

[The] Creative Art [of] Education

Cathy Smilan

Abstract—In our current political climate of assessment and accountability initiatives we are failing to prepare our children for a participatory role in the creative economy. The field of education is increasingly falling prey to didactic methodologies which train a nation of competent test takers, foregoing the opportunity to educate students to find problems and develop multiple solutions. No where is this more evident than in the area of art education. Due to a myriad of issues including budgetary shortfalls, time constraints and a general misconception that anyone who enjoys the arts is capable of teaching the arts, our students are not developing the skills they require to become fully literate in critical thinking and creative processing. Although art integrated curriculum is increasingly being viewed as a reform strategy for motivating students by offering alternative presentation of concepts and representation of knowledge acquisition, misinformed administrators are often excluding the art teacher from the integration equation. The paper to follow addresses the problem of the need for divergent thinking and conceptualization in our schools. Furthermore, this paper explores the role of education, and specifically, art education in the development of a creatively literate citizenry.

Keywords—Art Integration, Creativity, Artist/Teacher/Leaders, Educating for a Creative Economy.

I. INTRODUCTION

THE field of education is situated in a precarious and dichotomous position. In our current political climate, where policy makers increasingly call for learning to be evidenced by increases in standardized test scores, educators are pressured to “cover” tested materials rather than to develop and explore unique curriculum. This paper explores the role of the visual arts in preparing students to explore multiple perspectives and develop their creative sensibilities. Recognizing that not every student will persevere with his or her art skills development, art educators must foster the additional attributes of a student’s art education. This paper explores the way that art and, thus, creative development, is being taught in our schools and focus on the role of higher education in preparing arts educators to take on leadership roles in interdisciplinary learning, collaborative partnerships for education, and alternative methods for presenting and representing knowledge. Additionally, the paper addresses the role of higher education in preparing arts teacher, and their general education colleagues, not merely for the utopian arts education, but for the current reality of the classroom and the political climate in which we find ourselves striving to educate a creative and broadly literate citizenry.

Cathy Smilan is an Assistant Professor of Art Education at the University of Massachusetts, Dartmouth. 258 Old Westport Road, North Dartmouth, MA 02747 USA (phone: 508-910-6594; e-mail: csmilan@umassd.edu).

II. EDUCATING FOR THE CREATIVE ECONOMY OR TRAINING WIDGET-MAKERS AND TEST TAKERS

As the global economy becomes more entrenched in technological and innovative advancement, the idea that creative thinking, risk-taking and rediscovery are the pathways to prosperity is becoming self-evident. Pink [1] suggested that the Master of Business Administration (MBA) is soon to be replaced by the Master of Fine Arts (MFA) as the most sought after and marketable degree. Freedman [2], addressing the World Conference on Arts Education, stated that global experts in economics and public policy have come to understand that it is necessary to develop a knowledge base and distribute the intellectual capital of a creative labor force if nations wish to succeed in the Creative Economy. The global importance of an imaginative, culturally literate society was reiterated by the Asia-Pacific delegates in the Preparation for the “World Conference on Arts Education” who listed as a key resolve, the need to “Understand the challenges to cultural diversity posed by globalization, and the increasing need for imagination, creativity and collaboration as societies become more knowledge-based” [3, p. 13].

Certainly, there is no debate that the great minds who have fueled the global economy are individuals and collaboratives who are able to view situations from multiple perspectives and propose multiple solutions when confronted with problem sets. However, in the quest to train a nation of proficient test-takers, where the law requires that we leave no child behind, we are systematically eradicating the education of creative individuals. As more and more time is devoted to *training* students for convergent response, the available time for *educating* students for creative, critical response diminishes proportionally. Teachers, fearful of losing their positions and/or desirous of the monetary rewards based on student learning outcomes, discard what they know to be best practice in lieu of prescribed, didactic pedagogy. No where is this more significant than in the field of art education. The unfortunate reality is that even in the art classroom, lessons are being taught using didactic, step-by-step methodology so that every child will complete the task at the designated time and leave the room with his or her own version of the masterpiece du jour. If make-and-take *projects* are help as exemplars of art education, the misguided notion that anyone can teach art is almost logical.

As has been eloquently stated by arts integration theorists and practitioners, the time has come to silence the debate between the need for the arts as discrete disciplines and the benefit of arts integrated learning [4], [5]. Integrating art across the curriculum has been well established [6]-[8] as an effective method for cognitive, social and emotional learning. However, the methodology for integration and the qualifications of those who plan and teach integrated course work, requires much more extensive investigation. There is a

compelling need for the field of art education, and, in the broader context, the field of education, to continue the inquiry into the most effective models for such learning.

As we as a field re-consider the goals of education and, thus, of our schools, we must be cognizant that the future of our world requires individuals who can assess, interpret and adjust; what the world needs now are people who dare to think divergently. Art educators have a place in this solution. The box is open, and our students are leading the way out. It is imperative that we reflect upon our persistent inclination to close them back in.

III. LIP SERVICE AND HAND-TYING: POLICY VS. PRACTICALITY

According to data reported by Wagner et al. [3, p.35] "There is a considerable disparity between what is mandated in a country and what the student actually receives at a practical level". Although The No Child Left Behind Act of 2001(NCLB) lists arts education as a core academic subject, many schools in the United States do not employ certified arts specialist. Furthermore, while teachers may be compelled to "teach" art in the general classroom, due to the lack of professional development in the arts for general education teachers, many children in the United States do not benefit from the formal arts education that the legislation seemingly requires [3], [9]. The disparity between public policy and public opinion regarding arts education is evident; this evidence can be found in countries world-wide. As in the United States, educational policy for countries in the European Union prescribes requirements for arts and cultural learning, yet they do not prescribe a set model of instruction [3]. Consistent with much educational policy, and in compliance with the academic freedom afforded to educators, the legislation serves merely as a guideline open to interpretation by state and local administrators. Administrators, who are not sufficiently trained in the arts, oftentimes leave the day-to-day decisions about arts teaching and learning to the teachers themselves. According to Wagner, et al. [3, p.35], "in some countries, the teaching methods of arts and creative practices abide follow standard national assessment criteria and, in others, teachers have greater freedom and flexibility in the method of teaching". Even in schools with qualified art educators, the freedom and flexibility of which the authors speak is often coupled with a debilitating lack of funding, thus, rendering arts programming ineffectual at best. Such lack of resources is exacerbated by the reality that art teachers often function on the periphery of the school community, without adequate supplies, content specific professional development opportunities or meaningful mentorship. Erickson [10] wrote that the practical realities of the art teacher's workplace include the fact that most administrators, who are charged with evaluating art programs and art curricula, are not well schooled in the arts themselves. Ironically, in the absence of centralized, qualified art supervisors, art teachers, and thus art practices, are evaluated by those who did not benefit from experiencing art as an essential component of the educational process.

IV. PARADOXICAL POSTURING: ART AS INTEGRAL PART OF "CORE CURRICULUM"

The tenuous position of arts programming in public schools has come to be an accepted, albeit not an acceptable, condition. In the context of NCLB, which mandates that state and local administrations assess and monitor student proficiency and purports to expand learning opportunities for students and options for parents, the arts have been marginalized, pushed further to the fray of the education experience amidst the lamentations of those who profess advocacy. In an unfortunately prophetic statement, Chapman [11] cited a Gallup Poll of 2003 in which over 80% of citizens polled indicated concern that the current trend toward a myopic view of assessment would result in fewer art experiences for students. Ironically, Winner and Hetland [12] referenced a more recent Gallup Poll which indicated the overwhelming public perception of the correlative relationship between music learning and math learning. Thus, parents, major stakeholders in the education of students, consistently express concern over the marginalization of arts while maintaining the perspective that the arts enhance children's overall learning experience.

The inverse relationship between the time for preparing for and taking tests and the hours of student engagement in arts education is underscored by research conducted by Americans for the Arts [13] which demonstrated the intentionally vacuous gap in arts learning. These curricular omissions, referred to by Eisner [14] as the Null Curriculum, leave students vulnerable, unprepared to participate in the cultural and creative conversation as well as in personal, artistic pursuits. More significantly, as Pink [1], Wagner et al. [3], and Winner and Hetland [12] suggested, the innovators of the future require the type of thought processes developed through arts education. Winner and Hetland [12, p. E2, ¶ 2] succinctly stated,

"The implications are broad, not just for schools but for society. As schools cut time for the arts, they may be losing their ability to produce not just the artistic creators of the future, but innovative leaders who improve the world they inherit".

V. IF ART HAS A PLACE IN THE CURRICULUM HOW IS IT BEING TAUGHT?

Experiences in the arts benefit students' learning in the art discipline and beyond. This has been, and continues to be established. "While one does well to heed the caution that there is no causal relationship between learning in the arts and learning in other academic disciplines [15], [16] one must also consider the converse as stated by Richard Burrows, Director of Arts Education for the Los Angeles Unified School District. Burrows [17, p.134] posited that, "All students benefit from access to arts instruction. No research can definitively prove that participation in arts instruction causes student achievement and test scores to drop".

Much effort has been put forth in the field of art education to provide evidence that the arts increase student motivation and engagement. A significant body of national and international research exists that highlights the positive impact of participation in arts in education on all participants including the students, artists, arts organizations, schools and

wider community” [3, p. 50]. There is little need to repeat such investigation. Perhaps, the inquiry is better designed to address the question: How is art, and more specifically, creative process, being taught in our schools?

As an art educator at the higher education level, I am repeatedly disturbed by the delivery of art instruction in the K-12 classroom. In theory and methods classes, university art educators strive to inculcate pre-professional and practicing art teachers, as well as generalists, with the knowledge of lesson planning for creative processing. What happens to this pedagogical knowledge on the journey from the university art room to the K-12 classroom is a question worthy of further study. For this discussion, however, I will present antidotal evidence as seen from classroom walls to international conference presentations and proffer an hypothesis or two.

Elementary schools around the United States, fortunate enough to have viable arts programs, often have other unfortunate similarities. The art adorning the walls of the various buildings, framed by tacking to over-sized construction paper, is often undistinguishable. In one school, four second grade classes, with twenty-two students each, are represented by 88 renditions of Monet’s *Bridge at Giverny*. In like suit, 93 “portraits” of a light brown beagle, head and torso with eight inch, floppy ears and big brown eyes, illustrations of *Shiloh* [18], pass as evidence of visual art and language arts integrated learning. These products, which are often constructed in much the same manner by which one would put together a plastic building set, have a pre-determined result which is often displayed along with the adult-rendered sample. While each child may feel successful in the completion of the project that looks much like the teacher-drawn example, what was actually learned in this art experience?

During a recent visit to my child’s school, I noticed yet another example of this phenomenon. In the glass case outside of the principal’s office, recent drawings by the sixth grade class were proudly displayed. As is my practice, I scanned the lower right hand corner looking for the familiar signature, and finding none, I began to look for recognizable schema in the pieces. My immediate reaction upon viewing the collection of 30 or so works was that they would serve as an exemplar for this discussion. I was virtually unable to distinguish one image from the next. Lucky for me, in a Piagetian application of qualitative research, I was able to ask several of the student artists about the project. When I asked several children sitting around my kitchen table to describe the lesson, I was told that the art teacher distributed discarded CD-Rom disks and instructed the students to trace around them. This was the pupil of the eye. The students were then instructed to draw a slightly larger circle around this tracing which would represent the iris. The children explained that the teacher said to use the back of the CD as a mirror (which was perhaps the most ingenious application of re-discovery in the lesson) and notice the lines in the iris. Examples of these *individual* observations can be noted in Figs. 1-3 as stylized lines randomly placed within the colored, circular shapes. Next, the students were instructed (following teacher demonstration) to draw two points one on each side of the line bisecting the circle, about 3 inches beyond the circumference. The next step was to create two arcs from point to point. These would be the eyelids. And now for the student creativity part of the lesson, the children

were told to make eye lashes, eye brows, and to draw their own interpretation of their “reflection of school” in the center of their newly constructed eyeball.

Figs. 1, 2, and 3 below show three examples of products from the art project described in the preceding paragraph.

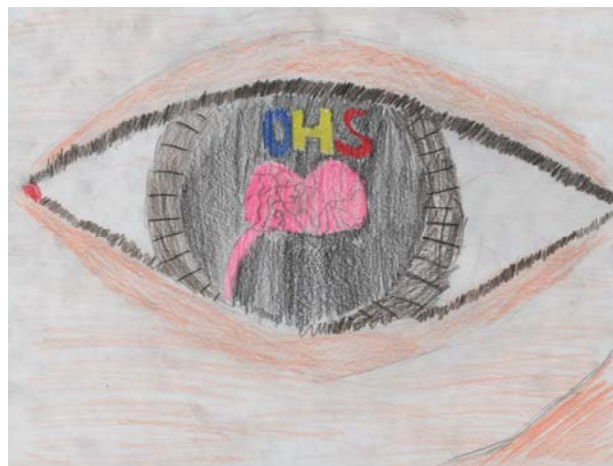


Fig. 1 Justin, Grade 6

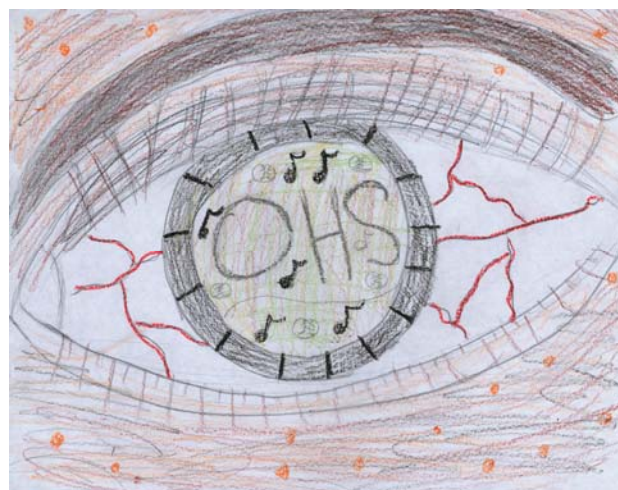


Fig. 2 Marissa, Grade 6

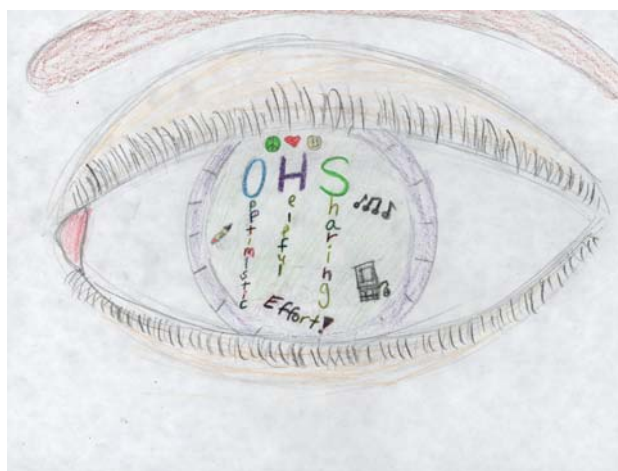


Fig. 3 Juliana, Grade 6

While the children expressed that it was a fun activity and that they enjoyed their art class, none of them related any conceptual objectives. Furthermore, when directly asked if the teacher taught them about composition, line, shape, colored pencil technique and drawing in general, the children did not know how to respond to these questions. When asked what they learned in this lesson, Julianna (illustrator of Fig. 3) said, "we learned how to draw our eye." A cursory search on the world wide web (WWW) produced several site offering instruction on drawing the human eye. The first site I opened offered the following: "The eye is not a perfect sphere. Note that when viewed from an angle, the pupil sits in the plane of the iris, and being in perspective is oval rather than circular" [19]. Hammond [20] instructed, "One of the basic faults of beginners is to use the same almond shaped 'eye symbol' that they used as children, this results in every face looking basically the same". Although hardly scholarly sources, the two preceding references are made as they are readily available to anyone with internet access and obviously refute the project objectives.

Being well versed in Lowenfeldian theory, as well as the writings of Arnheim [21] and Jensen [22], I recognized that the children had not learned to see and translate what they perceived [23] into the articulation of their discovery. These children were, instead, imitating adult schema which, without further intervention, will be indelibly grained into their repertoire as the symbol of the eye. Not only did the children default to the schema of the human eye, many of the students defaulted to previously memorized symbols such as musical notes, hearts, numbers and words, to *visually* represent their reflections of school. This exemplifies another mis-used opportunity to instruct students to develop the skills necessary for creative self-expression. The examples of such inculcation are, unfortunately, plentiful. This is doubly problematic for middle school aged students who are developmentally longing for conformity and peer acceptance.

In a recent observation of an art lesson, the pre-service teachers presented a lesson to middle school children encouraging the children to create a logo combining symbols of some of their favorite things. The middle school students were told that they could not use symbols that were already developed by others such as sports team logos or trademarks. After the lesson, the teachers commented that the least successful pieces were the ones that incorporated numbers and asked for feedback. Of course, I applauded their observations, and asked for reasons why they children felt more comfortable using numbers and letters and why this made their compositions less successful. Since the objective of the lesson was to focus on a unique, visual articulation of an idea, using a pre-determined symbol, albeit initially easier for the student as it required only a function of recall, did not help the student to actualize the lesson objectives. Although the lesson was carefully designed to encourage divergent response, the one mistake of allowing a recognized symbol to infiltrate the criteria, substantially weakened the results. In order to create a new arrangement, one must be willing to extend beyond the comfortable; students must be encouraged, if not required, to expand their radius of perspectives. Relying on what one already knows does not usually lead to discovery, or, just another iteration of familiarity breeding contempt!

How often have we seen the doodles of children (and those of adults who ended their exploration of the visual arts in elementary school) in which the adopted symbol for a rose [a line version of the American Greetings symbol] or a daisy [a small circle surrounded by 6-8 half ovals] is uni-dimensional and uniform as those that are used to represent a letter of the alphabet? This (re)production method, which amounts to the "Bob-Rossification" of art education [24] is not limited to the confines of the American classroom. In a study presented at the Third Plenary Session of the World Conference on Arts Education, Fukumoto [25] described the process by which a first grade student created a self portrait in his art class. The image of the student work was projected on the auditorium screen to the oos and ahhs of the adult audience. The utterances quickly turned to sighs, however, as the next slide displayed images created by the entire class which created pattern of portraits reminiscent of a Warhol serigraph. Clearly, the self-portraits of 21, presumably unique, six and seven year olds were so similar that even the children's parents would have difficulty in selecting the "artwork" constructed by their own child.

In the above description, I purposefully use the word constructed rather than created. In step-by-step lesson such as the one lamentfully described by Fukumoto, children are instructed to follow adult instruction and imitate adult symbols and conceptualizations. What is the child learning beyond the copying activity? Is creativity being developed through this approach toward production? According to Freedman [2], the emergence of innovative, imaginative thinking in the classroom requires teachers to engage students through lessons that are personally relevant and based on interests and concerns of the learners. If we do not engage students in this way, we are merely requiring them to produce, or more aptly, to re-produce in the art classroom and in other classrooms; such activity rarely involves creativity. The development of creative thinking must be an objective of teaching, optimally in every classroom, but most definitely in the art classroom. In his keynote address at the 2006 Annual Convention of the National Art Education Association Elliot Eisner [26] suggested ten things that the arts teach.

- *The arts teach children to make good judgments about qualitative relationships;*
- *The arts teach children that problems can have more than one solution and that questions can have more than one answer;*
- *The arts celebrate multiple perspectives;*
- *The arts teach children that in complex forms of problem solving purposes are seldom fixed;*
- *The arts make vivid the fact that neither words in their literal form nor numbers exhaust what we can know;*
- *The arts teach students that small difference can have large effects;*
- *The arts teach students to think through and within a material;*
- *The arts help children learn to say what cannot be said;*
- *The arts enable us to have experiences we can have from no other source; and*

- *The arts' position in the school curriculum symbolizes to the young what adults believe is important.*

Consider how the lessons previously described develop, or fail to develop, the attributes delineated by Eisner. When students are asked to make projects, they are not given the opportunity to make critical judgments about qualitative relationships. If teachers ask students to replicate adult renderings using "repeat after me" methodology, teachers mislead students to believe that there is only one correct answer to a question. When teachers employ didactic instruction and mimetic response, they deny students the opportunity to explore from multiple perspectives, to view the problem, and thus, the world from different vantage points and from various logistic, emotional and cultural points of view.

Conversely, teachers who allow students access to a variety of materials and techniques give students the opportunity to understand that seemingly subtle differences can lead to very different outcomes; choices and decisions can transform who we are and what we contribute. If students are given the opportunities to *speak* through their artwork with assignments that encourage them and engage them in meaning-making, they will learn to express what may have otherwise gone unspoken and unnoticed. Through the art of seeing and communicating, students are given the opportunity to experience the world and to learn through those experiences. Mimetic instruction does not afford these experiences. And finally, as Eisner [26] so eloquently stated, including meaningful art education in the curriculum communicates to children what adults deem to be of value. It is not enough to make time available in the day for project-based art experiences; it is imperative that those experiences provide opportunities for creative engagement.

If universities are preparing teachers to teach art concepts such as seeing, translating what is seen into unique symbol systems and, ultimately conceptualizations, how does the step-by-step, didactic instruction leading to convergent response continue to exist? I was once told by a veteran art teacher that the "creative" part of her step-by-step lesson was that the children got to fill in the background with whatever color they wanted to use. If teachers continue to inculcate students that convergent product is desirable, then students will lose their intrinsic motivation to posit unique solutions to complex situations, choosing instead to find and report the least common denominator. By prescribing a shorthand of teacher initiated symbology, teachers deny students the opportunity to express that which is so unique it can not be captured by mere words or numbers. In order for teachers, including by not limited to teachers of the arts, to engender creative learning, they must be able to overcome practical obstacles of time and budget constraints as well as public perception of curricula choice [10]. Educated teachers must be willing to justify their curricular choices, foregoing the make and take wall decorations, focusing lessons instead on student centered artistic inquiry. "Professional practice that promotes creativity now requires educational leadership, by both teachers and higher educators, which *incites* creative action on the part of students" [2, p.1].

VI. WHAT IS CREATIVITY AND HOW CAN WE DEVELOP CREATIVITY IN OUR CLASSROOMS?

The definitions of creativity are as divergent as its anticipated outcomes. Torrance [27] cited the research of Taylor [28], delineating five levels of creativity involving: expressive originality; unique applications and qualities of production by artists and scientists; the ingenious work of explorers and inventors; innovative improvements and modifications to that which currently exists; and emergentive creativity which applies to the development of new ideas. Ironically, over forty years ago, Torrance suggested that "*emergentive creativity* [involves] new principles...around which new schools flourish" [29, p. 6]. Of course, the school to which Torrance referred was more a body of knowledge than an institution for learning, however, transforming his message from the purview of contemporary educational practice, one must acknowledge the irony of his prophetic words. More in line with Taylor's level three, Hofstadter, Holderness, and Else [29], suggested that creativity is more aptly termed re-discovery. Perhaps this definition is most appropriate to the field of education as we move forward to develop students who can make unique contributions while maintaining cultural and environmental awareness. Starko [30] expounds upon the work of Csikszentmihalyi stating that creativity is an interaction between person, product and environment in that the creative individual transforms information gained from within his/her culture which results in a variation of the original source.

As previously mentioned, Pink [1] cautioned that the future of our economic viability and, thus, our social and political capital, will rest on the ability of our society to be innovatively and creatively competitive. The recognition of the need for a creatively literate populous is not new. "Although creativity is ranked very high in most policy documents, there exists a lack of fundamental recognition of the importance of quality arts education as a principle means to facilitate creativity" [3, p. 30].

As with much other theoretical "re-discovery" scholars have been reiterating this discipline specific dialogue for decades. Kaprow [31] predicted the need for teachers and learners to actively engage in natural and urban environments in response to the global environment, as cited in Mullineaux [32], who further stipulated that the very survival of the planet may depend on "our creative, inventive power and design skills" [32, p. 12]. Lowenfeld lectured on the importance of actively planning for creative development stating "Creativity does not just happen. It is an essential part of the learning process" [23, p.76]. Conspicuous planning and teaching for exploration and discovery—the essence of engagement for creativity—are required. "We should be aware of ... the psychological and physical restrictions that the environment places on children to inhibit their own natural curiosity and exploratory behavior" [23, p.77]. Torrance [27] also indicated that schools and other social institutions are not conducive to the promotion of creative behaviors; tragically, Torrance's caution remains relevant today. Borrowing from Plato, he reminded the field that what is cultivated by a society is that which is, ultimately, valued by that society [27]. The lack of sustainable resources for and interest in the nurturing and development of

intellectual curiosity remains unchampioned, ergo, unvalued in our public schools. "International public policy is beginning to arrest the healthy growth of creative culture as educational policy is defeating teachers by establishing boundaries that limit the possibilities of student imagination" [2, p.3]. In order to develop creative, critical thinking individuals who can both find and solve problems, schools must re-place the emphasis on education rather than training.

This is not news to art educators or the generations of students who have been deprived of a creative education. What is new, however, is that in the face of failing policies and ill-designed reforms which leave schools barren of engaging curricula and the seeds of possibilities unsown in the fields of young minds, business is "re-discovering" what art educators have known all along: if the right brain can't dream it, the left brain can't do it. According to Freedman [2], the creative sector currently accounts for 10% of the US economy and other post-industrial nations boast similar claims. This global force is beginning to influence businesses and politicians to invest in the development of what Florida [33] termed, *the Creative Class* [2]. Certainly, the field of education is compelled to question the current practice of oppression of this class through implementation of Eisner's [14] Null Curriculum.

It is clear that, internationally, stakeholders in the education game are taking notice of the value of the arts in the development of a creatively literature populous. As popular sentiment grows for the support of the arts in education through advocacy groups and main stream publications on the topic, administrators and policy makers are beginning to re-discover the possibilities of integrating art into the lives of the major stakeholders in education, the children who receive the training in the rows of desks and chairs in the classrooms of the world. "The arts present enormous possibilities to cultivate imagination, expression and innovation, however, the overall pedagogy of teaching the arts doesn't support the process and promotion of creativity. Quality arts practice and improved teacher training were identified as areas of concern at the Regional Preparatory Conference" [3, pp29-30]. Forward thinking individuals strive to reallocate funding for arts programs. However, the yearly threats to obliterate programs and the disparate opportunities among schools indicates that those who hold the purse strings still do not understand the substantial contribution of art education to the lives of our children and to society as a whole.

According to Americans for the Arts [34], although 89% of Americans believe that arts education should be a part of school curriculum, students spend more time at their lockers than in art class. With the recent push for assessment and accountability, arts teachers are burdened with the task of justifying the worth of their discipline in the lives of their students. The value of art education, if value must be shown, is perhaps best articulated by Eisner [35] in his statement, "The exercise of judgment in the absence of rule is one of art's most demanding requirements....the arts are deeply engaged in the development of the mind" [35, p. 9].

As legislation and public opinion over curriculum and testing appear to further marginalize art education, administrators are increasingly looking at the arts as vehicles for delivering multiple contents through multi-sensory

learning. Experts from both sides of the fence have come to consensus that the most sensible path to follow is the one that keeps the arts vital in the lives of children. However, there are several questions which, justifiably remain under scrutiny and debate. Three of these are: (1) What is the role of the art teacher in creative development and art integrated learning? (2) What, exactly is art integration and (3) Who is qualified to instruct our children in the arts? This inquiry will guide the remainder of the discussion.

VII. THE ROLE OF THE ART TEACHER IN THE SCHOOL

Art educators are increasingly asked to help students develop strategies for success. Theoretically speaking, any reasonably competent arts educator would gladly rise to the occasion, proudly stating that education in the arts teaches discipline specific arts skills while simultaneously guiding creative, critical inquiry. However, more and more, certified arts specialists are being asked to become part-time reading coaches in order to retain their positions within the school. Ironically, as many schools adopt arts integrated curriculum as a reform strategy, the art teacher is often left out of this equation. The unfortunate outcome of such shuffling of roles is that students are being trained and sometimes, through the serendipitous happenstance that the non-arts teacher is actually a trained artist and the art teacher is a trained reading specialist, educated in the arts. There exists a misconception that, while one must have extensive content and pedagogical education in "academic" disciplines in order to be qualified to teach, one need only have the desire and a strategies book in order to teach an arts discipline. The current movement to integrate the arts with other core learning is, thus, looked upon with trepidation by many arts educators. On one hand, certified arts specialists fear for their ever dwindling positions while they simultaneously strive to educator their fellow educators about authentic arts learning.

VIII. TOWARD ESTABLISHING A UNIFIED DEFINITION OF AUTHENTIC ARTS INTEGRATION

Arts integration (AI) means many things to many people. As policy makers, administrators and curriculum reformers looked for ways to incorporate art activities and projects into the curriculum, terminology such as arts infused curriculum and interdisciplinary learning have found their way into the literature. Klein [36] outlined a framework for interdisciplinarity which included the arts among other academic learning. Bresler [37] cautioned about the distinction between art for illustrative purposes of other discipline concepts and the inquiry and exploration of concepts through arts processes and products, delineating four styles of art integration: the subservient; the co-equal; the affective; and the social integration. Extrapolating from Bresler's work, Keifer-Boyd and Smith-Shank [38] argued that art education may serve the *honorable* function of nurturing other disciplines, providing a "surrogate womb" for the incubation and generation of interdisciplinary learning. Furthermore, Rabkin and Redmond [8] offered commentary on the reconciliation of integrated and discrete art experiences in school, suggesting that artwork created by children in arts integrated schools showed more sophistication and technical skill than that

created by children in art classes in non- arts integrated schools.

For the purposes of furthering this discussion, I proffer a definition of terminology based on the two generations of discussion which generated from Dewey's [39] art as project-based experiential learning. Grumet [40] argued that art integration is a process by which unique curriculum and pedagogy are developed which bring together conceptual knowledge, teachers and learners. In this definition, the root, *integrare*, to make whole, serves to unite the various pedagogy which traditionally is centered on either teacher, student or curriculum focusing around common objectives AND involving art processes and products. A working definition of art integration is the collaboration between classroom teachers, art specialists and, optimally, art educators, which incorporates the art form with an academic teaching goal [41] and reveals the connections across disciplinary boundaries locating the art within the academics [42]. Authentic AI (AAI) learning involves planning, teaching, process, and sometimes, products that situate the learning experience in and through an art form. In this definition of meaningful integration, art lessons, while grounded in standards driven art content, are developed to reflect goals and standards of cooperating content areas. AAI involves curriculum that engages students to move beyond mere reproduction of knowledge encouraging them to use this knowledge in authentically intellectual applications [8]. In the AAI lesson, the arts do not merely serve as an enhancement to or beautification of the co-disciplinary objectives, but as an equally viable and valuable part of the educational experience. Therefore, for authentic arts integration to occur, those who *teach* the arts, must be highly qualified in the art content and the pedagogy necessary to deliver specific instruction for successful learning. AAI, thus, involves the areas of the curriculum where disciplines intersect and teaching that is focused in and through an art form. The key to authentic art integration is simple; in authentic art integration, art MUST be taught, not merely assigned and assessed.

IX. BY WHOM IS ART BEING TAUGHT?: ART EDUCATORS AS LEADERS IN LEARNING

"The significance of teaching any content area lies in the teacher's ability to appreciate the uniqueness of each situation, to encourage and promote the student's own intrinsic motivation" [32, p. 12]. Ironically, as the field of education comes to recognize the value of teaching the various content disciplines through arts-based curriculum, the notion that anyone can teach art erodes the efficacy of the reform. According to Erikson [10], curriculum reform that does not address the fringe status of the art teacher within the subset of teachers who, in general, maintain a low status and lack recognition, is unlikely to be effectual. This caution is echoed by Freedman [2] who warned that "Creative social, political, and economic growth cannot be sustained or valued without the solid foundation of a professional art education for producers as well as an art education for those who will be influenced by the creative arts and the cultural experiences they enable" [2, p. 3]. Schools need to follow the lead of the marketplace in realizing that students need to renew the world's environment and economy through thoughtful

ingenuity, the ability to see problems, and the desire to search for resolution. Quality art education is an obvious pathway toward the development of creative cognition and behaviors.

Rigorous teacher education programming, including quality art education for art instructors and generalists, is required to attain these goals. Professional development in university programs and through continuing education opportunities that models effective detection of concept intersects, co-planning around those cross-points, and co-teaching for authentic learning, is essential. Authentic art integration MUST include opportunities for creative development. Therefore, those who teach for creativity, innovation and divergent response, must have a comfort level—if not an expertise—in creativity and innovation. Didactic instruction toward convergent response, whether in the general education classroom or in the art room, does not lead to re-discovery, renewal, and motivation to learn. Public policy and the administration of such policy must reflect this realization. According to Freedman [2],

Public policy should be based on the promotion of cultural originality and a diversity of expression. Art education can help students understand this important aspect public life....Contemporary creative production must be thought of less as therapeutic self-expression and more as the development of cultural identity. This is why recent educational policy misses the point. So-called basic skills do not develop adequately without opportunities for meaningful, creative applications that lead to students' personal and cultural growth. Such growth depends upon a rich and complex knowledge of students as well as knowledge of the range of issues, objects, and critiques of art. p.9

If we, the educators of tomorrow's leaders hope to develop thoughtful individuals who can find problems and posit multiple solutions, we ourselves must become literate in such areas of thought. The books and texts are art integration must be, at the very least, co-authored by those who have expertise in art education. Using buzz words and terminology will not improve the quality of education. Teachers must become reflective practitioners who recognize when they need to learn more. Administrators must model such metacognition by recognizing their own lack of knowledge and seeking out professional development opportunities as well. Art teachers and art educators must be willing to take on the leadership role; the current model where by teachers attend short term professional development workshops and then return to their schools qualified to disseminate what is, in effect, decades worth of art content and art education pedagogy, is not sufficient. We must move from a train-the-trainer model to an *educate the educator* model of delivery. Only then, will we attain the power to untether the boxes and the skills to ignite the generative energies and limitless possibilities of our students.

ACKNOWLEDGMENT

The author thanks Dr. Kathy Miraglia for her time in reading and offering thoughtful comments on this manuscript.

REFERENCES

- [1] Pink, D. (2005). *A whole new mind: Moving from the information age to the conceptual age*. New York: Riverhead Books.
- [2] Freedman, K. (2006). *Leading Creativity: Responding to Policy in Art Education*. Paper presented at the UNESCO World Conference on Arts Education. March 6-9. Lisbon, Portugal. Retrieved November 16, 2007 from http://portal.unesco.org/culture/en/files/29857/11386135391kerry_freedman.htm/kerry_freedman.htm
- [3] Wagner, T., De Greef, A., Keenean, P. & Pereira, L. (2006). *Arts education and creativity. Report from the World Conference on Arts Education "Building Creative Capacities for the 21st Century*. Lisbon: United Nations Educational, Scientific and Cultural Organization.
- [4] Aprill, A. (2001). Toward a finer description of the connections between arts education and student achievement. *Arts education policy review*, 102(5), 25-6.
- [5] Eisner, E. (2004). *The Arts and the Creation of Mind*. New Haven, CT: Yale University Press.
- [6] Deasy, R. (Ed.). (2002). *Critical links: Learning in the arts and student achievement and social development*. Washington, D.C.: Arts Education Partnership.
- [7] Fiske, B. E. (Ed.). (2000). *Champions of change: The impact of the artson learning. The Arts Education Partnership and the President's Committee on the Arts and the Humanities*.
- [8] Rabkin, N. & Redmond, R. (Eds.) (2004). *Putting the arts in the picture: Reframing education in the 21st century*. Chicago: Center for Arts Policy at Columbia College Chicago.
- [9] Chapman, L. (2005). Status of elementary art education: 1997-2004. *Studies in Art Education* 46(2), 118-37.
- [10] Erickson, M. (2004). Interaction of teachers and curriculum. In E. Eisner, & M. Day (Eds.), *Handbook of research and policy in art education* (pp. 467-86). Mahwah, NJ: Lawrence Earlbaum Associates.
- [11] Chapman, L. H. (2004). *No child left behind in art?* Arts Education PolicyReview. 106(2), 3-17.
- [12] Winner, E. & Hetland, L. (2007, September 2). Art for our sake. *The Boston Globe*, pp. E1, E2.
- [13] Leary, R. (2005). Americans for the Arts invited lecture for the Palm Beach Cultural Council Business Meeting. February 7, 2005.
- [14] Eisner, E.W., (2002). *The educational imagination: On the design and evaluation of school programs*. Upper Saddle River, New Jersey: Merrill Prentice Hall.
- [15] Eisner, E. W. (1998). Does experience in the arts boost academic achievement? *Art Education*, 51(1), 7-15.
- [16] Hetland, L., & Winner, E. (2001). The arts and academic achievement: What *Policy Review*, 102(5), 3-6.
- [17] Burrows, R. (2007). *Reframing—reforming arts education: Taking bold steps toward radical change in the Los Angeles Unified School District. The New England Conservatory Journal for Music-In-Education*, 1-2, 133-5.
- [18] Naylor, P. R. (2000). *Shiloh*. NewYork, NY: Simon & Schuster Children's Publishing.
- [19] South, H. (2003). *How to draw eyes*. About.com. Retrieved November 18, 2007 from <http://drawsketch.about.com/library/weekly/aa010503a.htm>
- [20] Hammond, L. (n.d). *Drawing the eyes*. About.com. Retrieved November 18, 2007 from <http://drawsketch.about.com/gi/dynamic/offsite.htm?site=http://homepages.tesco.net/%7Ep.wilkinson/DrawEyes.htm>
- [21] Arnheim, R. (1974). *Art and visual perception*. Berkeley: University of California Press.
- [22] Jensen, E. (2001). *Arts with the brain in mind*. Alexandria, VA: Association for Curriculum Development.
- [23] Lowenfeld, V. & Brittain, W. L. (1987). *Creative and mental growth (eighth edition)*. Upper Saddle River, NJ: Prentice Hall.
- [24] Smilan, C. & Ploeg, R. (2006) *When elephants enter glass shops*. Paper presented at the 31st World Congress of the International Society for Education through Art, Viseu, Portugal.
- [25] Fukumoto, K. (2006). *Untitled contribution to panel presentation on Teaching methods/teacher training presented at the Third Plenary Session of the World Conference on Arts Education: Building Creative Capacities for the 21st Century*. Lisbon, Portugal. 6-9 March, 2006. Synopsis available at: http://portal.unesco.org/culture/en/files/30497/11434667743Report_english.doc/Report_english.doc
- [26] Eisner, E. W., (2006). *Ten lessons the arts teach*. Retrieved November 18, 2007 from <http://www.naea-areston.org/tenlessons.html>
- [27] Torrance, E. P. (1965). *Rewarding Creative Behavior: Experiments in classroom creativity*. Englewood Cliffs, NJ: Prentice-Hall, Inc.
- [28] Taylor, A. (1959). As cited in E. P. Torrance (1965) *Rewarding Creative Behavior: Experiments in Classroom Creativity*. Englewood Cliffs, NJ: Prentice-Hall, Inc.
- [29] Hofstadter, D., Holderness, M., & Else, L. (2005). Oh look, a new cliché! the evidence shows. *Arts Education New Scientist*, 188(2523), 52-3.
- [30] Starko, A. (2005). *Creativity in the classroom*. Mahwah, NJ: Lawrence Earlbaum Publishers.
- [31] Kaprow, A. (1971). The education of the un-artist, Part I. *Art News* 69(10), 67.
- [32] Mullineaux, C. (1993). A longer view: Making a new path. *Art Education* 46(1), 12-8.
- [33] Florida, R. (2002). *The Rise of the Creative Class*. New York, NY: Basic Books.
- [34] Americans for the Arts (n.d.). *National arts education public awareness campaign*. Retrieved June 9, 2006 from <http://www.americansforthearts.org/public%5Fawareness/>.
- [35] Eisner, E. W., (2005). Opening a shuttered window: An introduction to a special section on the arts and the intellect. *Phi Delta Kappan* 87(1), 8-9.
- [36] Klein, J. (1990). *Interdisciplinarity: History, theory and practice*. Detroit: Wayne State University Press.
- [37] Bresler, L. (1995). The subservient, co-equal, affective, and social integration styles and their implications for the arts. *Arts Education Policy Review*, 96(3), 31-7.
- [38] Keifer-Boyd, K. & Smith-Shank, D. (2006). Speculative fiction's contribution to contemporary understanding: The handmaid art tale. *Studies in Art Education*, 47(2), 139-54.
- [39] Dewey, J. (1934). *Art as experience*. New York: Minton, Balch & Co.
- [40] Grumet, M. (2004). No one learns alone. In N. Rabkin and R. Redmond (Eds.), *Putting the arts in the picture: Reframing education in the 21st century* (pp. 49-80) . Chicago: Center for Arts Policy, Columbia College.
- [41] Catterall, J. & Waldorf, L. (1999). Chicago Arts Partnership in Education: Summary Evaluation. In E. B. Fiske (Ed.), *Champions of change: The impact of the arts on learning*. (Available from the Arts Education Partnership, <http://www.aep-arts.org/PDF%Files/ChapmsReport.pdf>).
- [42] Marshall, J. (2005). Connecting art, learning, and creativity: A case for curriculum integration. *Studies in Art Education*, 46(3), 227-41.

Cathy Smilan, Ed. D is an Assistant Professor of Art Education in the College of Visual and Performing Arts at the University of Massachusetts, Dartmouth. She earned a Doctor of Education in Curriculum and Instruction in Art Education from Florida Atlantic University in 2004.

Current teaching and research interests include Art Integrated Curriculum, Professional Development, Virtual Museum Classroom and Art Integration Partnership. In addition to going creative and scholarly pursuits, she is involved in consulting with community partners in education.

Dr. Smilan is currently an active member of the National Art Education Association and the International Society for Education through Art.