



NATIONAL ART EDUCATION ASSOCIATION
NEED TO KNOW WEBCAST



**Exploring Research
as Embodied Practice**

NAEA RESEARCH COMMISSION

PROFESSIONAL LEARNING THROUGH RESEARCH WORKING GROUP

December 1, 2022 – 7:00pm ET



Exploring Research as Embodied Practice

December 1, 2022

Who We Are



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Part 1: What is *research*?

Definition of research

noun

diligent and systematic inquiry or investigation into a subject in order to discover or revise facts, theories, applications, etc.:

recent research in medicine.

a particular instance or piece of research.

verb (used without object)

to make researches; investigate carefully.

verb (used with object)

to make an extensive investigation into:

to research a matter thoroughly.

<https://www.dictionary.com/>



Artist.

Teacher.

Researcher.

How do educators perform research?

- ❑ Student surveys
- ❑ Pre- and Post-Assessments/Periodic assessments
- ❑ Gradebooks/spreadsheets
- ❑ Student Portfolios
- ❑ Written reflections
- ❑ Teacher Portfolios + Websites
- ❑ Team of Resources



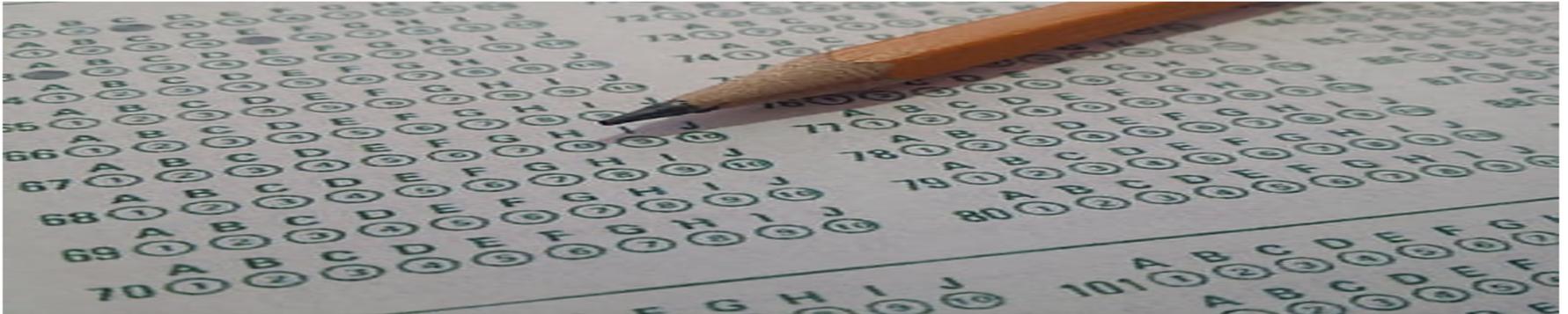
Student Surveys

- ❑ Student surveys can unlock insightful information concerning individual student needs, preferences, and feedback on curriculum
- ❑ Surveys build our database that tells use how to best serve the needs of our students



Pre- and Post-Assessments

- ❑ Pre-assessments are some of the most important information we gather - they tell us what the students already know, so lesson plans can be tailored for best outcomes
- ❑ Post-assessments reveal student processing of lesson objectives – which also reveals how well we taught, and is used for teacher reflection



Gradebook Assessment vs. Relationships

- ❑ Gradebooks carry the qualitative data on students' progress, and are used to inform stakeholders of longitudinal progress
- ❑ Teacher-Student relationships carry the qualitative data to interpret the validity of those numbers



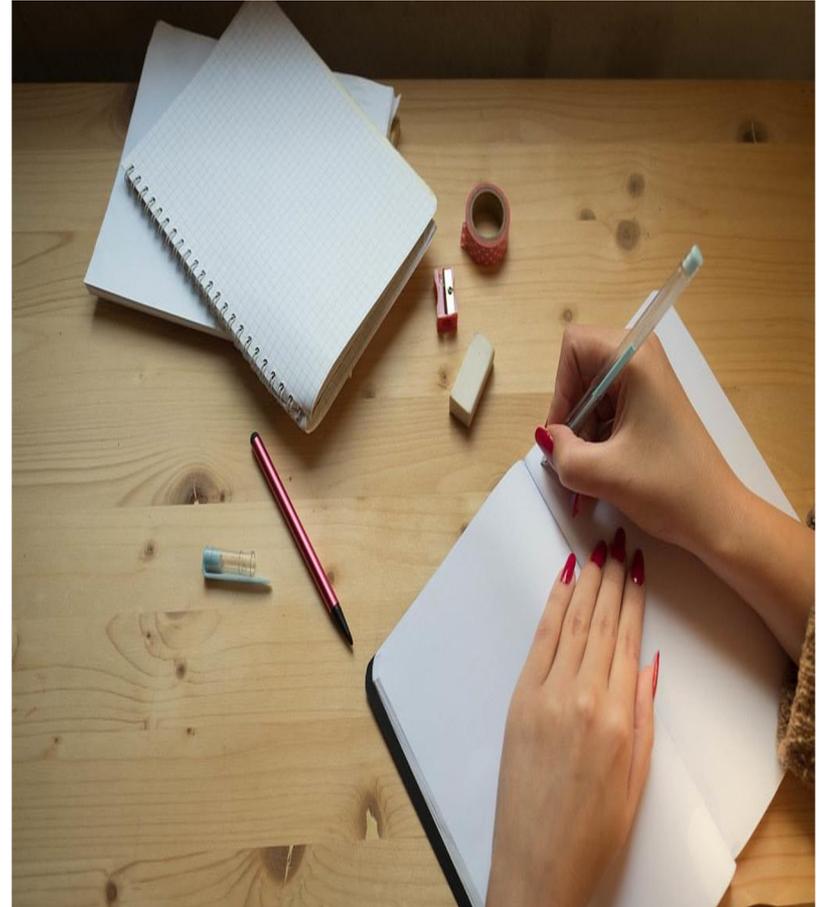
Student Portfolios and Program Shows

- ❑ Portfolio bodies-of-work can act as holistic assessment of student growth
- ❑ Art shows and presentations in which students *and* teachers receive feedback on program as a whole



Written Reflections

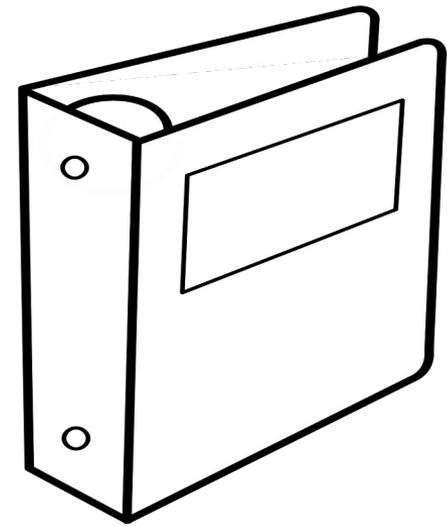
- ❑ Students' written reflections can add to the overall comprehension and assessment of student growth
- ❑ Offer insight into student opinion and feedback
- ❑ If they can explain it, they understand it – encourages use of content vocabulary



Teacher Portfolio and Website

Teachers gather data on themselves as a measure of professional growth

- SLOs/LRPs
- Unit plans / lesson plans
- Photos of successful products / students at work
- Art show + exhibitions / events
- Program achievements
- Assessment data disaggregation and projection / reflection
- Behavioral data
- Parent contact with notes
- Teacher self-reflections



- ❑ Teacher websites can offer information concerning program components and achievements.
- ❑ Items such as curriculum, lesson plans, calendar of events, photos of shows/exhibitions, program/student contest winners, etc. demonstrate to the public the extent of your program.

Building a Team of Resources

Teachers seek information from various sources throughout the building to best serve the needs of their students

- Parents
- Administration
- Counselors
- Coaches
- SROs
- Attendance Clerks
- ESOL and Special Ed teachers
- Other content teachers



Can also include accessing student permanent files, testing data, IEP/504 Plans, etc.

Part 2: Teaching/Research Project Examples

The Case of East Carolina University

1. Undergraduate students: Through service-learning projects, connecting the students' learning to research practice and helping with professional presentations at national and state conferences
2. Graduate students: Transforming their course papers into journal manuscripts and helping with their research writing routine building

1. Undergraduate Students: Service Learning as a Research Practice

The First Example: “Exploring Artistic Innovations and Traditions through Service Learning: Bridging North Carolina Visual Arts and Korean Cultural Heritage”*

The outcomes from the following classes were presented at NAEA and NCAEA conferences by the student researchers in 2015-2016.

Supported by a grant from the National Art Education Foundation
(Mary McMullan Grant 2013-2014)

Cultural Diversity

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Community-Based Art Education

|

Service Learning

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**Enhancing Pre-Service Teacher
Education**

Lyonel Feininger: Seeing the World through Prisms of Color

By Laura L. Frye





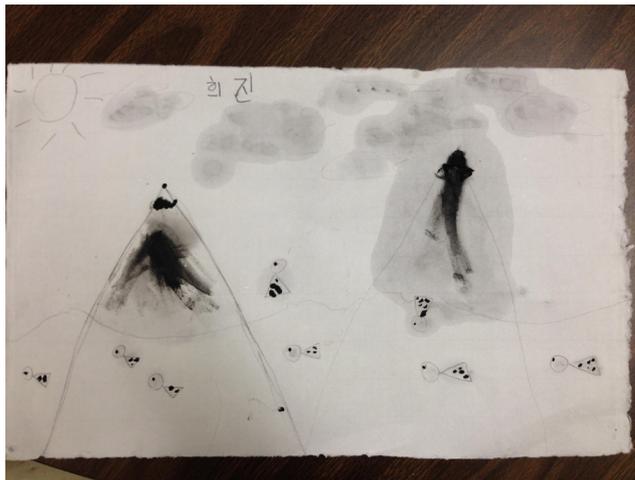
As they begin to design landscapes, seascapes, and castles, I remind them that even the people in Feininger's work are abstract, built of geometric shapes.

In a dark blue sky, beneath a square moon of reddish-orange texture paper, Hun adds a light blue triangle pointing toward the moon, a square house with an off-set roof, and a man built of black geometric shapes, hurrying past the woods. He proudly holds up his work, "**The World of the Lande**", and tells me that it is a man walking near the woods at night. Hun's work was my success story!



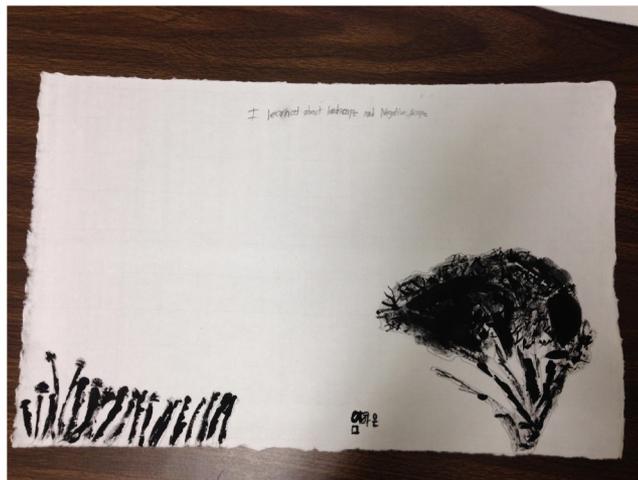
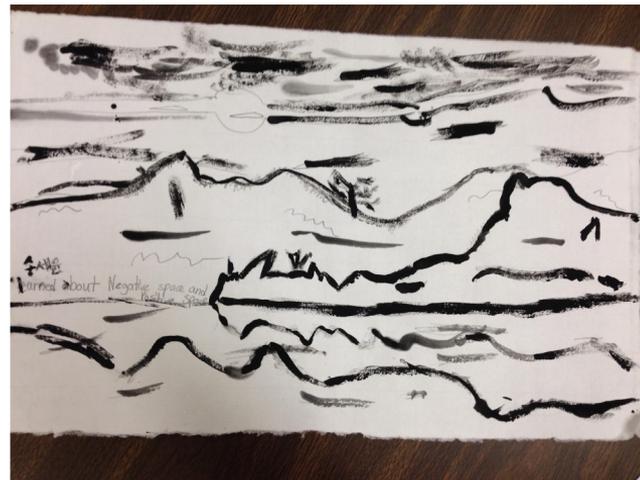
What I learned about cross-cultural art education and community-based art education through this experience

- Culture is made of the cumulative knowledge, the beliefs, and the shared traditions of a society. Culture tells us what they regarded as excellent and most sacred. What is important to us is what we will teach and pass on. For all of these reasons, our culture is extremely important, because it is part of our identity.
- My experiences teaching, researching, and assisting at the Korean Language School have given me valuable insight into the Korean culture. I went to teach, to volunteer as a service-learner, to bring art education lessons to a cross-cultural setting. I came away with a wider knowledge of Korean folklore and an appreciation of Korean traditional artisans, sampled Korean foods, and received Korean hugs and smiles. Through cross-cultural learning, I even learned how to spell my name in Korean.



Kim Chong-hui

by Lisa Snead



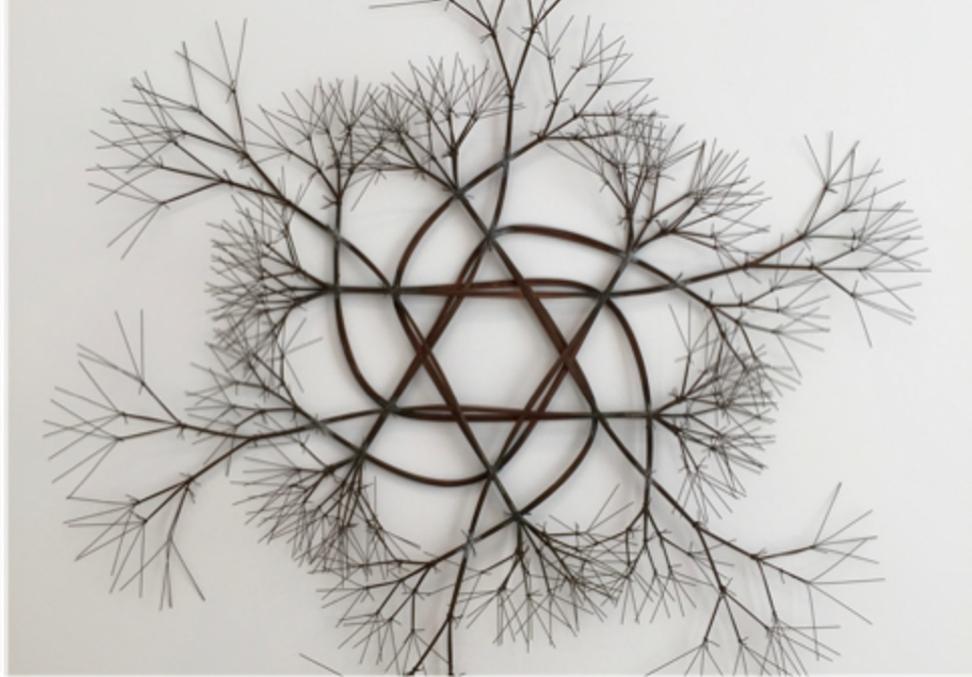
The Second Example: “Black Mountain College Artists Explored in Elementary STEAM Lessons”

Students connected Black Mountain College artists to STEAM teaching and learning.

Ruth Asawa & the Fibonacci Sequence Eva Nolan



**North Carolina Art Education Association’s Annual Conference,
Raleigh, NC. Friday, November 7th, 2019, 1:30PM Dogwood room
Exemplary Lessons: STEAM with Black Mountain College Artists.**

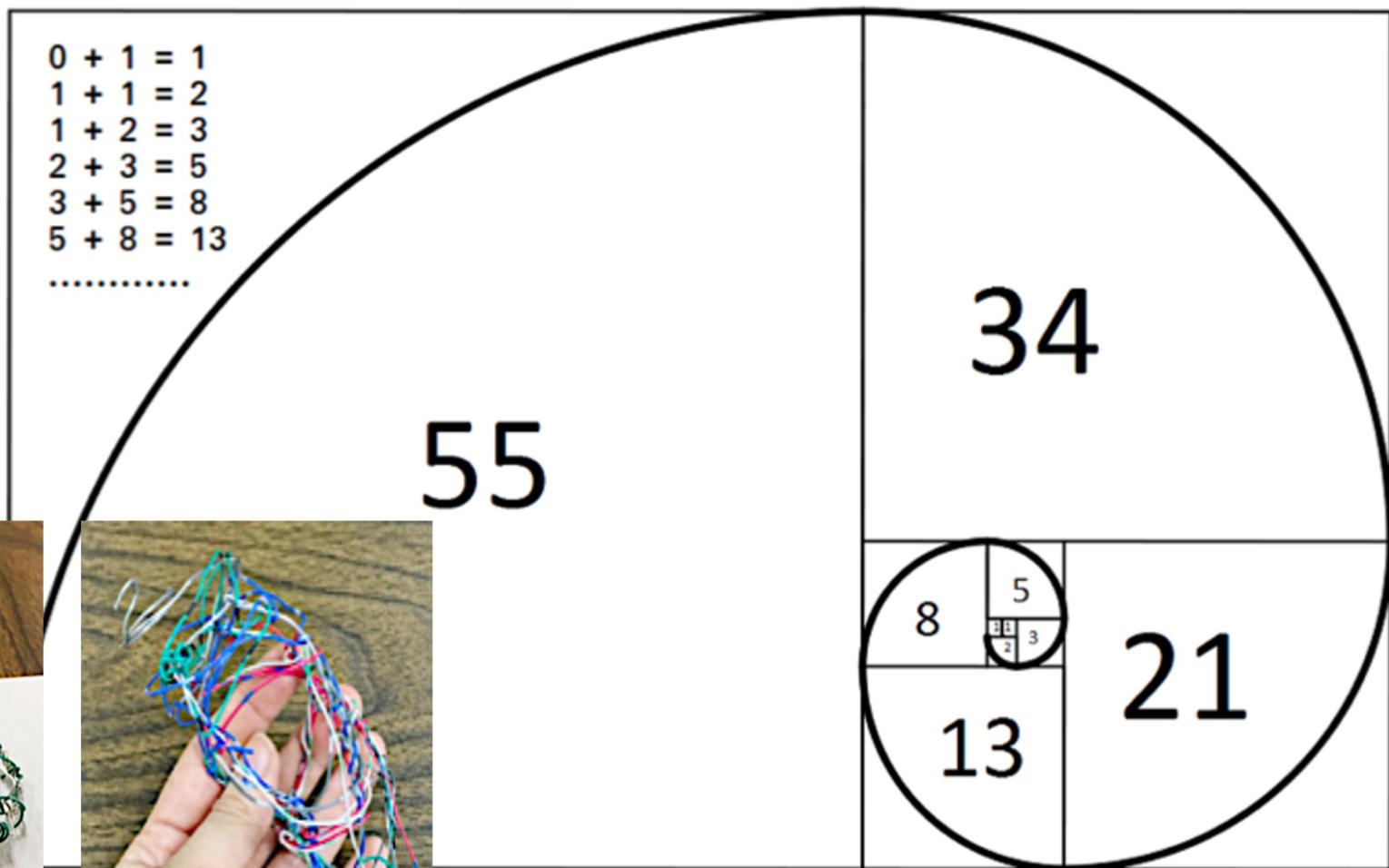


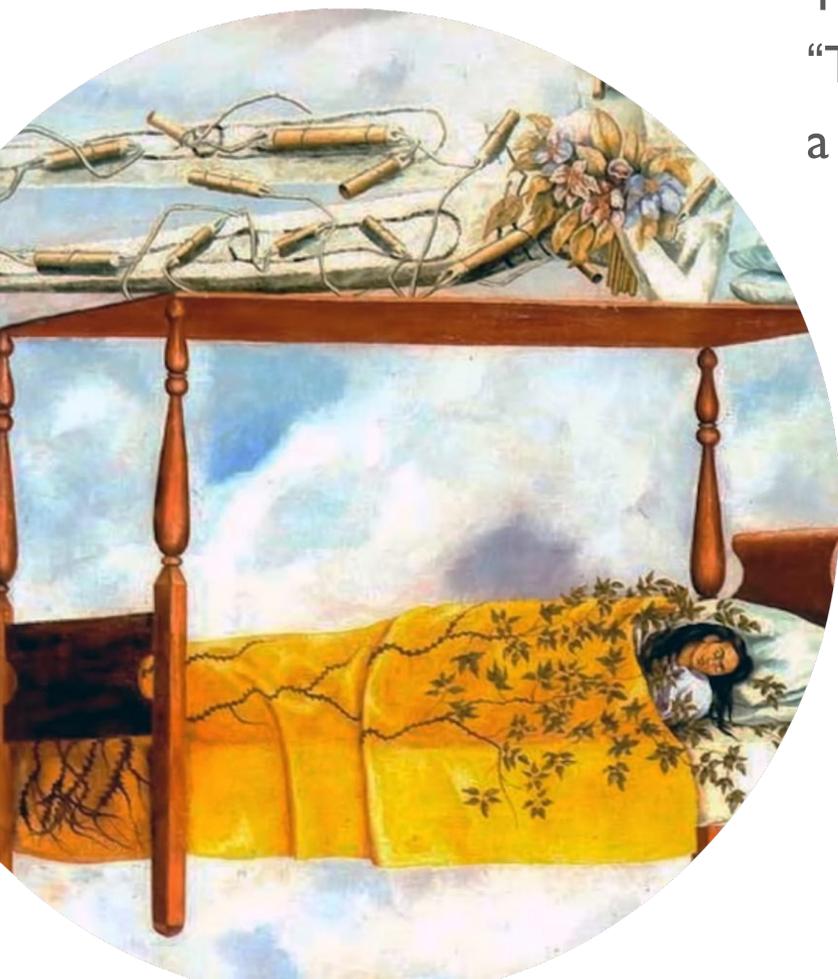
What do these images remind you of?

Fibonacci Sequence

$$\begin{aligned}0 + 1 &= 1 \\1 + 1 &= 2 \\1 + 2 &= 3 \\2 + 3 &= 5 \\3 + 5 &= 8 \\5 + 8 &= 13 \\&\dots\dots\dots\end{aligned}$$

.....





The Third Example:
“Teaching and Learning Mexican Art Through
a University and Museum Partnership”

Sienna Evans
East Carolina University

Frida Kahlo and Dreamy Drawings

Mexican Paper art

Miss Rachel Breitinger
Korean School
2/29/2020

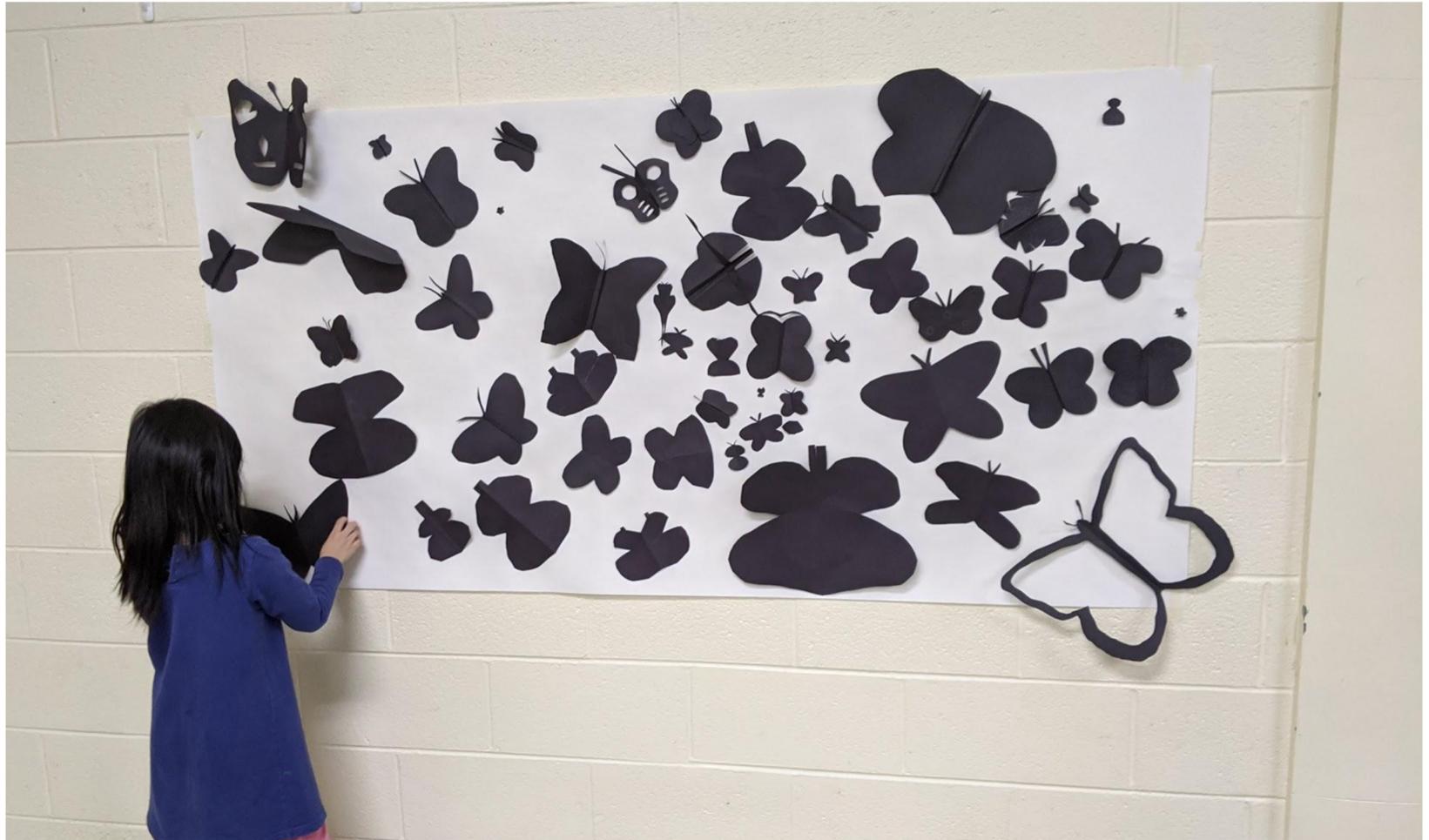




Carlos Amorales

“Black Cloud”





2. Graduate students:

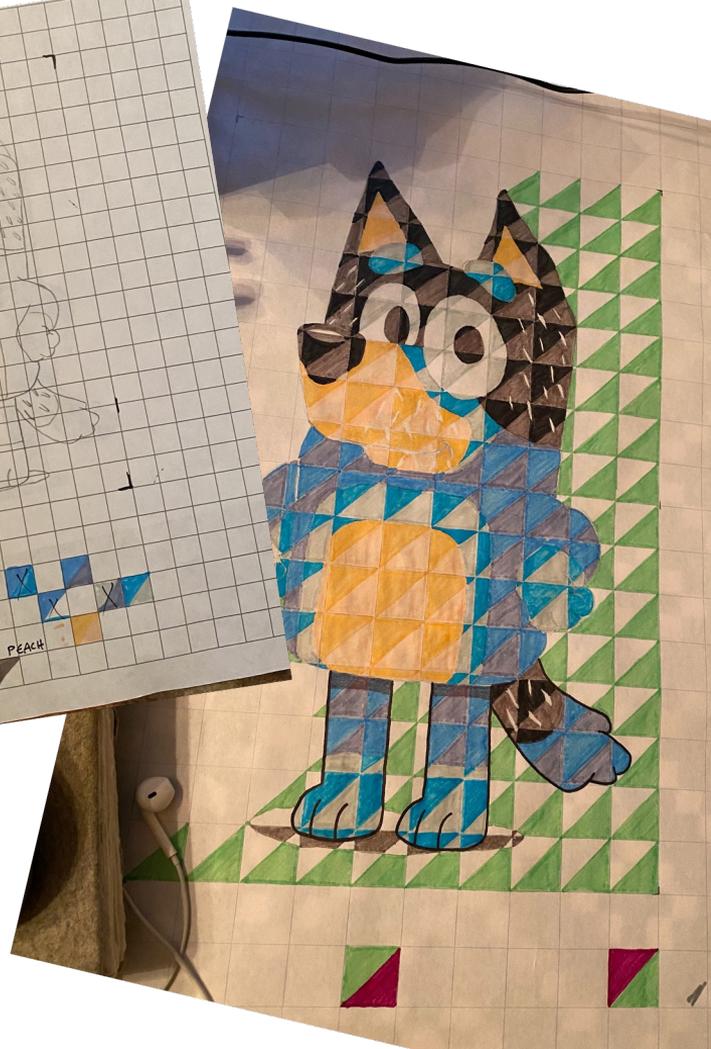
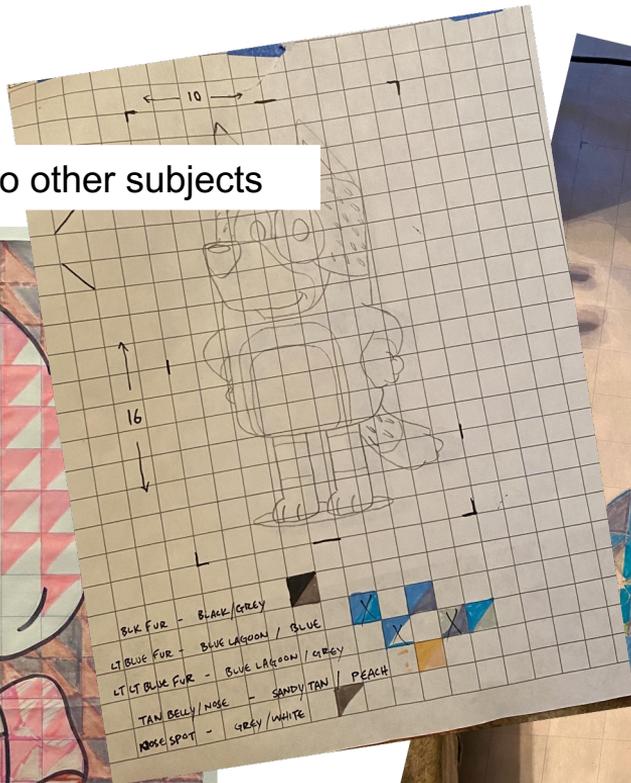
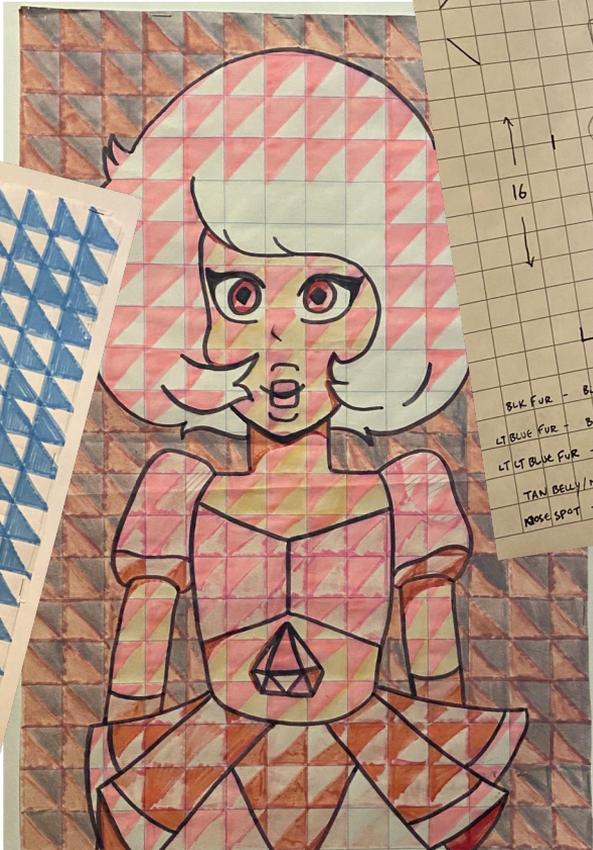
Transforming their course papers into journal manuscripts and helping with their research writing routine building

Publication with graduate students:

Song, B., Taylor, S., Wheeler, K., & Winstead, M. (in press). Reaching across remote worlds: Collaboration between in-service and prospective art teachers in the age of COVID-19. *Art Education*.

Art Integrator

Learning how to be successful in art carries over to other subjects



Art Curator

Josh, 7th Grade



Ava, 7th Grade



Jahmal, 7th Grade



Writing Routine
and
Publication Pipeline Development

Art making IS research.

“Arts-based research is a transdisciplinary approach to knowledge building combining tenets of the creative arts in research contexts” (Leavy, 2018)

Sullivan (2005) argued in *Art Practice as Research* that our work as artists is grounded in art practice and therefore we should approach research from these complimentary, but unique, paths.



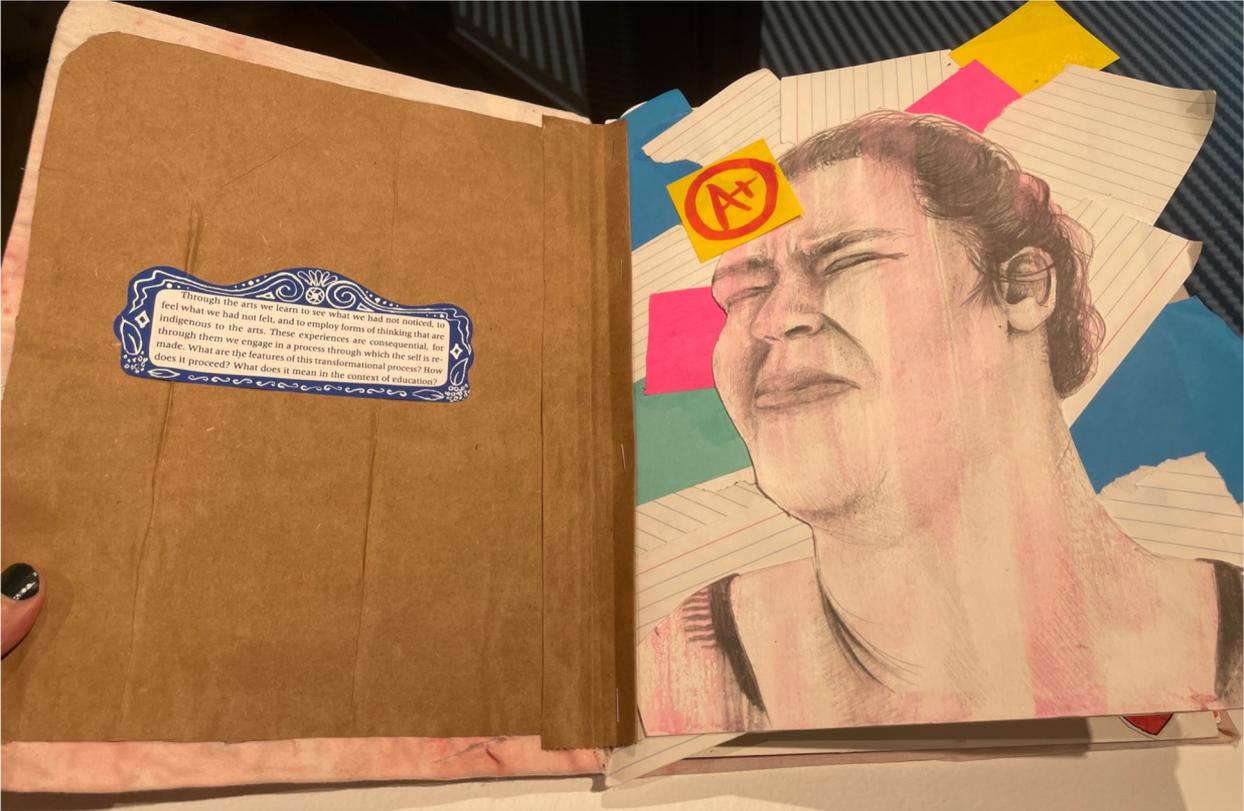
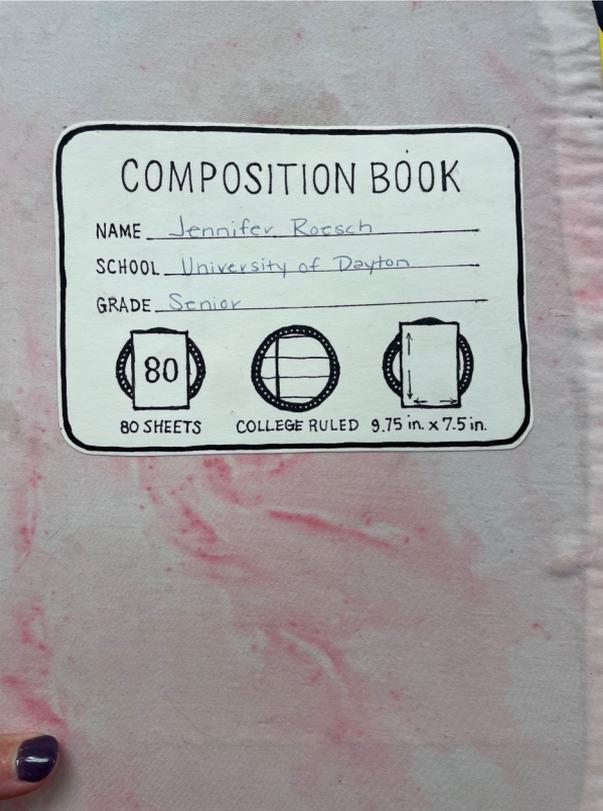
Revisiting “teacher” identity



Image on L (during second year of studies)
Image above (recently completed)

Image credit: M. Powell

Reconstructing a teaching philosophy



...reflect on what is happening. They plan Studio Habit can be taught directly to students by modeling other these types of questions, too, to help peers develop

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Stretch & Explore

...er know really what I'm...
...ng of where to start...
...g's finished, but along...
...tions and dips and w...
...ble

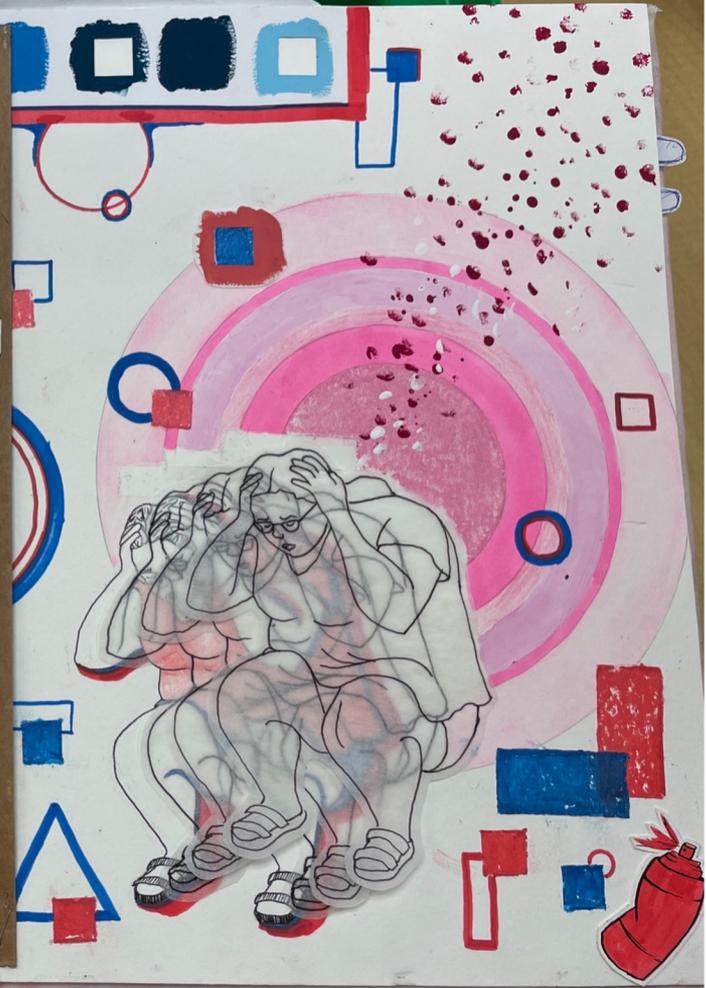
...& Explore comes easily to children and pre-ado-
...who naturally play to learn... the art classroom is
...to take risks, initiate ideas... learn to use mis-
...sources of new ideas, and discover new tech-
...all part of Stretch & Explore. This Studio Habit
...part of problem solving and problem finding.
...rt of problem solving and problem finding.



Artist Connections — Stretch & Explore

Claude Monet. Claude Monet was the founder of the Impressionist movement in painting. He rejected the style of the day—very realistic painting. He wanted to show how things looked different times of day. He also wanted to show how things looked different in different weather. He painted a series of haystacks and a series of water lilies. He painted a series of different times of day and the rain and through smoke and steam, and how things looked different. Monet painted a series of different times of day and the rain and through smoke and steam, and how things looked different. Monet painted a series of different times of day and the rain and through smoke and steam, and how things looked different.

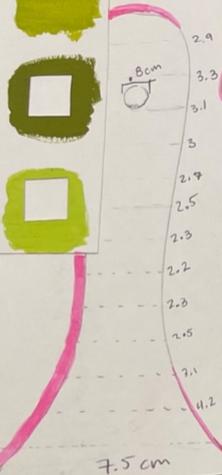
...helping comfort with...
...play is practice.
...ing into a longer
...allows students to
...es of an art mate-
...vice to the art that
...older students may
...to achieve a
...atory mark-making as an exploration with
...envision how they might use exploration with
...goal. Some teachers scaffold "material exploration" with
...graphic organizers or page guides in sketchbooks that
...students turn to when starting work with a new medium.
...Divergent thinking guides students to reach beyond the
...obvious for solutions that are anything but ordinary.
...What if? questions, similar to those used while en-
...sioning, provide variations for new ways of working.
...When students step outside their areas of comfort,
...they stretch to think beyond the obvious instead of set-
...ting for easy, surface answers. For some, stretching may
...be difficult—a student who feels successful in one medium
...may fear failure with a new one. It is a challenge to unlock
...minds that are resistant to Stretch & Explore with art
...materials and ideas. Teachers encourage low-stakes play,



...that can facilitate or impede its resolution.

Problems are nagging, they call for attention, they stimulate and motivate when their resolution from the student's perspective is possible. This qualification is important. If students believe their ability to address the problem successfully is nil, they will feel discouragement. If the problem is too easy, there is no problem. The art of teaching consists, in part, in knowing how to set problems within Vygotsky's "zone of proximal development," that cognitive space in which the problem posed is not so simple that the student feels no challenge nor so complex that the student feels there is no hope. Like attentive and intelligent parents, the good teacher

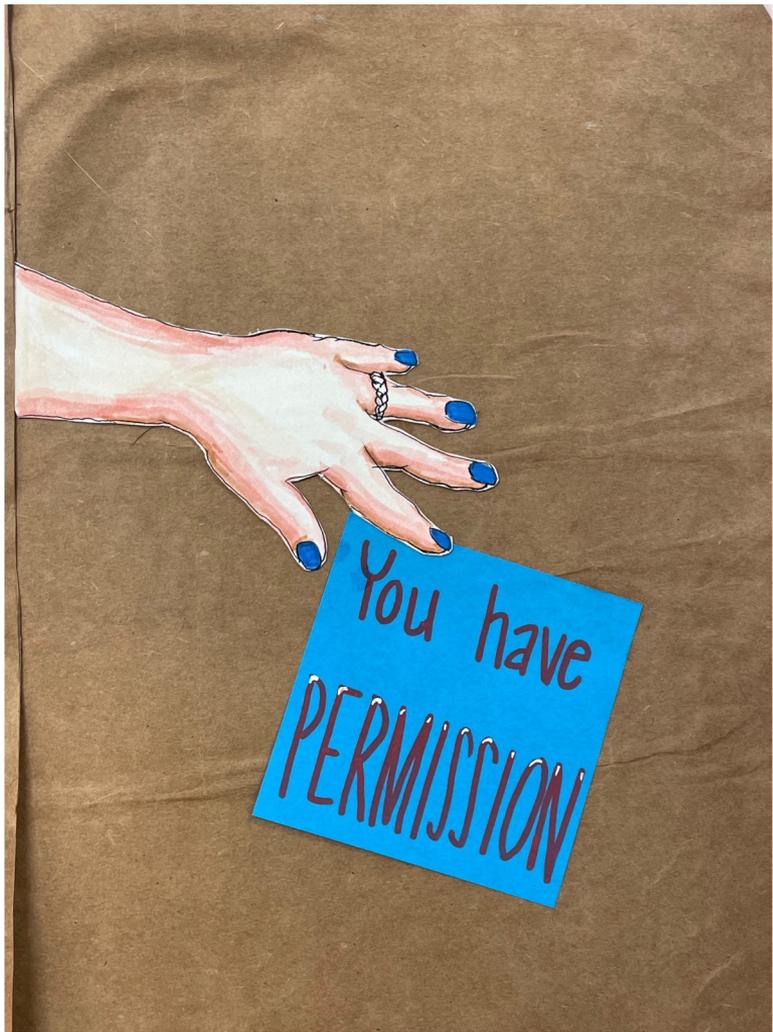
17 cm



7.5 cm



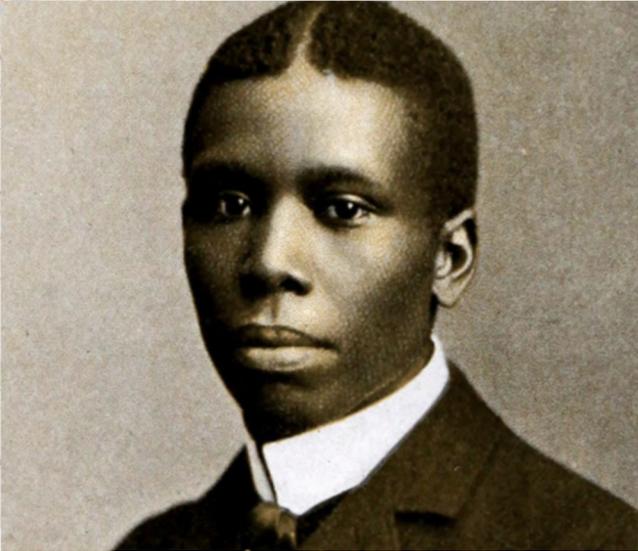
Watercolor Paper



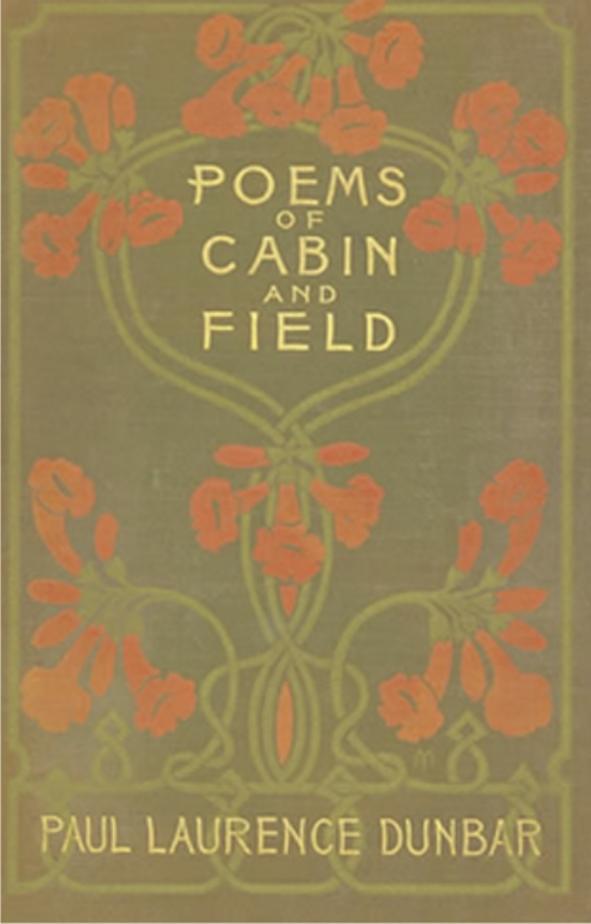
Deepen one's teaching practice



Paul Laurence Dunbar
1872-1906



"I Know Why The Caged Bird Sings"



2nd iteration: Primary source documents, place-based excursions followed by individual research. Each student represented their 'research' process through visual journaling contextualized with writing.

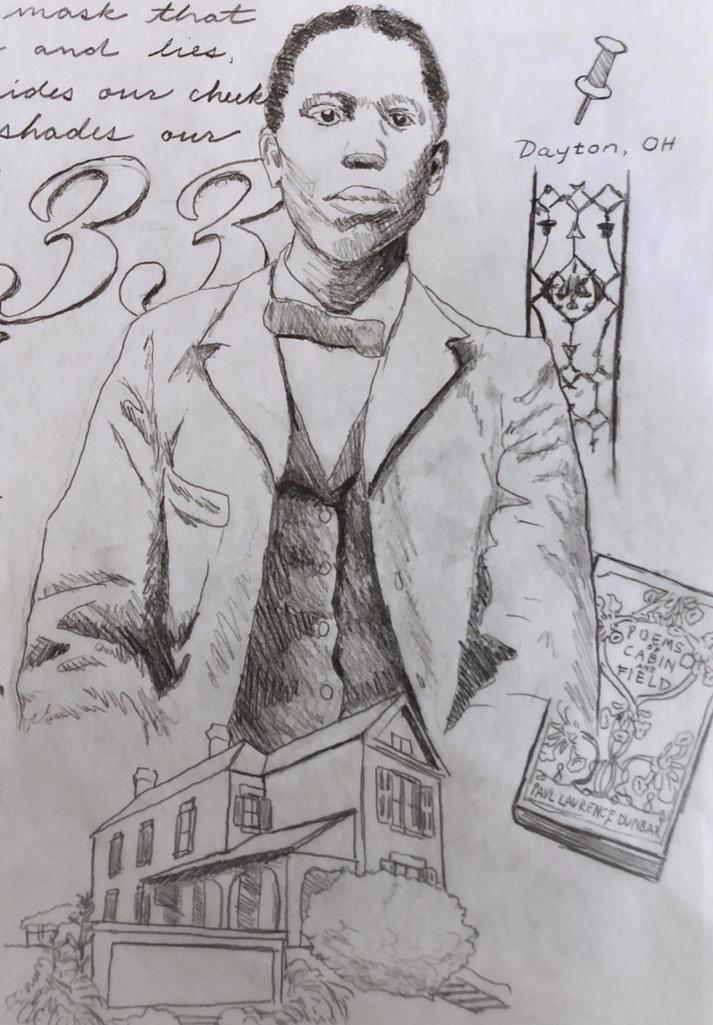
We wear
the mask that
grins and lies,
it hides our cheek
and shades our
eyes...

B. B.



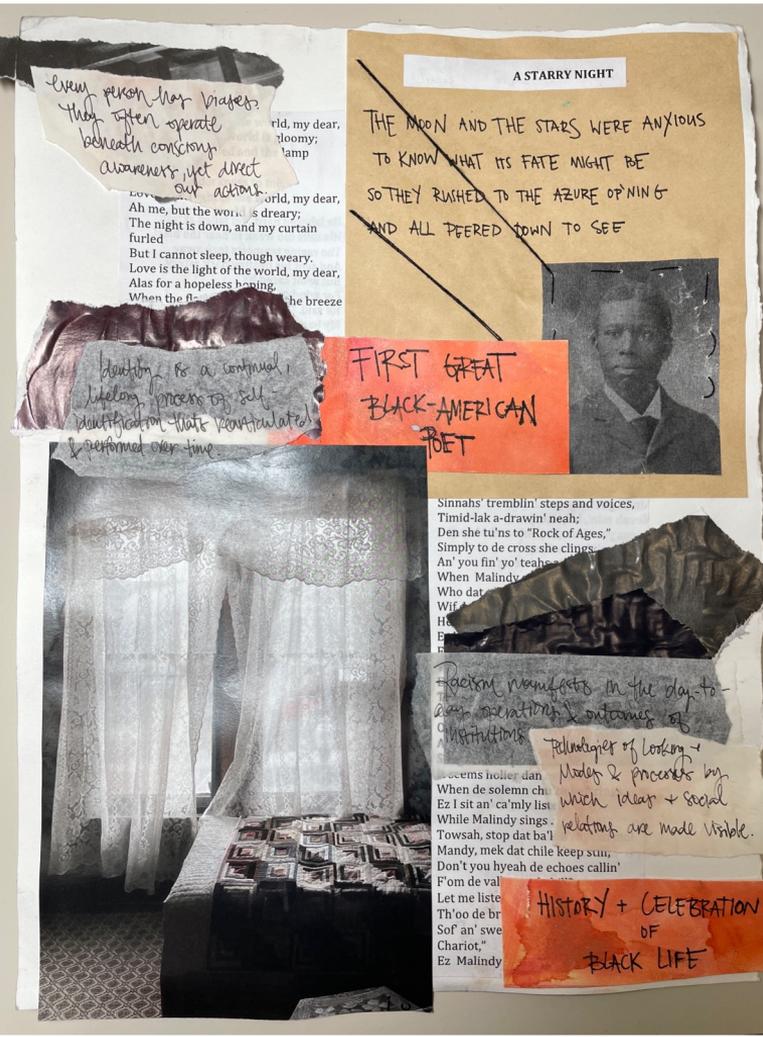
Dayton Tattler.

-HERBERT WOODWARD MARTIN-



After visiting the Dunbar house, I felt shocked that such a large and instrumental piece of history – of Dayton history, my hometown history - was left out of every K-12 history class I had. Paul was the most famous African American poet of his time. PLD presented his experience to a primarily White audience. He captivated them through the use of dialect poems. Paul wanted to be known for his standard English work, but he was more connected to poems that represented what others wanted to see. This is reflected, for me, most acutely in the poem “The Mask”

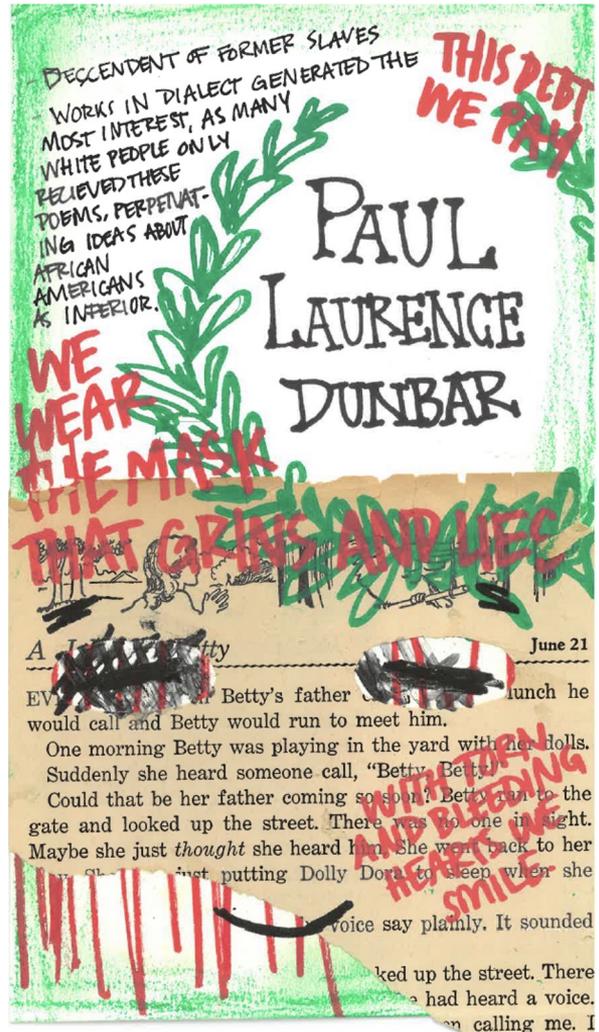
4th year undergraduate (Spring 2022)



This investigation into Dunbar was enlightening and demonstrated to me how narratives are often silenced or oppressed in schools.

- (3rd year undergrad, 4/22)

Dunbar's poetry is important and influential. I would have students do personal research on PLD and then engage in a class discussion. We'd read his poems and create artwork that uses imagery, symbolism and representation. (1st year undergrad 4/22)





Finding renewed joy and passion

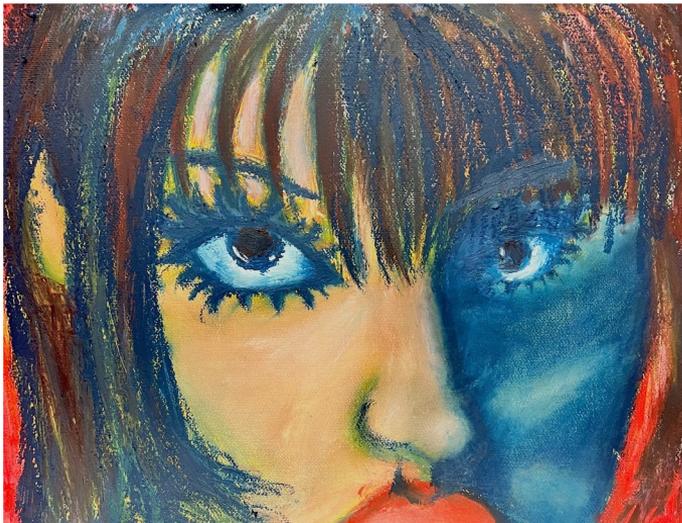
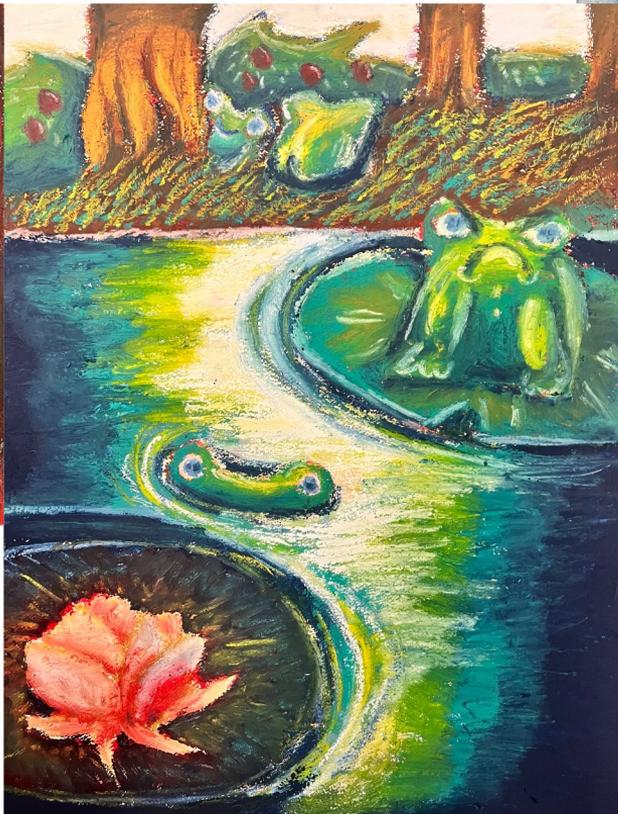


Image above by K. Robertson (2022)

Image to R by L. Buck (2022)



E. Shaeffer (2022)



National Art Education Association

RESEARCH COMMISSION

The mission of the NAEA Research Commission is to promote a vibrant culture of research.

- Encourages NAEA members and the broader educational community to understand, utilize, and value research as a means for improving art education practice, advocacy, and policy.
- Works to meet the ongoing research needs of the visual arts education field.
- Coordinates and communicates about research that relates to the needs of practitioners and additional stakeholders concerned with understanding critical questions of importance to the field.
- Supports the NAEA Research Network, connecting researchers across the membership divisions who are interested in related questions.
- Activates diverse voices of art educators working in many contexts to connect and participate in shared inquiry as a part of the NAEA Research Network.

The Professional Learning Through Research Working Group (PLR)

The PLR provides opportunities for continued professional growth in support of conducting, using and sharing **research** that promotes teaching for learning in the visual arts.



PLR Goals

- Build and cultivate professional growth communities committed to diverse research needs (COMMUNITY).
- Promote the visibility and values of art education research through increased communication to stakeholders (ADVOCACY).
- Develop knowledge about, skills in, and dispositions towards research as a means to advance visual arts teaching and learning (LEARNING).
- Facilitate understanding of ways to create and utilize art education research in multiple settings (RESEARCH & KNOWLEDGE).
- Grow a robust and vital research culture (ORGANIZATIONAL VIBRANCY).



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