the implementation of art education in the school. (Hudson, 2005, p.8)

The conclusion of the study places importance on pre-service elementary teacher's experience in the arts and draws a connection between those experiences and their impact on how the arts are taught in the classroom. This becomes increasingly significant while approaching the preconceptions and apprehensions toward art that pre-service teachers may have.

A 2008 study by art education professor art Kathy Marzilli Miraglia adds to the knowledge of pre-service teacher apprehension toward art in a small study of pre-service teachers in an art methods class. Miraglia's findings pinpoint the reasons behind the apprehension and lack of confidence displayed by the pre-service teachers. Contributing factors include fear of drawing, lack of art knowledge, fear of making mistakes, negative responses from peers and/or former teachers, and unrealistic expectation. Miraglia's study recommends "[...] that an important goal of an arts methods course must be to encourage positive attitudes toward teaching art by providing environments where students feel comfortable and safe to learn new ideas and skills, take risks, make mistakes, and learn from them" (p.60). Miraglia's study fortifies the idea that the pre-service teacher must address preconceptions and apprehensions about engaging in artistic practice before moving beyond them.

My study offers an explorative art methods experience as a potentially transformative approach to pre-service teachers' preconceptions and apprehensions toward art in education. Art methods courses can provide pre-service elementary teachers the opportunity to express themselves artistically and reflect on their own perceptions. "What perception entails is not so much classification or categorization, but a savoring, a qualitative exploration of a variety of qualities, qualities that constitute the qualitative

wholeness of the object or event being perceived” (Eisner, 2008). This study contributes to the field of art education by putting forth an explorative series of art methods in a curriculum that provides art educators and pre-service teachers with a roadmap for a safe, engaging, and transformative art experience. The experience of exploring through the visual arts provides an alternate perspective for pre-service teachers to call upon in their future classroom.

Chapter 2

Review of Literature

The framework for learning through explorative art methods is located at the rich intersection of play, Thirdspace pedagogy, and contextual exploration within a humanistic approach. By exploring the background of each of these concepts along with how they can be represented within an educational construct a more comprehensive view is presented.

Play

Play is a topic that has a rich history and has been studied in-depth. There are many ways to look at play. By examining the background of perspectives through which play has been viewed, a complete picture begins to emerge.

Background of Play

Play is a topic with a rich history. Artists, philosophers, writers and other scholars have examined Play through a number of lenses. The historical perspective reveals the debates over play's value, while the developmental perspective sees play as a mechanism through which learning takes place. The societal view links children's play to social and cultural roles and the biological perspective focuses on whether play is intrinsic to our being. Each of these different perspectives provides a more comprehensive clarity to the act of play than any one definition. (Briggs & Hansen, 2012; Curtis & O'Hagan, 2008)

Historical Perspective

The value of play within society, education, and childhood are question that have intrigued scholars and spurred debate through history. As the nineteenth century drew to a close the conversation on play began to swell with the emerging theories of Friedrich

Froebel (1886/2005), Herbert Spencer(1855/1977), Karl Groos (1901/2009), and G. Stanley Hall (1904). Each of these key figures in the dialogue of play took strong, often opposing stances.

The German educationalist Friedrich Froebel is well known as the creator of the concept of “kindergarten.” In his book, *The Education of Man* (1886/2005), Froebel surmised that play was a significant activity for children to engage in with the support of an adult and the aid of appropriate materials. Froebel did not view play as trivial and instead chose to support the efforts of children’s play through his development of educational toys.

Herbert Spencer took a very different stance on play. In Spencer’s book, *The Principles of Psychology* (1855/2012), he devised a theory of surplus energy in which he proposed that the sole value in play was its ability to use up extra energy. Spencer’s theory refuted the idea of play as a medium for learning.

Karl Groos’ work *The Play of Man* (1901/2008) then countered Spencer’s theory. Groos believed that children’s excess energy made a favorable, but not necessary condition for play and that the real usefulness of play was its role as an opportunity to practice life skills. Groos believed that much like the basic instincts of animals practiced through a playful tussle, children could also practice basic skills through play.

In his work *Adolescence* (1904), G Stanley Hall disagreed with Groos’ perspective of play as a practice for adult life and instead viewed play as a means for people to act out their evolutionary past, linking “rough-housing” and pretend fighting to activities of past cultures. Stanley’s view promoted child’s play as a means of developing discipline and strength.

Froebel, Spencer, Groos, and Hall offered perspectives that further opened the concept of play in society, education, and childhood up for discourse.

Developmental Perspective

As play became an academic topic of interest, different theorists emerged connecting play to various aspects of child-development. By looking at play with a developmental perspective, some theorists constructed philosophies about how play contributes to knowledge creation.

Neurologist/theorist Sigmund Freud (1920/1975) viewed play as a cathartic therapeutic experience where children could work through traumatic events in a safe environment. He developed the theory that the experience of play offered children an opportunity for emotional growth through catharsis. As psychoanalysts worked with children, the concept of play as a means of promoting emotional development became an accepted theory. Psychoanalysts found play useful when dealing with emotional development; however, their ideas did not venture into social or cultural aspects of children's development.

Freud strongly influenced developmental psychologist Erik Erikson (1950/1993). His theories bridged the perspectives of psychoanalysis and developmental psychology in his psychosocial theory. Erikson developed stages in which children navigate through on their way to adulthood. In one stage children use play as experimentation – by taking the initiative to develop their own complex “microrealities” to work through past failures and current issues. (Hoorn, Nourot, Scales & Alward, 2010). Today, Erikson work has become a staple amongst socio-emotional theorists.

The lineage of influence from Sigmund Freud continued with his daughter Anna Freud (1927/1974) whose work greatly influenced the field of play therapy. Anna Freud

believed that the behavior of children often demonstrated their best means of coping with difficult situations. Freud respected children's defenses and worked with them through play to bring about an understanding of their behaviors.

Often discussed alongside Anna Freud regarding the beginnings of play therapy is Melanie Klein (1932/1975). Klein's approach to play as a tool in interpreting underlying issues that may plague children. Klein believed that how a child plays could be deciphered much like the use of free association in adults.

Lev Vygotsky, Jean Piaget, and Jerome Bruner are notable constructivist theorists supporting the idea that by connecting experiences to existing knowledge, one can create new knowledge. Developmental psychologist Lev Vygotsky (1933) believed that children create meaning through social interactions and their culture. Within this view, play is seen as a significant source of development in the early childhood years which aids in the growth of symbolic thinking and provides children an opportunity to self-regulate through planning, monitoring, and reflecting (Briggs & Hansen, 2012). Vygotsky introduced the idea of scaffolding as a means of reaching a higher level through zones of proximal development, meaning that with adult assistance a student can achieve higher levels than what they can reach on their own. Vygotsky viewed play as a means of creating meaning and individualized thinking through social interaction.

Jean Piaget (1962) viewed child development as a series of fixed stages. Unlike Vygotsky's concept of scaffolding, which sought to aid children through development, Piaget believed that children progressed only when at the appropriate developmental stage. In each stage children moved from practice to mastery. Piaget believed strongly that constructive play leads to cognitive development.

Jerome Bruner (1976) impressed the importance of play in the development of problem solving and language acquisition skills. American philosopher George Herbert Mead (1934) viewed play as a means of self-discovery, emphasizing role-play as a catalyst for understanding the self and others. Both Bruner and Mead's views contributed to the vast body of theories that comprise the developmental background of play

Through examining perspectives on play put forth by developmental theorists a common thread emerges. What nearly all the theorists could agree on was that children utilize play as a means of teaching themselves. They believed that acts of play challenge and develop children's thought processes. It is important to understand the historical path that these theories have taken in order to understand how they have contributed to current contemporary theories.

Societal Perspective

Children's play, seen through a societal lens focuses on practicing existing knowledge within society and links to "cultural heritage and roles within occupations" (Briggs & Hansen, 2012, p. 2-3). Playing school, doctor, and house are all examples in which children have traditionally incorporated societal roles into play.

Like Piaget, the Italian educationalist Maria Montessori (1912/2002) believed that play is the work of childhood. Maria Montessori, greatly inspired by her time as a clinical doctor working with children in an insane asylum, promoted the introduction of sensorial stimulation with children. Montessori schools encourage skills like measuring, pouring, and serving, amongst others in their day-to-day practices. Children conduct these acts as preparation for everyday life and as a tool to work on concentration and coordination.

This philosophy rejects fantasy and fairy tales in favor of providing children a framework that mirrors accepted roles in society. Children are then encouraged to act out these roles

in a safe environment. It is with this perspective that we see play through a societal lens.

Those who champion the societal perspective of play take a practical stance. They believe that by practicing life skills during play, children are creating meaning within a societal construct and are developing into productive citizens. In this sense, play serves as a rehearsal for children to deepen their understanding of how to act and respond.

Biological Perspective

The biological perspective is concerned with the idea that play is an innate part of the human condition. This theory regards play as a basic part of who we are and thus is an internal need that we must tend.

One approach to a biological perspective on play developed from a comparative look at humans and the rest of the animal kingdom. Many scholars, after observing animals in nature, came to believe that play imitates nature:

Play is older than culture, for culture, however inadequately defined, always presupposes human society, and animals have not waited for man to teach them their playing. We can safely assert, even, that human civilization has added no essential feature to the general idea of play. Animals play just like men. We have only to watch young dogs to see that all the essentials of human play are present in their merry gambols. (Huizinga, 1938/1971, p. 1)

Scientists have documented play behaviors in many different species of animals, including birds, rodents, and dogs. It is through this knowledge that scholars such as Johan Huizinga have developed a biological perspective on play – the belief that play is universal and able to transcend species.

Another approach to the biological perspective on play refers to the presence of play in traumatic and hostile situations. Children in emergency rooms, living in ghettos or during the holocaust have exhibited play behavior with what little they have to play with (Crain, 2010 & Eisen, 1988). Scholars believe that this evidence of play within dire

circumstances is confirmation that play is an innate part of being human.

Those who study play through a biological perspective are often strong advocates for allowing children space and time for free play. This perspective supports the idea that “[...] if play is, in fact, an innate need, we cannot simply deprive children of opportunities for it. When this happens, serious consequences follow” (Crain, 2010, p. 1). This biological perspective, the idea that play is a part of us, contributes to the field of education by supporting a child’s deep need to play.

Educational Perspective

Learning through play has long been an integral piece in early childhood education. “Play is essential for optimal development and learning in young children. The match between the characteristics of play and the characteristics of the young child provides a synergy that drives development as no teacher-directed activity can” (Hoorn, Nourot, Scales & Alward, 2010, p. 4). Termed *play-based learning*, learning through play supports young children developmentally.

Play-based learning is a popular model in early-childhood education. Montessori method and the Reggio Emilia approach are two notable early childhood educational systems that encourage children in different ways to learn through play. Montessori schools offer young children opportunities to direct themselves through planned play activities in a child-centered learning environment (Montessori, 1912/20102). Reggio Emilia schools provide young children the space to playfully explore their interests through long-term projects in a safe and stimulating environment (Edwards, Gandini, & Forman, 2012). Early educationalist John Dewey (1897) was a supporter of the project-based learning that became the core of both instructional techniques. Both the Montessori and the Reggio Emilia approaches offer early childhood students rich experiences rooted

in exploration and play that allow them to make decisions and create meaning on their own terms with the support of their teachers.

Once enrolled in elementary grades, children experience a change in the way they are instructed. Curriculum objectives take precedence and play becomes less present in the elementary child's day (Briggs & Hansen, 2012). The introduction of the No Child Left Behind Act of 2001 brought in a newly sharpened focus on specific subject areas, mainly math and language, as a means of increasing the minimum proficiency of all students in the US. By doing so, curriculum and teaching practices quickly shifted to meet the required standards of proficiency set forth by the act. Testing became a major focus and many teachers turned to "a rote, skill-and-drill approach." Play and the arts were often left by the wayside (Brown & Vaughn, 2009). At the same time an increase in structured enrichment activities outside of school has manifested in hurried schedules at the expense of playtime (Hirsh-Pasek, Golinkoff, & Eyer, 2006). This overall decrease in time and allowance for play may contribute to a decline in creative thinking (Kim, 2011). Play remains less a part of the curriculum despite the possible consequences.

Defining Play

Most scholars are hesitant to define play. Stuart Brown with Christopher Vaughn in their book *Play: How it shapes the brain, opens the imagination, and invigorates the soul* state that they "[...] hate to define play because it is a thing of beauty best appreciated by experiencing it." (2009, p. 15-16). However, despite the different perspectives through which one can view play - historical, developmental, societal, biological, and educational - there are many ideas that ring true throughout. By acknowledging the different theories we can see that "Play is a complex phenomenon that occurs naturally for most children; they move through the various stages of play development and are able to add

complexity, imagination, and creativity to their thought process and actions”

(Mastrangelo, 2009, p. 34).

Johan Huizinga offered a well-received description of play:

Summing up the formal characteristic of play, we might call it a free activity standing quite consciously outside 'ordinary' life as being 'not serious' but at the same time absorbing the player intensely and utterly. It is an activity connected with no material interest, and no profit can be gained by it. It proceeds within its own proper boundaries of time and space according to fixed rules and in an orderly manner. It promotes the formation of social groupings that tend to surround themselves with secrecy and to stress the difference from the common world by disguise or other means. (1938/1971, pp. 12-13)

Although it is difficult to come up with a single definition for "play," most definitions agree that play has a definite impact on cognitive and creative development.

Education and Play

As children enter their school-age years their learning style often changes from playful-exploration to a more structured mode of learning. Within this shift, some aspects of play remain, most clearly seen in the early stages of the creative process. It is within this early stage of creating that students relish in the opportunity to once again play with ideas and explore possibilities.

Since play, as we know, fosters problem-solving and creativity, traits often necessary in successful students, it seems natural that forms of play would continue to be a part of children’s educational experiences even after it officially leaves their curriculum (Hirsh-Pasek Golinkoff, & Eyer, 2006). Thus when children are given an open-ended task what most often occurs is a brainstorming session that includes different modes of play.

Throughout this brainstorming session, children test ideas, search for multiple entry points into a subject, and propose methods of approach. “Playfully challenging the

limitations of a science, an art, or a technology just to see what happens is one of the most common ways in which novel ideas are born” (Root-Bernstein & Root-Bernstein, 1999, p. 26). Although the creative process may be a small piece of the larger picture of play, it is an important one to remember, because as the stresses of NCLB and state mandated curriculum become more intense the concept of assignments with variable outcomes become more distant. Knowing that within this preparation stage of the creative process, play still exists for school age children is important to remember as the current trend in education shifts away from opportunities to explore.

Art Education

Play and art education have a long-standing relationship. John Dewey (1897), an early supporter of a hands-on project based method of education, believed that children do their best learning when they are challenged by a task that solicits them to employ a variety of different skills. Dewey’s project method asked of students a combination of creativity, self-motivation, and practical learning employing their hearts, minds, and bodies (Elkind, 2007). It is with this background that I position art education in this paper.

Art education provides opportunities within most lessons for children to express their own views and make choices through hands-on experience with materials. The process of handling materials, learning techniques, and exploring creative processes is rooted in an acceptance for errors, an embrace of varied abilities, and discovery. By providing students with playful opportunities to explore through hands-on practice, students build on prior knowledge

“A curriculum in the arts for early childhood at the preschool level and in the early elementary grades finds its center in the necessity for children to play” (Hoorn,

Nourot, Scales & Alward, 2010, p. 258). Teachers aid by providing the students a safe space in which to explore their own personal points-of-view. Children are able to take ownership of their learning through play.

“Play transforms knowledge and builds understanding as we create our own worlds, persona, games, rules, toys, and puzzles – and through them new science and new arts” (Root-Bernstein & Root-Bernstein, 1999, p. 268). By entrusting students to make the right decisions within a safe and supported environment, students express themselves through creative exploration. In art education, students are introduced to new media, learn techniques grounded in practice, and build on their prior knowledge of the world through transforming ideas and insights through the creative process.

A successful curriculum in art education that incorporates play ensures that students have the freedom to make independent choices supporting their development and it engages their interest and authentic expression.

A New Paradigm of Play

A contemporary view of play in education is offered in Mary Briggs and Alice Hansen’s book, *Play-based Learning in the Primary School* (2012). The authors’ approach shifts the focus of play-based learning from early childhood to the elementary level. This paradigm shift offers elementary learners the opportunity to practice learned skills as well as explore different and perhaps new subject domains through play. This study will use a focused notion of play as defined by the perspective of Briggs and Hansen.

Briggs and Hansen advocate a creative and flexible approach to curriculum that embraces the project-based curriculum offered in early childhood education and supports

both art education and play. Their approach toward elementary instruction is relevant to today's educational demands and is complete in its standards for implementation. The Briggs and Hansen model supports an examination of the roles and power situated with the roles of learner and instructor. The model suggests a shift in power toward learners as they take on multiple challenging roles in their pursuit of knowledge. A playful approach to learning is suggested as a way of infusing exploration, creativity, and discovery into the education process.

The Roles of the Learner

Briggs and Hansen (2012) break down the roles fulfilled through different play contexts of elementary school children: child as autonomous learner, child as creative learner, child as investigator, child as problem solver, child as reflective learner, child as social learner. These six roles collectively describe the elementary child as a learner within an educational context.

As an autonomous learner the elementary child is provided opportunities to select resources, work cooperatively, and reflect on their work and where they should go from there. "We do know that children learn best when they are motivated and part of that motivation comes from being in more control of their learning and following areas of enquiry in which they are interested" (Briggs & Hansen, 2012, p. 17). By providing elementary students with strategies to allow them to be more autonomous learners, such as choosing with whom they work with and where to work, they become better equipped to make decisions. The instructor stresses the importance of research and communication skills as necessary components, as well as the monitoring presence of a teacher, for the success of the autonomous learner.

Creativity in education is often associated with the arts. The child as a creative learner can lead to a successful adult. Briggs and Hansen's perspective takes on a universal view across domains. "How a child makes connections between facts, knowledge, and skills within subjects taught can show evidence of creativity [...]" (Briggs & Hansen, 2012, p. 18). The instructor provides children choices and the opportunity to immerse themselves in play, granting them the space to explore subjects and meaning.

The child as an investigator is a particularly important role for the learner because it, perhaps more than others, aligns with the constructivist views of the past. Vygotsky, Piaget, and Bruner have all asserted that new knowledge can be built upon previously learned knowledge. By exploring subjects in this way, students become investigative learners. By essentially becoming researchers within their environment children are learning to use skills such as observing, classifying, communicating, measuring, predicting, and inferring (Briggs & Hansen, 2012). Providing children a range of spaces and topics to explore through play allows them to evolve into 'mini-scientists,' investigating their world and creating new knowledge.

Play develops critical thinking skills as children adopt the role of the problem solver and work through the discovery process. "Children are intuitively problem solvers [...]. Humans look to solve problems and problem solving is an agreed component of play" (Briggs & Hansen, 2012, p. 21). By allowing children the flexibility to choose a problem and work through how to explore it the teacher provides children an opportunity to demonstrate perseverance and resilience. Planning and possible collaboration skills develop as children reach a range of solutions (Briggs & Hansen).

The reflective learner is an important role for the children to take on because it gives them an opportunity to situate new knowledge within the context of previous learned knowledge. Briggs and Hansen position reflective learning in a tenuous place in current educational trends. The hurried pace of instruction met with rapid responses from students create an environment un-conducive to the child as a reflective learner. Providing children time and space to reflect on learning experiences then following up on reflections with discussions and an opportunity to carry ideas and actions forward gives children agency within their education to become skilled learners.

Play provides many opportunities for children to learn through social interaction. Taking turns, learning rules, conversing, and even decoding body language are all skills developed in social play. Bruner and Vygotsky were both proponents of the child as a social learner. Working collaboratively develops knowledge, language, and social skills and since it is widely accepted that children are social learners, we see that providing children the opportunity to work collaboratively is a valuable learning strategy. (Briggs & Hansen, 2012). Being able to work and communicate with others is a necessary life-long skill. An instructor can help foster this skill by challenging students to work outside their friendships and by providing opportunities to discuss activities and disagreements in a positive environment.

The Role of the Teacher

Along with students, teachers also must adjust their place in the classroom in order to complete the paradigm shift offered by Briggs and Hansen. Through this model, the teacher thoughtfully intervenes in order to maximize learning. Teachers are present as facilitators to guide, challenge, and extend play; as managers of resources, time, and

space; and players through co-play and tutoring opportunities. Within this new construct, the teacher's role shifts from sole purveyor of knowledge to provider of the opportunity to learn.

Power and Control

Power and control quickly become controversial topics when discussing the role of play in the classroom. This model developed by Briggs and Hansen requires significant re-evaluation of the teacher's role. Because play is at the center of the curriculum, the instructor does not simply give the classroom over to the students. The teacher maintains an understanding of required standards and benchmarks and, in this way, they preserve power over the students. The instructor must implement a sort of fluidness between different roles as they move between facilitator, manager, and player. I define the inverse proportion of play and power by looking to the grid below.

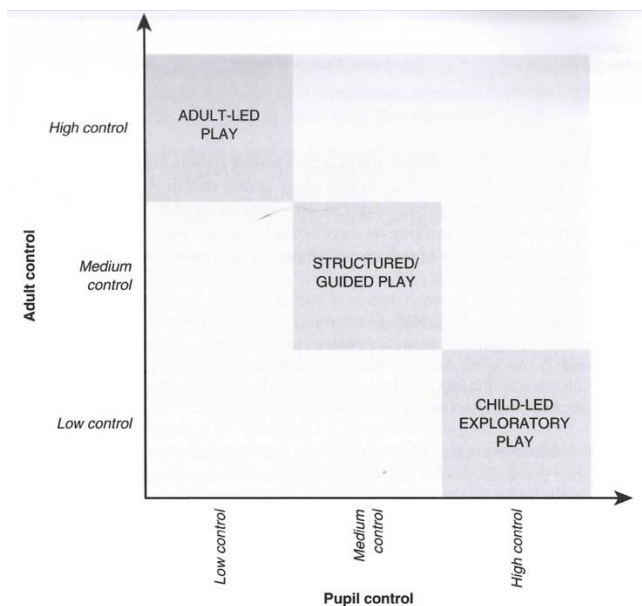


Figure 1. Play and Power are Reversely Proportionate. (Briggs & Hansen, 2012, p.

66)

An observation of a classroom that has adopted the Briggs and Hansen model would exhibit a teacher moving through these different tiers (see Figure 1) as the instructional needs of the students fluctuate. However, a focus is maintained “[...] that the child is the active participant in learning who constructs their own knowledge and understanding” (Briggs & Hansen, 2012, p. 65). While this new model does pose a very different outlook on the teacher’s role in the classroom it does not support the loss of control or the abandonment of curriculum in favor of play, instead it supports a renewed focus on knowledge creation through play. A “[...] play-based curriculum is to become (like life) a creative act in which the teacher constructs novelty within the constraints and provisions of the situation” (Van Oers & Duijkers, p. 6).

A New Paradigm for Art Education

The Briggs and Hansen model of play-based learning advocates artistic play geared directly towards creative projects. Much of artistic play involves visual, tactile, and kinesthetic experiences gained by working hands-on with materials; all practices common in the art studio. Artistic play can be experienced through every role of the learner, but is perhaps most visible in the role of the learner as an investigator. It is within this role that process becomes the focus. “The key of artistic or design play is the process the participant goes through to learn something about themselves or the concept they are exploring” (Briggs & Hansen, 2012, p. 32). By switching focus from product to process, the child becomes freer to explore within the constraints of the assignment.

Significance of Play

“A common misconception of some is that play is “just play”; that a child isn’t learning anything. However, evidence is clear that play promotes development –

creativity and problem solving” (Hirsh-Pasek, Golinkoff, & Eyer, 2006). By reviewing the historical background of play from different perspectives, we can clearly see a significant literary trail connecting play to children’s development. Despite the disputes between scholars in the field of play theory, a common consensus can be seen in the idea that play and children are naturally linked and that play, when appropriately supported, has the potential to positively affect development and knowledge creation.

Although most clearly present in early childhood education, play can be seen in some aspects of elementary school learning as well. Play remains in the planning phase of project work and in arts-based activities. However, the pace and stress of current educational demands, mainly mandated benchmarks and testing, place strain on the traditional school’s capacity for offering such activities.

The model developed by Briggs and Hansen in their book *Play-based Learning in the Elementary School* (2012) offers a shift in educational focus. Briggs and Hansen call upon the play-based instruction common in early-childhood education and adapt it to ages 5-11. This model comes as a direct response to the current state of education and offers an alternative to the test-driven instruction common in many elementary schools across the nation:

The discomfort with change, the rigid and test-driven curriculum, and the public school’s slowness to embrace new technologies contrast sharply with the kind of education young children are receiving in quality early childhood programs. They are child centered and play oriented, and employ the project method. Ironically, of all the educational models, the early childhood model is the one that is most in keeping with the new educational reality [...]. (Elkind, 2007, p. 200)

By taking a page out of the early childhood playbook, education, and specifically art education, becomes process-focused and play-based. The students and the teachers both adopt new roles as they work toward a rich, meaningful, and playful education

experience:

[...] the concept of play as a format of activities that allows some freedom to the players, supports awareness of rules, and stimulates authentic engagement, is a promising concept for contexts of meaningful learning and teaching for young children. As we have seen, teaching in the context of play can be possible and productive. (Van Oers & Duijkers, p. 22)

Within this study, the idea that most children are natural players and that aligning their educational experience with what comes naturally to them is a practical interpretation of accepted developmental and educational theory was always at the forefront. The participants in both materials and concepts in projects and discussions practiced this. Art education is a logical place to begin this shift in focus because much of the play still present in education through artistic play and process learning remains alive in the art studio.

Thirdspace Pedagogy

Including one's personal experiences in their learning is a powerful idea. This phenomena can be formally applied through education or come naturally in the learning process. When it is applied through education, we refer to this as Thirdspace pedagogy. Thirdspace is a relatively new idea with definitions that explore both practical and postmodern representations centering on ideas of connectedness and spatiality.

Background of Thirdspace

Many groups have coined the term Thirdspace (sometimes referred to as third space or third place) in order to illustrate an in-between or transcendent space. In a practical/societal sense, represented by Ray Oldenburg (1999), Thirdspace becomes those places between work and home in which we create meaning through interaction with the community. In a postmodern sense, there are two main branches of Thirdspace theory.

Homi K. Bhabha (2004) characterizes Thirdspace as a hybrid space located at the intersection of culture and identity, while Edward Soja (1996) shows Thirdspace as a mode of creating knowledge situated between concrete and imagined. In a virtual sense, what constitutes Thirdspace is debatable in the field of technology. Each of these perspectives offers a different view on what is Thirdspace; however they all agree that Thirdspace is located in the in-between spaces of our lives where social interaction and meaning take place. In Elizabeth Ellsworth (2005) book, *Place of Learning: Media, Architecture, Pedagogy*, she considers Thirdspace experiential and “in the making”. Ellsworth’s conception of Thirdspace directly links to ideas of curriculum and education: “By focusing on the means and conditions, the environments and events of knowledge in the making, it opens an exploration into the experience of the learning self” (p.1-2).

Practical Conception

Urban sociologist Ray Oldenburg modernized the concept of Thirdspace in his 1989 book *The Great Good Place: Cafés, Coffee Shops, Bookstores, Bars, Hair Salons, and Other Hangouts at the Heart of a Community* (1999). Oldenburg defined the term simply as, “[...] a generic designation for a great variety of public spaces that host the regular, voluntary, informal, and happily anticipated gatherings of individuals beyond the realms of home and work” (1999, p. 16). He continues, “The term will serve well. It is neutral, brief, and facile” (1999, p. 16). Oldenburg then went on to describe the first place as the home, “the most important place of all” and the second place as the work. Oldenburg believes that Thirdspace offers personal benefits such as novelty, perspective, friendship, and a rise in one’s spirits. Thirdspace also offers a place where society could break down political & cultural barriers in favor of open interactions. This modern take

on Thirdspace offers a more practical perspective than the conceptual/postmodern versions offered by Bhabha (2004) and Soja (1996).

Postmodern Conception

Thirdspace takes a postmodern turn at the hands of scholars Homi K. Bhabha (2004) and Edward Soja (1996). Bhabha situates the concept of Thirdspace within cultural hybridization while Soja applies the concept to theories of spatiality. Bhabha and Soja's postmodern interpretation of Oldenburg's original conception removes the physical place from the equation and re-imagines what Thirdspace actually is.

The concept of Thirdspace gained momentum from the scholar Bhabha's book *The Location of Culture* (2004) originally written in 1994. Bhabha conceived Thirdspace as a place where we negotiate intercultural communication. "The Thirdspace is a challenge to the limits of the self in the act of reaching out to what is liminal in the historic experience, and in the cultural presentation, of other peoples, times, languages, texts" (Bhabha, Preface, 2008, p. xiii). Bhabha explores the power dynamics and the potential of cultural dissemination between groups in such spaces. He believes that Thirdspace is a hybrid in which cultures meld.

Bhabha's work connects with the idea of "other" inside a cultural context. When perceiving cultural differences, Bhabha looks to understanding "[...] culture as a play on differences, rather than the objectification of the 'cultural other'" (Johnston and Richardson, 2012, p.133). His critical reflections center around culture, power, and identity within the Thirdspace, as well as pave the path for future exploration and discussion on the possibilities that lie within Thirdspace.

Edward Soja further developed the concept of Thirdspace. In his book, *Thirdspace: Journeys to Los Angeles and Other Real-and-Imagined Places* (1996), Soja

regards Thirdspace as open-ended; as “[...] a lived space of radical openness and unlimited scope, where all histories and geographies, all times and places, are immanently presented and represented, a strategic space of power and domination, empowerment and resistance” (Soja, 1996, p. 311). He positions his views within “radical postmodernism” and looks to Thirdspace as a restructuring of modes of creating knowledge. His epistemological critique is inspired by French philosopher Henri Lefebvre’s notion of trialectics, with each layer (perceived, conceived, and lived) being connected to each other and continually flowing.

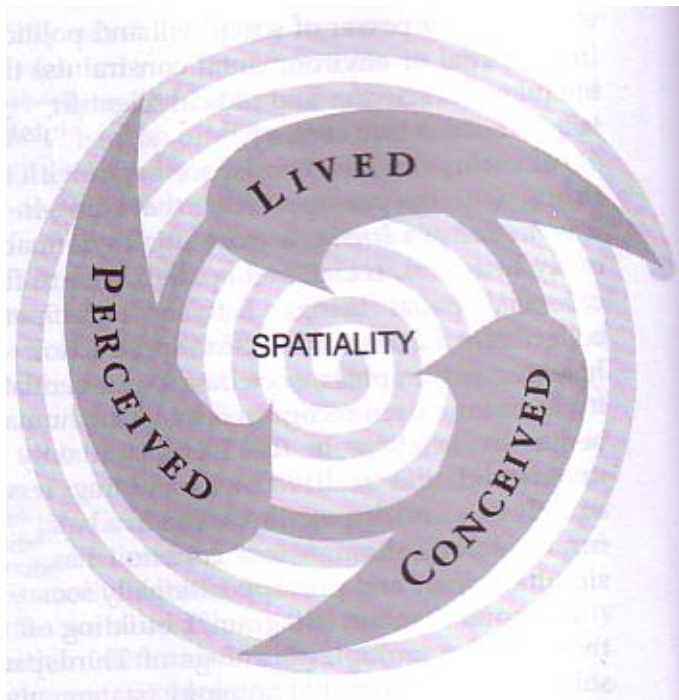


Figure 2. The Trialectics of Spatiality (Soja, 1996, p. 74)

Through this notion of spatiality, Soja conceived his version of Thirdspace. For that, however, we must understand what he means by First- and Secondspace. Firstspace represents attaining knowledge through a sense of objectivity and materiality.

Empirically, Secondspace represents the attaining of knowledge through subjectivity,

introspectivity, and individuality. This division of knowing harkens back to French philosopher, René Descartes' (Descartes & Weismann, 1996/1637) concept of *a priori* knowledge, or what he considered innate knowledge void of the influences of perception. Through this philosophical lens *a priori* knowledge stands in contrast to *a posteriori* knowledge, which is informed through the sense-perception. Thirdspace, in essence, divides the binary way of creating knowledge and seeks a generative space, both real and imagined, when thinking occurs. "It is both a space that is distinguishable from other spaces (physical and mental or first and second) and a transcending composite of all spaces" (Ikas & Wagner, 2008, p. 52).

Edward Soja is heavily influenced by Lefebvre's work (1974/1991) in which he has asserted that space is a social product. Lefebvre believed the ways of knowing which Soja represented in Firstspace and Secondspace do not do justice to the complexity of human knowledge creation. Furthermore, it was within Lefebvre's *The Production of Space* (1974/1991) that the term Thirdspace first appeared in an attempt to define the in-between spaces that inform one's lived experience. Soja also draws on Michel Foucault's concept of heterotopia, those spaces that are both real and imagined, such as seeing oneself in the mirror. This sort of experience contains both the self (me looking in the mirror) and the other (the "me" in the mirror) as one, blurring the boundaries of traditional First and Second space (Foucault, 1986). It is with the work of Lefebvre and Foucault, with knowledge of Bhabha, that Soja asserts his spatially focused conception of Thirdspace.

Unlike Bhabha, Soja attempts to bring his postmodern theory into practical relevance by describing his own experiences. Amid comments on gentrification,

globalization, and urban restructuring, Soja describes spaces that are rich in context and not easily constrained by one perspective. He describes shopping malls, squatter's rights, and protected communities, amongst others, as a means to illustrate the diverse spaces in which living experiences create meaning. In one excerpt, Soja endeavors to describe his experience in Orange County, California:

Orange County represents itself as a foretaste of the future, a genuine phenomenological *recreation* of everyday life in a brilliantly recombinant postmodern world, beyond Oz, beyond even the utopic late-modernisms of Disney. The most "California-looking" of all the different Californias, Orange County leads the way in the very contemporary competition to identify the Happiest Place on Earth (1996, p. 238)

Through his descriptive accounts of these places Soja brings his critique full circle, once again employing the help of trialectic analysis; viewing everyday life, urban reality, and social space as "[...] all encompassing and not reducible to a sociology or history or a spatial science" (Soja, 1996, p. 311). Soja's view is of a comprehensive social space:

Everything comes together in Thirdspace: subjectivity and objectivity, the abstract and the concrete, the real and the imagined, the knowable and the unimaginable, the repetitive and the differential, structure and agency, mind and body, consciousness and the unconscious, the disciplined and the transdisciplinary, everyday life and unending history (1996, pp. 56-57).

By providing concrete examples of his postmodern outlook, Soja presents a spatial yet ephemeral view of Thirdspace. Through this approach we can see a connection between the creation and presentation of art as both an experienced (by artist and audience) and tangible piece. Soja's perspective, much like art itself, can be seen as "transitional" or able to occupy multiple modes at once.

Virtual Conception

At the same time as we see Thirdspaces, in the sense of Oldenburg's practical application of the term, shift in the expanse of urban (and suburban) sprawl, we also see

technology becoming more and more a functional part of our daily lives. As a result, scholars have begun to reference and re-conceptualize Thirdspace as a means of deciphering the place that these new technologies hold in our lived experience.

In 2006, author Charles Soukup crafted an argument for computer-mediated communication as a form of Thirdspace. Using Oldenburg's characteristics of Thirdspace as the backbone, Soukup described how online chat rooms, multi-user environments, and bulletin board systems function as Thirdspaces. Soukup contends that communications through technology are much like Thirdspace in that they "[...] emphasize conversation, humor and play, are on neutral ground, provide a home away from home and involve regular members. Primarily, computer-mediated environments often emphasize playful conversation via informal talk" (2006, pp. 424-425). All of these aspects place technological communication within the criteria set forth by Oldenburg's conceptualization of Thirdspace. However, Soukup admits that the technological virtual worlds cannot truly be categorized as Thirdspace; that they in fact constitute something new altogether. "Potentially, digital technology can provide a bridge to a time that has passed – a time when people felt more intrinsically connected to political and social life within their local community" (Soukup, 2006, p. 438).

Alternatively, by voluntarily tuning out from the immediacy surrounding them, people are choosing to disconnect from their environment. Technology has transformed public places that once may have served as Thirdspace into public spaces of isolation.

Through this perspective, technology is not serving as a new form of Thirdspace:

New technologies have certainly had an impact on the reconfiguration of the public/private relationship within the urban environment. Contemporary city dwellers often experience the city as a non-place, [...] caught in their sound bubbles produced by mobile phones, mp3 players, etc. and while being visually

exposed to a plethora of advertising (manipulative) messages (Notaro, 2010, p. 10).

This view offers a modern approach that unlike Soukup's (2006) perspective sees technology as harmful to the societal connectedness possible through Thirdspace.

The ever-changing uses of modern technology have warranted discussion regarding their social impact; however when looking at technology situated within thirdspace, this impact can be construed as both positive and negative.

Education and Thirdspace Pedagogy

Outside the institution of education and beyond the walls of their home lives, children continue to create meaning and develop knowledge. Thirdspace is the non-institutional setting in which learning and development occurs organically through influences outside the control of certain powers. Steve Seidel states in the foreword to *Thirdspace: When Learning Matters* (Seidel, Foreword, 2005, p. vii) that “The beauty of the concept of ‘Thirdspace’ is that it helps draw our attention to a space that is essential to learning and the creation of community - the place where connections are made.”

The prominent educational theorist and pragmatic philosopher John Dewey (1897) developed many ideas regarding the creation of meaning and schooling. The distillation of Dewey's learning philosophy was “learning by doing.” He believed that “The school must represent present life—life as real and vital to the child as that which he carries on in the home, in the neighborhood, or on the playground” (1897, p. 79). It is in Dewey's philosophy of learning that Thirdspace finds a home in educational pedagogy.

Dewey, who wrote, “I believe that education, therefore, is a process of living and not a preparation for future living,” (1897, p. 79) supported a practical pedagogy. The

project-based curriculum of many early childhood programs mirror Dewey's theory of hands-on knowledge creation. However, by introducing the concept of Thirdspace, this approach to learning takes on a slightly different perspective. Yes, children are "learning by doing" but they are doing, often without observation. No longer does knowledge creation only occur within the monitored, observed, and assessed walls of the school or the home, but it also occurs in meaningful ways free from the watchful eye of authority.

The development of Thirdspace into an educational pedagogy requires a restructuring of how we conceive of the typical classroom. "Teachers can choose to use their position of power to create a third space that no longer looks and feels like a traditional authoritarian classroom. In these new spaces, students have an important role to play in the negotiation of understandings of ideas, people, and issues. Power relationships between teachers and students can be altered [...]" (Piazza, 2009, p. 20). In the article *Developing a Sociocritical Literacy in the Third Space*, author Kris D. Gutiérrez describes Thirdspace in the classroom as an "overlap" between teacher and student, formal and informal, official and unofficial. It is within this learning environment where all these dichotomies merge "[...] creating the potential for authentic interaction and a shift in the social organization of learning and what counts as knowledge" (Gutiérrez, 2008, p. 152). This restructuring of the traditional learning environment requires careful attention to the physical space provided for learning, as well as the power dynamics it facilitates.

Art Education

Traditional art education provides opportunity for students to call upon their personal experiences. In this way the "[...] arts create a 'third space,' where students' integrate their lived experiences with school learning and make personally meaningful

connections to the curriculum” (Malin, 2012, p. 18). This type of learning goes beyond typical planned lessons and instead creates transformative engagements for students.

Malin’s study of the community-based learning environment of an elementary education classroom discovered that by providing students the opportunity to renegotiate the boundaries of the materials and assignments within the confines of a larger curricular agenda, students continued to enforce classroom expectations and transformed their assignments in ways that made them personal and more meaningful to them. “As these findings suggest, art-making is potentially an important way for children to not only make meaningful connections to school, but to develop an identity that empowers them to assert personal meaning in their social and cultural world” (Malin, 2012, p. 18).

Elizabeth Ellsworth (2005) situates education as experiential, relational, and “in the making”. In doing so she draws connection between education and Thirdspace by drawing on the evolving nature that necessitates context in order to proceed. Ellsworth introduces the idea of the “pedagogical hinge”; embedded in places where connections are created through experiences between self and outside stimuli. Ellsworth promotes these connections as transformative experiences that an instructor can plan for, but can not always accurately predict. This emergent understanding located at the intersection of self and outside experience provides a more comprehensive perspective of the role of Thirdspace in education.

Susan V. Piazza states, “I envision a definition of third space as a way to turn traditional texts, curricula, and our everyday practices into powerful tools that help teachers and students negotiate new understandings about the world we live in” (2009, p. 17). Piazza offers a literacy walk as a simple example of her vision of Thirdspace in the

classroom: “children explore letters and sounds, words, and signs that signify meaningful language in their social communities”. It is in this regard that Thirdspace pedagogy becomes relevant to the field of art education and in turn to the knowledge creation called upon through art-making. The fact that students are often already willing to bridge the gap between First and Secondspace aids the transformative power that lies within Thirdspace pedagogy.

Significance of Thirdspace

Though the concept of Thirdspace has transformed from practical to postmodern and to virtual perspectives, the idea that it is a space that transcends the typically considered spaces of lived experiences remains constant. Oldenburg attempts to position the concept of Thirdspace in practical and applicable terms that describe common social meeting spaces that are stimulating and lack agenda. Soja, seemingly plagued by dualism (real and imagined, material and mental, perceived and conceived), seeks refuge in a new spatiality that both includes and transcends this dualism. Oldenburg and Soja are essentially two sides of the same coin, both attempting to describe a fresh way of creating meaning in the world and rooting their concept of Thirdspace in physical space. However, with the influx of digital handheld devices a new discussion is arising regarding virtual worlds as Thirdspace. This discussion is divided as virtual worlds are viewed as spaces that connect us and the technological devices seemingly detach us from one another.

The acceptance of Thirdspace as a meaningful part of knowledge creation has important consequences critical to the field of education.

It is significant because by advancing the idea that learning takes place in this borderless non-home/non-school space known as Thirdspace, we then accept that the learner is a significant producer of knowledge outside of the realm of education.

Contextual Exploration

Contextual exploration offers a playful and analytical means of altering one's perception through employing all of one's senses and exploring everyday spaces. I define cultural exploration as general term that represents explorative practices that bring awareness to the everyday places that are often overlooked. In order to contextualize this concept I provide a brief history of the explorers and wanderers that informed my definition most notably, philosopher Guy Debord. The idea of exploration as a means of honing perception has existed for centuries. By looking to past explorative practices, one can find applicable lessons with regard to current educational situations as a means of eliciting awareness and creativity. This proves especially beneficial in the art education classroom where the instructor calls upon awareness and creativity daily. Contextual exploration is a tactic that has the potential to open up the creativity and awareness of the practitioner as a result of changing the rhythm of the day.

Background of Contextual Exploration

Contextual exploration has taken on many forms throughout recent history. A background of these explorations provides insight into present day practices in the art room.

The Flâneur

In early nineteenth-century Paris, the complex grid of streets became a base for wandering. The *flâneur*, or 'stroller', emerged as a character of the public who leisurely took to the streets to explore people and places. Dressed in clothing of the bourgeoisie,

the flâneur became known as a strolling repository of knowledge about the city. “In the flâneur’s perceptive eyes, what appeared incoherent and meaningless gains focus and visibility. The flâneur brings alive and invests with significance the fleeting, everyday occurrences of the city that ordinary people fail to notice” (Gluck, 2003, p. 69). First identified in the 1830’s the image of the flâneur in his black frock coat, top hat, cigar, and cane, materialized as an iconic character. The author’s Charles Baudelaire and Honoré de Balzac, gave early life to the strolling character in literature while artists such as Auguste de La Croix and Honoré Daumier visually represented the flâneur (Gluck, 2003). Perhaps the most notorious images of the flâneur come from the artist Henri de Toulouse-Lautrec. The image and idea of this man-about-town became popular with artists and authors and came to represent modern Parisian life.

The Dadaists

By the 1920’s the Dada movement had entered Paris. Born out of Zurich, the movement supported explorations of both the fantastic and the irrational. The French Dadaists, with Tristan Tzara and Francis Picaba at the helm early on, impacted the art world in their short span (Sanouillet, 1965). Artists within the movement developed growing interests in naive and primitive modes of expression (Arnason & Prather, 1997). The French Dadaists, in an attempt to enliven their performances, took to the Parisian streets by staging outdoor ‘events’. In 1921, the Dadaists organized an event to explore banal places in the city. They gathered to walk in search of places with no reason of existing (Bassett, 2004 p. 398). They had hoped to find inspiration by discovering that for which others have no use.

The Surrealists

After the Dadaist another arts based movement looked to exploration as a means of

inspiration. “Surrealism went on to take the world by storm not only in art and design. It changed the literary horizons as well. Artists and writers were freed of the bonds that tied them to logic and reason” (Stern, 2009, p. 4). The wanderings of the Surrealists differed from that of the Dadaist in location and purpose. Unlike the Dadaist, the Surrealists looked to the countryside as a site for exploration. They found that the open land in the country promoted disorientation. Their hope was that disorientation would lead to an abandonment of the unconscious (Careri, 2004). The Surrealists coined these wanderings as *déambulations*.

Situationists International

In 1957 members of four groups, representing eight different countries, united in a small town in northern Italy to establish the Situationists International (SI). The four groups from which its members originated were the Letterists International, the International Movement for an Imaginist Bauhaus, COBRA (Copenhagen, Brussels, Amsterdam), and the London Psycho-Geographical Society (Barnard, 2004). The founding members consisted of artists, writers, and activists who agreed on the central idea of the “[...] construction of situations, that is to say, the concrete construction of momentary ambiances of life and their transformation into a superior passional quality” (Debord, 1957/2006, p. 38). This general statement, as their guiding principle, promotes the critical analysis of everyday life and the exploration to find one’s passion within it.

Psychogeography and *dérive* are two key concepts embraced by SI under the umbrella of their theory of exploration. Both of these concepts, defined below, embody the playful-yet-serious nature of the Situationists.

SI was a product of its era. The mid-1950’s in Western Europe was a time of both recovery and renewal. A decade after the end of World War II, many of the Western

European countries began to see an influx of new products and technologies and a resurgence of consumerism. Neighboring communism aside, capitalism reigned in 1950's Western Europe. Popular culture such as television, films, magazines, advertising, and fashions were all commonplace in many areas of Western Europe at this time (Ellwood, 1992). Much of what the Situationists did was born out of disaffection and was a direct response to SI's perception of the surge of capitalism.

According to Marshall:

Under capitalism, the creativity of most people had become diverted and stifled, and society had been divided into actors and spectators, producers and consumers. The Situationists therefore wanted a different kind of revolution: they wanted the imagination, not a group of men, to seize power, and poetry and art to be made by all. Enough! they declared. To hell with work, to hell with boredom! Create and construct an eternal festival. (Marshall, 1992, p. 551)

Psychogeography

Playful and serious, Psychogeography was defined in 1955 by the self-proclaimed leader of SI, Guy Debord, as "the study of the precise laws and specific effects of the geographical environment, consciously organized or not, on the emotions and behavior of individuals" (Debord, 1967/1998, p. 38). This often manifests in "an experimental form of movement in a public or non-public space in a non-habitual way" (Smith, 2007, p. 143).

"Through psychogeography, the Letterists and Situationists combined playful-constructive behavior with a conscious and politically driven analysis of urban ambiances and the relationships between cities and behavior. But they also sought out a better city, one that was more intense, more open and more liberating. This led to re-imaginings and re-mappings of urban space, where cities were mapped according to paths, movements, desires and senses of ambience" (Pinder, 2005, p. 389).

Debord shows this in his disoriented and fragmented maps. By segmenting the

city and then reattaching the pieces in a manner that makes irrelevant the usefulness and ease of the city, Debord pushes the concepts of psychogeography into a tangible visual format. The 1957 maps the *Naked City: Illustration de L'hypotheses des Plaques Tournantes en Psychogéographique* (Illustration of the Hypothesis of Psychogeographic Turntables (see Figure 3) and the *Discour sur les Passions de l'Amour* (Discourse on the Passions of Love) (see Figure 4) by Debord demonstrate a psychogeographic route. These maps of Paris and their nonsensical directional arrows have become images synonymous with the concept of psychogeography.

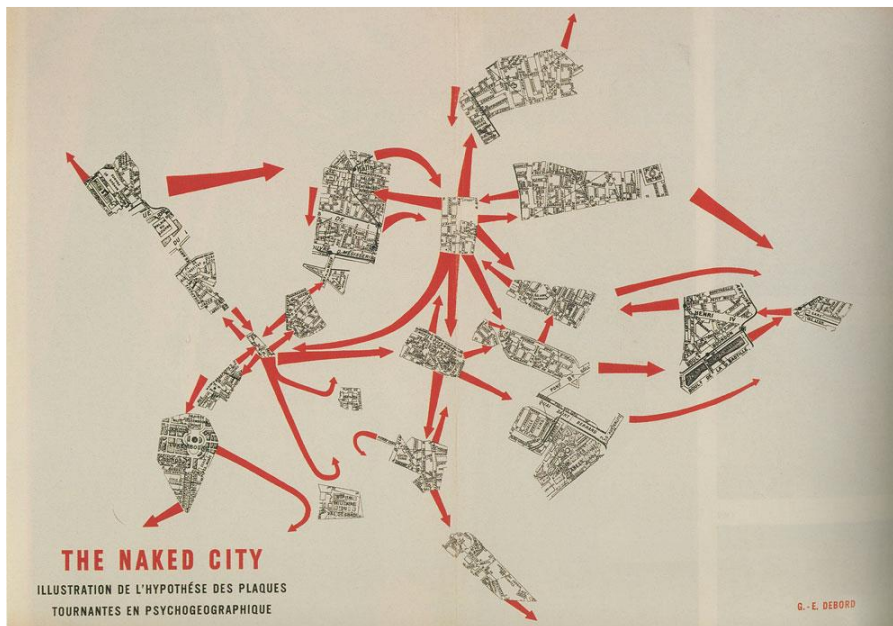


Figure 3. *The Naked City* by Guy Debord, 1957

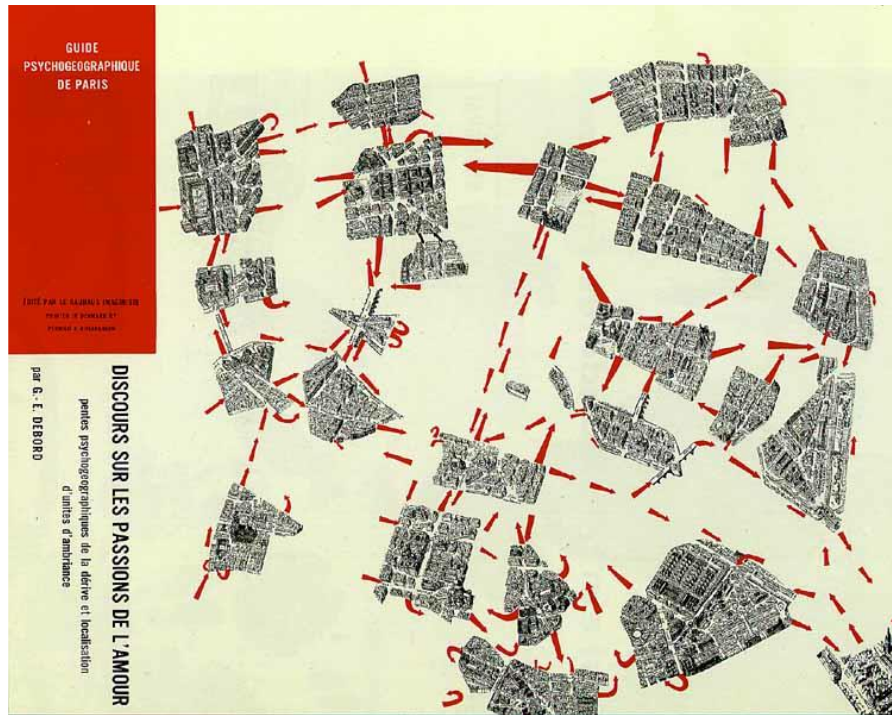


Figure 4. Discour Sur Les Passion De L'Amour by Guy Debord, 1957

One could say that the psychogeographic maps of the Situationists subverted traditional cartography. Not only did the Situationists consciously attempt to move through space in non-habitual ways, but they also developed a deliberate agenda to dismiss the borders and confines that a traditional map sets out to define. Both maps stand as an example of how one may be encouraged to move throughout a city when fueled by the concepts and tools of psychogeography.

Dérive

A basic practice of psychogeography is the *dérive*. *Dérive*, “drift” in English, is a psychogeographical technique within which one abandons oneself to the attractions and encounters of their surroundings. Although one could *dérive* alone, Debord preferred small groups. *Dérive* involve playful-constructive behavior and awareness of psychogeographical effects, and is thus quite different from the classic notions of journey

or stroll (Debord, 1957/2006). Debord took great care to separate himself from the chance-based country wanderings of the Surrealists. He described the *dérive* as primarily urban-based due to the “transformed cities that are such rich centers of possibilities”. Debord further separates the *dérive* from the Surrealists’ *déambulations* by criticizing their arbitrary use of chance, which at times spoiled their excursions lack of interventions of said chance out in the countryside. “The *dérive* was thus to be more than just strolling; it was a combination of chance and planning, an ‘organized spontaneity’, designed to reveal some deeper reality to the city and urban life” (Bassett, 2004, p. 401).

Modern Explorations

The annual Psy.Geo.Conflux Festival is an event focused on psychogeography during which attendees investigate the idea of modern exploration and interpretations of psychogeography through presentations, art, explorations, and collaborations. The New York-based festival draws people from many walks of life each year. Writers, artists, activists, academics, self-proclaimed adventurers gather to discover new insights into their shared interest of psychogeography

Festival organizer Christina Ray explains the motivation behind the desire to explore in this modern day and age:

Most of us, she explains, just follow a small set of preprogrammed instructions as we wander through the city: office, day care, grocery store, home. And she's right. If you track your own path through a typical day, you'll soon discover that your journey is habitual, that you're slowly wearing a canyon through the same streets, the same sidewalks, day after day. (as cited in Hart, 2004, p. 40)

Modern explorations and interpretations of psychogeography provide an opportunity to break out of routine and renew one’s point-of-view. Some of the explorative excursions that have taken place in the past at Conflux include reverse shoplifting, algorithmic walking, explorations with walkie-talkies, online excursions, a

seminar in a limousine, and public postings, exhibitions, and performances. The events range from analytical and research-based to fun and absurd, but one thing they all have in common is a core interest in contemporary interpretations of psychogeography. The existence and attendance of this festival stands in testimony to the recent rise in psychogeography and application.

Education and Contextual Exploration

Recognizing the current state of education with the strain of legislative bodies pressuring schools to increase standardized test scores, the classroom is arguably now more than ever a constrained space for students. For some, modern forms of contextual exploration offer an alternative to this highly regulated space as a way of offering students, and possibly teachers as well, a means of breaking away, if just momentarily, from the formality of the school and the repetitiveness of the school day.

The Situationists, and the explorative practitioners that followed them, sought to displace everyday routine. They believed that routine was an enemy to creativity and awareness. As an established routine blurs the lines between events, the skills needed to break the routine erode. Through psychogeographic tactics, the Situationists sought to tap into the creativity and awareness that routine and repetition can stifle.

Perhaps no better example of this routine that dictates when and where one goes is a school. Instructors and administration enforce routine within the construct of a school day with the daily repetition of class schedules, dismissal bells, and timed transition times within the same halls and classrooms day-in and day-out. I am not contesting the benefits of routine in schools. Routine offers benefits for both the teachers and students, however, in the interests of creativity and awareness, contextual explorative praxis, specifically

psychogeography, deserves some consideration. “Psychogeography encourages us to buck the rut, to follow some new logic that lets us experience our landscape and that forces us to truly see what we’d otherwise ignore” (Hart, 2004, p. 41). Exercises in psychogeography offer a release from the uniformity of a typical repetitive schedule and offers tools in which a student may use to heighten their awareness to the everyday.

Art Education

Contextual exploration offers an ideal venue for art education, a subject that attempts to elicit new knowledge through the creative process. “Each of us started our lives by exploring the world around us. Some people never lose their enthusiasm for it. Exploration becomes their preferred avenue into the alternative universe of play – their way of remaining creative and provoking imagination” (Brown & Vaughn, 2009, p. 67). By harnessing children’s natural inclination for exploration, we can potentially enhance art-making.

School routine and exploration may not always be cohesive, but within the context of art education beneath the curriculum lies a unique exploration into self:

As Foucault (1977) reminds us, the discipline of art education through the discourse on self-expression and formalist aesthetics is controlled and structured, selected and redistributed, in lesson plans, curricula, art education magazines, and journals, etc. This discourse on self-expression and formalist aesthetics that dominates the field has created a commonsense understanding that art classrooms are among the few remaining domains that are neutral and that should be preserved and guarded. (Desai and Chalmers, 2007, p.7)

Through Foucault’s lens regarding discipline we can see that there is value in the environment created when making art and that the experience lends itself to a unique exploration.

In *The Journal of the National Art Education Association*, authors Lynn Sanders-Bustle and Rebecca Williams examine how art enables students to better connect with the

spaces that surround them:

[Their recommendation for engaging in explorative practice] guides students through an exploration of place by engaging in the processes of art criticism and artmaking to open up possible interpretations and foster greater understandings of the way individuals develop deep connections to places and the way these connections shape the defining aspects of those places. (2013, p. 25)

Their instructional guide includes viewing and critiquing artists' interpretations of local spaces while investigating personal connections with the spaces under study. Through this process, these art educators seek to engage students' current understandings regarding their everyday spaces while challenging them to connect these understandings to their art production.

Using contextual explorative praxis to allow art students to become explorers of their environments opens them to new ways of viewing their surroundings and breaks the monotony that threatens creativity. Students can begin to see what was always around them, a world full of opportunity, when an instructor gives them a chance to experience the world as an adventurer. Thus, art education is in a unique position in that it can readily use these explorative experiences within the context of curriculum. A re-imagined curriculum that employs explorative praxis provokes students to create meaning within their own lived experiences and challenges them to express these experiences creatively. Providing pre-service teachers a similar positive hands-on explorative experience advocates for the use of such methods in their own classrooms.

Significance of Contextual Exploration

From the Parisian flâneur to the modern educator, contextual explorative praxis has inspired people to alter their perception and become more aware of their day-to-day practices. These explorations have inspired scholars to look deeper into the potentially

beneficial effects.

Contextual exploration, as a playful and analytical means of altering perception and breaking routine, is a tactic that encourages creativity and awareness. However, it is more than that; these explorative practices offer an opportunity to playfully learn, to leave behind assumptions about everyday spaces and to reintroduce these spaces as if for the first time. This alternate method of learning is why contextual exploration can be such a powerful tool in education – a motivator, an opportunity for students to experience their world redefined.

Humanistic Approach

Play, Thirdspace pedagogy, and contextual exploration are all concepts that have evolved over time. As it was important to understand their origins, it is also important to understand how these concepts take shape through a humanistic approach. I frame the idea of a humanistic approach within the context of this paper as an examination into how different factions of humanity have interpreted a given idea. The focus is mainly on different art forms in this examination because the arts are a reflection of society:

The arts are widely accepted as one of the defining elements of any culture, community, society, or civilization. If we want to understand the values, morals, philosophies, aesthetics, and qualities of life in an historical period or geographic region (including our own), we study the arts of that time and place. If we want to contribute to the creation of our own culture in our own time, participation in the arts as creators, audience, or critics allows us an active role in the essential conversations of our communities and culture. Making art and actively appreciating the aesthetic dimensions of human creations are ways we transform our world from a random, chaotic place into a pleasing and even beautiful environment – a profound, but possible, transformation and one sorely needed in most of our schools. (Seidel, 2005, pp. vi-vii)

By looking at how others have structured experiences and adopted these concepts, we can better understand the basic framework necessary for successfully eliciting positive

responses when applying them to an educational construct. A brief examination of how authors have interpreted play, Thirdspace pedagogy, and contextual exploration through the visual, performance, and literary arts provides a richer subtext for a discussion on the intersections of these ideas.

Visual Arts

From Hans Holbein the Younger's 1533 painting *The Ambassadors* – which includes a hidden skull optical illusion – to Dada and Surrealism's appropriation of everyday “readymade” items, to current street artists appropriating public space, play, Thirdspace pedagogy, and contextual exploration have a long-standing relationship with the visual arts.



Figure 5. *The Ambassadors* by Hans Holbein the Younger, 1533.

Dada & Surrealism

As already noted, Dada and Surrealist artists had a hand in the contextual and explorative practices prior to the Situationists' development of psychogeography. Both groups advanced ideas of spatiality through their explorative excursions:

The Dada and Surrealist movements are often discussed together. In part this is because they were historically connected — one following the other, and with shared locations and members. But it is also, in part, because of a perceived resonance in a number of their strategies, a number of their processes. (Wardrip-

Fruin, 2006, p. 124).

These early 20th century art movements brought an avant-garde approach toward modern culture and everyday space challenging assumptions about the everyday. “The artistry of Dadaism or Surrealism constructs an alternate space wherein one might imagine difference” (McKerrow, 1999, p. 281). Both Dada and Surrealist artists explored ideas of imaginary worlds in order to comment on modern everyday spaces as Soja relates to Thirdspace (McKerrow, 1999).

A strong current of play is also present in the work coming out of these artists:

Fascination with play and how play evoked unconscious processes was the enthusiastic focus for investigation of the Surrealists: The "Bureau of Surrealist Research" believed they could achieve the "total liberation of the mind" through interactive, playful, and multidisciplinary investigation, and this became the creative goal of diverse groups of artists and thinkers linked in the artists' network. (Flanagan, 2011, p. 91).

The Dada and Surrealist movements fused Thirdspace and play in their exploration of the unconscious and imaginary by drawing on everyday items in their art.

Two brief well-recognized examples demonstrate these early 20th century art movements' approach toward playful/spatial exploration:



Figure 6. *The Treachery of Images* Rene Magritte, 1928-1929



Figure 7. *Fountain* by Marcel Duchamp, 1917. Photograph by Stieglitz.

Both Magritte's painting of a pipe with the caption *Ceci n'est pas une pipe* or, "This is not a pipe" (see Figure 6) and Duchamp's *Fountain* (see Figure 7) featuring a urinal upended and signed are well-known works from this time period. Both works explore questions as to what art is in a playful manner as well as utilize items common to the everyday lived experience and in doing so provoke a reaction that is at the same time familiar and foreign. This reaction - one that Dada and Surrealist artists often sought - forces the viewer out of his comfort zone, transcending art as representation and leading to art as self-reflection.

Fluxus

The Fluxus art movement drew on that of the Dada and Surrealists who preceded it. "Much like the Surrealists and Dada before them, the Fluxus artists working in the 1950's and 1960's relied on humor, instructions, impermanence, and play." (Flanagan, 2011, p. 91). Artists involved in the experimental Fluxus movement attempted to take the appropriation of the everyday lived experience to a new level by incorporating common

items into their art and juxtaposing them with instructions and interactive elements. In the visual arts, this manifested as a Flux kits.



Figure 8. Games and Puzzles (Name Kit) from Fluxkit by George Brecht, 1965.

The artwork and Flux kits of the Fluxus art movement worked to bridge the gap between art and public space. By using recognizable materials, creating work in multiples, and encouraging interaction, Fluxus artists sought a new relationship with the audience and the space in which art takes place. In this way, we can see that they clearly used the ideas behind play, Thirdspace and contextual exploration. The play with media and message, combined with the search for a disruption of standard artistic interpretation and with the exploration of the contents of their kits, as well as the found objects in their surroundings, all combined to create an avant-garde and explorative movement.

Street Art

Street art is a means of active place-making. It transforms the space in which it is displayed into a multi-functional public place. The pedestrian is invited to reflect on the piece, its context, and use of the space. A piece may attempt to rouse social action or participation (Visconti, Sherry Jr., Borghini, & Anderson, 2010). In this way, street art serves as a service, a means to awaken the citizens of the city to their environment.

To give some examples of the relationship between street art and its ability to transform everyday spaces one has only to look at the altered traffic lines of Roadsworth, the use of Legos to repair brittle brickwork by Jan Vorman, or the swings now installed in bus stops by Bruno Taylor (Riggle, 2010).



Figure 9. Modified street marking by Roadsworth



Figure 10. Altered bus stop by Bruno Taylor



Figure 11. Lego reconstruction by Jan Vorman

All three of these artists' playful works of street art demonstrate how the alteration of everyday spaces can draw awareness to often-overlooked surroundings. The artists are removing the place-specific ideology surrounding art and re-conceptualizing where and what art is, creating a level of accessibility for the audience. The unexpectedness of the works' location, from the perspective of the viewer, provides a moment that breaks monotony and redirects the pedestrian offering a new sense of exploration and discovery within everyday spaces.

Post-Postmodernism

Post-Postmodernism exists as a response to Postmodernism, often attempting to reconstruct the deconstruction of ideas and imagery from Postmodernism in a new way. Post-Postmodernism, and specifically Metamodernism, negotiates the ideas postulated by the Modernists and Postmodernist through appropriation and irony, as well as reflecting the contradicting tensions of the personal and political, affect and apathy, and doubt and hope. "It features an agenda that involves art that is impermanent, incremental,

provisional, and idiosyncratic, as well as site-specific and performative, emotive and perceptual, devious and questioning” (Levin, 2012).

The works of artist, Richard T. Walker offers an example of metamodernism and its ability to simultaneously present an aesthetic product and topic for conversation. In his video installation *the speed and eagerness of meaning* (2011) based in the Mojave Desert, Walker’s work combines rich visual media and a thought-provoking subtext:

Walker has made his way to this remote corner of the globe from his native Britain in order, in that most clichéd of fashions, to find himself, to be ‘at one’ with the world. And yet, as he begins to experience the reality of his vision of unbound nature, he cannot help but collapse what he sees back again onto a familiar pictorial plane, constrained by language and proportion. (Turner, 2012)



Figure 12. A still from the speed and eagerness of meaning by Richard T. Walker, 2011



Figure 13. Installation of the speed and eagerness of meaning by Richard T. Walker, 2011

The sensibility of Post-Postmodernism will undoubtedly continue to shift with new conversations regarding the creation of meaning and how we connect with the

spaces of our lived experience. As Timotheus Vermeulen, one of the first to define metamodernism, states:

Postmodernism is completely engrained in us, yet it doesn't mean that we cannot try to reclaim or claim anew some territory, some space for art as something that might get us somewhere else [...] these artists are deconstructing the state that we're in but at the same time constructing a new thing, which then of course is also impossible. (as cited in Forbes, 2012)

Post-Postmodernism is ushering in an exploration of new ways of creating and critiquing the making of meaning, by composing new strategies and developing opposing critiques of our everyday lived experience.

The visual art's long standing relationship with play, Thirdspace pedagogy, and contextual exploration is not in danger of decline. With the influx of new media and expansion of Post-Postmodernism there is a continual introduction of new ideas, creativity, and theories into the visual arts.

Performance Arts

Much like the visual arts, performance arts can relate to the concepts of play, Thirdspace pedagogy, and contextual exploration in both process and product. By reviewing some of these performative works, we can conceive a better understanding of these concepts in the humanities.

Music

In 1960 John Cage appeared on the TV game show *I've Got a Secret*. The premise of the show is that a contestant - in this case John Cage, one of the founding members of the Fluxus movement - begins the show sharing a secret by whispering it into host Gary Moore's ear. Moore then tells the panel of celebrity guests that they will attempt to guess the secret. Cage enters the stage, introduced as musician and composer and teacher. He shares his secret in two stages. He first shares, "I'm going to perform one of my musical

compositions” and then adds, “The instruments I will use are: a Water Pitcher, an Iron Pipe, a Goose Call, a Bottle of Wine, an Electric Mixer, a Whistle, a Sprinkling Can, ice cubes, 2 Cymbals, a Mechanical Fish, a Quail Call, a Rubber Duck, a Tape Recorder, a Vase of Roses, a Seltzer Siphon, 5 Radios, a Bathtub and a GRAND PIANO”. This is all shared with the studio and at-home audience via captioning. Appearing to work off-script, Moore has a brief conversation with someone just off screen and decides to forgo the entire premise of the game in favor of leaving enough time for the performance. Cage’s piece is facilitated by him pacing back and forth across the stage “playing” all his manipulatives while glancing dutifully at the pocket watch in his left hand, making sure the composition stays in-time, and culminating with him shoving several radios off a counter onto the floor. The audience’s reception is slow at first, unsure of what to make of it all, but warms to the playful composition ending in their approving laughter and applause.

Cage was interested in both aspects of play and spatiality. He considered the ambient everyday sounds that are we often ignore in our lived experiences and sought to bring awareness to them through his compositions. This is evident in his numerous compositions, perhaps most notably *4’33”* (1952) which was composed of four minutes and 33 seconds of silence. Cage inspired modern musicians to be playful, use their senses, and explore the world around them: “[...] Brian Eno, Steve Reich, La Monte Young, Anthony Braxton, Sonic Youth and Stereolab, which has a song called ‘John Cage Bubblegum’ — bear his stamp as well. The composer-writer-theoretician has also exerted an influence in the worlds of dance, visual art, opera and alternative rock” (Timberg, 2012). Artists position aspects of play, Thirdspace pedagogy, and contextual

exploration in experimental music performances through the creative composition of ambient sounds combined with the adaptation of everyday instruments, resulting in a call for an increase in the awareness of the everyday lived experience.

Dance

Dance requires a significant consideration of space. In a sense, the stage is itself an active player in the dance because it informs the audience contextually. Ideas of contextual exploration and Thirdspace are relevant in modern dance as considerations of interactivity and spatiality. A dance troupe based out of Pennsylvania has re-defined the term Thirdspace:

The third space refers to an element created by the collaborative artistic energies of two (or more) people. This space can be seen as a potential waiting to be discovered, and we invite artists of all mediums to enter into this creative experience with us. (“About”, n.d.)

Dance inside a public construct can re-contextualize a space by drawing everyday lived experiences into question. The idea of a flash mob, a group of people that assemble suddenly and unexpectedly in a public place, has been noted to have ties to psychogeography (Elias, 2010). Organizers have deployed flash mobs – most often organized through mobile texting – with fun agendas such as choreographed singing and dancing and activist agendas such as mock arrests (Hart, 2004). The flash mob is changing the purpose of the space by re-appropriating the usage of public space as well as altering the awareness of the public within the space.

Play, Thirdspace pedagogy, and contextual exploration exist within modern conversations of dance. The spatial contextualization of dance performance provides the potential for the audience to reimagine their everyday lived experience through the perspective of purposeful movement through space.

Puppetry

Puppetry's long-standing relationship with childhood positions it within a nostalgic frame of reference when looking to modern interpretations. This nostalgia facilitates an instant relatedness that advances the appropriation of puppetry performance to progress social and political agendas. The use of puppets as a tool to interact with people removes human-to-human contact, but at the same connects people through a magnification of simple human reactions:

It's about working together and getting out there. It's also about an irreducible humanness. Whatever the specific difficulties of people's lives, people get along as people and laugh and cry at similar 'human' things. [...] We are living in the age of a new humanism, a place where your aesthetics are your ethics; where sense, atmosphere and affect take precedence over the binary ruts of identity politics. (Hickey-Moody, 2010, p. 213)

Through the consideration of spatiality and human-connectedness puppetry performance is a relevant medium in the arts. Puppets by nature elicit a sense of play and welcoming and have the potential to bridge gaps both spatial and human in order to deliver messages and further agendas.

Literary Arts

Examples of play, Thirdspace pedagogy, and contextual exploration are present in the literary world as well. These examples are expressed through an examination of the creative process. By looking at an infamous writing group from the 1960's (Oulipo) juxtaposed against current poetic praxis we can begin to see how elements of Play, Thirdspace pedagogy, and contextual exploration are relevant to the writing process.

Oulipo

In the 1960's a group of French-speaking writers and mathematicians joined efforts to form a group called Oulipo. Their name, a combination of *Ouvroir de littérature potentielle*, or 'workshop of potential literature', alluded to their experimental

nature (Wardrip-Fruin, 2006). They worked in playfully constrained ways, creating works that transcended literary rules and structure. One example of such playful constraint is an algorithm called N+7, “[...] a procedure that replaces each noun in a familiar passage (perhaps a poem) with the seventh noun that follows it in a specified dictionary” (Growney, 2009, p13). By developing new ways to structure and create literary works, Oulipo altered the ways which readers interact with a work of literature:

The potential that lies within such an understanding of interactive experiences is a reconfiguration of the relationship between reader, author, and text. The playful construction [...] can become an activity extended to readers, who can take part in the interpretation, configuration, and construction of texts (Wardrip-Fruin & Montfort, 2003, p. 148)

Although Oulipo was a relatively short lived group, its ideas regarding the playful exploration of structure and the creative process has led to spin off groups still working together today. OuBaPo is a group dedicated to Oulipo-inspired exploration within comic book arts and InfoLiPo works to use such explorations within digital media. The processes originated in Oulipo continue to inspire these groups.

Poetry

In her book *The Small Space of a Pause: Susan Howe's Poetry and the Space Between*, author Elisabeth W. Joyce reference's Howe's piece of poetry entitled *The small space Of a pause* while describing a poet's exploration into Thirdspace. “‘The small space/Of a pause’ is where the work of the poet occurs, a moment between sounds, a ‘positive and negative space’ between things, these ‘omens,’ this ‘city,’ this ‘theme.’ This is a place of the third space” (2010, p. 20). Joyce goes on to cite Soja in her attempt to bridge the act of creative writing with its place in Thirdspace:

[...] Howe would like to suggest that it is essential to look for the traces of a “triad,” that it is something positive to pursue. Writing is, in that sense, a set of practices that integrates space and time with the social, with social practices, what

Soja calls a “trialectics of spatiality [see Figure 2, p. 24]. . . where the spatial and temporal are joined by the social [and] there is one blended, swirling concern with how space is lived, perceived, and conceived.” (Joyce, 2010, pp. 19-20)

The creative process of writing, much like the creative processes of art creation, can employ play, exploration, and spatiality. As we see in these two examples, the application of these concepts undoubtedly change regarding the author’s intention, however it is important to see that these concepts are in fact useful in the praxis of creative writing.

Significance of Humanistic Approach

Visual, performing, and literary arts may seem at times to be disparate sections of the arts, however, the fact that they have all evolved out of a creative process links them together. By exploring how each of these factions of creativity have interpreted and applied ideas of play, Thirdspace pedagogy, and contextual exploration, we can reach a greater understanding about what the intersection of these ideas may entail.

Play has a significant role in the arts and humanities. Stuart Brown and Christopher Vaughan this importance within the context of modern life:

To view them essentially useless [...] is to ignore the ways that play and the humanities help us attune to each other as individuals and as a culture. The arts are indicators of emotional intelligence but they also produce emotional intelligence. They help us grow and adapt. (2009, p. 168)

It is clear that one can find play, Thirdspace and contextual exploration across the arts. Though they are important to all of the arts, it is the field of art education that is of particular interest to this study. The intersection of these three fields can give students a learning experience that encourages investigation and creativity while breaking them out of the routine that often stifles learning today.

Explorative Art Methods

At the intersection of Play, Thirdspace pedagogy, and contextual exploration is an area that allows the creation of personal meaning to connect with lived experiences in a way that produces new knowledge. Within an educational context, this intersection provides students the opportunity to playfully explore unknown subject matter while engaging with their world and reflecting on their experiences.

A Rich Place for Learning

In an educational context play, Thirdspace pedagogy, and contextual exploration each provide a means for students to personally connect with their own knowledge creation. By connecting these three paradigms together, a new more powerful methodology begins to take shape. When we inspect the beneficial aspects that each of these ideas offers, we can see how they intersect to improve education.

Contextual exploration involves the relationship between oneself and one's environment. As Christina Ray, organizer of the Psy.Geo.Conflux Festival, describes, "It's about how we're affected by being in certain places -- architecture, weather, who you're with -- it's just a general sense of excitement about a place" (as cited in Hart, p. 40, 2004). Given this modern definition, contextual exploration has the potential to take place anywhere. As part of a critical praxis how the environment affects us is integral to the process and worth the consideration.

Thirdspace enters into this environmental consideration. By constructing explorative experiences for students, teachers are providing them a platform to create their own Thirdspace. We must carefully consider the learning environment, because as Oldenburg stated, "Experiences occur in places conducive to them, or they do not occur

at all. When certain kinds of places disappear, certain experiences also disappear. So also the breadth of experience may be sharply curtailed by an inadequate habitat” (Oldenburg, 1999, p. 295). By engaging in contextual exploration, students transcend their First and Secondspace in favor of a new Thirdspace. It is not Oldenburg’s home or school, nor is it Soja’s perceived or conceived – it is new because the students are experiencing their space in a new way. They are not being instructed in how to experience and sense and feel, but instead they are free to make new meaning within their explorations.

Play also factors into this explorative utilization of Thirdspace. Keeping praxis playful is also important because:

Play returns us to the presymbolic drives of gut feelings, emotions, intuition, and fun from which creative insights stem, thereby making us inventors. When rule-bound work does not yield the insights or results we want to achieve, when conventional thought, behavior, and disciplinary knowledge become barriers to our goals, play provides a fun and risk-free means of seeing from a fresh perspective, learning without constraint, exploring without fear. (Root-Bernstein & Root-Bernstein, 1999, pp. 267-268)

By allowing explorative practices utilizing Thirdspace to maintain a playful demeanor students are freed to create meaning on their own terms through their own lived experiences.

The intersection of play, Thirdspace pedagogy, and contextual exploration offers a rich and meaningful educational environment that embraces individual expression and personalized creation of meaning. Within an educational context, this intersection provides students an opportunity: extending their lived experiences by connecting it to the curriculum and providing a playful yet analytical means of being reflective and creating meaning.

Engaging the Student

The intersection of play, Thirdspace, and contextual exploration, here on after referred to as explorative art methods, provides an innovative perspective for students to approach content areas and knowledge creation. Providing opportunities for choice and reflection are key, as are the considerations taken by the teacher in the preparation of the materials and learning environment. Maintaining a space that encourages play and exploration motivates students. The focus of lessons becomes the process rather than the product and time and the teacher provides space for students to reflect on their experiences. With proper preparation, the learner is able to engage more fully – not only with the tangible, but also with the ideas and connections that arise from this investigative method of learning.

Briggs and Hansen’s play-based learning model calls for an increase in student choices such as offering them opportunities to collaborate, spaces to explore and work, and different methods of presenting new knowledge. This involves preparation on the part of the teacher. Providing students with a safe learning environment (even when not in the classroom) and the necessary materials to engage with is key to a successful play-based learning experience. By providing thoughtful choices, students are able to engage with the content in meaningful ways that extend their knowledge creation.

Thinking of the learner as an investigator places emphasis on process over product. “Process-oriented outcomes included decision making, group working, the editing process to make their findings audience ready, research skills, and self-management learning” (Briggs & Hansen, 2012, p. 73). Students are encouraged to focus on learning and creating throughout the project. This idea stems from the idea that the

process of achieving the final product is highly valuable and the final product is not necessarily representative of the learning that took place.

Enabling students to explore throughout their project-work encourages them to learn through playing. “Play can become a doorway to a new self, one much more in tune with the world. Because play is all about trying on new behaviors, and thoughts, it frees us from established patterns” (Brown & Vaughn, 2009, p. 92). Exploring, whether within or outside the context of the school grounds, allows students to investigate and discover new knowledge by converging past experiences and creating meaning through new ones.

The ability of students to connect their outside experiences with the content areas in their education is important to the framework of this approach. Within Thirdspace, content areas are not separate. For example, when children build a fort out of the materials in their living room they are using ideas of physics, art, social studies and perhaps even math– while also bringing their own cultural knowledge of housing aesthetics. This example also demonstrates the idea that students’ learning experiences become more individualized and meaningful by bringing in their personal knowledge and experiences. A child’s living room fort in rural America may look very different from a child’s in urban America, just as a three-year-olds fort will be very different from an eight-year-olds. This further extends the idea of interconnectedness. Explorative art methods becomes central to this conversation because it is where one both gains experiences to take to the classroom *and* brings the lessons learned in the classroom.

Providing students the means and space to explore the subject matter at hand is only half of the equation, as students also need to be able to reflect on their learning. Reflexivity is a key piece in knowledge creation and often is lost in the hurried pace of

current education models. However, Briggs and Hansen call for a modicum of moderation in regards to the frequency in requiring students to reflect on their learning. “The use of space and time throughout the day for reflection is crucial. It is also important not to make this something which must occur after every lesson or activity so that it becomes routine and in many ways unimportant” (Briggs & Hansen, 2012, pp. 22-23). Affording students the ability to reflect on and synthesize their decision-making and knowledge creation provides them the means to connect their experiences.

Explorative art methods presents students with a new means of engaging with their own learning processes. Students are presented with thoughtfully prepared choices allowing them to work through individualized processes toward varied outcomes. The students’ project work is the basis for their critical reflections in which they create connections and knowledge. With play motivating their advancement through the learning process, students take on the role of investigator, exploring their surroundings, discovering new knowledge, and making new connections. These connections are a combination of the current discoveries informed by the curricular instruction and their own experiences. This educational utilization of Thirdspace provides students the space and time to reflect on their exploration, solidifying their experiences as new knowledge. This framework of explorative art methods offers students a new perspective to approach classroom subjects and to create meaning.

Student/Teacher Interactions

Explorative art methods necessitate a re-imagination of instructive practices. Within this educational framework, two important changes occur. The teacher is no longer the sole purveyor of knowledge in the classroom. With this role, the focus shifts to the responsibility of preparing the learning environment, guiding instruction, and

observing the process. Because the emphasis lies on process over product, the role of assessment also changes from assessing a finished product to also assessing the process that the learner undergoes. These transitions for the teacher and toward assessment are the basis for an instructive practice rooted in explorative art methods.

The teacher's role alters within this educational approach. Within adult-led instruction, the teacher holds the knowledge and control. Within the play-based learning model, there is a continual flow of power and control depending on the tasks at hand (see Figure 1, p. 18). Whether the teacher is leading, guiding, or allowing the students to lead the learning experience, there are still teaching objectives and curriculum. This approach requires the teacher to prepare thoughtfully, establishing clear guidelines to insure a safe and meaningful learning environment rife with opportunities to make decisions and explore curriculum. Once the teacher gives initial instruction with clear learning objectives to students, their learning experience begins and it is the teacher, who values play and exploration, who takes a step back and intervenes in order to refocus, model, or challenge the learning that is happening.

The shift in focus from product to process demands a different approach to assessment. Although current trends in education are beginning to endorse the inclusion of a process-oriented formative assessment, they remain heavily dependent on assessing student knowledge through a summative evaluation of the final product (Briggs & Hansen, 2012). This is most notable in standardized testing.

Explorative art methods call for a realignment of perspective on assessment. Within any given lesson, there are many things that potentially could be assessed. Therefore, clearly knowing what the objectives of the lesson are is essential in order to

generate an assessment. Items that could be assessed can be divided into two categories hard and soft evidence – hard evidence being the student output and soft evidence being the less tangible inputs such as, decision making skills, collaboration, research skills, knowledge, and engagement.

Shifting the focus primarily to formative assessment and soft evidence with less dependence on the summative evaluations and hard evidence is not an easy task. Briggs and Hansen (2012) illustrate this point through a case study of a teacher's encounter with a similar assessment approach culminated with the teacher offering advice to those endeavoring down the same path:

My advice for other teachers would be three fold. One, focus on what is important and decide if that has to be written down by the children, or an adult or if it can simply be mentally noted and acted upon. Two, ask the children what they have learnt and listen, listen, listen. So often I learnt what the children had really had taken on board and it was so different to what their final output revealed. And third, give value to your own observations and what the children tell you. Not everything has to be written down to be evidence. High quality evidence comes from a number of avenues (p. 95)

Indeed assessments may come from observations, conversation/interviews, journals, topic webs, e-portfolios, self and peer-reflections as well as presentations and final products.

This diverse approach to a more process-oriented assessment does take more time to first establish, but by relinquishing some of the control over to the students in the form of self and peer evaluations, the teacher is freed to make observations and guide student learning.

Explorative art methods requires a shift in perspective when looking at the role of the teacher and student assessment. The teacher, valuing play and exploration, supports and guides students to make decisions and connection within their learning environment.

However, it does not sacrifice learning objectives and teachers remain present and ready to intervene should students need to be refocused or further challenged. The assessment takes a shift toward a more formative approach wherein process and soft evidence become a substantial piece of the final evaluation. Students partake in peer and self-evaluations and the teachers collect a variety of artifacts for assessment. The overall result is students engaged in their own knowledge creation and while still accountable for their learning.

Theory into Practice

By analyzing how others have proceeded similarly, we can achieve a better understanding of how to elicit rich and meaningful responses from students through exploration-based educational experiences.

Demonstrations in Exploration

An overview of two experiences connected to educational institutions demonstrates an out-of-school praxis which when combined with critical reflexivity enriches the curriculum.

Professor of feminist theory at UCLA Maria Stehle instructed her college students to wander around their everyday surroundings at the beginning of the semester. She encouraged them to be observant and to record their observations in what they were to consider a travelogue. Her vague (and somewhat playful) instructions of wandering allowed students to personally interpret their assignment.

I encouraged the students to think of these journeys as a collection of moments that would take them outside of their daily routine, allow them to get lost, and sharpen their sense of the spaces and movements across spaces that seemed familiar or “normal” to them. (Stehle, 2008, p. 1-2)

The rich classroom discussions that followed brought up questions of class, gender, race, agency, and the body, and made the segue into the courses' subject area smooth and relatable.

Another scholar, Keith Bassett, also instructed a group to explore their surroundings by using unconventional explorative practices. Bassett divided his students into groups of 5-6 and set them off to explore. "For algorithmic dérives different groups followed a simple algorithm (second right, second right, first left, repeated) to construct a path through the city, sometimes resulting in zigzag paths, sometimes spirals and loops" (Bassett, 2004, p. 403). During their walks students focused on the sights, sounds, and rhythms they were experiencing. Students were encouraged to reflect on their walks each evening. Students took away a new set written of visual, auditory, and performing skills to communicate and record from their experiences.

What both Stehle and Bassett's students have in common is they were both allowed the freedom to explore and they created meaning from their explorations, by linking their own experiences with classroom content. The explorative methods used by Stehle and Bassett provided students with a platform to develop their own meaning and knowledge by reflecting on their own discoveries and connecting them to the curriculum.

Artists

The pre-service teachers in this study were introduced to artists and artwork that supported ideas of exploration, awareness, and play. The artists were selected for their relevance and accessibility. Introducing the works of Lynda Barry, Keri Smith, amongst others, demonstrated to the pre-service teachers in this study a connection between their own art experiences in the art methods class and current art and artists.

Author and artist Lynda Barry's work represents what is possible with the use of everyday materials. Her comic stylings are presented on lined yellow paper from a legal pad and her drawings and handwritings lack pretension. In her book *What is Art?* (2008), Lynda Barry explores concepts of imagery and inspiration through illustrated prompts that served as topics of discussion when shared with the pre-service teachers in the art methods course (see figure .14).

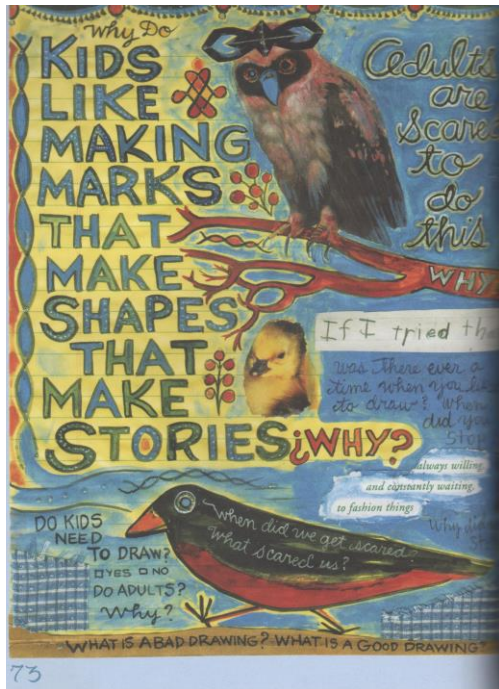


Figure 14. Illustration from *What is Art?*, p. 73

The work of author and artist, Keri Smith was introduced to pre-service teachers in this study as an example of a practicing artist working with concepts of exploration. Smith's book, *How to be an Explorer of the World: Portable Life Museum* (2008), offers activities, quotations, and encouragement toward heightening observational skills and seeking explorative moments in everyday spaces. The accessibility of Smith's work is credited to her use simple line illustrations and handwritten inscriptions. *How To Be an*

Explorer was introduced during discussions of spatial exploration in the art methods course and referenced further during the mapmaking studio project.

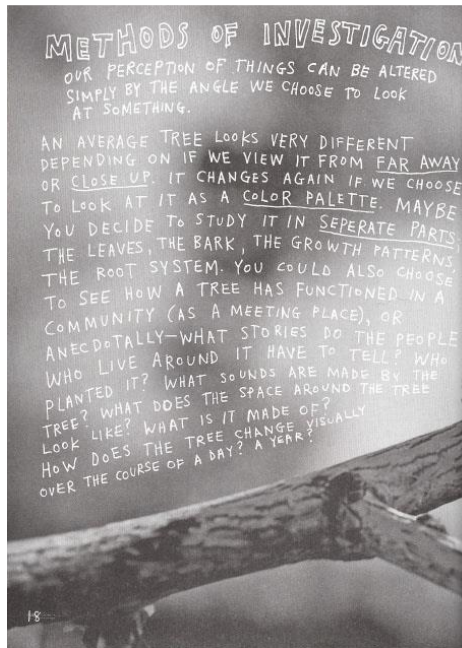


Figure 15. Illustration from *How to be an Explorer of the World*, p. 18

Other artists included artists presented in the book *Manufactured: The Conspicuous Transformation of Everyday Objects* (Holt & Skov, 2008) and the artistic prompts of Phil Hansen in his book, *Tattoo a Banana and Other Ways to Turn Anything and Everything into Art* (2012). Both books represented ideas of transformation through the use of common objects. Art and activities from these books were shared with the pre-service teachers as further examples of how art can be transformative, accessible, and representative of an explorative praxis.

Theorists

Many of the theorists discussed are still productive in their fields. Edward Soja, Ray Oldenburg, Mary Briggs and Alice Hansen, amongst others, all continue their work

in their respective fields to this day. Additionally, the introduction of a few notable scholars sheds light on the benefits of explorative art methods.

John R. Stilgoe, Professor of Landscape History at Harvard University explores ideas of the everyday and how exploration and acute observations may heighten awareness. His seminal book, *Outside Lies Magic* (1998) provides numerous passages with advice and tools for seeing beyond the “ordinary” of everyday places. In one such passage, Stilgoe presents a list of possibilities that describe the book’s namesake:

Take it, take it in, take in more every weekend, everyday, and quickly it becomes the theater that intrigues, relaxes, fascinates, seduces, and above all expands any mind focused on it. Outside lies utterly ordinary space open to any casual explorer willing to find the extraordinary. Outside lies unprogrammed awareness that at times becomes directed serendipity. Outside lies magic. (1999, p. 2)

The poetic allure of Stilgoe’s writing may romanticize the potential that lies within overlooked everyday ordinary places, but is a fair representation of what practitioners of modern explorative praxis are searching for.

Tina Richardson of the University of Leeds is a proponent of walking excursions for schoolchildren as a means of awakening them to the space they occupy every day. Richardson states that, “Designing routes through space, walking in the city and remapping these spaces, enables an awareness to develop that furthers ideas that go beyond just the physical space we occupy” (Richardson, 2011, p. 1). In a presentation paper for her talk at the Royal Geographical Society Annual International Conference, Richardson advocates that explorative practices can become an “enlightening, creative and educational experience” that can generate discussions across disciplines, rouse interests in new fields, and engender new modes of expression.

Art education professor, Paul Duncum (2012), who is interested in the influences

of popular culture on students' perceptions, takes a multi-sensory approach toward practices of student engagement. In his recent article *An Eye Does Not Make an I: Expanding the Sensorium* (2012), in the journal *Studies in Art Education*, Duncum states, "[...] I employ the concept of the sensorium – the sum total of our ways of sensing and perceiving the world – in order to argue that art educators need to embrace sense beyond sight" (p. 183). Duncum furthers his argument for multi-sensory exploration by discussing the modern "hyper-mediated" world in terms of what it offers as an abundance of different sensory experiences for students to explore. He implores that it is crucial for art educators to take advantage of the opportunities for instruction that the different ways students experience the world presents (Duncum, 2012).

Theorists such as Stilgoe, Richardson and Duncum continue to develop new ideas toward the idea of explorative art methods. As theorists, they represent a positive approach toward exploring everyday spaces and speak to the benefits of employing such practices within an educational construct.

Art As Experience

In 1934 John Dewey wrote an influential work on aesthetics titled *Art as Experience*. Within this work, Dewey exposes the act of art-making as human experience. Dewey still emphasizes the importance of the outcome, but focuses on the process as an act of expression. Art becomes a means of refining emotion and expressing oneself:

Expression is the clarification of turbid emotion; our appetites know themselves when they are reflected in the mirror of art, as they know themselves they are transfigured. Emotion that is distinctively esthetic then occurs. It is not a form of sentiment that exists independently from the outset. It is an emotion induced by material that is expressive, and because it is evoked by and attached to material it consist of natural emotions that have been transformed. (p. 80, 1934/2005)

Dewey focuses on the ability to express emotion through artistic processes. The artist's experience is the process of creating and this gives way to the audience's aesthetic experience. Both experiences provide an opportunity for unification; Dewey believed that "Art also renders men aware of their union with one another in origin and destiny" (p. 282). About the aesthetic experience, he writes, "Expression strikes below the barriers that separate human being from one another" (p. 282).

In his writing John Dewey illuminates the process and outcome of engaging in art. Dewey viewed art-making as a necessary part of our experiences as human. He was a proponent of including art in education and saw art as a unifying and innately human endeavor.

Significance of Explorative Art Methods

Crowded schedules, portable technology, and looming educational mandates distract children. A postmodernist view describes a world of ever-changing diversions. Exercises in explorative art methods are ways of getting students to open their eyes and ears to what they often take for granted. It is a means of raising consciousness of places and rhythms, of how we experience both "hard and soft phenomena"; of how we can open ourselves up to a wider range of experiences (Bassett, 2004). This explorative praxis offers a platform for students to heighten their awareness toward the everyday and their creativity within it. This potential gain is particularly relevant in the current state of education in America, where we have an emphasis on outcomes. The tools that playful explorative art methods offer to students provide a framework for not only exploration, but for awareness, seeing, and feeling that students can potentially apply to their days in and out of school.

The developmental benefits of play have been widely studied. Today, most educational psychologists agree that through play children create meaning – both socially and cognitively. However, many current educational models do not support a play-based learning method past the early childhood years. Explorative art methods offer a means of incorporating play in elementary education. Drawing upon the work of Mary Briggs and Alice Hansen, children undergo carefully planned explorations with opportunities for creative decision-making. These journeys provide the chance to use play to redefine their everyday spaces and connect their personal experiences.

Explorative art methods is distinguished from prior play-based learning models such as Montessori and Reggio Emilia approaches by consciously shifting attention to children's Thirdspace. By drawing on the practical perspective of Ray Oldenburg and the philosophical perspective of Edward Soja the term Thirdspace is used to represent and respond to the spatial issues posed by postmodern concerns. New technologies and entertainment, crowded schedules and heavily surveilled spaces all present a situation for young children that detaches them from reality in the name of preparing them for the future. The result is very technologically and culturally savvy students, whose lack of spatial connections result in the risk of hindering their engagement and awareness. Incorporating children's Thirdspace into their educational experience by providing them opportunities to bring their prior knowledge and experiences into their projects allows for more meaningful learning and reflection. This addresses the disconnectedness that plagues many children and offers a means of connecting knowledge across disciplines.

The explorative practices presented provide ways to engage the individual's interaction with everyday space. The psychogeographic practices of Guy Debord and the

Situationists International inspire discussions about these practices as they have inspired many of those who have followed in facilitating modern explorations. A focused attention on what is often overlooked is at the base of these practices and is used within an educational sensibility to elicit a heightened awareness of spatiality. These practices benefit education in that they allow students to make meaningful connections and experience their learning environment in new ways.

The intersection of play, Thirdspace pedagogy, and contextual exploration is a rich and meaningful area for teachers to mine for future curricula. It addresses legislative and societal trends in education and responds to developmental needs of young children. The synergy between the concepts of play, Thirdspace pedagogy, and contextual exploration offers an ideal curricular method for art education. Explorative art methods offers opportunities for students to raise their consciousness by opening up to their everyday spaces. This heightened awareness benefits the creative process by cultivating observation and decision-making skills.

Introducing this concept to pre-service teachers, at the point when they are honing instructional strategies and developing their professional identity, provides an opportunity to expand their ideas of what is possible through art education. Explorative art methods is a perfect fit in the pre-service educator's classroom by advocating for visual art practice through encouraging hands-on experience, as well as challenging potential preconceptions regarding the arts. Explorative art methods is an exciting area because it has the potential to transform education, specifically art education, by fostering connections both spatially and cognitively that will serve to engage students more completely with their own knowledge creation.

Chapter 3

Teaching and Learning

In this chapter I explore pedagogy and the position of pre-service teachers. This chapter examines the educational landscape that the pre-service teachers in this study will soon enter and explores an approach to teaching art methods that acknowledges the pre-service elementary teacher's role within education.

Pre-service Teachers

Pre-service teachers represent the future of education. They bring to our field an influx of new ideas and pedagogy. They are at a unique point in their careers where they have committed to education; yet remain open to new pedagogical approaches. This, coupled with the new mandate in the state of Iowa that requires all elementary pre-service teachers to take an art methods course, presents an opportunity within the field of art education. "Many beliefs about arts education are formed during teacher education and from personal and professional prior experience" (Lemon & Garvis, 2013, p.1). The art methods courses provide an opening at the collegiate level for art education to become an integrated part of new elementary teachers' orientations to education.

We must not take this opportunity lightly. As those who have taught in the field understand, when the pre-service teachers enter their career, they will be inundated with requirements, mandates, guidelines, etc.:

As every elementary teacher knows, the domain of teaching in elementary school is complicated. Elementary classroom teachers are responsible for teaching all of the basic subjects in the curriculum. They teach students to read and write with fluency, clarity, and coherence; to comprehend and be able to manipulate basic mathematical symbols and operations; to understand the basic concepts of social

studies as well as important dates and events in history; and to understand scientific concepts and processes. (McKean, 1999, p. 194)

These pre-service teachers must accomplish this while meeting the needs of their students and complying with the guidelines of their administrators. With a full curriculum plate, elementary teachers are also expected to adhere to the policies and practices ushered in by No Child Left Behind (NCLB). NCLB is an educational reform policy introduced in 2001 and signed into action in 2002. It has since been a driving force in the education practices of public schools in the United States. Its purpose is to reform education by developing more equitable learning through increasing proficiency rates as reported through standardized testing. An examination of NCLB concluded that the policy implied that teachers should teach to the content of standardized tests and warned of the potential negative implications for supporters of art in education (Chapman, 2005).

Art methods can be a useful tool to the elementary art teacher facing a stack of overwhelming responsibilities. A study on the perspective of elementary educators on art integration revealed that subject hierarchy appeared to be a major concern (Ashworth, 2010). This reveals the view of the subjects as separate entities; however, an inclusive approach to curriculum that supports the integration of art with other subjects backs a more comprehensive education.

Teacher educators need to provide pre-service teachers with varied arts experiences and strategies for investigating the contributions of arts to learning in other content areas. [...] The arts can be powerful tools for teachers to provide educational experiences that combine concepts and skills from more than one discipline coupled with the need to include alternative strategies for learning and content. (McKean, 1999, p.195)

Art methods can be a positive addition to an elementary teacher's repertoire. We should give careful consideration to the presentation of art methods courses for elementary pre-

service teachers. An understanding of the challenges they will face and realities of teaching in the elementary classroom are important to discussions of applicability and usefulness. The new mandate for all pre-service elementary teachers to take an art methods course is an opportunity for advocacy and dissemination of the benefits of art in education.

Art in Schools

While positioning the elementary pre-service teacher within the current educational landscape it is important to also discuss the position of art. Art education professor, Liora Bresler, describes the intricate role of art in the schools in the book, *Arts in Children's Lives: Context, Culture, and Curriculum*:

[...] the role that the arts play in the public schools is more complex than the one acknowledged by principals, a role that is at the same time marginal and central to the ways that schools establish their presence as institutions. Art disciplines are peripheral to the academic, core curriculum: school art is another disciplinary layer added to the many separate areas of instruction present in today's school. In this sense, it is a by-product of foundation ideas of curriculum that build from the basics or essential knowledge outwards to the peripheral or less essential knowledge. (Bresler & Thompson, 2002, p.170)

Here Bresler and Thompson (2002) describe art as being necessary to the image of what school should be, but relegated to the sidelines when it comes to teaching and learning.

This description places a focus on the appearance of art-making rather than the experience and learning that takes place through making art.

Bresler and Thompson (2002) describe the art produced in most schools as a hybrid genre termed "school art." This phenomenon has existed for some time in the field of art education. Originally coined by Arthur Efland (1976), school art is the predictable visual art created and often displayed in schools. Bresler (2002) describes school art as

unlike fine art in context. The concept of school extends the discussion of the place and purpose of art in education. Bresler's positioning of art in education exposes the harsh reality that art often serves as a place filler in the school day. Bresler reports that, "[...] the contemporary reality of school arts is tinged with the bare necessities of educational settings: most principals and administrators I talked with said that the arts were there primarily to comply with union requirements of release time for classroom teachers" (p.170). More recently, a publication from the National Endowment for the Arts (Rabkin & Hedberg, 2011) titled *Arts education in America: What the declines mean for arts participation*, echoed Bresler's positioning of art education:

School-based arts education is of particular importance because schools are the only institutions that reach vast numbers of children, particularly low-income children, who are unlikely to receive arts education any other way. But the dominant trends in education policy have worked against the arts in schools for some time. (p. 52)

The reality of school arts, within the described context, is limited and focuses on product and places little if any emphasis on process and learning.

The position of art within the field of education at the elementary level is significant to this study. Instructors create art methods courses to equip pre-service teachers entering elementary teaching with the knowledge and skills to integrate art into their curriculum. Bresler situates art as a marginalized subject in the current educational landscape. This places an increased importance on the newly required art methods courses offered to elementary education majors. These courses have the opportunity to develop pre-service teachers into strong art advocates alongside preparing them to integrate art.

Art Methods in Pre-service Teacher Education

Soon all elementary teachers will have a background in art education. As the new requirement officially rolls out in the state of Iowa, considerations as to how instructors will present art methods are significant. The pre-service teacher's approach to art and their willingness to integrate it into their curriculum are key factors in the discussion of method and practice.

Developing an Approach

Pre-service elementary teachers, such as the ones soon to be required across the state of Iowa to take an art methods course, do not necessarily have a background in art-making, nor do they necessarily possess a favorable outlook on art in education. In my experience the majority of their exposure and engagement in art, past the compulsory stage, is limited. Their disposition might be apprehensive or reluctant toward creating art in a studio at the collegiate level. Therefore, it is important to carefully build a classroom climate that supports both the curriculum of the art methods course and the position of the pre-service teachers as a non-artist.

In the article, *Pedagogy and the Visual Culture of Children and Youth* (2007), art professors Brent Wilson and Christine Marmé Thompson examine the modernist application of the concept of pedagogy within a classroom setting. Wilson and Thompson describe an ideal pedagogical setting where in the values of students and teacher are set on an even playing field. This community of learners and creators where everyone's interests can be added to the learning agenda is contrasted with the reality of many more regimented art classrooms. Wilson and Thompson's description encapsulates both current a pedagogical setting and a pedagogical practices, "The visual products and

interpretations made in modernist classrooms were attributed only to students – almost never to the teachers who often directed, even dictated, how the images would look” (2007, p.2). This examination provides insight into current structure of art education’s classroom climate.

Consideration into the pre-service teacher’s perspective is important when building the classroom climate of an art method course. Consideration that the pre-service teacher does not necessarily have a background in art-making, that they may not be comfortable with the studio environment, and that creating art may arouse feelings of apprehension or reluctance is essential in building trust and developing an environment in which the pre-service teachers feel comfortable. Asking the pre-service teachers to make art is very different from the concrete tasks to which they are accustomed. David Bayles and Ted Orland states in *Art and Fear: Observations on the Perils (and Rewards) of Artmaking* (2001), “Uncertainty is the essential, inevitable and all-pervasive companion to your desire to make art. And tolerance for uncertainty is the prerequisite to succeeding” (p.22). This approach to learning through exploration can be uncomfortable to those unaccustomed to non-prescribed outcomes in learning. Instructors must carefully construct the pre-service teacher’s introduction to the artistic process to empower their creative pursuits. Peter London describes such a process in his book, *No More Secondhand Art: Awakening the Artist Within* (1989):

Only through a gradual evolution of sharing and mutual support is an atmosphere of trust developed. Therefore the initial invitation to engagement ought to be presented in such a fashion that all pre-service teachers will feel comfortable with expressing—and thus exposing—what they deem proper to their own sense of dignity and privacy. (p.102)

Developing a safe and supportive learning environment is important for the pre-service teachers in order to embrace the artistic process. Providing engaging studio art assignments that allow for varied successful outcomes and encouraging open dialogue through discussion and reflection supports the pre-service teachers as a non-artist in the art methods studio.

Addressing the Apprehension and Reluctance toward Art

Creating art can be intimidating for some who have long since been removed from the process, however the pre-service teachers can build upon their experiences by reflecting in discussions and journals. This process has the ability to aid in the pre-service teachers' comprehension and potential transformation, "Through an understanding of how beliefs are formed, it is possible to build confidence in future teachers regarding arts education" (Lemon & Garvis, 2013, p.2). The process of being a reflective learner is critical to the art methods course as it encourages the pre-service teachers the opportunity to explore ideas of pedagogy and practice.

The instructor must address the potential reluctance of the pre-service teachers in art methods courses in order for them to move beyond their initial dispositions:

Fears about artmaking fall into two families: fears about yourself, and fears about your reception by others. In a general way, fears about yourself prevent you from doing your best work, while fears about your reception by others prevent you from doing your own work. (Bayles & Orland, 2001, p.23)

Addressing these fears is important to the discussion of how art methods are presented to pre-service teachers, as their belief in their own artistic ability can impact their developing pedagogy. "Teacher self-efficacy beliefs about their capacity to deliver arts education shapes their perceived competence in teaching the arts, which in turn impacts on the degree and nature of inclusion of arts in the curriculum" (Lemon & Garvis, 2013,

p.2). We must make an attempt to help overcome some of the apprehensions and reluctance that pre-service teachers may possess upon entering the art methods course.

Pre-service teachers who do not move beyond a negative or fearful predisposition to art may impact the field of art education:

If teachers do not feel comfortable creating art themselves then this insecurity could be transmitted to their students. It goes back to value: if teachers give the impression that they do not place importance on visual arts, or even an area of study within it, then impressionable learners could follow suit. (Ashworth, 2010, p.130)

By acknowledging the predispositions of the pre-service teachers in art methods courses a dialogue is established that enables them to confront their discomfort and hopefully move past it through engaging in and reflecting on art-making within a safe and supportive environment.

Teacher confidence was revealed to be a mitigating factor in a study across two universities examining the views of pre-service elementary teachers on art in education:

From a teacher self-efficacy perspective, personal experience is important for informing beliefs about master of experience (that is the teaching of the arts). If there is little prior experience to draw upon, the pre-service teacher has limited experiences to draw upon in their planning and programming of arts experiences. Moreover, the pre-service teacher may realize this in a type of 'reality shock' in a classroom environment when there are expectations from the school administration and parents to plan meaningful arts experiences for children, yet they have limited understanding and experience of how to implement this successfully. (Lemon & Garvis, 2013, p. 5)

A comprehensive art methods curriculum must provide a solid background of teaching methods, artistic development theory, and hands-on artistic engagements while also addressing the potential discomfort of the pre-service teachers.

Explorative Art Methods

I use the term explorative art methods to describe the pedagogy used in this study.

Explorative art methods embrace a humanistic approach to learning located at the intersection of play, Thirdspace, and spatial exploration.

The term explorative art methods is adapted from the exploratory play learning style described in Mary Briggs and Alice Hansen's book, *Play-based Learning in the Primary School* (2012), wherein they describe an exploratory learning style that "[...] can not only be used to think about developing understanding from exploring physical resources, but can also encourage children to be introspective" (p.35). Explorative art methods employ the play-based learning advocated by Briggs and Hansen (2012) by encouraging pre-service teachers to playfully explore materials and techniques while providing them the time and space to do so.

In addition to play-based exploratory learning, explorative art methods encourages the inclusion of personal experiences and interests through the non-prescribed studio assignments. This reflects established conceptions of Thirdspace pedagogy (Bhaba, 2004; Oldenburg, 1999; Soja, 1996), as well as art education professor, Brent Wilson's approach labeled "third site":

The third site [...] has the possibility of extending school art into kids' worlds-- and kids' visual cultural worlds into schools. What counts most about school art-- or any school subject, for that matter--is what our students do with it outside of school.

This approach to learning reflects ideas of Thirdspace pedagogy by providing pre-service teachers a bridge between home and school that values their contributions to the classroom climate and curriculum.

Beyond the playful exploration represented by the Briggs and Hansen (2012)

model of exploratory play, exploration also shows through spatial considerations.

Explorative art methods reflects the spatial explorations of modern explorers and

psychogeography enthusiasts:

Psychogeography is a method and practice, which can be used with school children, and in further and higher education, to awaken young people to the space they occupy every day. Designing routes through space, walking in the city and remapping these spaces, enables an awareness to develop that furthers ideas that go beyond just the physical space we occupy. (Richardson, 2011, p.1)

This concept fuses with ideas of Thirdspace pedagogy, as pre-service teachers explore and reflect on their everyday spaces they include their personal experiences and interests.

The addition of spatial exploration in explorative art methods provides further opportunity for the pre-service teachers to create personal connections to the art-making process.

This explorative pedagogical approach to teaching art methods is by no means original, but rather it represents an amalgamation of existing approaches. Explorative art methods represent a humanistic approach to presenting art education concepts and practices to pre-service teachers. It attempts to ease apprehensions through the facilitation of personal connections, and playful and spatial exploration. It demonstrates a mode of learning that, “[...] insinuate possibilities of human relations not to be found in rule and precept, admonition and administration” (Dewey, 1934/2005, p.363). The pre-service teachers are encouraged to open up to the artistic process by facilitating connections within a supportive environment that encourages exploration and play:

The artistic process is more than a collection of crafted things; it is more than the process of creating those things. It is the chance to encounter dimensions of our inner being and to discover deep, rewarding patterns of meaning. (London, 1989, p.7)

Explorative art methods represent an inclusive approach to teaching in art education. This approach encourages pre-service teachers to engage in the artistic process while reflecting on their own experiences. This process may involve stepping outside of their comfort zones, however the emphasis is on the exploration, “meaning not beauty, is what we are after. Big, deep, wide meaning” (London, 1989, p.15). This approach to pedagogy supports the pre-service teachers’ foray into the field of art education.

Studio Projects

Throughout the progression of the study pre-service teachers participated in four art-making projects. Each project focused on different aspects of exploration in theme and in media:

1. Personal Narrative Self-Portrait: Exploration of Identity
2. Found Object/Eco Art: Exploration of Form
3. Mapmaking: Spatial Exploration
4. Altered Book: Exploration of Theme

Through these four studio projects, pre-service teachers discussed concepts of problem solving and personal connection. The pre-service teachers reflected on their own progress and exploration as well as related their learning back to classroom methodology. These projects reflect the explorative art methods and demonstrate one way the instructor can infuse the artistic process into the pedagogy of an art methods course.

Chapter 4

Methods of Research

This mixed-method study draws upon inventory questionnaires, reflective journals, and artworks as data sources. The qualitative research methods I used provided the opportunity to me to delve deeply into the concepts of explorative methods, as well as pre-service teachers' preconceptions and approaches to art:

To answer some research question, we cannot skim across the surface. We must dig deep to get a complete understanding of the phenomenon we are studying. In qualitative research, we do indeed dig deep: We collect numerous forms of data and examine them from various angles to construct a rich and meaningful picture of a complex, multi-faceted situation. (Leedy & Ormrod, 2001, p.147)

The analysis of the detailed descriptions allow for common themes to emerge. A basic approach to qualitative methods, inclusive of art as data, informs this study. "Art and science bear intrinsic similarities in their attempts to illuminate aspects of the human condition. Grounded in exploration, revelation, and presentation, art and science work toward advancing human understanding" (Leavy, 2009, p.2).

My choice to include works of art in the dataset is supported by modern conceptions of qualitative methodology and the practice of using these artifacts enriches the data and analysis in this study. Researcher, Ava Nöe's approach to research methodology in *Experience and Experiment in Art* (2000) closely relates to the direction of my research as well. Nöe states, "I have proposed that to investigate visual experience — that is, to do visual phenomenology — we must investigate the temporally extended pattern of explorative activity in which seeing consists" (p.128). Her linkage of visual art and explorative practices provides a strong basis for my research design. Nöe uses the

experience of exploring artwork as similar to exploring place in understanding an experience.

In light of the foregoing discussion of perceptual experience as a mode of active exploration of the world, it should be clear that the process of exploring the art work (and thus the environment in which it is situated), is at once a process of exploring one's experience of the world. And the knowledge one thus attains is knowledge of the character of one's experience. (Nöe, 2000, p.132)

The basic concepts of qualitative research provide the framework of this study, guiding the data collection, coding, and analysis, however Nöe's work in visual phenomenology guides the reflective work of this research.

Data Collection

I collected three forms of data from the participants: inventory questionnaires, reflective journals, and artwork. I administered the inventories on the first and last day of the class, while students participated in reflective journaling and studio projects throughout the semester. Each form of data provides insight into the mindset of the pre-service teachers as they confronted their preconceptions regarding art. In addition to these pre-service teacher generated datasets, I added my own field journal notes. I used my experiences and observations along with the pre-service teacher generated writings and art to triangulate the research outcomes and determine responses to the research questions. I relied heavily on the journals collected from the pre-service teachers as they provided detailed chronological reflections of their private thoughts and feelings regarding the art methods class.

As I collected and analyzed data I searched for emerging themes and recurrent events. I organized my examination of data by writing analytic notes and color-coding similar ideas. Different forms of data were compared and similar themes were discovered

across datasets. The themes of pre-service teachers' preconceptions and apprehensions toward art and artists, as well as ideas of explorative art methods continued to develop and generate more themes. It is these emerging themes that guided the development of my study and further informed its direction.

Many broad themes emerged: apprehension and resistance to art-making, preconceptions about art and art-making, community building, prescribed versus open-ended project-based learning, exploration, learning from mistakes, and self-efficacy. Within these themes ideas of past-experiences and identity play an important role. By examining these themes across the data sets the experiences of the pre-service teachers in this study tell a story of art-making as a transformative experience.

Protection of Human Subjects

I made efforts to keep study-related information confidential. I coded personal information about participants to maintain anonymity. Participants were required by the University of Iowa to sign an informed consent document prior to participating to ensure they fully understood the nature of the study and were informed that they may remove themselves from the study at will with no consequence.

Participants

Participants in the study consisted of elementary education majors enrolled in the Art Methods for Non-Majors course at Mount Mercy University. Mount Mercy is a Midwestern Catholic university. Eleven out of the twelve pre-service teachers enrolled in the class consented to participate in the study. The one non-consenting pre-service teacher was absent on the day informed consent was explained by a third party and was therefore left out of the study. Of the eleven pre-service teachers, six were sophomores,

two were juniors, three were seniors. Nine were female and two were male. The median age of pre-service elementary teacher in this study was 23.

Time

We met each Tuesday during the spring semester on the Mount Mercy campus from 4:00-5:50 p.m. to create, discuss, reflect, and analyze. The room was on the fifth floor. Each day I entered the building to the choir practicing on the first level of building – an angelic soundtrack to my stair climb up to the 5th floor. Most pre-service teachers, however, took the tunnels into the building and never had to step outside. The room we met in consisted of white walls, a foot-pedal sink that often amused pre-service teachers the first time they used it, a smartboard, computer, and whatever art was leftover from other art classes that also used the room. In the corner, a giant handmade cardboard sheep kept a watchful eye over every class.

The elementary pre-service teachers were welcome to use the room when unoccupied; many students found this a more open and satisfying place to work on their projects than at home. The space offered them the fellowship of working within a community space, as well as a sanctuary away from the distractions of roommates, pets, and electronic media. Their work consisted of reading, research, reflection and lesson planning assignments, as well as studio projects all worked on in and out of class. The beginning of each class, dedicated to discussion of the processes and learning happening, was student driven. The focus of the studio project was to elicit different outcomes through encouraging the students to include their own experiences into the assignments. These assignments involved exploring and creating personal meaning from pre-service

teachers' experiences. Each assignment concluded with personal reflection through prompted journal entries.

Respondent Validation

I invited participants in the study to review research findings and provide feedback. Participants had the opportunity to respond as to whether the research findings reflect their views, feelings, and experiences. This process provided a checkpoint where participants could view the analysis of the research and respond to the conclusions prior to submission of results. As the researcher, I kept the notion that the pre-service teachers/participant's would review the study in mind and remained true to details of discussions and events. No feedback or revision requests were offered.

Questionnaires

The pre-service elementary teachers began their course with an inventory of their past artistic experience, present practices, and current attitude toward the arts both in and out of the education setting. The inventory consisted of both multiple choice and short answer questions. The items were designed as a platform for the pre-service teachers to relay their past experiences with art and their own perceptions regarding artmaking and art education (see appendix C). I used this data to better understand the pre-service teachers and what preconceptions they bring with them into the course.

Journals

Six journal prompts were spaced out across the course of the semester (See appendix E). Each prompt related to recent discussions and projects that the pre-service elementary teachers completed. They typed and submitted their journals on MyCampus, an online course system. The journals could only be viewed by the instructor of the class.

I assigned a pseudonym to each participating student. The final data does not contain any information that can link individual students directly to the research results.

Instructor Journals

As the researcher/instructor, I kept a personal field note journal throughout the study. Each week I noted observations made and reflected on experiences and actions that took place during class. I included objective and subjective material.

I analyzed and coded my field notes for common themes presented in the students' reflections and considered them, along with student-driven data, to develop a broader picture of the course experience.

Art Work

Students participated in four in-class studio explorations and produced their own example for an original lesson plan. I provided students open-ended objectives that allowed them to create with a variety of materials and develop their own unique final product. Their artwork, as much as their writings and discussions, inform the study with regards to their participation and growth.

I carefully chose the four art projects included in the course's curriculum to disarm the preconceptions participants had of making art by providing them opportunities to successfully create, share, and reflect on their artistic processes. Each project possessed opportunities for choice and varied outcomes while still requiring students to adhere to specific criteria. I include a selection of the participants' project outcomes as a sample of the work they accomplished while challenging themselves and their preconceptions through the artistic process.

Certain projects were more difficult for some students than others, through each of the projects students took away different lesson, along with the content intended. Jane

wrote, “Through the projects I’ve learned that making art is never just making art.” The statement, simple but true was a lesson universal to all of the projects. With each project the pre-service teachers reflected both inwardly and outwardly. I introduced the metaphor of looking through a magnifying glass, mirror, and binoculars to examine their experiences from different perspectives. Jane’s sentiment is reiterated by Jen, “I have learned that not only do you learn from the end product. But, you also learn while you are making and creating. Art helps to express ideas and offers many other lessons while participating in it”. Both Jane and Jen’ statements reveal the potential to extend less learning through art beyond the lesson’s objectives. Through this the process of reflecting from different perspectives the pre-service teachers developed an appreciation of the potential impact of their experiences on themselves, their time in the art methods course, and their conception of education.

Personal Narrative Self-Portrait: Exploration of Identity

I designed the portrait project to give the pre-service teachers an opportunity to explore materials and to get to know each other better – building the classroom community. I based the portrait project on a similar project that I had taught while teaching as a graduate assistant. The pre-service teachers were encouraged to embellish their traced profiles with words and images that represented them. They were given time during class to brainstorm ideas of representing their identity, influences, and personality. I introduced the elements and principles of design and the pre-service teachers were encouraged to use them as inspiration for organizing the space and imagery of their portraits. I advocated for varied outcomes. The pre-service teachers were provided two weeks to complete the assignment.

Found Object/Eco Art: Exploration of Form

The second project served to further strengthen the community bonds developed during the first project as well as give the pre-service teachers an opportunity to work three-dimensional. The found object/eco art assignment encouraged students to collaborate as groups toward a common theme of their choosing. The pre-service teachers were encouraged to bring in their own materials for this project. They were provided two weeks to complete the project.

Mapmaking: Spatial Exploration

The mapmaking project was a direct spawn from an elementary explorative project I had done years before. Also, as a graduate teaching assistant, I once did a similar project with pre-service teachers. The project asked pre-service teachers to visually represent a place of their choosing. Concepts of spatial awareness were introduced along with cartographic imagery and radical and non-traditional maps. The pre-service teachers were encouraged to reflect on their own space through a multi-sensory approach, and then reflect on the outcome. Once completed, the pre-service teachers used their experience to reflect on the possible connections for young learners. I allowed them one week to complete this project.

Altered Book: Exploration of Theme

I gave the pre-service teachers the longest amount of time to work on the final project, three weeks. I provided them with discarded books from the local library and encouraged them to alter them around a theme of their choosing.

I have taught altered books many times before, once as a graduate teaching assistant, once as an adjunct, and several times as a middle school art teacher. I detailed and demonstrated specific techniques and brought in examples. In the end the theme was

completely the pre-service teachers' own and only had support the use of varied techniques.

This assignment drew upon the three previous projects. The pre-service teachers explored media and layout as they did with their portraits, transformation as they did with the found object/eco art, and spatial considerations and a multi-sensory approach as they did with the mapmaking. The altered book project was the most open-ended of all of the projects allowing for the greatest amount of personalization.

Art as method

By including the pre-service teachers' artwork in the dataset the research is more thoroughly and richly informed. As artist/researcher Carolyn Jongeward presents in

Method Meets Art: Arts-Based Research Practice (Leavy, 2009):

To appreciate how artistic experience can inform educational research [requires] an understanding of how making art is both a process of inquiry and a process of creating meaningful forms. Artistic practice is a distinctive activity of research and representation. (p. 239)

Jongeward goes on to describe an experience she had when she taught a group of adult-learners in a design class. Her exploration into their creative processes echoes my own experience in this study. "Self-reflection, visual image making, and dialogue were fundamental components of the course and the research process. I learned about participants' experiences through their writing, imagery, art projects, exchanges in class, and interviews" (p.230). The inclusion of art in the data enriches the research and informs the themes while also providing a tangible product of the participants' engagement.

Chapter 5

Data Analysis

The methods of data collection and analysis are taken from qualitative research. The three major forms of data collected from the pre-service teachers in this study were pre- and post-course inventories, reflective journals, and artwork. Alongside the journaling of the pre-service teachers I also maintained a journal from my perspective as instructor/researcher. The broad themes that emerged include apprehension and reluctance to art-making, community building, preconceptions about art and art-making, exploration, non-prescribed outcomes, learning from mistakes and identity. Analyzing these themes across the data reveals a thorough vision of the experiences of the pre-service elementary teachers in this study as pertain to the art methods course.

Pre-service Teacher Approach to Art

The first day, before any instruction or discussion of the syllabus, the students completed a pre-course inventory (see Appendix C). The inventory was designed as a tool to collect information from the pre-service teachers enrolled in the Art Methods for Non-Majors' course. I have used similar inventories in the past to inform my instruction through a better understanding the class population. I designed the inventory administered to the pre-service teachers in this study to provide a space to reflect on their feelings, prior experiences, and goals toward creating art.

The inventories revealed that the great majority of pre-service teachers had not taken an art class since 8th grade or younger. When asked if they felt that their visual art

experience influenced their development, six of the eleven pre-service teachers chose “Maybe, but I am not sure how”.

The most revealing of all of the items on the survey stated “I view my ability in the visual arts as.., four options were denoted below, exceptional, good, okay, and poor. On the inventory completed on the first day, three pre-service teachers chose good, three chose okay, four chose poor, and one drew an extra box for “horrible”. One of the pre-service teachers drew a little stick figure to demonstrate her ability.

Many of the pre-service teachers’ responses on the inventory candidly reflected their preconceptions, apprehensions, and reluctance toward creating art and toward the art methods course:

Alex- I have some anxiety because I do not have a lot of talent when it comes to art. Middle school was the last time I had an art class and I just hope I pass the class.

Reba- I am not confident in my artistic abilities, and so I worry about how successful I will be in this class.

Christie- I am not a drawer. I can not visualize things without a plan or outline.

Stephanie- 1) I’m afraid these projects are going to be time consuming 2) I don’t want to draw because I’m not good at it.

Violet- I wasn’t very good at detailed drawing. I’m ok at drawing basic objects but seeing the self-portrait on the syllabus made me a little nervous.

Jane- I’m really awful at every type of art. I’ll try, but it won’t be pretty.

The pre-service teachers clearly were concerned, anxious, and fearful of what artistic endeavors I might ask of them. Many of them, such as Christie and Jane, demonstrated very finite opinions of their artistic abilities. Other responses focused on the pre-service teachers’ position as pre-service teachers and how this class might affect their future classrooms.

Jen- I really struggle with making my own art. I remember it being a very frustrating topic in school so I would like to learn how to make it less frustrating for future students of mine.

Jade- I honestly am a master of stick people and that is about it. I'm nervous because I know for teaching I've been told that is all you really need, simple drawings are your friend, but I am not sure if you feel the same way.

Jane- I think art is great for students but thinking of doing art myself makes me very nervous.

In the first task for the course, Jen, Jade, and Jane all attest to their own artistic ability within the context of their future classroom. This connection is a continuing theme – focusing on the pre-service teacher's lack of confidence in their artistic ability its' impact on how they implement art in their future classroom. In fact, the pre-service teachers with positive views of creating art the first day of the course were very limited:

Vivian- I never thought I was good enough, but I love to do it.

Brad- I enjoy it! I am excited to try medium I am unfamiliar with.

Vivian and Brad represented the two students who actively pursued art classes and artistic opportunities after art was no longer a scholastic requirement. The inventories provided my first glimpse of the makeup of the class and gave me a better insight into how to approach the pre-service teachers to build the foundations. By reading their inventories, I understood that many of the pre-service teachers entered the class with trepidation. The inventory provided substantial evidence that the majority of the pre-service teachers in the course lacked confidence in their own abilities and were in some way stymied by their past experiences, many of them noted a fear of not being successful in the class. However, I also understood that there were students who did enjoy the arts and that I needed to not only encourage those who may be apprehensive, but also those who were more receptive. All of this information informed me as an instructor of how to

proceed. The inventory provided me a greater understanding of how deeply embedded the apprehension and resistance to art was into the course and emphasized the extent to which the Art Methods Course for Non-Majors could serve as an intervention.

Reflecting on Predispositions

Midway through the semester, I asked students to reflect back on those feelings that first day. These journal entries further add to the study by reiterating the apprehensions that were first noted in the pre-course inventory. Christie's reflection begins to identify some of the common themes that surfaced:

I was terrified of this class. I was not looking forward to it at all. My anxiety was at an all-time high. I did not know what to expect, or what your expectation was going to be. It had been over 7 years since I had been in an art room (other than dropping and picking students up). I remember joking with Jade about if stick figures were going to be acceptable. I have gotten pretty good at stick figures. I recently mastered the running stick figure.

In Christie's reflection of her feelings on the first day we see her anxiety regarding unknown class expectations. This fear of judgment became one of the sub-themes of this study, as several of the pre-service teachers identify apprehension toward the ideas of both peer and teacher judgment. As was revealed as the semester continued, past experiences and lack of confidence in their own ability, was at the root of several pre-service teachers' apprehension.

Also in this reflection, we see Christie's use of humor to deflect or make light of her fear. Her mastery of the stick figure masks her insecurity in her artistic ability. Millicent H. Abel's 2002 study corroborated previous research findings by further defining the positive relationship between the use of humor by college students and their ability to assess and cope with stressors. Abel's study confirmed, "Humor has been described as producing a cognitive-affective shift or a restructuring of the situation so

that it is less threatening [...]” (p. 366). The use of humor was significant for some of pre-service teachers as they stepped out of their comfort zones and engaged in art.

The mid-semester reflections encouraged the pre-service teachers to think back to their state-of-mind upon entering the class. As these reflections allowed for some distance in time since their initial reactions, the pre-service teachers were able to recall their initial reactions within a bigger picture drawing on possible reasons for their early apprehension. Callista’s reflection identifies multiple signifiers of her initial nerves:

In the beginning of the semester I felt very nervous to be in a college art course considering that I have never been a very good artist. Both of my siblings are great in the area of art and excelled in high school courses, and the projects they had to complete intimidated me. I also feared being judged on my art skills in the classroom setting and I feel like you have done a good job as a teacher to eliminate that aspect. These feelings that I first held about art would definitely impact my willingness to incorporate it and weave it into a daily lesson. I would probably think to myself that I don’t want other students having to go through the same things as I did with art. I wouldn’t want them to feel fear or get embarrassed by their art like I had in my grade school years.

Callista’s reflection reveals that her experiences in art impact her feelings and motivation toward engaging in art. Callista’s negative outlook on art, upon entering the art methods course, coupled with her fear of judgment by peers and intensified her notions of identity as something other than an artist arising from comparison to siblings. Callista’s reflection showed her lack of confidence in ability, attributed to multiple factors, which became a running theme within this study.

Both Christie and Callista’s mid-semester reflections on their initial feelings in the art methods class expose their apprehension because of a fear of judgment. Themes of humor as a coping tool and lack of confidence also emerge and remain common sub-themes throughout the study. I observed the use of humor often during the studio time when the pre-service teachers were confronting their insecurities and attempting new

materials and techniques. Specifically, Jade, Christie, Stephanie, and Jane were quick to poke fun at their own artistic endeavors. The humor was always lighthearted as the pre-service teachers explored the artistic process.

These mid-semester reflections were useful. They served as a reminder to me, as instructor, that I was asking a lot of the pre-service teachers, to overcome such ingrained feelings towards art. I was asking them to take steps, sometimes leaps, out of their comfort zones, and to do this every week for a whole semester.

This class asked the greatest leaps of Alex, a pre-service teacher, vocal from the beginning regarding his negative approach to art. He often spoke in a self-defeatist tone and was quick to become discouraged. Alex made it clear that art was not something he was interested in. However, prior art experience became a common topic of discussion in the art methods course and in one such discussion, Alex was able to pinpoint the moment his approach to art switched. He both told this story in class and wrote about it in his journal:

I signed up for one art class in high school and it only lasted a few days. My art teacher knew that I was going to struggle throughout this entire class, so the best advice he gave me was just to drop the class and sign up for something that I would enjoy more.

In class, he elaborated that it was after seeing his artwork that the teacher told him to drop the class and that this experience marked the end of his endeavors in art.

This signified a specific moment in Alex's life when he lost interest in pursuing art. Harsh judgment and rejection by his art instructor ended Alex's pursuit of artistic engagement. In fact, Alex had not been in an art class again until he walked through the door of the art methods course. He began the semester with very concrete ideas of what he viewed his abilities as, *Anxiety and fear those are definitely two feelings that I was*

feeling when I first walked into this class. I never had any real talent or gift when it came to art class. Alex's story indicates a clear origination of his negative approach to artistic engagement. His lack of confidence was visible during class assignments. At the beginning of the course I often observed that Alex would mumble under his breath or aggressively mark and erase. His resistance toward art-making was clear to everyone in the class and his fellow classmates would often encourage him in an effort to boost his outlook. Throughout the semester Alex's approach softened, but Alex's apprehension and resistance to making art began strong.

The pre-course inventory coupled with Christie, Callista, and Alex's mid-semester reflections of their initial feelings provide an insight into the pre-service students point of view at the beginning of the semester in the art methods course. My observations of the preservice teachers' initial apprehension and the use of humor to cope provide aid in detailing a picture of the initial stages of this study. A clear sense of an overarching apprehension and resistance to making art is present within this data. Themes of fear of judgment from peers and teachers were present, along with the use of humor as a tool to cope with feelings of apprehension and lack of confidence in artistic ability. As the semester unfolded and the pre-service teachers actively engaged in artistic processes their approach to art-making shifted, however the majority entered the course apprehensive about what would transpire.

Creating Art and the Classroom Climate

Throughout the course of the semester, I identified common characteristic of the class population. The majority of the pre-service teachers grew up nearby and nearly all of them were from small rural towns. Most of the pre-service teachers were involved in

the small Catholic university whether it was through sports, clubs, or student gov't. From the very first day, I noted that the pre-service teachers seemed to know each other prior to entering the classroom. This affects my study because, when in the beginning of most classes students are hesitant to speak their opinion, the pre-service teachers were already comfortable, at least with one another. Their same classmates were in most of their classes, they knew each other, their names, and details of their lives

These early notes were important as I assessed how to approach building the classroom environment. I returned to my early field notes later in the semester:

Later, reflecting of this first journal note, I see how much the similar background of most the students and their familiarity with each other profoundly affected the way community formed in the classroom. They were comfortable enough with each other to express unease and apprehension and eventually creativity and wonder.

In some ways, this eased my load by already having a somewhat cohesive group, but it also presented the daunting challenge of unwrapping the apprehensions and reluctance toward art production at both the individual and group level.

I deliberately built up to reflecting and sharing throughout the semester. Often discussions would follow journal reflections or studio assignments so that the pre-service teachers had time to develop ideas prior to sharing. During studio time I worked one-on-one and in groups with the pre-service teachers offering them advice, asking how they felt their project was going, and pulling in the advice of their classmates to help validate their perspectives. By the time the studio projects were complete the pre-service teachers had already addressed many of the issues with either me or their classmates, which helped to relieve some of their apprehension about sharing. The classroom community was developed overtime and was intentionally built to be a safe and supportive

environment for the pre-service teachers to explore materials, techniques, ideas, and processes.

Within the context of this study, the concept of Thirdspace is multilayered. Through the project work, I encourage the pre-service teachers to bring in their outside experiences and share with one another. This connects the pre-service teachers to their work by allowing the pre-service teachers to personalize the projects. Brent Wilson, Professor Emeritus of Art Education at Penn State has coined this process, “third-site visual culture pedagogy” (2005, 2008). Wilson’s approach to Thirdspace adheres to the ideas of new possibilities within the Thirdspace represented by Homi Bhabha’s (2004) writings and introduces both student interests and contemporary art. “The third-site is a pedagogical space at the margins of schooling where new forms of visual cultural production and meaning are encouraged” (2008, p. 8). In his article, Wilson describes his concept of “third-site pedagogy” as a culmination of student interest and contemporary art.

A similar pedagogy took shape in the Art Methods for Non-Majors course. I introduced each studio project along with significant artists or examples related to the topic of the project; however, themes and content were left open for the pre-service teacher to decide. Each project had embedded within it opportunities to personalize the subject and explore materials.

I observed the inclusion of Thirdspace pedagogy as Violet glued pictures of her softball team to her portrait, Callista exhibited her hometown in her map, and Alex illustrated his favorite movies in his altered book. These examples, and many more, showcase how the pre-service teachers included their lived experiences outside of the school as the content, and at time, the motivation for their art. This process validates

concepts of identity and reinforces the idea of varied outcomes in art education. By producing work that they feel connected to and sharing with others, the pre-service teachers in turn learn not only about art production, but also each other.

Developing a Sense of Community

As a first project, the portrait assignment served as a unifying activity. Sharing the projects allowed pre-service teachers to share their stories and get to know each other better. Students shared first by sharing out in small groups, discussing their content as well as what they viewed as trials and successes in the process. After each small group finished sharing, the students displayed their portraits so that the whole class could see. After the pre-service teachers saw all of each other's' works, they summarized their portraits and process to the whole class. As I walked around while the pre-service teachers shared their portraits I observed genuine interest. They were leaned into small circles asking questions, telling stories, and pointing out details. Sharing was a meaningful part of the project and an important piece in establishing the classroom community.

After the first project, a portrait assignment, Stephanie shared her feelings regarding the process, product, and opportunity to share in class:

It was a difficult process to get my piece the way I wanted it, but in the end I felt very accomplished and please with how my piece ended up. I was excited to hear a classmate comment 'Stephanie your portrait definitely represents you to a T.' that comment made me feel both successful and happy. I enjoyed the opportunity to talk with a group of classmates about my project; they got to know a little bit more about me and I got to know a little more about them. This was also a great way to have closure with our pieces it gave our project meaning.

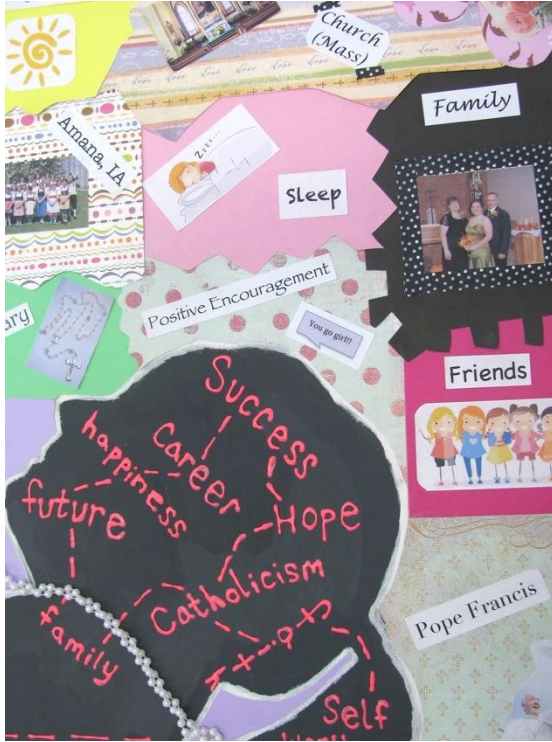


Figure 16. Stephanie's Portrait

Stephanie’s response to the first studio project reveals the community building potential of creating and sharing within a group. The day that the portraits were due the pre-service teachers took time to write a reflection on their process before sharing in both small and large group settings. As I circulated around during the sharing session, I overheard the pre-service teachers expanding on their artwork and sharing more information about themselves. They shared about siblings, where they work, what they do when they are not at school and their interests. They offered stories up to their fellow classmates and engaged in conversations about who they are and where they come from. I am positive that this first project aided in the transformation of the Art Methods for Non-Majors class into a supportive community.

As a first project, the portrait assignment provided students an opportunity to engage in the artistic process and to explore through materials, layout, and design. By

including their own experiences, students were motivated to express themselves and through sharing they strengthened as a community.

The foundation for a solid classroom community built in the first project served to strengthen the contributions in the second. The found object assignment, the second assignment, allowed the pre-service teachers to work in groups. They appeared to collaborate well within their groups, helping each other look at the materials in different ways and come up with solutions as to how to contribute to the overall theme. The completion of this project reinforced the pre-service teachers' sense of community while demonstrating the construct of transformation.



Figure 17. Charlotte's Web Themed Found Object Art

Each of the groups chose the subject of their collaborative project, Charlotte's Web (figure 17), Dr. Seuss, and the nuclear family. The pre-service teachers were encouraged to use only found objects as their main materials. I provided many historical and modern examples of art created through transformed materials and shared an excerpt from the book *Manufactured: The Conspicuous Transformation of Everyday Objects* (2008) by Steven Skov Holt and Mara Holt Skov. The pre-service teachers' concepts

came about fairly quickly as they delegated tasks and unified their theme. This project provided the most time to discuss the process formatively as they collaborated. I observed the pre-service teachers immersed in the process of transforming their found objects to fit their theme, they discussed topics both relevant and not to the class. This process further solidified the class as a community of creators. They supported each others' ideas. I recall the group who chose a nuclear family as their theme developing their idea by posing questions to the group. "What should we include that represents a family?" "What should that look like?" Their discussion and decision-making became part of their process. When complete, each group shared their final product and then described as how they transformed the objects. The concept of transformation extended past the project and pre-service teachers brainstormed other uses for the process they had just completed.

Reba reflected on the concept of transformation as a learning tool. *I think that transformation can be helpful in leading students to a deeper understanding of the topic/concept. When students transform something and make it into something of their own it requires them to think on a deeper level.* Reba's journal entry after the found object project emphasizes the importance of allowing students to take ownership of their learning. The found object art project demonstrated both community building through collaboration, as well as the significance of allowing personalization within a project.

Through creating and sharing the experience of engaging in art together the pre-service teachers developed stronger bonds as a class and although they already were acquainted prior to the course, they become a community within the course. This strengthened their relationships with each other. The concept of Thirdspace is represented, employing Brent Wilson's notion of third-site pedagogy, by the personalized

content the pre-service teachers choose to use in each of their projects as well as the unmeasured connections developed that extended into other projects and experiences.

A Sense of Safety

Upon reflecting on the apprehension and reluctance of the pre-service teachers, it was clear that the community built in the classroom needed to have a sense of safety. In order for students to explore out of their comfort zones and share openly, they needed to feel as if the environment they found themselves in every Tuesday was one of support.

I pursued this sense of safety for the pre-service teachers through providing opportunities for choice, and chances to reflect and share openly about the projects' processes and outcomes. They had chances to share opinions and experiences through respectful discourse. My prior years of teaching seminar courses developed my ability to facilitate productive class conversations. Creating an environment that the pre-service teachers were comfortable in was a major focus in my instructing.

Stephanie shared in a journal entry how the classroom environment allowed the pre-service teachers to be more open to the processes that may have seemed uncomfortable to them at first:

When we had been assigned our studio projects I often felt a sense of relief as you went through the requirements and none of them required drawing. We could draw if we wanted to, but we didn't have to. I believe that the majority of my feelings for this class are positive because I haven't been forced to do anything I truly didn't want to do. There was enough structure and freedom (in the studio projects) that allowed us to create projects in which we were proud of. We all were given the same assignment, but what we did with it/created was completely up to us. It was awesome to see how everyone's end result was different from one-another. I also really enjoyed the fact that we got to share about our pieces with one another, I learned a lot about my classmates through this process.

This reflection by Stephanie highlights the community building power supported through sharing project work. It demonstrates the importance of reflecting on and sharing results. Stephanie reveals that her knowledge of her classmates was deepened by viewing the varied outcomes of the other pre-service teacher's work and opening up about her own experiences.

Brad chose to elaborate on how he could extend the principles used to establish the classroom community in the art methods for non-major's class to his future classes as a teacher:

By providing a carefully considered balance of direction and freedom, a teacher can create the optimal environment for learning. When students can discover things on their own, they have a tendency to remember them more clearly while gaining confidence and self-reliance. Dictating uncompromising instructions can stifle creativity and inhibit learning. If we combine guidance with exploration in our classroom, we foster not only learning, but also growth.

Here Brad's reflections turn from his own perceived success in the classroom environment to how he can recreate a similar community for his own future students. As a pre-service teacher, Brad recognizes the value in creating a safe environment and the positive role that integrating art can have on a class:

When I get my own classroom, I plan to bring these lessons along with me. Not just the lessons that were discovered through the assignments, but also the lessons of creating an environment to learn. What I have learned so far in this class is that people need to feel comfortable, safe, in order to create. This does mean creating art but also creating learning. Students need to trust their teachers. They need to feel safe enough to take a risk or express themselves. This is true whether they are painting, drawing, sculpting, writing, giving a presentation, researching, or performing a science experiment. I will make sure that my students feel supported and encouraged. I think a good way to establish this is through properly incorporating art into lessons from the very start.

Brad's writings reflect the idea that engaging in the artistic process facilitated a supportive classroom environment conducive to exploration and learning.

I recognized the initial apprehension and reluctance present on those first days of class and addressed them through discussion and supportive teaching. I facilitated a classroom community that was supportive to the transformation of the pre-service teachers' perception of art and its place in the non-art classroom. Christie accredited the supportive environment as a catalyst for the transformation of her approach through the studio projects.

The class was very easy going and the environment celebrated the process, not just the final product. Because of this I will incorporate art more in my classroom because I no longer fear it. I also know how important it will be to do the same and celebrate the process, not just the final product.

Christie's reflection demonstrates a shift in her approach to art integration and project work. Her lack of fear of art is linked with her appreciation for process. Christie accredits the classroom environment for her new attitude toward art. This reflection is significant because Christie's perspective toward art pointedly changes due to her new acceptance of the artistic process within a safe and supportive classroom.

As a teacher I was purposefully accepting of the notions that the personal experience that each pre-service teacher brings to the table when they enter a class are valuable aides in the development of a safe and comfortable classroom community, and that each student can use these experiences to develop their own arts-based education. Establishing a class environment that was supportive of difference and open to expression created for the pre-service teachers a safe space to explore out of their comfort zone and challenge their perceptions.

Preconceptions of Art-making and "The Artist"

The pre-course inventory questionnaires revealed that for most of the pre-service teachers it was their first time entering an art studio in over half a decade, and they were

filled with concerns about what was to come and about what would be asked of them. Their sensitivity to their own ability, past experiences with art, and a setting where they were concerned about judgment from their peers and instructor fueled their feelings of apprehension. Preconceptions about what it means to make art and to be an artist further flamed the apprehension.

Manifesting as lack of confidence, these preconceptions emerged as a major theme in the study. In a journal entry, Reba describes her initial feelings regarding creating art in a school setting:

At the beginning of the semester, I felt very intimidated by the idea of producing art in a classroom setting. Not believing I was artistically talented myself, the thought of trying to do it in a classroom environment either at college or with my future students seemed ridiculous.

Reba reveals her lack of belief in her own artistic ability, and in doing raises the issue of what it means to be “artistically talented”. Having faced similar opposition to creating art in past semester, I knew that Reba was not alone in her position.

Similarly, Alex reflected back to his very first day of class:

As I sat in class on the first day my heart was racing because I had no idea what to expect in this class. By the second day my heart was still racing but it was slowly returning back to normal. I look at my hands and I know that they are not artist hands.

The reality of the situation was that Alex, just like all of the pre-service teachers, was fully capable of learning and creating through art. His preconception that it takes an “artist” to do art, that you need “artist hands” to be creative or successful in art had become a self-fulfilling attitude. David Bayles and Ted Orland address the identity of the “the artist” in their book *Art & Fear: Observations on the Perils (and Rewards) of Artmaking* (2001):

Artist” has gradually become a form of identity which (as every artist knows) often carries with it as many drawbacks as benefits. Consider that if artist equals self, then when (inevitably) you make flawed art, you are a flawed person, and when (worse yet) you make no art, you are no person at all! It seems far healthier to sidestep that vicious spiral by accepting many paths to successful artmaking — from reclusive to flamboyant, intuitive to intellectual, folk art to fine art. (p.8)

Overcoming the idealic image of “the artist” was a monster that I needed to tackle in order to demonstrate to the pre-service teachers that art methods are a useful and necessary piece of the non-art curriculum. By addressing art intellectualism and providing the pre-service teachers the necessary knowledge and tools to feel a part of the world of art, the idea of “artist” became more accessible and less intimidating.

Disarming Conceptions

In his first journal entry, Alex admitted that in those first days of class, *My attitude was negative towards art but that was because I didn't really understand the material.* He was right; it takes an understanding and willingness to enter another world before you can become comfortable enough to engage meaningfully. “The initial portions of the creative journey have as their prime purpose the establishment of a sense of trust and comfort in oneself, one’s peers, and the general kind of terrain to be explored. Once this foundation is developed, we can move on to the subsequent phase of the transformative journey [...]” (London, 1989, p.102) For most of the pre-service teachers, the art studio was another world - foreign and intimidating. By providing them with relevant language, terms, and concepts, they became more equipped to navigate this world.

As the semester progressed the pre-service teachers’ preconceptions toward art-making and toward the course began to shift. A practicality emerged through the

discussions and projects, and students began to see the benefits and need for art in the classroom. Pre-service teachers began to appreciate the usefulness of art. Even early on Jen recognized a change in her outlook toward art

Before the start of the art methods class I was actually quite reluctant as to what it would be like. From my previous experience of art, I was very nervous. Would I be required to draw or paint? Would I have to study specific artists and know their styles? But after just one day of class I realized that art methods is so much more than drawing a picture.

As the semester went on pre-service teachers began to translate their experience to how it could affect their future practices as teachers. Stephanie came up with a list of reasons that engaging in art is beneficial to non-art teachers:

Artistic practices can help teachers strengthen their self-efficacy by getting them out of their comfort zone. I think if a teacher is pushed to try something artistic that they may not usually be comfortable with it can do a few things: 1) I think it will allow the teacher see what it's like to be in the students shoes, 2) It can help the teacher realize that he or she can do more than they give themselves credit for, 3) It can also help the teacher be more flexible in his or her teaching by trying something new (like a new way to teach something perhaps), 4) It may also help a teacher realize that they can push their students more than they currently are. Going through the process of engaging in artistic practices can allow teachers to share their experiences and encourage their students.

The preconceptions that pre-service teachers entered the course with transformed through their own hard work. By engaging fully in the artistic process, discussions, and reflections they themselves initiated the change that allowed them to see the potential and necessity for art method in the non-art classroom.

By recognizing the role of exploration and experimentation in education, the pre-service teachers' preconceptions on what it means to be an artist shifted. No longer was artistry an elite skill – it was something attainable and even beneficial to them as pre-service teachers and as citizens. Violet summed up this new outlook:

An artist isn't just someone who can draw, paint, sculpt, etc., but it is someone who can see the beauty in things. By seeing the beauty in things, they do the best that they can to create something to make a difference by taking a chance. Even if the outcome doesn't completely turn out how they had hoped or planned, they go for it anyway and make most of the outcomes they are given. By having students, practicing teachers, and myself engage in artistic practices, we are given the opportunity to look beyond the facts and think creatively.

Violet's reflection highlights a renewed outlook on the role of the artist. No longer do we see an artist as an unattainable identity, instead the term "artist" represents a perspective and approach to creation. "In large measure becoming an artist consists of learning to accept yourself, which makes your work personal, and in following your own voice, which makes your work distinctive" (Bayles & Orland, 2001, p. 3). The four studio projects allowed students to experience the artistic process. The experience of fully engaging in this process was transformative. Art as an experience disarmed the pre-service teachers' preconceptions about art and themselves as they became more comfortable in the process.

I observed Brad, a non-traditional student with more confidence than most regarding his artistic ability, challenging himself by pushing his comic style of drawing by incorporating new materials and techniques. Brad realized that he would use his newly reframed perspective to influence his future students:

So by taking this course, I learned for myself how to more fully express myself. I learned again how to try and fail. I learned how to push my own envelope. I remembered how to examine and express. This is what I hope to pass on to my students. Before this course, I wouldn't have known how to do that. I think I knew at one point but I had forgotten. It seems obvious now. It feels like I knew it all along. I took this class to give me the tools and the vocabulary to enable me to do it.

Brad's shifted perspective represented the disarming of the concepts of artist and non-artists. Engaging with explorative art methods altered the pre-service teachers'

preconception of the possibilities of art in education. Their first-hand experience with the artistic process allowed the pre-service teachers to view art-making as an essential learning tool for both them and their future students.

I was able to tailor reflections and studio projects to address preconceptions by recognizing that many of the pre-service teachers viewed what an artist is and what art-making entails as an elite and exclusive ideal. The introduction of studio projects that allowed for varied outcomes and personal connections provided the pre-service teachers a platform to explore the artistic process. Peter London addresses preconceptions in *No More Secondhand Art* (1989):

There are three false and killing notions about art. The first is that art is about beauty. The second is that in order to be an artist you must train your hand to be dexterous and your eye to be accurate. The third is that there are certain canons of good form that if applied, will bring about beautiful things. (p.14)

London's discussion of preconceptions about art-making and artists resembles the preconceptions of the pre-service teachers in the study. However, through engaging in the artistic process, they began to understand that their approach and their ability could translate into art; that being, an artist is not an elite identity, but a willingness to , in creative action.

Transformation through Exploration

Exploration through experimenting with materials affected pre-service teachers by disarming their preconceptions of artistry. The art methods course linked the exploration to the ideas of play. Each project brought with it new materials and techniques which offered opportunities to explore. The pre-service teachers were encouraged to experiment with materials and concepts prior to beginning their piece. Discussions on artistically working with mistakes, remaining fluid in process, and the benefit of varied outcomes

were frequent.

Spatial Exploration

By the third project, the pre-service teachers had gained an understanding of how the studio assignments would go. Many of the pre-service teachers had begun to let their guard down, and were visibly more open toward the artistic process. I shared the book *You Are Here: Personal Geographies and Other Maps of the Imagination* (2003) by Katharine Harmon with students as examples of non-traditional mapmaking. I also introduced pages from Keri Smith's *How to be an Explorer of the World* (2008) to further the understanding of exploration and visual awareness' potential. Students were encouraged to explore the space of the place they chose through engaging multiple senses. I intended this process, inspired by the explorative *dérive* of the Situationists International, to draw the pre-service teachers' attention to their everyday spaces. The pre-service teachers were encouraged to bring awareness to a common area of their lives in much the same way that Lefebvre (1974/1991), Foucault (1986), and DeBord (1967/1998). Their maps reflect a personal connection with their artistic content and serve as a bridge between home and school life.

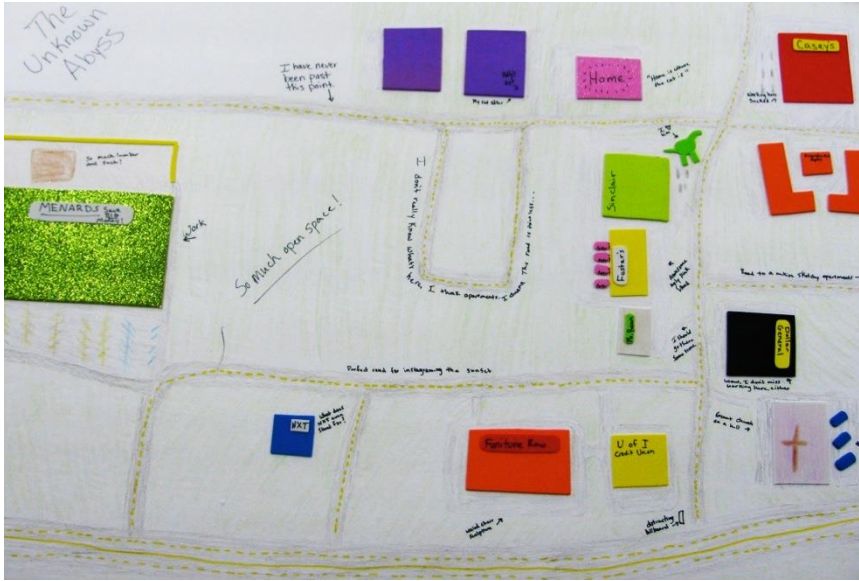


Figure 18. Jane's Map

Jane chose her drive to and from work as her subject and realized that in the short amount of time that she is in her car that she considers many things. Her map details various thoughts that cross her mind on her drive including “Perfect road for instagramming the sunset”, a point she has never been past marked by the label “unknown abyss”, and thoughts about places she should go to and places of past employment she does not miss going to. Jane realized that she spent most of her days within a relatively small geographical area. Her map (figure 18) was humorous and informative and although simple in its aesthetics, drew considerable conversation while the pre-service teachers traveled around the room viewing each other’s artwork.

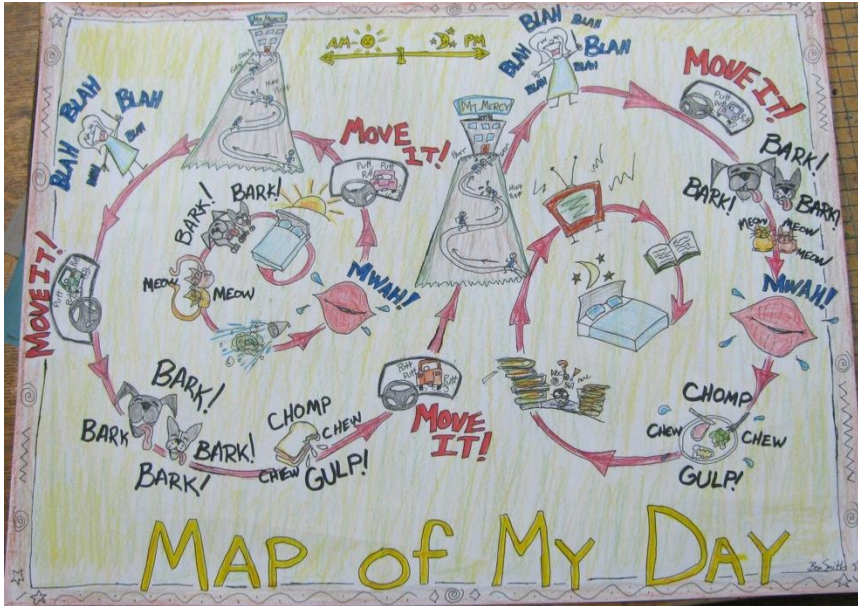


Figure 19. Brad's Map

Brad chose to illustrate his day by mapping out his morning and evening routine (figure 19). What he found was that his day was nearly perfectly symmetrical. This was something he had never noticed and became the source of great conversation in the classroom as other pre-service teachers also regaled the patterns in their everyday routines.

Both Jeannie and Brad developed a new insight about their everyday experiences. Jane reflected on the experience after she completed her map. *I never thought about how many thoughts go through my head in the just 4 minutes it takes to drive to work.* By engaging all of her senses Jane realized that a lot of ideas, observations, and memories existed in the relatively small space she typically travels. The revelation occurred through overlaying her own thoughts on top of the spatial representation. Brad's reflection following the mapmaking project extended the spatial awareness to benefits for his future students. *I need perspective sometimes so I need to take a few steps back. If a student can*

understand this better, it may be easier for them. Brad's map and his reflection demonstrated that through observation and reflection everyday spaces may have more to offer. Brad indicates through engaging with his own everyday space through the studio project he recognizes benefits for such engaged awareness within education. Both Jeannie and Brad's mapmaking project represent the growth that took place in the Art Methods class as the pre-service teachers explored their everyday spaces and made discoveries within their everyday spaces.

Multiple pre-service teachers shared Brad's point-of-view. I observed Alex, Reba, and Jane all make statements about their maps revealing unexpected information about their lives. Alex tracked his steps for a day exposing areas of his house he never enters, similarly Reba mapped her routine and revealed an inefficient path requiring many stairs. The experience of teaching this project was of particular interest to me as I had done similar projects before at multiple levels. When I taught a similar project at the elementary level it spiraled into multiple spatial explorations and enriched the artwork created that school year through encouraging a multi-sensory approach to art-making.

This project illuminated the need for spatial and intellectual exploration. The pre-service teachers were able to draw connections between spatial awareness and learning by taking the time to reflect on their own space. After completing the assignment, Alex reflected on how the process could be effective for young learners:

Thinking more abstract in their surrounding environment we sometimes take things for granted and not appreciate how lucky we have it than others. For an activity they can draw a map of the classroom or playground. This would make them look and become more aware and attentive to their surrounds. Notice the little things in life and look at the bigger picture than the little stuff.

Jen also viewed the idea of developing spatial awareness as beneficial to education. *Students might notice more of what is around them and have more ideas to talk about and share. They may have more to write about or illustrate if they think deeper about what they are experiencing.* After completing the mapmaking project, Brad, Alex, and Jen recognized the potential of engaged awareness. Their creations represented the potential of employing artistic process through illustrating their everyday spaces.

By engaging in the mapmaking project, the pre-service teachers connected with their everyday spaces and drew upon their observations as a source for creativity. The pre-service teachers reflected on how committing to focused observations of what was always in front of them enhanced their awareness and allowed them to see things anew. The pre-service teachers' discovery coincides a description of observation within the visual artist in the book *Art & Fear: Observations on the Perils (and Rewards) of Artmaking* (2001):

Making art depends upon noticing things — things about yourself, your methods, your subject matter. Sooner or later, for instance, every visual artist notices the relationship of the line to the picture's edge. Before that moment the relationship does not exist; afterwards it's impossible to imagine it not existing. And from that moment on every new line talks back and forth with the picture's edge. People who have not yet made this small leap do not see the same picture as those who have — in fact, conceptually speaking, they do not even live in the same world. (Bayles & Orland, p. 109).

The mapmaking project encouraged the pre-service teachers to develop a new relationship with their everyday space. The acute observations and reflections resulted in captivating maps with diverse aesthetics and varied themes. Connection to benefits and applications in education lead to an acceptance of the potential of observation as a learning tool beyond the terrain of art.

Exploration in Schools

Discussions of childhood development and reflections on their own experiences helped the pre-service teachers remember their youthful exploration and experimentation.

Vivian reflected on the role of exploration as we age:

Children naturally are explorers in the world. To a child everything is still new and magical. Everything has potential in the world. As we grow older we sometimes start to get into this funk where we start losing our imagination and start to develop routine. (Not everyone!) If students are given more opportunities, as they grow, to make decisions and have choices they are going to assume a role of an explorer.

Vivian's view of the child as natural explorer ties the concept of exploration to ideas of youth and opposes exploration to adulthood and routine. Her view of exploration as innate stands in contrast to Reba's perspective regarding exploration:

If we, as educators want our students to become explorers, questioners, information-seekers, and critical thinkers, we must first provide them the opportunities to experience practicing these skills. When students are given this opportunity their world becomes bigger, their imagination wilder, and their sense of power stronger.

Although both Vivian and Reba's reflections offer different attitudes toward exploration, they both envision education taking a role. Vivian's work positions exploration as an innate trait in children that a curriculum rich in decision-making opportunities can preserve. However, Reba's perspective places the responsibility of fostering a desire to explore in children in the hands of educators. Their points of view, although in some ways opposing, both highlight the importance of exploration and the value of it being encouraged in education. Vivian also saw exploration as crucial to the development of young learners:

An explorer is someone who seeks new information and new possibilities. Explorers are people who try to change the world for a better tomorrow. These are the types of students we want going through school and growing up into great

people. The way that we can help aid this is providing as many opportunities for exploration as possible. When students have to do an assignment like complete the worksheet, what are they learning? They are learning to complete a worksheet! Where is the deep connections and understanding? When children dive deep into exploration that is where true understanding can be made for life.

Vivian's reflection reveals her approach to exploration as dire to the learning process. Her view positions the characteristic of an explorer as a desired trait in students and essential to the deep understanding of curriculum.

Jen viewed exploration as a means of self-discovery and self-motivation in education:

They can learn to discover their likes and dislikes and what they are good at. When students can make choices about what they learn about or how they learn they are then given the opportunity to explore something of interest to them.

In her reflection, Jen positioned the role of exploration within the context of identity, offering that through making choices students can discover more about themselves.

Callista also recognized in her reflection education can make explorations possible through choices:

Exploring is learning, a very good tool to have as a person. I really think that giving choices and letting students make their own decisions at times is necessary in order for the students to grow as not only learners but as individuals.

Callista's reflection identifies exploration as a tool that allows students to develop their own identity through making their own choices.

Vivian, Reba, Jen, and Callista each demonstrated different philosophical approaches to exploration. Each of their stances offered that the inclusion of exploration in education would make a positive impact on students. The use of exploration as a tool to learn reflects the practices of the psychogeographers and represents an approach to art-making that accepts learning from both the process of making and the final product.

Through reflecting on exploration and learning, the pre-service teachers gained a greater understanding of the benefits of introducing exploration as a central part of instruction and curriculum in the classroom.

Learning with Non-Prescribed Outcomes

The explorative methods of the art methods course promoted learning with non-prescribed outcomes. Each project had set parameters, however provided choices through materials and techniques. I introduced each studio assignment with multiple students and artist's examples, and the pre-service teachers were encouraged to playfully explore the different techniques and materials within the parameters of the project and their chosen theme. This process allowed the pre-service teachers to explore and apply personal experiences to each project.

The idea of varied outcomes was a continual discussion in the classroom. The pre-service teachers compared personal and observed experiences with the non-prescribed learning they were doing in the art methods class. The pre-service teachers were encouraged to consider how learning differed based on how the learner achieved their final product. The consensus agreed with the ideas supported in *Play-Based Learning in Primary School*, which states, "Giving children choice and ownership over their own learning increases motivation and improves behavior" (Briggs & Hansen, 2012, p.81). The art methods course fully supported this play-based concept of student involvement through the artistic process. The pre-service teachers embraced the playful exploration in each project and developed varied outcomes that both complied to the projects' parameters and expressed their personal interests. This approach to the artistic process supports the inclusion of play within an integrated art curriculum.

Timelines

Through discussions of child development, as well as talks about the pre-service teachers' own experiences with art, I was inspired to delve deeper into the origin of the apprehension they began the semester with. I used an exercise where I asked the pre-service teachers to create a timeline of their memories of "making". I elaborated for them that the items on the timeline could be guided or self-directed, educational or not, artistic or not. Anything that they considered "making", forts, paintings, plays... was fair game for their timelines. It was not part of their grade and did not have to be neat. The next week each pre-service teacher came back with their timeline and I divided into groups of 4 and asked them to compare and contrast.

I began to wander around the room while each group squirreled away into their own private group – just as they were accustomed to doing when discussing projects. I was confident I knew what their conclusion would be. I have read the books and I was currently teaching middle school art during the day. The pre-service teachers would all unfold their timelines and discover no matter what type of "making" they did they all pattered out during their adolescence. After all, that is the stage deemed "Period of Decision/Crisis" by noted art educator and developmental theorist Viktor Lowenfeld. Lowenfeld describes young teens as critically aware with definite intentions of how their art should look. (Lowenfeld, 1949) An inability to achieve these intentions can become a source of frustration. This sense of frustration all too often marks the end to the adolescents' pursuits in art education. Undoubtedly, this group of pre-service teachers who nearly all share a mutual discomfort toward the artistic process fell victim to this period of crisis.

However, as I have learned repeatedly in education, I should never assume. As I wandered I overheard the pre-service teachers discussing fond memories of childhood making and attempting to come up with a common denominator that would pinpoint its' decline. And they did. Upon regrouping into a full class again, each group shared their findings and each group discovered the same thing. Whether it was a particular project, class, or teacher, each group discovered that their own personal period of making came to a near halt when instructors began prescribing activities and projects. Upon being told exactly what the outcomes should be the pre-service teachers became frustrated, disinterested, or disheartened and turned away from activities that many of them admittedly loved.

I shared my surprise with them as well as what I had assumed their answers would be. Although many of their declines in making aligned with the period of crisis, it was not as consistent as the decline they experienced when what they created changed from self-directed to prescribed.

This relates back to the significance of play in the exploration of the artistic process. When the pre-service teachers were no longer provided the freedom and opportunity to playfully explore, and instead were provided the end goal at the start, their interest and joy in the process waned. Prescribed projects with predetermined outcomes leave very little room for problems solving, the inclusion of individual experiences or play. In order for children to progress they need to reach toward what was once out of reach, explore what was once unknown, and learn through playful experimentation.

(Briggs & Hansen, 2012; Vygotsky,1933) When these opportunities subsided for the pre-service teachers so did their ties to making and creating.

I designed the projects in the art methods course to provide the pre-service teachers, who had long since left the world of playful exploration in favor of a mostly prescribed education, an opportunity to revisit the wonder and process of play.

After the completion of a studio project Brad reflected, *I decided form, color, layout, materials, subjects, and I didn't have to confer with anyone. If I made a mistake, I had to figure out a way to fix it. It was all on me.*

Jade also reflected on the open-ended process as a positive experience that they would be able to transfer to their future students:

When children are granted the option of how to work on a task, they will do something that is more pleasing to them, therefore the students will go out and expand their knowledge by trying different options and tactics to get a variety of results that they may be looking for. The child becoming an activate participant in his/her learning they are more apt to focus and have fun in the classroom. Given the opportunity to make their own choices, they have the feeling of being in control, which leads to a positive self-esteem.

Both Brad and Jade's reflections reveal the potential they discovered held within learning toward varied outcomes.

The pre-service teachers began to see how playfully exploring through a process that allows for varied outcomes could benefit students beyond concrete assignments.

Violet wrote about how lessons can extend past classroom when engaging in the artistic process:

Learning in the arts requires the ability and willingness to surrender to the unanticipated possibilities of the work as it unfolds. And not only does art allow students to express themselves creatively, it provides many every day life lessons such as: problems can have more than one solution, there are many ways to see and interpret the world, and small differences can have large effects.

Violet's perspective of the potential of art in education represents a promising shift in pedagogy. Her reflection denotes openness to the artistic process as a means of discovery and positions learning through art as a beneficial approach to education.

Varied Outcomes in Studio Work

The final project, the creation of an altered book, represents a sense of play through materials and technique. The project was a culmination of studio experiences and the participants were eager to share them with each other. They worked on the books both privately, between classes, and publicly during class, but results were all so different that when it came time to share they were attentive and quiet, carefully flipping through each other's books. The pre-service teachers were encouraged to explore materials and processes and developed their themes individually.

Jane's altered book detailed the deterioration and eventual breakup with a high school ex-boyfriend. It was funny and heartbreaking and earned the empathy of many in the class. In figure 20 a prom picture with the boyfriend redacted through scribbles are the words *Prom wasn't even that fun. I lied.* Jane sprayed the book heavily with a leftover bottle of her ex's cologne and as students passed the altered book around the classroom, his smell wafted.

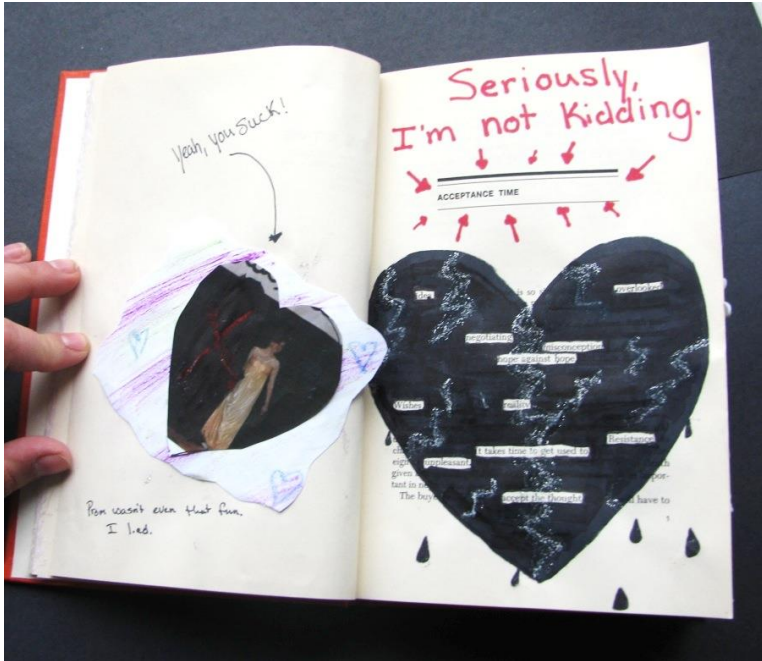


Figure 20. Jane's Altered Book

Jane's project represented pieces each of the previous projects. Her choice of topic demonstrated a willingness to share personal information about her past and her identity, further building on the community building aspects of the portrait project. She expanded on the found object project with her addition of a variety of materials such as various scraps and photographs. Jane employed a multi-sensory approach similar to that introduced in the mapmaking project by the inclusion of scent. Her approach to the project demonstrated a comfort with concepts introduced within the course.

Christie's book focuses on youth literature. She cut individual sections into each letter in the word "read". Each section focused on a different genre of book complete with themes, definitions, and book recommendations. Christie planned to have the book on display in her future classroom for students to use.



Figure 21. Christie's Altered Book

Christie's book reflects a connection made between art and learning. She created her book to be interactive with her audience in mind. Christie's choice to include curriculum to make her altered book an applicable learning tool in her future classroom demonstrates an accepted practicality.

Stephanie's created her altered book to double as a purse. She created it as a reminder to herself to stay positive through life's struggles. She wrote, *Yes this is something that represents me and that I will actually use.*



Figure 22. Stephanie's Altered Book as a Purse



Figure 23. Stephanie's Altered Book

Stephanie's altered book demonstrates a growth in artistic confidence. Stephanie understood the studio assignment and then extended it further. None of the examples provided in class offered an altered book as something more, however Stephanie took the

initiative to create an altered book that functioned as a purse. This demonstrates Stephanie's increased comfort with developing her own outcomes and personalizing her projects.

The altered book project offered the pre-service teachers ultimate control over their outcomes. The pre-service teachers' had varied themes, and they explored them through variety of materials and techniques. Alex had done a movie theme, Brad a symbolic monster, Callista a book based on the lyrics of musician John Mayer, Jen the seasons, Jade did Charlotte's Web, Reba the Sound of Music, Vivian did Disney Movies, and Violet did major life events.

All the students satisfied the project criteria, but each accomplished it in very different ways. After the project, Jen considered the lessons learned from completing the altered book. *I think it helps to show that some things can be turned into another and still be successful. It really forced me to be creative and I think that is a good thing to teach in education.*

I purposely placed the altered book project as the final studio project in the syllabus because I knew it provided a sense of completion for the students. Pulling in what they learned about the artistic experience, about exploration and transformation, and about themselves as creators. In the end, the altered book project was a good ending to the studio experience and allowed the pre-service teachers to showcase their newfound creative confidence.

By engaging in non-prescribed art projects with opportunities for varied outcomes the pre-service teachers in this study once again began to play. They played with materials, with possible outcomes, with each other's ideas. The classroom transformed

from a container of nervous tension to a welcoming place filled with trials and errors, conversation, and laughter. Through the process of reengaging with play, the pre-service teachers discovered important lessons about how they approach challenges and how they will present challenges to their students.

The Art of Making a Mistake

My years of teaching have informed my association of making mistakes with learning. I have encouraged countless students to overcome their frustration with mistakes by finding a means of including them within their artwork. This requires remaining fluid when it comes original plans. I encouraged playful investigation of art processes through explorative methods. I attempted to facilitate this practice within the Art Methods for Non-Majors course by encouraging the pre-service teachers to be open to changing their original ideas and final product. Seeing the worth in this process aided the transformation and demystification of art for many of the pre-service teacher.

The Art Methods for Non-Majors course offered the pre-service students hands-on experiences with the artistic process inclusive of the trial and error of using art materials and attempting artistic techniques. When the pre-service teachers reflected on their experiences of learning through mistakes, some found ways in which they learn better and others found ways they wish to approach their future classes. For most of the pre-service teachers, learning from mistakes was not a foreign idea, but one they had rarely considered having a place in their future classrooms. Callista reflected on the ways in which making mistakes are an important piece of learning in the early years:

Making mistakes can be transformed into a positive learning experience for students by explaining that making mistakes is a good thing and it means you are being brave and jumping outside of your comfort zone. Making mistakes can

create so many beautiful experiences and positive things too! Students need to realize that mistakes are sometimes some of our greatest learning experiences.

Callista's reflection introduces the idea that learning through mistakes reflects on the type of learner one is. Callista offers that students will benefit by positioning mistakes within a positive light. This argument for learning through mistakes reinforces the strength of the playful investigation of the explorative art methods presented in the Art Methods for Non-Majors course. The pre-service teachers were encouraged through the playful exploration of materials, techniques, and concepts to develop their own artistic approach.

Jade, the self-professed perfectionist of the group, had a particularly difficult time during the portrait project (figure 24). She developed an approach that fed her perfectionist tendencies. Jade would lay out all of the pieces she selected for her portrait, position them in a possible arrangement, stand on a chair in order to gain perspective and take a picture with her phone, look at the picture, ask others their opinions, change a piece or two, and continue the process over again.



Figure 24. Jade's Self Portrait

Jade's portrait, her first project in the Art Methods for Non-Majors course, represents her initial approach to the artistic process. As the semester unfolded Jade reflected on her process and began to trust her instinct. She developed a less compulsive approach to creating and began to recognize that mistakes are not always a failure. Jade realized that through her personal process of redoing work that she too was using mistakes as a reflective learning tool:

Mistakes are the ways of discovery. We learn from reflecting on our experiences, whether they went as planned or not. It is important to teach children early on and have them realize that making mistakes is apart of life and a key to their learning success.

Jade's shift from her perfectionistic tendency to an approach open to the potential posed through mistakes represents a transformative approach to art and art-making. Jade

recognized, through reflection, how this transformation in perspective toward art affects her pedagogical approach.

Brad noticed by watching the processes of others, like Jade, that this method of reworking was a way of learning:

Trial and error is a really effective way to learn. So I may need to allow multiple attempts at doing something. Let the students start over if they are going down the wrong track. I noticed with the silhouette project, this method was used. A couple students didn't like what they were doing. At the time, I thought they had wasted time and effort, but when they were allowed to scrap what they were doing and make another run at it, the final result did in fact end up being a better product. This was because they had learned from the first attempt and did it better the second time.

Brad's reflection coincides with the theory of artistic process posed in the book *Art and Fear: Observations on the Perils (and Rewards) of Artmaking* (2001), "The function of the overwhelming majority of your artwork is simply to teach you how to make the small fraction of your artwork that soars. One of the basic and difficult lessons every artist must learn is that even the failed pieces are essential." (Bayles & Orland, p.5). Brad internalized what he witnessed during the first project and concluded that this process would benefit his future students if he allows them to work in a similar way:

Some students may get it right after the first attempt, but those that do not have an opportunity to actually do it right on their own, without us doing it for them or just giving them the right answer. This not only lets them discover the correct way to do it but it also gives them the self-confidence and self satisfaction for the future and shows them how to fail with grace. So much emphasis is put on success and competition and being first that often we forget that sometimes the best way to learn something is to get it wrong first.

Similarly to Callista and Jade, Brad developed a new perspective on transforming mistakes as a useful learning tool through reflecting on his experiences and observations. This theme extended to other pre-service teachers, Alex, Jane, and Violet saw mistakes as

potential lessons for their future students. Alex wrote about how making a mistake could become a life lesson if the teacher takes the moment to break it down:

As a teacher, I will take time to engage my students that mistakes actually help us to move deeper in our level of understanding. Mistakes are an important part of life and if we don't encourage students to experiment than are we really helping their learning.

Here Alex aligns the themes of exploration and learning through mistakes and reveals his intent of sharing his newfound approach with his future students. Alex, who was often discouraged by what he perceived as his lack of artistic talent, reveals in this reflection that making mistakes is a way of learning. In class, Alex affirmed that he had also made this connection for himself.

Jane also approached the act of making a mistake as a positive teaching opportunity, as well as an inescapable action that one should accept:

Mistakes in a classroom are very often "teachable moments." If mistakes were never made, teachers wouldn't have a way to assess student understanding. Mistakes are important and a necessary part of life, students should know that all mistakes are not necessarily a bad thing.

Jane reflection highlights the positive potential of the act of making a mistake within an educational context. She positions mistakes as important to the teaching and learning process and emphasizes the opportunities created to both teach and assess. She advocates for a shift away from the negative in student perspective when viewing their mistakes.

Like Jane, Violet also described mistakes as a inevitable element of art-making when she wrote, *One positive of making mistakes in art is that art teaches students that problems or situations don't necessarily have one solution, there can be multiple answers.* Here Violet relates the act of making mistakes specifically to creating art. She highlights the potential in the artistic process to aid in the development of problem-

solving skills. Her reflection demonstrates her acceptance of art as a learning tool in the classroom.

The pre-service teachers' experience in the art studio afforded them the opportunity to participate in the artistic process. For many of them, this time demonstrated that a mistake could be transformative in learning. After each project, the pre-service teachers reflected on their satisfaction with their art piece and the process that led to the outcome. Christie reflected on this process, *By making mistakes I am becoming more open to trying things. If I make a mistake ok so what I'll fix it and make it better.* This outlook differs greatly from Christie's initial approach to art-making. She exhibited and described substantial reluctance during the first studio project when faced with using materials that she deemed "permanent". Christie chose to use watercolors, but upon application became apprehensive about the process. Throughout the semester Christie, like the others, began to understand that making mistakes is often part of the process and that it is by working through these mistakes that we learn and grow. Vivian expanded on this idea, *When working on a project you may make a mistake. Art teaches you can adapt and keep creating (making it better) or you can learn for the next time!* Christie and Vivian both demonstrate a positive outlook to the act of making a mistake. Their reflections show mistakes, not as a hindrance, but as an opportunity to improve.



Figure 25. Christie's Portrait

Learning through mistakes emerged as a significant theme within the study. Engaging in art through playful exploration allowed the pre-service teachers to face and overcome mistakes in a safe and supportive studio environment. This process reframed their conceptions of learning and art-making. The acceptance of mistakes as a learning tool, both for themselves and their future students, is substantial, considering the apprehension and reluctance many pre-service teachers exhibited at the beginning of the semester. Ideas of self-doubt and fear of judgment fueled their early apprehensions, however, through engaging in explorative art methods the pre-service teachers felt comfortable enough to learn from their mistakes rather than dread them. Engaging in and reflecting on the hands-on project-based learning informed the pre-service teachers' concepts of the potential of art in education.

Identity and Self-efficacy

I introduced the term self-efficacy after midterm. I defined the term simply as belief in one's own ability to achieve. I asked pre-service teachers to reflect on the idea of self-efficacy in conjunction with art-making. Their responses highlighted the transformation that was occurring for many of them.

Stephanie's reflection showcases an increase in her confidence that she accredits to engaging in the artistic process:

Through engaging in artistic practices I have learned that I can do more than I give myself credit for. I have felt a huge sense of accomplishment when I have created artistic pieces that I'm proud of. I have also come to realize that I'm 'better at art' than first anticipated.

The next week she went on to write, *Throughout the semester I've come to feel more confident in my abilities as an artist, because of the positive feedback I received, as well as the result of my finished pieces (and how pleased I was with them).* As the semester continued Stephanie's confidence was evident in her proud, boisterous presentations. It was clear to everyone that Stephanie had found her voice.

Alex, my most reluctant pre-service teacher, wrote about his persistent self-doubt and its transformation during the course of the class:

Self-efficacy in academics refers to the belief that the students can control their own achievements and outcome. Students can sense their own self-worth. "Think creative!" Those words have always left a sour taste in my mouth. It's not that I can't have creative thoughts, but it's just that I always questions my action and soon realize that it may be stupid. This is my first semester at Mt. Mercy and the one thing that I have learned is not to be afraid of looking stupid and just go with the flow.

For Callista, the process of art-making encouraged her to reflect on concepts of identity. *Engaging in art is very special; as a student and a practicing teacher I believe that engaging in art, even just in this course, has promoted self-efficacy. It has helped me look deeper into who I am and who I want to be in the future.* Callista, who came from a family of artists and considered herself an outsider in that aspect of their lives, was able to connect with the artistic process and in turn make personal connections. This is evident in her studio work as well. Callista demonstrated a willingness to personalize the studio projects. In figure 27, her mapmaking project showcases the distance between her hometown and where she lived during the school year. Callista was on a sports scholarship and originally resided in another state. Her map highlights scenic spaces, but also depicts friends, family, and a pet that she left behind. The map is a bittersweet representation of nostalgia and willingness to be vulnerable. Callista’s creation and personal sharing demonstrates an openness that is not fearful judgment.

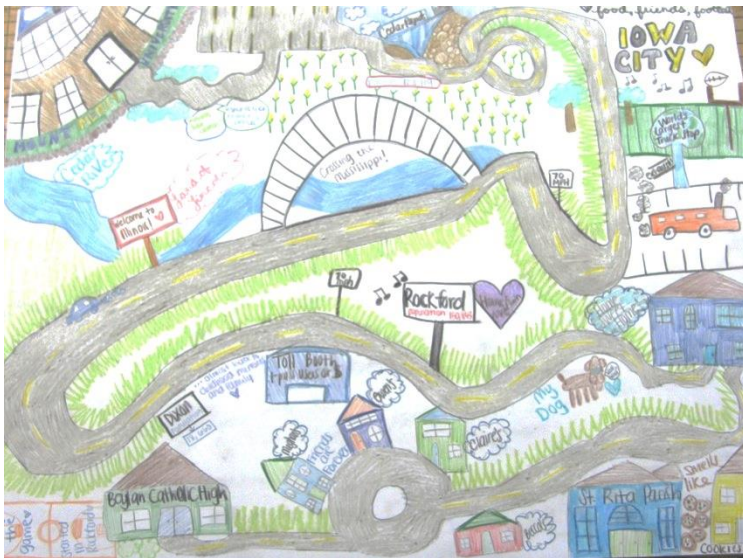


Figure 27. Callista's Map

Callista’s reflection, like Stephanie and Alex’s, demonstrates the application of Thirdspace within the art methods course. Their writings reflect the potential art-making

can have outside the actual act of making. Engaging in art-making - and for many, in reaching outside of their comfort zones - became a large part of their reflections on self-efficacy. This idea of extending learning past the school and home environment while connecting to self, aligns with Thirdspace pedagogy (Wilson, 2005,2008; Oldenburg, 1999; Bhabha, 2004). Also, the theme of identity clearly emerged in these reflections as many students discovered that through engaging in making art, they were learning about themselves as well. Explorative art methods challenged students to see themselves differently. Entering as non-artists, the pre-service teachers' views shifted through engaging in the artistic experience. After each studio project was completed, the pre-service teachers reflected on the process of creating their piece, they shared in the trials and successes of each other's attempts, and they celebrated the final products as evidence of learning.

At the end of the semester Reba reflected on the explorative art methods and wrote, *It has made me more aware of my artistic abilities that I do have, rather than focus on what I can't do.* Here Reba reveals a positive shift in her perspective. Reba's reflection is not focusing on gains in her artistic ability, but instead in her self-concept. This shift highlights the potential outcomes of art-making to extend past the final art product.

Reba was not alone in her personal development, engaging in the artistic process demonstrated to many of the pre-service teachers their own resolve. Alex wrote in his first journal entry, *As I was working on my first studio project, I was learning aspects of my life I didn't really know I had.* Although Alex was apprehensive and reluctant to engage in art-making, he did. His first project (figure 28) included watercolor painting,

crayon, collage of old photographs, and a combination of religious and nostalgic content. His classmates received it well, as they enjoyed learning about each other and were interested in Alex's seminary school background.



Figure 28. Alex's Portrait

Later in the semester, Alex elaborated on how aspiring to be like an artist would help his self-confidence.

Another thing that I learned that I need to work on, not only in this class but all my other classes as well is not to second guess or question myself. I made a commitment that once I started I will just go with it and see how it turned out. Like most artists they just go with their hearts and that is exactly what I am doing in this class; especially with my second studio project.

Alex's desire to approach tasks like an artist reflects an admiration for artists and their process. Alex's reflections indicate that his new commitment to instinct and confidence was a direct outcome of his engagement the artistic process.

Transformation Through the Artistic Process

Throughout the course of the semester of Art Methods for Non-Majors the pre-service teachers learned about artistic development, integrating art into other curriculums, lesson planning, and curriculum writing, however it was the four studio projects that proved to be the turning point for the students when it came to their preconceptions and apprehensions toward art. After the completion of the fourth studio projects, the pre-service teachers reflected on the experiences.

Largely due to prior experiences and fear of judgment, the majority of the pre-service teachers demonstrated reluctance to engaging in art. Jade, initially the most vocal about her nerves, expressed her transformation from anxiety to pride.

At the beginning of the semester I was super anxious and very nervous I would not like anything that I was going to be producing as studio projects. Having said that, I take it all back though. I have loved every studio project I have made and even was willing enough to put them on Facebook (aka the world! Lol).

Jade's pride toward her studio work is clear in her reflection. Jade was not the only pre-service teacher in the class that recognized the change in approach to making art from the beginning of the semester. Brad made an observation about the transformation of the entire class:

I like how the first day so many people shared how they didn't enjoy art or didn't think they were good at it. I think they are discovering that they do indeed possess some talent. They are able to express themselves in their own way with less fear of consequences.

This was true; the pre-service teachers who were both visibly and admittedly resistant to the idea of creating art transformed their perspective through the course of the semester.

Through engaging in the explorative methods the pre-service teachers developed a renewed perspective of what it means to learn and create through art.

Callista wrote about her own transformative experience from being resistant to creating art to being open to the process:

I think that each of these studio projects have been great and were each so different from each other but made me reflect and get creative with my thinking – I learned a lot about myself and a lot of new ways to create meaningful pieces in art. I have learned that I can be creative and go outside of my comfort zones doing things I never really thought I could do. I have challenged myself to be comfortable with the uncomfortable and to create things while not being scared of what people think.

Similarly to the rest of the class, Callista's transformation is accredited largely to her hands-on experience with the artistic process. Within a comfortable environment Callista playfully explored materials and techniques followed by discussions and reflections. This process encouraged Callista to open herself up to new experiences.

Even after participating in the very first studio project Jane rejoiced in her journal entry, *I'm beginning to not be so afraid of art!* The pre-service teachers' reservations toward art deteriorated as they proceeded through the four studio projects. As Peter London describes, "We have learned to be embarrassed by our efforts. We have learned to feel so inept and disenfranchised from our own visual expressions that we simply cease doing it altogether" (1989, p. xiii). However, the pre-service teachers in this art methods course demonstrated that although they may have entered the course apprehensive and reluctant, that initial disposition is reversible. Their rise in confidence and enthusiasm toward art-making produced a renewed and more positive outlook.

Teaching Art

At the start of the semester, pre-service teachers were reluctant to the idea of participating in art projects. Their lack of comfort with art impacted their desire to include art in their future curriculum. Christie reflected on the professional effects of her apprehension to art in her journal, *Having this anxiety about art I have left it out of my teaching. Fear about my own personal artistic abilities has affected this, but also my lack of knowledge about art concepts and skills.* However, as the semester continued, the pre-service teachers began seeing how they could use their experiences to benefit their future students.

After engaging in the four studio projects Jen wrote, *I now believe that I would integrate art much more than I would have in the past. I feel more comfortable with art and feel it would be a great tool to use in the classroom.* Her own improved perspective toward art in education facilitated a change in her teaching philosophy.

This class has really opened my eyes as to what art really is. I now have a desire to use art almost daily in my future classrooms. I think it is important and creativity is a great skill for children to learn. By incorporating art, I believe my students will enjoy learning and will develop necessary skills to be successful in their future.

The pre-service teachers as a whole developed an accepting perspective toward the role of art in education as their comfort with engaging in the artist process progressed. This correlation rang true across the data as the pre-service teacher became more comfortable with each passing studio project. Violet wrote that, *In the beginning I thought it would be difficult to integrate art and maybe not very useful, but these projects have opened many doors for ideas and showed me it is extremely beneficial for students.* Her concept of art in education, like the others', had transformed as she engaged in the studio projects.

The discussions, reflections, and studio projects eased the anxious and reluctant predispositions that the pre-service teachers began the semester with. They left the class more informed because of both the course content and the artistic experiences. At the beginning of the semester, Christie reported that she [...] *thought that integrating art was having students produce a picture, poster or have a discussion at the end of a lesson.* Jane echoed Christie's sentiments, *Before I always thought of class art projects as something like 'the cherry on top' of the end of a unit. I just thought of it as something fun.* However, by the end of the semester the idea of integrating art had taken on a new more comprehensive meaning. As Jane revealed, [...] *now I can see the use of art projects as a means of teaching as well as assessment.* By the course's end pre-service teachers developed a deeper understanding of the practicality and strength of art integration. The pre-service elementary art teachers became motivated to utilize their newfound knowledge in their future classrooms.

By engaging in explorative art methods, the pre-service teachers were able to extend the lessons they gained to their concepts of education. Brad considered the value of problem solving, *If we make their A's for them or directly hold their hands and show them the way instead of allowing them to find it for themselves, we aren't doing our jobs properly.* Brad's reflection of the teacher's role of allowing students to learn through investigating outcomes coincides with play-based learning strategies employed with the explorative methods of the course. This is possible through encouraging risk-taking in a safe learning environment. Vivian developed a similar outlook to Brad's with regard to autonomous exploration. *There is a lot of room for exploration. Students have a chance to problem solve. They learn to accept mistakes or follow through.* Brad and Vivian's

approach to exploration in the education supports the development of a safe and comfortable learning environment that encourages risk-taking, problem-solving, and decision-making. These qualities align with play-based learning and I included them in the explorative art methods of the studio projects that the pre-service teachers engaged in.

Throughout the course of the semester the pre-service teachers developed ideas of how art can and should be taught in the classroom. Through engaging in hands-on experiences with art, their ideas of art integration were informed. By becoming more comfortable with the process of art-making the pre-service teachers demonstrated deeper understanding of how art in the classroom would benefit their future students.

Experience Inventories

The first day of the course, the pre-service teachers took an inventory of their prior experience with art. This inventory informed my approach to the pre-service teachers, as well as guided some of the discussions. For example, knowing that the majority of the pre-service teachers had little experience with art allowed me to gear discussions in a manner sensitive to their overall lack of art background. At the end of the semester, I gave the pre-service teachers a post-course inventory with many of the same items as their first survey. A comparison of these documents reinforces the apparent transformation in the pre-service teachers' conceptions regarding art in education.

The inventories reflect the pre-service teachers' attitudes toward art at the beginning and end of the course. One of the items on the pre-course inventory asked the pre-service teachers to rate how the idea of engaging in visual arts in a college-level class makes them feel. The majority of students were divided between "a little uneasy" and "anxious", this corroborates the pre-service teachers' reflections that describe their

incoming dispositions. At the end of the semester, the post-course inventories allowed room for the pre-service teachers to elaborate on their disposition upon exiting the course. Stephanie wrote, *Previously I was 'intimidated' by art, but now I see it as an exciting opportunity.* Stephanie's response demonstrates a link between her initial intimidation and her perception of art. As her feelings of intimidation subsided her view of the art's potential rose. Others linked their initial disposition to their perception of their artistic ability. Alex wrote, *I was extremely nervous about this class because I am not talented or gifted in art. I learned I have a lot more talent than I give myself credit.* Alex's response incorporates his transformation in confidence regarding his artistic ability. His nervousness at the course's start coincides with his lack of initial confidence. Reba responded similarly, *I was not confident in my own artistic abilities at the beginning of this class. Now, even though I wouldn't say I have extraordinary abilities, I realize that I do have some talents.* Both Alex and Reba's responses reflect their lack of initial confidence in their artistic abilities, however what is more significant about their responses is what they responded to. The item on the post-course inventory they were responding to was, *What, if any, preconceptions and/or anxieties regarding visual arts in education were impacted/resolved during the course?* The inventory item did not directly inquire about their ability or confidence. This is important to note because it demonstrates the connections that the pre-service teacher made between their own artistic ability and art in education.

The most dramatic change on the post-course inventory came from the item asking the pre-service teachers to rate their artistic ability. The number of pre-service teachers who chose "good" as their answer went from three out of eleven on the first day

of the course to eight on the last day of the course. The pre-course inventory reflected the initial disposition of the pre-service teachers with three of them choosing “okay”, four choosing “poor”, and one drawing in a box below poor and marked “horrible”. In the post-course inventory all those who did not choose “good” for their view of their artistic abilities chose “okay”, none marked poor (or worse). The post-course inventory echoes the pre-service teachers’ increased confidence noted in their reflections.

While the pre-course inventory helped to determine the makeup of the course, the post-course survey provided information on the pre-service teacher’s future approach to art in their classrooms. On an item asking the pre-service teachers view of art education, all marked “favorable”. Also, on an item that stated “As a future teacher, I foresee my relationship with the visual arts as...”, eight of the pre-service teachers chose “integrating the visual arts into my students’ learning experience in my classroom” and the other three chose “calling upon the art teacher for support with various visual arts related activities.” This response demonstrates that all of the pre-service teachers left the course with the strategy to incorporate art into their students’ curriculum. The majority felt comfortable enough with the idea of art integration to develop plans by themselves while the rest were willing to work with others to integrate art into their future classrooms. The post-course inventories reflect the pre-service teachers comfort and acceptance of the role of art in education.

The pre- and post-course inventories provide insight into the pre-service teachers’ perspectives of art in education. The inventories informed the study by corroborating the initial apprehension described in the reflections. By analyzing the post-course inventories, a more defined picture of the pre-service teachers transformation emerges.

An overall acceptance of art in education connects to the pre-service teachers' comfort and confidence in their own ability.

A Culmination of Experiences

The Art Methods for Non-Majors course described in this study provided pre-service elementary teachers the opportunity to explore art methods through hands-on studio assignments, journal reflections, and class discussions, as well as writing and presenting about art integration and child artistic development. I addressed the pre-service teachers' predisposition toward art through explorative methods that provided the pre-service teachers opportunities to explore materials and techniques. The pre-service teachers' reflections identified the artistic process as a key factor in the transformation of the pre-service teachers' approach toward art.

I identified common themes through analyzing the pre-service teachers' inventories, reflections, and artwork. Apprehension and reluctance to art-making, community building, and preconceptions about art and art-making, exploration, non-prescribed outcomes, learning from mistakes and identity emerged as major themes in the study. Each of these themes informed the study by demonstrating commonalities among the pre-service teachers.

A Meta-Approach

Many of the pre-service teachers developed a meta-approach to their reflections. While journaling about their experience in the classroom the pre-service teachers would transfer their experiences to their future students. Ideas of their future students became interchangeable to themselves as students. Their transformations became their future

students' transformations. This empathetic perspective surfaces repeatedly through the pre-service teachers' reflections.

Sometimes the pre-service teachers were clearly aware of this meta-approach, such as in Brad's mapmaking reflection, *I need perspective sometimes so I need to take a few steps back. If a student can understand this better, it may be easier for them.* Here it is clear that Brad is making a connection. He is using his own conclusions regarding spatial considerations to inform his pedagogy. However, some reflections demonstrated fluidity between the pre-service teachers' experiences and those of their future students. This is evident in Jane's reflection, *The insight that mistakes are okay was an important piece of what I learned in this class. Students should use art as a tool and learning experience, sometimes changing your ideas can be a good thing.* Unlike Brad's reflection, which clearly described how his experience could relate to his students', Jane's reflection blurs the line between her own experience and those of her future students. This meta-approach is evident throughout the study and demonstrates an empathetic approach to learning.

Here we see Christie explain the phenomenon when reflecting on her increased self-confidence:

It has been many years since I have been in an art classroom. The studio projects have allowed me to experience different feelings, similar to what my students would feel. This will help me relate to them in the classroom. I have learned to let my guard down and try new things. Go outside my comfort zone and problem solve.

Christie was in a practicum at the same time as the art methods class. She came to the art methods class directly from her practicum experience and related with how young learners might approach a new task. Her ability to view her experiences and then relate

them to the student experience demonstrates the empathetic meta-approach seen throughout the study.

The pre-service teacher's meta-approach to reflecting and discussion about their experiences was the biggest surprise that emerged study. This approach is seen repeatedly in the reflections of the pre-service teachers and useful to discussions of applicability and advocacy. The pre-service teachers demonstrated connections between themselves and their future students through interpreting their own experiences, transformation, and growth. The combination of artistic engagement with discussions and assignments regarding teaching methods and artistic development led to a fluid transference of discoveries between pre-service teachers and future students based on the pre-service teachers' experiences.

The meta-approach is significant because it demonstrates a clear link between the experiences of pre-service teachers and how they believe their future students will approach a subject. Reba echoes this in a reflection:

Now, I am more aware of the power and effectiveness of art as a learning tool. I think one of the reasons this has changed is because I have experienced creating and making art myself in a much more positive manner than I have in the past.

A key aspect of this study, revealed by Reba's examination, is that the experiences of the pre-service teachers impact their pedagogy. The ability for the pre-service teachers to transfer their experiences to their future students shows the importance of introducing art methods to pre-service elementary teachers.

My experience teaching the pre-service teachers in this study was fulfilling. The pre-service teachers responses to the curriculum were impressive. They were able to thoughtfully discuss ideas surrounding art, child development, and pedagogy. They

pushed themselves past their comfort zones in a room full of their peers and discussed their experiences open and honestly. As the facilitator of those discussions, I respected their approach and continued to ask more of them when it came to exploring new processes. Providing pre-service teachers the opportunity to learn and explore art methods prior to entering the field of teaching presents an opportunity to positively influence their pedagogy.

Chapter 6

Conclusion

As the instructor/researcher, I expected the pre-service teachers to demonstrate growth in understanding. Knowledge of art in education from both a developmental and curricular standpoint was necessary to be successful in the class; however, the outcome of learning through explorative art methods extended the results of the course. The upcoming mandate for all pre-service elementary teachers in the state of Iowa to take an art methods course as part of the teacher education only reinforces the significance of this area of study.

My Research Questions and the Themes that Emerged

I began this study by asking, “In what ways do the preconceptions of creating art and being an artist affect pre-service teachers in an art methods for non-majors course? How can an educational curriculum based in explorative methods broaden pre-service teachers’ ideas about art and artists? How does the apprehension of pre-service teachers relate to their success in an art methods for non-majors course, and in what way does pre-service teachers’ engagement in the hands-on playful exploration of art methods affect their ideas regarding the non-prescribed possibilities of implementing art in their own classroom?”. The broad themes that emerged include apprehension and reluctance to art-making, community building, preconceptions about art and art-making, exploration, non-prescribed outcomes, learning from mistakes, and identity.

Revisiting the Research Questions

As I reflect back on my research questions I recognize how influential the prior art experiences of the pre-service teachers were to their performance in the course. The

preconceptions of creating art and being an artist does affect pre-service teachers enrolled in an art methods for non-majors course. From the collected data it was clear that the pre-service teachers who exhibited apprehension and reluctance toward the artistic process held preconceptions regarding their own artistic ability and what it means to be an artist. The idea of an artist as an elite role, often coupled with negative prior experiences in art education leading the pre-service teachers to feelings of discomfort, apprehension, and reluctance when faced with creating art. These preconceptions were only confounded by the idea of engaging in artistic practices at the collegiate level where they faced potential judgment by peers or teachers. These preconceptions of creating art and being an artist posed as a barrier between the pre-service teacher and the art methods course.

I addressed this barrier through the introduction of explorative art methods. How did this educational curriculum based in explorative methods broaden pre-service teachers' ideas about art and artists?" I sought to answer this and learned that by purposefully developing a supportive and safe learning environment that encourages exploration of materials and techniques this helped to open the minds of students so that they were more receptive to ideas about art and artists. Explorative art methods embrace a humanistic approach to learning located at the intersection of play, Thirdspace, and spatial exploration. The art methods course in this study encouraged the pre-service teachers to explore the artistic practices, accepting mistakes as part of the process, all while supporting their explorations in a safe learning environment. As the pre-service teachers allowed their preconceptions and apprehensions to fade their approach to ideas of art-making and the role of the artist shifted. This transformation was recognized in the

reflections of the pre-service teachers. This is evident in Callista's final reflection of her studio experiences:

I think that each of these studio projects have been great and were each so different from each other but made me reflect and get creative with y thinking – I learned a lot about myself and a lot of new ways to create meaningful pieces in art.

Throughout the semester the pre-service teachers developed a positive approach to art-making through the hands-on exploration of artistic concepts and practices.

Looking back on my experience, I realize that this study has changed my views toward teaching forever. I have learned a great deal about the impact and potential of prior experiences, the importance of exploration's place in the classroom, and have gained a newfound respect for those willing to step across their comfort threshold. When I teach art methods courses in the future, I will share these experiences with my students, encouraging them to explore, share and stretch as I did with the preservice teachers during this study.

The apprehension of pre-service teachers relates to their success in an art methods for non-majors course. The reflections of the pre-service teachers made evident their approach to art is directly linked to their self-confidence in the artistic process. The reflections and discussions of the pre-service teachers revealed that their initial apprehension and reluctance toward creating art was fueled by negative past experiences and/or fear of judgment by their peers or teachers. As the pre-service teachers in this study explored the artistic process and reflected on their experiences their comfort with the process increased. This coincided with a clear increase in the pre-service teachers confidence in their artistic ability and their feeling of self-efficacy concerning teaching art. Here the concept of identity is addressed through a positive shift in the pre-service

teachers' artistic confidence. During the semester, as the pre-service teachers engaged in the studio project their feelings of apprehension and reluctance began to subside in favor of an acceptance of the artistic process. For example, the first day of class Alex was noticeably on edge and throughout the semester was reluctant in the studio, however after the last day of class was over Alex stopped me in the hallway to acknowledge that his self-doubt had affected his performance in class and that he had enjoyed the process of engaging in art. He unexpectedly thanked me for the experience. His final reflection reiterated what he told me in the hallway, *I have grown so much in this class from our first day. Art is still not my specialty but I learned to appreciate the field more and how to incorporate it.*

Engaging in art-making was a critical piece to the transformation of the pre-service teachers' initial disposition toward art-making. Pre-service teachers' engagement in the hands-on playful exploration of art methods did affect their ideas regarding the non-prescribed possibilities of implementing art in their own classroom. The pre-service teachers' reflections, discussions, and artwork made evident the positive impact of hands-on artistic engagement. For example, in Jade's final reflection for the course she reveals her renewed outlook on teaching and links it to her own confidence in the studio projects:

A few things I want to always remember as I teach that I learned through this class is to not only stay open minded, but stay positive, don't shoot an idea down from the beginning. I remember thinking I was going to do pretty bad at this class for I can only draw stick figures or with a ruler, so going into studio project one I was positive at first that my self portrait was going to be bad. However, it turned out really well and displayed who I am to a "t." With each studio project, I then increased my confidence and stepped further outside the box and comfort zone each time I did studio work. I also want to remember that mistakes are learning experiences for all. And though I knew this through the core curriculum, it was harder for me to accept within the art realm. I know I will have a variety of students, those who get work done as quick as possible, those who take forever to do their work but it is great, and then those who struggle with perfection like

myself. I have to be ready to teach all and adapt to help all grow and realize their potential

The artistic process informed the pre-service teachers of the learning potential of a curriculum that embraces varied outcomes. Learning through mistakes and reflecting on the process revealed concepts of decision-making and problem-solving. Brad, the pre-service student with the most initial confidence in his artistic ability, worked through the experience of working with an unfamiliar material during the first studio project:

I feel pretty good about the finished product. I was nervous about using paint. I usually use a pen or pencil but I found I liked blending colors. The reason I like pencil is because I can go back and erase, fix mistakes. Paints are more permanent and I don't have as much control over what they do, but I ended up liking that. I could still fix a mistake, but I was working the mistake into the piece instead of erasing it.

Brad's attempt at painting, even though it was not the material he was accustomed to, demonstrated to himself and the class the potential of extending one's experiences. He later connected this experience to his conception of integrating art into curriculum, *I've learned not to be afraid to try stuff. I might be good at it. Art can be used to make lessons tangible. It can take them from the abstract to the 'real'. It puts concepts into your hands.* The students, by reflecting on their own artistic engagement, demonstrated the possible trials of future students. They did this while engaging in art, which aided in the development of a meta-approach to understanding teaching and learning.

Readdressing the Themes

I identified the themes of this study by analyzing the preservice teachers' reflections, inventories, and artwork, as well as my observations. Apprehension and reluctance became an overarching presence within the study. The pre-service teacher's self-awareness of their own shift in approach away from their initial dispositions of art

and art-making led to a renewed more inclusive perspective on art in education. Stepping out of their comfort zones and engaging in the artistic process encouraged the pre-service teachers to consider the learning potential of art-making beyond the curriculum and allowed them to consider their own identity in a new light. The pre-service teachers' preconceptions of art-making and exploring and reflecting on ideas, materials, and techniques in a safe and supportive classroom environment altered what the role of an artist is. The pre-service teachers identified the project-based curriculum that encouraged non-prescribed outcomes as a means of demonstrating the learning potential of working through mistakes.

The transformation of the pre-service teachers is evidenced within the themes. The pre-service teachers developed a new outlook toward teaching and learning throughout the course of the semester. Jade, who on the first day was the most vocal about her apprehension toward art-making wrote about her transformation:

This class made me realize I can do more than color within the lines of a coloring page. I also am honestly impressed by how much I've grown and learned. I feel this will remind me to help keep my student's minds open and willing to try new things.

Jade's reflection demonstrates a transformation in self-confidence and approach to teaching. Her statement reinforces the change in the pre-service teachers' positioning of themselves, art-making, and art in education as exposed through the themes of this study. Apprehension and reluctance to art-making, community building, preconceptions about art and art-making, exploration, non-prescribed outcomes, learning from mistakes, and identity all emerged as broad themes in this study. The themes reflect the experiential learning that occurred and identify the value of the explorative methods used within the study. These extracted themes establish how, within an art methods for non-majors

course, encouraging and enabling students to reflect on art can help them grow in confidence and ability.

Implications

The goal of this educational study is to inform pedagogy. This particular study was created with an eye toward informing those involved with art education, specifically those involved in preparing beginning teachers to integrate visual art education as part of a core curriculum.

The results of this study show evidence that explorative methods can alter the conceptions and approaches to art of pre-service teachers in an art methods for non-majors course. However, these results are specific to the small population of this study and are not generalizable.

At the beginning of this process I believed that the pre-service teachers would demonstrate growth in their knowledge of art education and I held hopes that they would also learn to embrace art-making with higher regards. After analyzing the experiences of the pre-service teachers I was genuinely surprised at the degree to which their approach to art in education altered. Through engaging in explorative art methods, *all* of the participants in the study demonstrated a significant shift in their notions of the possibilities of art in education.

The development of a meta-approach, wherein the pre-service teachers transferred their own transformative experiences to their future students, added to my knowledge of teacher education. This empathetic approach exposes the importance of developing strong art methods courses for pre-service elementary teachers. It makes a clear connection between the art experiences of pre-service teachers and how they will

approach art integration in their future classroom. The presence of the meta-approach demonstrates the potential connections fostered by encouraging reflexivity in the classroom:

As self-reflexive beings, we generate thoughts about our own perceptions, ideas and emotions. The mechanism that coordinates the capacity to have a meta-position towards us and to pass to a meta-level of analysis of our subjective experience is the self-reflective conscience. (Necşoi, Porumbu, & Belianu, p.187)

This meta-approach became influential in the pre-service teachers' discussions and reflections and revealed the art methods class to be a influence in their developing pedagogy.

This study represents one semester of an art methods course, but within a broader perspective it represents the possibility of art education programs. "The challenge we researchers face is to somehow provide evidence regarding how individuals -- and societies -- change in desirable ways because of art and visual cultural education" (Wilson, 2008, p.119). The implications of this study lie within the potential to positively affect pre-service teachers approach to art in education. The pre-service teachers opened up to the potential of art education by overcoming apprehensions, exploring processes, and reflecting on their experiences. "In large measure becoming an artist consists of learning to accept yourself, which makes your work personal, and in following your own voice, which makes your work distinctive. Clearly, these qualities can be nurtured by others" (Bayles & Orland, 2001, p.3). By confronting their preconceptions, the art methods course became a place where the pre-service teachers let their guard down explored concepts and processes in a supportive environment. This is significant because, "Comfort issues could have a detrimental influence on concept of art which, in turn, could lead to inconsistent art education programmes and lost opportunities to connect

with a wide variety of media” (Ashworth, 2010, p.130). My hope, as the researcher, is that this study informs future art education programs of the importance of art methods courses for non-majors and draws a clear link to the potential impact that of art methods on the developing pedagogy of pre-service teachers.

Implications can be extended to the future students of the pre-service teachers enrolled in an art methods course offering explorative art methods. These students will undoubtedly gain an education enriched by the pedagogical development of their teachers. The pre-service teachers who engage in explorative art methods will be equipped to encourage their students to learn through playful exploration.

This study represents one instance when explorative methods positively affected the conceptions and approaches of pre-service teachers in a non-majors course. The pre-service teachers volunteered to be part of the study, were informally observed, and their grades were not impacted by their involvement with this study. In the future, researchers may consider conducting a similar study on a larger scale. A study across more pre-service elementary teachers in a variety of locations would further inform the knowledge surrounding this subject. Also, a long-term study following the pre-service teachers’ into their careers would be useful in determining their retention and application of art integration into their curriculum

Mandated Art Methods

The new mandate for all pre-service elementary education teachers in the state of Iowa to take an art methods course could be construed as a means of preparing classroom teachers to take on the subject rather than art educators. This currently is rare, but an occasional reality in the state of Iowa (J. Tubbs, personal communication, February 20,

2015). However, I suggest that we accept this new mandate as an invitation to expand students' exposure to the visual arts:

Although art instruction on its own is good for teaching specific artistic concepts and skills, it could also lead learners to believe that it has no connection with other subject areas. If it is infused into other subjects, like the core ones, then learners would be more likely to have a broad education experience (Ashworth, 2010, p.129)

Looking at the new mandate as an opportunity to enhance learning through art education and the dissemination of artistic concepts and practices positions the art methods course for the pre-service elementary teachers as a significant course in collegiate art education programs. This study represents one way of approaching these courses as an attempt to positively influence pre-service teachers' dispositions toward art in education.

Arthur Efland ends his landmark examination of art in education, *The School Art Style: A Functional Analysis* (1976), with a call to arms:

What I suspect is that the school art style tells us a lot more about schools and less about students and what's on their minds. If this is so, then maybe we have been fooling ourselves all along. We have been trying to change school art when we should have been trying to change school!

This cry for change holds water nearly forty years later. School art still adorns hallways in elementary school after elementary school serving solely as proof of art production with little emphasis on process. However, the new state requirement for all elementary education majors to take an art methods course can be seen as an answer to Efland's cry.

In one of the final reflections of the course Callista revealed her new understanding of art integration:

This class has provided me with insight on how to incorporate the arts into my classroom not only as doing "make and take" projects but with creating lessons that incorporate two or more disciplines including art, used in a meaningful way. I think that I can really use these skills to develop my students into creative

minds with the drive and passion to never give up and that perfect isn't what we are trying to achieve as people.

Callista's reflection demonstrates the potential of art methods courses to direct pre-service elementary teachers toward an approach to teaching inclusive of art-making that encourages creativity and exploration. The art methods for non-majors courses should be embraced as an opportunity to build partners in art education, rather than an opportunity for schools to relegate art to being taught by classroom teachers. The pre-service teachers can potentially become great allies to art education by providing a particular notion of pedagogy that acknowledges their potential discomfort with art-making and supports their implementation of art in the classroom.

Closing Thoughts

In 2010 I had the pleasure to correspond via email with author/artist Keri Smith, whose work on exploration I find admirable and whose books I often use in my classes. What Smith wrote me, now almost five years ago holds true in direct connection to the experiences shared by the participants in my study. Smith wrote:

Art that promotes awareness serves to "wake us up" to what is going on around us and in the world. [...] This is my goal as an artist, to pay attention to the things that I might otherwise miss — to tune into my surroundings instead of walking through the world in a state of unconsciousness; to engage all of my senses, which I forget about most of the time. Being on computers all day, our senses become underused and dulled (we are animals, after all). The virtual world can never be a substitute for real world experience.

Smith's correspondence connects with John Dewey in *Art as Experience* (1934/2005), "Any psychology that isolates the human being from the environment also shuts him off, save for external contacts, from his fellows. But an individual's desires take shape under the influence of the human environment" (p. 281). Both Smith and Dewey's writings speak to the impact of spatial awareness as important to truly experiencing and I believe

that the participants in this study did just that. They overcame preconceptions of what it means to be an artist, defied their prior experiences that caused apprehension or reluctance toward art, and in doing so developed a new perspective. The participants in this study engaged in a new way, to them, of experiencing art and in doing so developed a new way of looking at experiences. By cultivating a positive response to art through explorative art methods, pre-service teachers adopted an inclusive approach toward art in their future classroom.

Bibliography

- Abel, M. (2002) Humor, Stress, And Coping Strategies. *Humor - International Journal of Humor Research*, 15(4), 365-381.
- About. (n.d.). Retrieved from <http://www.thirdspacedance.com/>
- Arnason, H. H., & Prather, M. (1997). *History of modern art, painting, sculpture, architecture, photography*. (4th ed.). New York: Harry N. Abrams, Incorporated.
- Ashworth, Elizabeth Laura Auger (2010) *Elementary art education: an expendable curriculum?* Ed.D thesis. University of Glasgow.
- Barnard, A. (2004). The legacy of the situationist international: The Production of Situations of Creative Resistance. *Capital & Class 84, Special Issue*, 103-124.
- Bassett, K. (2004). Walking as an aesthetic practice and a critical tool: Some psychogeographic experiments. *Journal of Geography in Higher Education*, 28(3), 397-410.
- Bayles, D. & Orland, T. (2001). *Art & Fear: Observations on the Perils (and Rewards) of Artmaking*. Image Continuum Press. Kindle Edition.
- Bhabha, H. (2004). *The location of culture*. (2nd ed.). New York: Routledge.
- Brecht, G. (1965) *Games and Puzzles (Name Kit) from Fluxkit* [Image of Assemblage]. New York City, New York, Museum of Modern Art (MOMA).
- Bresler, L. & Thompson, C.M., 2002. *The arts in children's lives context, culture, and curriculum*. Dordrecht: Kluwer Academic. The Netherlands: Kluwer Academic Publishers.
- Brown, S. L., & Vaughan, C. C. (2009). *Play: How it shapes the brain, opens the imagination, and invigorates the soul*. New York, NY: Avery.
- Briggs, M., & Hansen, A. (2012). *Play-based learning in the elementary school*. Thousand Oaks, CA: SAGE Publications Inc.
- Bruner, J. S., Jolly, A., & Sylva, K. (1976). *Play: Its role in development and evolution*. New York, NY: Basic Books.
- Cage, J. (1952). 4'33". On *First Tacet Edition*. Ed. Peters No. 6777.
- Careri, F. (2004) *Walkscapes: Walking as an aesthetic practice*. (S. Piccolo & P. Hammond Trans.). Barcelona: Editorial Gustavo Gili.
- Chang, H. (2008). *Autoethnographic Method: Developing Qualitative Inquiry*. Walnut Creek, CA: Left Coast Press.
- Chapman, L. H. (2005). No child left behind in art? *The Journal of the National Art Education Association*, 58(1), 6-16.
- Cole, L. (n.d.). *Contemporary cartographies: Drawing thought*. Retrieved from <http://artforum.com/picks/section=eu&mode=past>
- Covay, E., & Carbonaro, W. (2010). After the bell: Participation in extracurricular activities, classroom behavior, and academic achievement. *Sociology of Education*, 83(1), 20-45. doi: 10.1177/0038040709356565
- Crain, W. (2010) Is Children's Play Innate? *Encounter*. 23(1), p. 1-3. Retrieved from http://drupal6.allianceforchildhood.org/sites/allianceforchildhood.org/files/file/Crain_Innate_Play.pdf
- Curtis, A., & O'Hagan, M. (2008). *Care and education in early childhood: A student's guide to theory and practice*. (2nd ed.). New York, NY: Routledge.
- Debord, G. (1998). *The society of the spectacle*. (D. Nicholson-Smith, Trans.). New

- York, NY: Zone Books. (Original work published 1967).
- Desai, D., & Chalmers, G. (n.d.). Notes for a Dialogue on Art Education in Critical Times. *Art Education*, 60(5), 6-10.
- Descartes, R., & Weissman, D. (1996). *Discourse on the method and, Meditations on first philosophy*. New Haven: Yale University Press.
- Dewey, J. (2005). *Art as experience*. New York: Perigee Books. (Original work published 1934)
- Dewey, J. (1897). My pedagogic creed. *The School Journal*, 55(3), 77-80. Retrieved from <https://webpace.utexas.edu/hcleaver/www/330T/350kPEEDeweyPedagogicCreedTable.pdf>
- Downey, Hayes, & O'Neill, Centre for Social and Educational Research Dublin Institute of Technology, Centre for Social and Educational Research. (2006). *Play and technology for children aged 4-12*. Retrieved from: http://www.dcy.gov.ie/documents/research/play_and_technology.pdf
- Duchamp, M. (Artist). (1917). *Fountain* [Image of Readymade]. Photograph by Stieglitz. A. Retrieved April 14, 2015
<http://www.moma.org/interactives/exhibitions/2010/originalcopy/intro05.html>
- Duncum, P. (2012). An eye does not make an I: Expanding the sensorium. *Studies in Art Education*, 53(3), 182-193.
- Edwards, C. P., Gandini, L., & Forman, G. E. (2012). *The hundred languages of children: The Reggio Emilia experience in transformation*. Santa Barbara, CA: Praeger.
- Efland, A. (1976). The School Art Style: A Functional Analysis. *Studies in Art Education*, 17(2), 37-44.
- Eisen, G. (1988). *Children and play in the Holocaust*. Amherst, MA: The University of Massachusetts Press
- Eisner, E. (2008). What Education Can Learn From the Arts. (Presentation) *Lowenfeld Lecture at the NAEA National Convention*, New Orleans, LA. Retrieved from <http://www.arteducators.org/news/what-education-can-learn-from-the-arts>.
- Elias, A. J. (2010). Psychogeography, détournement, cyperspace. *New Literacy History*, 41, 821-845.
- Elkind, D. (2007). *The power of play: How spontaneous, imaginative activities lead to happier, healthier children*. Cambridge, MA: Da Capo Lifelong.
- Elkind, D. (2003, September 23). Technolog'y's impact on child growth and development. *CIO*, Retrieved from http://www.cio.com/article/29797/David_Elkind_Technology_s_Impact_on_Child_Growth_and_Development.
- Ellsworth, E. (2005). *Places of learning media, architecture, pedagogy*. New York: RoutledgeFalmer.
- Ellwood, D. W. (1992). *Rebuilding Europe: Western Europe, America, and postwar reconstruction*. London, England: Longman.
- Endorsements/Teacher/General Education. (n.d.). Retrieved February 22, 2015, from http://www.boee.iowa.gov/endorsements/endorsements_teacher_gened.html
- Erikson, E. H. (1993). *Childhood and society*. New York, NY: W. W. Norton & Company. (Original work published 1950)
- Fast Facts. (n.d.). Retrieved May 7, 2014, from <http://www.mtmercy.edu/fast-facts-0>

- Flanagan, M. (2011). Play, participation, and art: Blurring the edges. In M. Lovejoy, C. Paul & V. Vesna (Eds.), *Context Providers: Conditions of Meaning in Media Arts* (pp. 89-101). Chicago, IL: Intellect.
- Forbes, A. (2012, April 17). "Discussing Metamodernism" with Tanja Wagner and Timotheus Vermeulen. *Boulin ArtInfo*, Retrieved from <http://blogs.artinfo.com/berlinartbrief/2012/04/17/discussing-metamodernism-with-tanja-wagner-and-timotheus-vermeulen/>
- Foucault, M. (1986). Of other spaces. *Diacritics*, 16(1), 22-27.
- Freud, A. (1974). The methods of child analysis. In *The Writings of Anna Freud*. New York: International Universities Press. (Originally published 1927)
- Freud, S. (1975) *Beyond the Pleasure Principle*. New York, NY: Norton. (Original work published 1920)
- Froebel, F. (2005). *The education of man*. (W. N. Hailmann, Trans.). Mineola, N.Y: Dover Publications. (Original work published 1886)
- Garvis, S. & Pendergast, D. (2010). Supporting Novice Teachers and the Arts. *International Journal of Education and the Arts*, 11(8), Retrieved 7 June 2010.
- Gray, P. (2012). As children's freedom has declined, so has their creativity. *Psychology Today*. Retrieved from <http://www.psychologytoday.com/blog/freedom-learn/201209/children-s-freedom-has-declined-so-has-their-creativity>.
- Groos, K. (2008) *The play of man*. (E. L. Baldwin, Trans.) Whitefish, MT: Kessinger Publishing. (Original work published 1901)
- Growney, J. (2009) What poetry is found in mathematics? What possibilities exist for its translation?, *The Mathematical Intelligencer*, Vol.31(4), 12-14.
- Gutiérrez, K. D. (2008). Developing a sociocritical literacy in the third space. *Reading Research Quarterly*, 43(2), 148-164.
- Hall, G. S. (1904). *Adolescence: Its psychology and its relations to physiology, anthropology, sociology, sex, crime, religion and education*. New York, NY: D. Appleton and Company.
- Hansen, P. (2012). *Tattoo a banana: And other ways to turn anything and everything into art*. New York, N. Y.: Perigee.
- Hart, J. (2004). A new way of walking. *Utne*, (124), 40-44.
- Hickey-Moody, A (2010): Youth arts, place and differential becomings of the world, *Continuum: Journal of Media & Cultural Studies*, 24(2), 203-214.
- Hirsh-Pasek, K., Golinkoff, R. M., & Eyer, D. (2006). *Einstein never used flash cards, how our children really learn--and why they need to play more and memorize less*. Emmaus, PA: Rodale Books.
- Holbein the Younger, H. (Artist). (1533). *The Ambassadors* [Image of Painting]. London, England. The National Gallery.
- Holt, S., & Skov, M. (2008). *Manufactured: The conspicuous transformation of everyday objects*. San Francisco: Chronicle Books.
- Hoorn, J. V., Nourot, P. M., Scales, B., & Alward, K. R. (2010). *Play at the center of the curriculum*. (5th ed.). Upper Saddle River, NJ: Pearson.
- Hudson, S. (2006). Exploring first-year pre service teachers' confidence to teach art education in the classroom. Paper presented at AARE Conference. Paramatta, Australia.
- Huizinga, J. (1971). *Homo ludens: A study of the play-element in culture*. Random

- House Inc. Clients. Kindle Edition. (Original work published 1938)
- Hughes, F. P. (2010). *Children, play, and development* (4th ed.). Los Angeles, CA: Sage.
- Ikas, K., & Wagner, G. (2008). *Communicating in the third space*. Florence, KY: Routledge.
- Johnston, I. & Richardson, G. (2012). Homi Bhabha and Canadian curriculum studies: Beyond the comforts of the dialectic. *Canadian Association for Curriculum Studies* 10(1), pp. 115-137.
- Joyce, E. W. (2010). *The small space of a pause: Susan Howe's poetry and the spaces between*. Cranbury, NJ: Rosemont.
- Kim, K. (2011). The Creativity Crisis: The Decrease in Creative Thinking Scores on the Torrance Tests of Creative Thinking. *Creativity Research Journal*, 23(4), 285-295.
- Klein, M. (1975). *The psycho-analysis of children*. New York: Delacorte. (Original work published 1932)
- Larson, R. W., Hansen, D. M., & Moneta, G. (2006). Differing profiles of developmental experiences across types of organized youth activities. *Developmental Psychology*, 42(5), 849–863. doi: 10.1037/0012-1649.42.5.849
- Layne, S. & Silverstein, L. B.(2010). *Defining Arts Integration*. Retrieved from <http://www.kennedy-center.org/education/ceta/>
- Leavy, P. (2009). *Method meets art: Arts-based research practice*. New York: Guilford Press.
- Leedy, P., & Ormrod, J. (2001). *Practical research: Planning and design*. (8th ed.). Upper Saddle River, N.J.: Prentice Hall.
- Lefebvre, H. (1991). *The Production of Space*. (Donald Nicholson-Smith, Trans.). Oxford, OX, UK ; Cambridge, Mass., USA: Blackwell. (Original work published 1974)
- Lemon, N., & Garvis, S. (2013). What is the Role of the Arts in a Primary School?: An Investigation of Perceptions of Pre-Service Teachers in Australia. *Australian Journal of Teacher Education*, 38(9).
- Levin, K. (2012, October 15). How pomo can you go?. *ARTnews*, Retrieved from <http://www.artnews.com/2012/10/15/how-pomo-can-you-go/>
- Lowenfeld, V. (1949, January-February) Technique and Creative Freedom. *Art Education*, (2)1, 1-3.
- Magritte, R. (Artist). (1928-1929). *The Treachery of Images* [Image of Painting]. Los Angeles, California. Los Angeles County Museum of Art.
- Mahoney, J. L., & Vest, A. E. (2012). The over-scheduling hypothesis revisited: Intensity of organized activity participation during adolescence and young adult outcomes. *Journal of Research on Adolescence*, 12, 409-418. doi: 10.1111/j.1532-7795.2012.00808.x
- Malin, H. (2012). Creating a children's art world: Negotiating participation, identity, and meaning in the elementary school art room. *International Journal of Education & the Arts*, 13(6). Retrieved from <http://www.ijea.org/v13n6/>.
- Marshall, P. (1992). *Guy Debord and the Situationists. Demanding the impossible*. London, England: Fontana Press. Retrieved from <http://catless.ncl.ac.uk/Obituary/debord.html>
- Mastrangelo, S. (2009). Play and the child with autism spectrum disorder: From

- possibilities to practice. *International Journal of Play Therapy*, 18(1), 13-30.
doi:10.1037/a0013810
- McKean, B. (1999). Arts Every Day: Classroom Teachers' Orientations toward Arts Education. *Arts and Learning Research*, 16(1), p177-94.
- McKerrow, R.E. (1999). Space and time in the postmodern polity, *Western Journal of Communication*, 63(3), 271-290.
- Mead, G.H. (1934). *Mind, self, and society*. (Editor Charles W. Morris.) Chicago, IL: University of Chicago Press.
- Montessori, M. (2002). *The Montessori method*. Mineola, N.Y.: Dover Publications. (Original work published 1912)
- Necşoi, D.V., Porumbu, D. & Belianu, I.F.P. (2013). Self-reflexivity – Transversal competence in teachers' training. *Social and Behavioral Sciences*, 82, 186-191.
- Noë, A. (2001). Experience and the active mind. *Synthese*, 129, 41-60.
- Notaro, A. (2010). The spectacle of urban consumption: The role of urban art in the reconfiguration of the public sphere. *CM: Communication Management Quarterly*, 5 (14), 5-32.
- Oldenburg, R. (1999). *The great good place: Cafés, coffee shops, bookstores, bars, hair salons, and other hangouts at the heart of a community*. Cambridge, MA: Da Capo Press.
- Piaget, J. (1962) *Play, Dreams, and Imitation in Childhood*. Gattegno C, Hodgson FN, trans. New York, NY: W. W. Norton & Company.
- Piazza, S.V. (2009). First step toward third space. *Language Arts Journal of Michigan* 24(1), 17-21.
- Pinder, D. (2005). Arts of urban exploration. *Cultural Geographies*, 12(4), 383-411.
- Rabkin, H. & Hedberg, E.C. (2011) *Arts education in America: What declines mean for arts participation*. Chicago: NORC.
- Richardson, T. (2011) *Learning space: Psychogeography as an education and creative tool*. Presented at the Royal Geographical Society Annual International Conference. London, England.
- Riggle, N.A. (2010). Street art: The transfiguration of the commonplaces. *The Journal of Aesthetics and Art Criticism*, 68(3), 243-257.
- Roadsworth. (Artist). (n.d.). Modified Street Art. Retrieved April 14, 2015
<http://roadsworth.com/home/>
- Root-Bernstein, R. S., & Root-Bernstein, M. (1999). *Sparks of genius, the thirteen thinking tools of the world's most creative people*. Boston, MA: Houghton Mifflin.
- Sanders-Bustle, L. & Williams, R. (2013). Explorations of place: Artists and artworks of Southwest Louisiana. *The Journal of the National Art Education Association*, 66(3), 25-27.
- Sanouillet, M., & Sanouillet, A. (2009). *Dada in Paris*. Cambridge, MA: MIT Press. (Original work published 1965)
- Seidel. (2006). Foreword. In Stevenson, L. M. & Deasy, R. J. *Third space, when learning matters*. Washington, D.C.: Art Education Partnership.
- Smith, K. (2008). *How to be an explorer of the world: Portable life museum*. New York: Perigee.
- Smith, K. (2007). *The Guerilla Art Kit*. New York, NY: Princeton Architectural Press.

- Stern, F. (2009). Surrealism: The Alternate Reality. *World & I*, 24(1), 4.
- Soja, E. (1996). *Thirdspace, journeys to Los Angeles and other real-and-imagined places*. Malden, MA: Blackwell.
- Soukup, C. (2006). Computer-mediated communication as a virtual third place: Building Oldenburg's great good places on the world wide web. *New Media & Society*, 8(3), 421-440. doi: 10.1177/1461444806061953
- Spencer, H. (1977). *The principles of psychology* (3d ed.). Boston: Longwood Press. (Original work published 1855)
- Stehle, M. (2008). PsychoGeography as teaching tool: Troubled travels through an experimental first-year seminar. *InterActions*, 4(2), 1-25.
- Stilgoe, J. R. (1999). *Outside lies magic, regaining history and awareness in everyday places*. New York, NY: Walker & Co.
- "Subway art gallery opening". (n.d.). In *Jason Eppink's catalogue of creative triumphs*. Retrieved from <http://jasoneppink.com/subway-art-gallery-opening/>
- Taylor, B. (Artist). (2011). *Swing & Be Free*. Retrieved April 14, 2015 <http://popupcity.net/swing-in-the-city/>
- Turner, L. (2012, March 13). In pursuit of elusive horizons. *Notes on Metamodernism*, Retrieved from <http://www.metamodernism.com/2013/03/13/in-pursuit-of-elusive-horizons/>
- Timberg, S. (2012, September 02). John Cage's reach extended well beyond experimental music. *Los Angeles Times*. Retrieved from <http://articles.latimes.com/2012/sep/02/entertainment/la-et-cm-cage-influence-20120902>
- Visconti, L.M., Sherry Jr., J.F., Borghini, S., & Anderson, L. (2010). Street Art, Sweet Art? Reclaiming the "Public" in Public Place. *Journal of Consumer Research*, 37(3), 511-529.
- Van Oers, B. & Duijkers, D. (2012). Teaching in a play-based curriculum: Theory, practice and evidence of developmental education for young children, *Journal of Curriculum Studies*, 44(1), 1-24. DOI:10.1080/00220272.2011.637182
- Vorman, J. (Artist). (n.d.). *Lego Reconstruction*. Retrieved April 14, 2015 <http://www.arq4design.com/tododesign/lego-re-construction-street-art-by-jan-vormann/>
- Vygotsky, L. (1933) *Play and its role in the mental development of the child*. Cambridge, MA: Voprosy.
- Walker, R.T. (Artist). (2011). Eagerness of Meaning (Still from Installation). Retrieved April 14, 2015 http://www.richardtwalker.net/photography_installation.html.
- Wardrip-Fruin, N. (2006). *Expressive processing: On process-intensive literature and digital media* (Doctoral dissertation, Brown University).
- Wardrip-Fruin, N. & Montfort, N. (2003) *The New Media Reader*. Cambridge, MA: The MIT Press.
- White, H. (n.d.) STEAM not STEM. Retrieved from <http://steam-notstem.com/about/whitepaper/>
- Wilson, B. (2008) Contemporary art, the best of art, and third-site pedagogy *Art Education*, 61(2), 6-9.
- Wilson, B. & Thompson C.M. (2007) Pedagogy and the visual culture of children and youth. *Visual Arts Research*. 33(2), 1-5.

Wilson, B. (2005). More lessons from the superheroes of J.C. Holz: The visual culture of childhood and the third pedagogical site. *Art Education*, 58(6).

Appendix A

Course Syllabus

ED 165
ART METHODS NON-MAJORS

Spring 2014
Tuesday 4:00 PM – 5:50 PM
Mount Mercy University
Room WH 509
Instructor: Tiffany Carr
E-Mail: tcarr@mtmercy.edu

Overview

A course for the elementary teacher providing a study of the basic theories of child art as well as opportunities to experience the various media and concepts appropriate for use at the elementary level. Students meet one day a week for two hours. Recommended for elementary education majors of sophomore standing or above. Course content will include arts education advocacy, basic concepts and processes in art and design, characteristics of children's artistic development, and arts integration curriculum design and development. Class sessions will be devoted to discussions about art and art education and hands-on activities.

The successful student will:

- Be knowledgeable about current approaches to art education in the elementary schools
- Increase their art and design content knowledge
- Know what students at the elementary level are capable of understanding about art
- Understand how to locate and evaluate published art lessons
- Make interdisciplinary connections between art and other subjects
- Be familiar with processes and materials for teaching art
- Understand the factors to consider when assessing student art learning

Materials

Recommended (sections will be provided by instructor or shared during class):

What it is by Lynda Barry ISBN: 1897299354

How to be an Explorer of the World by Keri Smith ISBN: 0399534601

Manufactured: The Conspicuous Transformation of Everyday Objects by Sven Skov
Holt & Mary Holt Skov ISBN: 0811865096

Play based Learning in the Primary School by Mary Briggs & Alice Hansen ISBN: 0857028243

You Are Here: Personal Geographies and Other Maps of the Imagination by Katharine Harmon ISBN: 1568984308

Goals

Through this course students will gain a broader understanding of various art methods and current teaching practices.

Students will demonstrate comprehensive lesson planning skills as well as actively reflect on current topics in art education such as, classroom management, assessment, budgeting, choosing appropriate materials, cultural sensitivity, and special needs.

Students will participate in field experience work and share relevant practices.

Student Expectations

Attendance: Participation is required at all classes. In the case of an absence students will be responsible for all material missed. Absences will negatively affect final grades. In the case of certain absences, discussed prior to the absence with the instructor, alternative assignments may be assigned to receive partial credit. However it should be understood that relevant information is shared and discussed during class time, and you cannot participate nor learn from this if you are not present.

Studio Projects: You are required to complete four art-making projects. Evaluation guidelines will be established for each project. Projects will involve a variety of two and three-dimensional explorations of big ideas, personal connections, research, and problem solving. Evaluation will include self, peer, and teacher assessments.

Internet Research: Arts Integration Lessons & Presentation

Using the Web sources provided and as well as any you may have acquired search for 3 - 5 integrated art lessons for grade levels of your choice and compare and contrast the lessons on their level of integration. Criteria online at MyCourse.

Journal Reflection

Students are required to enter journal responses based on a provided prompts. Reflections are expected to be thoughtful and complete. The reflections must be submitted into MyCourse prior to classtime. (5 total). 1 extra credit prompt.

Discussion Leader

Each student will be assigned one week's reading to lead discussion. The entire class is responsible for all readings and is expected to participate and add to class discussions. Recommendations: a minimum of 3-4 questions and/or topics of conversation – centered on or inspired by the readings. Searching for related topics, articles, videos to share with the class is encouraged.

Integrated Arts Unit

You are required to develop a unit integrating art and at least one other subject area. This unit will include a conceptual unit framework, art-making activities, example of the art product, and assessment. The unit must include a unit outline and one detailed written lesson plan. Be sure to include content standards for each subject area. Please include an annotated bibliography for reference. Be prepared to present your unit overview and handmade example in class for review and discussion. Criteria online at MyCourse.

Evaluation

Grading: Your final grade will be determined on a percentage basis as follows:

1. Studio Projects	25%
2. Unit Plan	25%
3. Journal reflections	25%
3. Research paper & presentation	10%
4. Discussion leader	5%
5. Class Participation	<u>10%</u>
	100%

Grading Scale:

Total points	grade
94 - 100	A
90 - 93	A-
84-89	B
80 -83	B-
74-79	C
70 -73	C-
60 - 69	D
50 - 59	D-
50 -	F

Each project/assignment will have its own evaluation criteria. For studio projects you will be evaluated on experimentation and effort, basic understanding and use of the medium, incorporation of any art concepts that were discussed in the making of the work, and your discussion and reflection. Written assignments will be evaluated on the clarity of writing, communication of meaning and the connection to the topic. Personal insight is encouraged. Your thinking is important!

Appendix B

Consent Form

Researcher: Tiffany A Carr

This is a consent form for research participation. It contains important information about this research study and what to expect if you decide to participate.

Your participation is voluntary.

Please consider the information carefully. Feel free to ask questions before making your decision whether or not to participate. If you decide to participate, you will be asked to sign this form and will receive a copy of the form.

Purpose:

Despite the current educational landscape, visual art is a key player in the development of creativity and engaged awareness. Providing students entering the field of education an experience that sheds light on the value of hands-on creative experiences, allows them to reflect on their own perception of the place of art in education prior to entering the field.

Through this experience students' perceptions are challenged by linking artists, art practice, and real life through explorative art methods. An Integrated arts approach in education is grounded in the belief that learning is experiential and reflective. Arts integration provides a model for an inclusive education that still adheres to today's standards.

The research focuses on explorative methods through which students connect their classroom experiences with their visual surroundings and reflect upon this means of creating knowledge within the context of their prior experiences. Each student brings with them their own experiences in art and in life, by providing an opportunity to pull in those experiences and to engage creatively with their own learning, students are offered a different perspective to consider art and its place in education.

Procedures/Tasks:

Procedures and tasks are required of all students, despite their participation in the study, such as weekly journal assignments relating to readings, discussions, and studio art activities. A survey of all students' prior experiences with the visual arts will be administered at the beginning of the class.

Participant will be invited to participate in an additional interview about their experience in class after the semester has been completed.

Duration:

1. 1/28/2013-5/13/2013, meeting once a week for 1 hr. 50 mins.

You may leave the study at any time. If you decide to stop participating in the study, there will be no penalty to you, and you will not lose any benefits to which you are otherwise entitled. Your decision will not affect your future relationship with Mt. Mercy University.

Risks and Benefits:

The risks involved in this study are minimal to students. They may experience some emotional anxiety or discomfort regarding their experience working with art materials and sharing their artwork with others, but this is a class requirement for all students as part of the art methods course.

Confidentiality:

Efforts will be made to keep study-related information confidential. Personal information about participants will be withheld from the study and all information will be coded to maintain anonymity. *All student journals are created on MyCampus, our online course system and can only be viewed by the instructor of the class. I will assign a pseudonym name to each participating student. The final data will not contain any information that can link individual students directly to my research results.* I will keep all of my paper copies in locked file cabinets in offices that can be locked. None of these documents will have any information that can link them back to research participants.

Incentives:

Participation in the study will not affect the grades, assignments, instruction, or overall class experience. The instructor/researcher will not be aware of who consented prior to the end of the study and therefore no different treatment will be extended to participants.

Participant Rights:

You may refuse to participate in this study without penalty or loss of benefits to which you are otherwise entitled. If you are a student or employee at Ohio State, your decision will not affect your grades or employment status.

If you choose to participate in the study, you may discontinue participation at any time without penalty or loss of benefits. By signing this form, you do not give up any personal legal rights you may have as a participant in this study.

An Institutional Review Board responsible for human subjects research at Mount Mercy University reviewed this research project and found it to be acceptable, according to applicable state and federal regulations and University policies designed to protect the rights and welfare of participants in research.

Signing the consent form

I have read (or someone has read to me) this form and I am aware that I am being asked to participate in a research study. I have had the opportunity to ask questions and have had them answered to my satisfaction. I voluntarily agree to participate in this study.

I am not giving up any legal rights by signing this form. I will be given a copy of this form.

Printed name of subject

Signature of subject

Date and time

AM/PM

Investigator/Research Staff

I have explained the research to the participant or his/her representative before requesting the signature(s) above. There are no blanks in this document. A copy of this form has been given to the participant or his/her representative.

Ellen O'Keefe

Printed name of person obtaining consent

Signature of person obtaining consent

2/4/2014 4:00PM

AM/PM

No incentives are offered. Participation in the study will not affect the grades, assignments, instruction, or overall class experience. The instructor/researcher will not be aware of who consented prior to the end of the study and therefore no different treatment will be extended to participants.

Contacts and Questions:

For questions, concerns, or complaints about the study, or you if feel you have been harmed as a result of study participation, you may contact Tiffany A. Carr, tcarr@mtmercy.edu.

For questions about your rights as a participant in this study or to discuss other study-related concerns or complaints with someone who is not part of the research team, you may contact Tom Castle at the Provost Office.

Appendix C

Prior Experience Survey

Prior Art Experience Survey

_____ name
_____ major
_____ year in school
_____ age _____ m/f

In order to better understand the make up of the class and to help tailor future discussions to the understanding and needs of the students in it, please fill out this brief survey regarding your prior experiences with the visual arts (painting, drawing, ceramics, sculpture...).

1. My experience with the visual arts while growing up was...

- Art classes and I sought out more experiences outside of school
- Required and elective art classes
- Required art classes only. Last class taken was _____ grade
- No structured art experience offered/taken

1a. My prior experience with the visual arts... (Which one fits best)

- Positively influenced me
- Were fun in the moment, but that's it
- Fulfilled a needed requirement in school
- Negatively influenced me

1b. My childhood experiences with the visual arts left me...

- Eager to engage in future art experiences
- Willing to engage in future art experiences
- Hesitant to engage in future art experiences
- Unwilling to engage in future art experiences

1c. I felt that my experience with the visual arts influenced my development.

- Significantly important
- To some effect
- Maybe, but I am not sure how
- Not at all

2. I view my ability in the visual arts as...

- Exceptional
- Good
- Okay
- Poor

2a. The idea of engaging in visual arts in a college-level class makes me feel...

- Excited
- Alright
- A little uneasy
- Anxious

|

3. *I view the position of visual arts in education as...*

- An important learning tool that should be incorporated more in education
- A necessary component of a well-rounded education
- A subject that's necessity in education should be reevaluated.
- An unnecessary part of education

3a. *My view of art education is...*

- Favorable
- Indifferent
- Unfavorable

3b. *When I think of arts integration...*

- I am excited by the possibilities
- I interested in learning more
- I am not that interested
- I don't know much about it

4. *As a future teacher, I foresee my relationship with the visual arts as...*

- Integrating the visual arts into my students' learning experiences in my classroom
- Calling upon the art teacher for support with various visual arts related activities, i.e. posters, paintings...
- My students most likely having an art class during the school week that I would take them to
- Little to none

5. *Describe a memorable experience with the visual arts in your past and how it possibly shaped your views today. (continue to the back if needed)*

6. *What, if any, preconceptions and or anxieties regarding the visual arts do you enter this course with? (continue to the back if needed)*

7. *What information and/or teaching tools do you hope to get out of this course? (continue to the back if needed)*

Appendix D

End of Class Survey

_____name

1. *I view my ability in the visual arts as...*

- Exceptional Good Okay Poor

2. *I view the position of visual arts in education as...*

- An important learning tool that should be incorporated more in education A necessary component of a well-rounded education A subject that's necessity in education should be reevaluated. An unnecessary part of education

2a. *My view of art education is...*

- Favorable Indifferent Unfavorable

3. *As a future teacher, I foresee my relationship with the visual arts as...*

- Integrating the visual arts into my students' learning experiences in my classroom Calling upon the art teacher for support with various visual arts related activities, i.e. posters, paintings... My students most likely having an art class during the school week that I would take them to Little to none

4. *Having had this course how do you feel about leading arts-based activities in your future classroom?(continue to the back if needed)*

5. *What, if any, preconceptions and or anxieties regarding visual arts in education were impacted/resolved during the course? (continue to the back if needed)*

6. *What teaching insights did you gain from this course? (continue to the back if needed)*

Appendix E

Journal Prompts

Journal 1 - How has your experiences in art methods, thus far, provided you insight into how incorporating art into your classroom can be beneficial to the learning and development of your future students?

Journal 2 - Have you ever experienced a mistake (in art, school, &/or life) to be a good thing? How can making mistakes be transformed into a positive learning experience for students?

Journal 3 - How can providing students the power to make their own decisions and choices in school (ending in varied outcomes) allow them to assume the role of an explorer?

Journal 4 - Think back to the beginning of the semester. What were your feelings associated with producing art - particularly in a classroom setting. How could those feeling impact your willingness or desire to integrate art ?

Journal 5 - What does being an artist mean? How can engaging in artistic practices promote self-efficacy in young students, practicing teachers, and yourself?

Journal 6 - How do you believe your views and opinions on creating and making as learning tools will impact student learning in your future classroom? How have those views and opinions been altered throughout this semesters' course? What caused these changes? And in what ways will those alterations of your perspective serve to benefit your students?