

# AERI Symposium

## October 19th - 21st, 2017

### Presentation Abstracts

#### Thursday

---

##### **Panel - Disability Justice**

**Chair: Karen Keifer-Boyd**

**Panelists:** Flavia Bastos with Samantha Charek Johnson, Jennifer Eisenhauer Richardson, Alice Wexler

Disability justice is a socio-political activist framework that recognizes entangled forms of oppression – queer women of color with disabilities, trans and gender non-conforming people with disabilities, people with disabilities who are incarcerated, people with disabilities who have had their ancestral lands stolen or refugees with disabilities, amongst others. Disability justice activists employ civil disobedience when advocacy and other civil processes fail to protect access to community-based services. Sins Invalid, the NYC-based Disability Justice Collective, Seattle’s Disability Justice Collective, and Vancouver’s Disability Justice Collective are examples of leadership in the arts by people with disabilities who center justice and reframe access, ethics, and equity. In this panel, Flavia Bastos and Samantha Johnson Charek unpack ethical considerations emerging from research that empowered intellectually disabled artists to research their own experiences teaching in local schools. Jennifer (Eisenhauer) Richardson proposes that disability studies in education is a form of dissensus that redistributes an ableist order and impacts both teachers and students who identify as disabled and those who do not. Alice Wexler shares research about “outsider artist” Dan Miller—one of 140 artists who attend Creative Growth Art Center—as a case study of a non-verbal autistic making meaning of language in visual art. The panel chair, Karen Keifer-Boyd shares her involvement in a Kennedy Center five-year research initiative on disability access and equity research to learn from and with visual artists with disabilities.

---

##### **Pre-Service**

**Chair/Respondent: Doug Boughton**

**Jaehan Bae:** The Impact of the edTPA on Visual Arts Teacher Education in Wisconsin

This study will concern the nationally available, high stakes performance-based assessment for teacher candidates known as edTPA (teacher performance

assessment) and its effect on visual arts teacher training programs in Wisconsin, where it is required for teacher certification. The study participants will be visual arts teacher educators at Wisconsin colleges and universities who have taught art methods courses for art education majors and have supervised teacher candidates in edTPA era. Using a mixed methods approach, data collection will consist of an online survey and Skype interviews. The online survey will collect demographic information and Likert-style ratings by teacher educators about their experiences and perceptions of edTPA and will be statistically analyzed. In addition, follow-up Skype interviews will further explore, probe, and clarify the participant survey responses to advance the depth, richness, and complexity of the data. These interviews will last from 30 minutes to an hour and will be audio-recorded, transcribed verbatim, and content analyzed. The findings of this study will enable visual arts teacher educators to re-think how they can better serve art education majors and teacher candidates and help them prepare to be more effective visual arts teachers under the pressure of the Wisconsin edTPA.

**Christina Bain & Joana Hyatt:** Extrapolate: An Action Research Study Examining the Utilization of a Game in Preservice Preparation

Preservice students are often unprepared for the ambiguities and challenges of teaching because for much of their K-16 schooling, standardized testing has emphasized only one “right” answer (Popham, 2001). However, through their field-based experiences, preservice students begin to discover that best teaching practice is complicated due to its contextual nature (Klein, 2003). This action research study examined how one game that is based on authentic teaching scenarios (Worst Case Scenario/Extrapolate) created by and for preservice students contributed to their preparation for the contemporary classroom. Fichtman Dana (2013) contends that action research is a powerful method of inquiry that is well suited to examining issues related to teaching because it is conducted by practitioners within their community. The first research cycle included two preservice classes (n=46), 230 game cards created by students, observation, and written reflections. The second research cycle examined one preservice class (n= 19), 95 game cards, observation, and a questionnaire. Data is currently being collected in a third research cycle from preservice students and faculty in five North American universities. To date, students reported that creating scenario cards based on authentic field experiences helped them identify critical events pertinent to teaching practice (Bain & Hyatt, 2017). In addition, the dialogic nature of playing the game with peers in a low risk environment helped them consider a variety of solutions to scenarios. Games such as *Extrapolate* have enormous potential for improving preservice preparation as it embraces preservice students’ experiences as a crucial component in the exploration of complex social, philosophical, legal, and ethical responsibilities which face today’s educators.

**Paul E. Bolin: Fostering a Divide in Art Education: The Philadelphia Centennial Exhibition of 1876**

This paper explores the significant but overlooked role the 1876 United States Centennial Exhibition played in shaping the course of art education in the late 19<sup>th</sup> century. Argued here is a belief that two international exhibits displayed at the Centennial Exhibition held in Philadelphia in 1876 were decidedly powerful in transitioning the field of art education from being grounded in two-dimensional flat copybook drawing instruction, like that published and taught by Walter Smith, into a more pedagogically expansive field of study. The two influential displays at the Centennial Exhibition were the presentation of conceptually innovative instruction techniques taught at the Imperial Moscow Technical School, sent from Moscow, Russia; and the extensive exhibition of Japanese art and architecture, which provided many visitors an initial extraordinary encounter with this long hidden Eastern region of the world. It is presented here that responses to these two international displays shown at the Centennial Exhibition not only expanded recognized purposes and practices within the field of art education, but in so doing contributed to a stark pedagogical division within the field of art education in the United States at that time, with one curricular and instructional pathway emphasizing the creation of products for vocational proficiency and monetary potential, and the other approach directed toward the study of fine art and cultural expressions and often built around the formalistic use of elements of art and principles of design. This paper examines events within the 1876 Centennial Exhibition that fostered a curricular divide in art education nearly 150 years ago. Yet, this study is timely, as the pedagogical division displayed within the terrain of art instruction that is examined historically in this paper remains present in schools and classrooms even today.

**Richard Siegesmund: Arts-Based Research at a Time of Alternative Facts**

Contemporary political discussions that openly promote misinformation, or “alternative facts,” pose a challenge to the validity of the use of fiction in arts-based research as well as the use of group consensus as a standard for believability and confidence. Prompted by the writings of anthropologist Clifford Geertz, this paper returns to 18<sup>th</sup> century ethical and aesthetic discussions around the term *disinterestedness*. Geertz reconfigures disinterestedness from its aesthetic origins and repositions the term as a mode of scientific thought that offers a way to move beyond the dichotomy of objectivity and subjectivity. Thus, disinterestedness could serve as a criterion for distinguishing between credible social science fiction and incredible alternative facts.

---

## Friday

---

### Narratives

Chair/Respondent: Stephen Carpenter

**Rebecca Williams:** Enacting Wide-Awakeness: Stories of Challenging Moments and Personal Change in High School Visual Arts

Maxine Greene (1977, 1978, 1995, 2001) theorized art and aesthetic education invite teachers and students to enact wide-awakeness. Wide-awakeness is a state of mind and relational practice lived out through actively approaching experience with interested attentiveness and careful consideration. To uncover moments of wide-awakeness in practice, I conducted a narrative inquiry (Clandinin & Connelly, 2000; Clandinin, 2013), instrumental case study (Stake, 1995) of a high school visual arts course over a period of nine weeks. In this session, I will invite attendees into three distinct stories of the students' enactment of wide-awakeness during this research study. These stories will reveal how they entered into, sustained, and were impacted by their unique experiences within the course. As these narratives allow us to vicariously experience these moments, I will highlight evidence of Greene's theorizing in the contemporary context of a high school visual arts course. These compelling stories of change will also reveal the power of a visual arts education in the lives of individuals and advocate for the significance of arts education in providing a well-rounded education for all students.

**Yen-Ju Lin:** Drawing Dynamic Voices in a Museum Gallery: Comics as a Research Methodology

How does comics as a research method look like? In what way does using comics as a research method benefit research in art education? As a qualitative research method, the artistic practice of making comics serves as a research device and becomes both an action of inquiry and a site for interpretation. In this session, I discuss how the making of comics acts as a research method in the study titled *Designing with Information and Communications Technologies for Event Potential in an Art Museum Context*. Comics assist in analyzing and re/conceptualizing research data. In this study, this artistic practice serves as a research device and becomes both an action of inquiry and a site for interpretation.

---

**Andrea Kárpáti & Ágnes Gaul-Ács: Nature or Nurture? The Significance of Art Education in Developing Visual Literacy of Young Children**

This paper briefly summarizes results of a study of child art in traditional and virtual media from Kindergarten to lower primary school level (ISCED 0 and 1, ages 3-10 years). Four situational tasks (with themes related to situations at the institution or in private life) were completed by more than 300 children and their performance compared in terms of form depiction, expressivity, composition, the use of color and aesthetic appeal.

In this paper, the task involving representation of the self and appropriate garments to express feelings of happiness and sadness were completed by Kindergarten children using traditional tools (pens, pencils, crayons, paint) will be discussed in terms of visual literacy and symbolization capacity. Natural growth (the role of age) versus nurturing (participation in art education in Kindergarten) in visual literacy development will be discussed through data analysis and illustrations of typical solutions.

The most important finding of our study is the degree of influence Kindergarten education has on the development of visual literacy. *Attending Kindergarten (where art education is regularly provided) has a much larger coefficient of determination value than age.* Our data indicate that art education in an institution has three times as much effect on the development of visual language than maturation.

**Jillian Hogan: The Effects of Art Teacher Values and Approaches on Fourth Graders' Justifications for Art Education**

Since No Child Left Behind was implemented in 2002, there has been growing concern about the narrowing of school curricula because of high-stakes testing in language arts and math (Ravitch, 2010). The 2015 Every Student Succeeds Act aims to reverse this trend by encouraging schools to provide a "well-rounded education," incorporating the arts and other disciplines (Jones & Workman, 2016). This concern for well-roundedness is just one example of the many kinds of justifications we hear for including arts education in the school day. Eisner (2002) and Davis (2008) argue art education offers intrinsic benefits like tolerance for ambiguity and appreciation for multiple perspectives. Hetland, Winner, Veenema and Sheridan (2007) report that valuable habits of mind are taught in art classes-- such as expressing, envisioning, observation, and reflection. Others tout perceived instrumental benefits of arts participation, claiming that the arts boost test scores and motivate students to attend school (see Winner, Goldstein & Vincent-Lacrin, 2013 for review).

Missing from the literature are the viewpoints of two groups who arguably have the most to lose when art programs disappear: school children and their art teachers. In the study

described here, we report what arguments fourth grade children give to justify keeping art education in the school day. Additionally, we analyze data based on pedagogical approach used in the classroom, such as explicit use of Studio Thinking (Hetland, Winner, Veenema & Sheridan, 2007) and Teaching for Artistic Behavior (Douglas & Jaquith, 2009) to see if these influence student or teacher responses, or alignment between the two.

---

## **Panel - Race and Racism in 21st Century Art Education**

**Chairs: Joni Acuff and Stephen Carpenter**

**Panelists:** Michelle Bae-Dimitriadis, Amelia Kraehe, Vanessa Lopez

DuBois' (1903) identification of the problem of the twentieth century as “the problem of the color-line” marked race explicitly as a system of oppression and injustice in the United States, providing a grounding for social inquiry, action, and resistance. Scholarship in social science and education located within or around problems of race and racial oppression have contributed to the establishment of research methodologies, theoretical frameworks, fields of study, university departments, and curricula. Similarly, race and racial oppression manifest in varying ways in and throughout art education practices, methodologies, institutions, and theoretical frameworks. Unfortunately, progression around racial injustice in and throughout art education continues to stall as art educators are either largely silent about the topic or prefer to use benevolent, cursory language (i.e. social justice, diversity, culture, equality) to make the conversations more comfortable, devoid of controversy, and consequently idle. It is critical that we begin to name explicitly *race*, *racial oppression*, and *issues of racism* within our discipline via research discourses, visual representations, language, departmental and institutional goals, curricula, and classrooms. This panel will share the specific research questions, theoretical frameworks, and conceptual tools that guide their own interrogations of race and racism in art education and the implications for using them to question and denormalize white hegemony. This racially diverse panel of presenters is but one representation of the multidimensionality of intersections of race and art education in the 21st century.

---

## **Learning Pathways**

**Chair/Respondent: Deborah Smith-Shank**

**Timothy Smith:** Traversing Lines of Figuration: The Art Student as Nomadic Subject

This paper explores the ethics of nomadic thought, which locates the emergence of subjectivity as an inherently aesthetic process. I locate this concept as a philosophical counterpart in artmaking through an analysis of Tehching Hsieh's year-long durational performance “Cage Piece” (1978-79). The theoretical framework for this paper is

grounded in the complex and often paradoxical relationship between art and thought, which is addressed through philosopher Rosi Braidotti's concept of *figuration* as a cartographic tool for creating a nomadic subjectivity. Working from the example of Hsieh's work, this paper lays out a pedagogical mapping of figuration, which provides tactical principles for artist practices, and by extension creates new and diverse lines of experimentation with subjectivity as material engagements in lived experience for both art educators and art students.

**Rachel Fendler:** Mapping Desire Paths: Imagining Teaching and Learning Potentialities in Pre-service Education

In this paper I address how thinking alongside the notion of Deleuze and Guattari's (1980/2004) nomadology creates an opening for imagining learning differently. Working closely with the notion of assemblage, this reflection considers how we may alter our pedagogical practices if we accept learning as a vital, ontological process, one that is always already nomadic to the aims and objectives of schooling. To elaborate on this theoretical approach, I share how I engaged a cohort of pre-service students in a project on desire paths, using this metaphor to confront and problematize our expectations of teaching and learning in the art room. Finally, this paper concludes by considering the role of affect (and desire) within the assemblage, in order to argue in favor of nomadic pedagogy as a non-proscriptive approach that supports learning as an eventful space.

---

**Disability Studies**

**Chair/Respondent: Doug Blandy**

**Kelly Gross:** Constructing through Art Education: A Case Study of High School Students with Emotional Disabilities

This mixed-methods case study was implemented over a period of two semesters. Three students, three teachers, and two high schools were used as data sources for the research. Data collected included observations, field notes, interviews of students and teachers, and artwork. The scores from their images demonstrate that all three students were able to make identifiable gains in technical, formal, and conceptual skills in artmaking over as little as one semester. The artwork the students produced illustrates how they observed, interpreted, and represented themselves through visual media. In looking at these works of art, it becomes apparent students were able to utilize visual mediums to represent their experiences and viewpoint. Large increases in conceptual complexity demonstrate that regardless of technical skill, students engaged in abstract concepts and developed ideas with originality and sophistication. It was found that for students with low technical skills in areas of drawing and painting, engaging in digital work proved to be highly rewarding due to the quality of images produced.



**Alice Wexler:** Art, Education, and Culture in Disability Studies: Art as Confessional

I introduce the artwork William Scott, who paints at the Creative Growth Art Center in Oakland California, as a form of post traumatic stress poetics, a term that activist artist Carol Zou defines as artistic confessional. Scott is an autistic African-American, socially-engaged artist with an intense sense of democratic justice. For Scott, it's difficult to parse out the trauma of neurology from the daily trauma of race and poverty. In his series, "In another life," he imagines what his life might have been like without his disability. Yet, he is equally engaged in his community. His work reads like a manifesto, such as his plans to democratize San Francisco by rebuilding and repopulating the city with wholesome people.

---

**Social Justice**

**Chair/Respondent: Amelia Kraehe**

**Wanda B. Knight:** Black Stereotypes: Re/cognizing and Re/framing His-Stories of African Americans

Images convey history. For centuries, White oppressors who loathed Africans and their descendants created and used distorted representations of them in Western culture to tell stories about Black people and the Black Diasporic experience. To justify enslavement and exploitation, White supremacists used racist imagery and their monstrosity to portray Black people in the worst possible light, depicting them as subhuman, monsters, and beasts. The malicious entrenchment and ubiquity of degrading images of black as monster and blackness as monstrous imbue the racial thinking that slavery produced. Africana Studies Professor, Maulana Karenga, notes that the effects of slavery were "the morally monstrous destruction of human possibility... redefining African humanity to the world, poisoning past, present and future relations with others who only know [Black People] through this stereotyping and thus damaging the truly human relations among peoples." This presentation examines a monstrous past and deconstructs the long-held master narrative of black inferiority—highlighting assumptions about black morality, civility, integrity, beauty, and intelligence—universally linked to re/presentations constructed through White peoples' hostile imaginations. Further, this presentation lends voice to a new cultural narrative of enlightenment that is empowering and recognizes the human potential, possibility, and humanity of Black people.

**Karen Keifer-Boyd:** Assessing Transformative Learning through Research-informed Theatre for Social Change

While an abundance of data clearly shows a gender imbalance in the science, technology, engineering and mathematics (STEM) fields, it is less clear how to motivate change regarding both overt and subtle barriers that hold women back.[1] This is particularly the case in the STEM field of information technology (IT). Since subtle gender barriers are transmitted through the cultural norms, values and gender roles of a society, creating a gender-balanced IT profession requires a way of addressing these emotional and implicit factors. The problem is that the scientific professions, on their own, are unable to do so. Information about structural barriers to social inclusion reported in scholarly publications is generally inaccessible to the lay person. Further, the scientific model of research dissemination leaves little room for the expression of subtlety, nuance, emotion, and holistic representation. Hence, artistic practice – specifically theatre for social change through relational aesthetics of transformative learning – can be employed to stimulate awareness, understanding, and activism about barriers to women in technological fields. It can also enable dissemination of research findings beyond the STEM academic community.

In response to this opportunity, an original play, *iDream*, was written to communicate, in dramatic fashion, research results from an investigation of factors contributing to the under representation of women in the IT field. It did so by tackling the issues of experiencing, internalizing, and overcoming barriers to inclusion. The characters, plot, and dialogue of the play come from prior research that both developed theory and empirically applied it in over one hundred life history interviews with women working in the IT field. The characters in the resulting play embody the struggles of those who are marginalized in the IT field by virtue of gender but who seek inclusion and equality in the information society. Following staged readings of the play, audience feedback, and audience learning assessment, the play script was revised. The final version is now available to the public on the project website. This essay considers the challenges and opportunities of using theatre to address the important societal issue of exclusion in STEM disciplines.

---

**Arts-Based Research**  
**Sheridan**

**Chair/Respondent: Kimberly**

**Libba Wilcox:** The A/R/T of Teacher Renewal: Ritualized Artistic Inquiry as Professional Development Purpose

Because art teachers are often physically and intellectually marginalized in their schools (Gates, 2010), and unappreciated as artists in their profession (Lawton, 2016; Pellegrino, 2011), they are particularly vulnerable to burnout (Scheib, 2006). To make matters worse, traditional professional development programs that are devised to address burnout, often alienate or ignore the unique needs of art teachers (Conway, Hibbard, Albert, & Hourigan, 2005; Gates, 2010; Lind, 2007; Simpson, Lacava, & Sampson Graner, 2004). This paper explores the nature and perception of an

alternative form of professional development that emphasized collaboration, inquiry, and art making to support art teacher renewal. Inspired by Butler-Kisber's (2008) description of collage and Lawrence-Lightfoot and Hoffmann Davis's (1997) explication of the portraitist process, this research shares the implicit and explicit curriculum to advocate for more content specific professional development opportunities in art education.

**Kryssi Staikidis:** Arts-Based Research: Two Videotaped Painting Lessons with Maya Painters Pedro Rafael González Chavajay and Paula Nicho Cúmez

The twofold purpose of this video presentation is to extend and refine my research methodology based on the work of Smith (2012) and Eldridge (2008), first, by offering new ways to conceptualize the presentation of relational experience in collaborative ethnographic work in academia, and second, by examining what it means for art educators to work with communities over an extended period of time. In this video presentation, I include myself as a participant and mentored student; the research process and the mentoring model are intrinsically intertwined, so viewer access to the teaching relationship in the video illuminates the research process. I present these ethnographies in art education with Maya painting mentors from the anthropological perspective of life-long practice that examines subtle differences in art teaching practice and evolving changes in research methodology over time. Additionally, for the first time, I compare similarities in pedagogical strategies within the contexts of two Maya painting mentorships.

---

**Panel - New Quantitative Methods**  
**Sheridan**

**Chair: Kimberly**

**Panelists:** Abigail Konopasky, Trude Jackson

Quantitative research methods provide tools to make sense of complicated data. Yet many of these quantitative methods have also been criticized as reductive, blunt, distorting and insensitive to the particularities of context. Each of the researchers on this panel uses quantitative methods in innovative ways to begin to address some of these limitations. Taken together, we will use these examples to generate discussion on new approaches to quantitative methods and their potential in art education research.

## Saturday

---

**Cultural Research**

**Chair/Respondent: Elizabeth Garber**

**Kryssi Staikidis & Christine Ballengee Morris:** Transforming our Practices: Indigenous Art, Pedagogies, and Philosophies

This presentation describes the newly published anthology *Transforming Our Practices: Indigenous Art, Pedagogies, and Philosophies*. The text is comprised of three major sections, each with a lead essay and a separate focus: (1) Indigenous Research (2) Indigenous Pedagogy and (3) Indigenous Contemporary Studio Practices. The lead essay in each section is highlighted by editorial interviews with Indigenous scholars: Research, Sonia Atalay; Pedagogy, Charlene Teters; and Art, America Meredith. Following the lead essays, a series of chapters illustrates the application of the methods and philosophies presented in each section through case studies, curricular examples, and classroom practices. We sought essays reflective of perspectives from Indigenous and non-Indigenous artists, educators, and scholars in art education. Within each section, we celebrate the contributions, in equal numbers, of Indigenous and non-Indigenous authors working with Indigenous research methods, Indigenous pedagogy, and contemporary Indigenous art studio practices. We hope that this book creates a space for sharing conversations and for learning truths and wisdom through the ideas of Native artists, researchers, and educators.

**Sarah Travis:** Contexts, Practices, and Consequences of Identity Work in Social Justice Art Education

Using portraiture methodology (Lawrence-Lightfoot & Davis, 1997) and social practice theory (Holland, Lachicotte, Skinner, & Cain, 1998), this study examined the identity work of young people engaged in a social justice-oriented teen arts internship program at a contemporary arts center in New Orleans. Through the lens of this teen arts internship, the objectives of this study were to investigate contextual influences on identity work, narrative-based and activity-based practices of artist identity work, and consequences of artist identity work in young people in terms of social justice art education. The findings of this study provoke considerations of how to expand equitable access to art education programming and, in turn, access to spaces for the development of social justice-oriented artistic identities in young people.

---

## Technology

Chair/Respondent: Kerry Freedman

### **Kim Snepvangers & Ivana Taylor:** Animated Encounters: Video as a Learning Methodology

With the rise of interest in blended learning in tertiary contexts, video as a learning methodology in large scale lectures has emerged in pedagogical approaches across university digital, online, flipped and MOOC resourcing. At *UNSW Sydney: Art & Design*, a creative/studio focused faculty, the contemporary roll out of large scale mass lectures presents particular challenges. Recently the authors have been thinking about how video animation can be instigated as “catalysts for conversation”, particularly with regard to identified dilemmas of practice in contested knowledge domains. Dilemmas of practice derived from data surveys with first and second year students identified issues of intellectual property and cultural appropriation as key priorities for future resourcing. In re-imagining traditional information delivery mechanisms as ‘animated encounters’ it becomes vital to also better understand how students’ learn and engage with video as a learning methodology. The design and analysis of visual and embodied practices free of textual, aural or written load, informs course design and teaching practice. Recently, transactional animated video encounters have also informed courses across university faculties, enhancing the primacy of visual practice, rather than how many artistic examples are typically deployed across and within disciplines as service models of delivery. Some initial research findings from analyzing the efficacy of creative formats, in this case animated rotoscoped video are presented as a learning methodology.

### **Marjorie Cohee Manifold:** Promises and Challenges of Art Education in an E’telier: Art Teaching and Learning in an Online Studio

My early inquiries into youths’ engagements with voluntary art making and sharing through interest-based social media sites compelled me to consider how learning within these virtual communities might inform online studio (e’telier) instruction in a formal context. As a result, I designed an e’telier course in basic art making for instruction of undergraduate generalist elementary education and other non-art majors. Students were organized in small cohorts that served as social groupings of like-interested individuals who met in real (synchronous) time. Curriculum design took into account the efficacy of student-selected content, while instruction from peers and instructors was provided on a need-to-know-basis. Instructional art exemplars were selected were connected to problems identified as common to the community, albeit in differing ways. Various participation and evaluation data was analyzed to identify successes and failures of the e’telier teaching / learning experience. Findings that will be discussed include: 1) Effective processes of student-teacher and student-to-student interactions and critique in the e’telier; 2) Effective uses of various digital technologies in online art

teaching and learning; 3) Methods of tracking and assessing student mastery of aesthetic concepts and art-making skills; 4) Importance of and social media strategies for supporting student confidence and sense of self-efficacy as aesthetic thinkers and art makers.

---

## **Research Strategies**

**Chair/Respondent: Kim Cosier**

### **Lorrie Blair & Gia Greer: Artistic Research and the Discourse of Danger**

Researchers, especially graduate students, are often “warned” of the dangers and potential risks of non-traditional scholarship. Our research examines the ways in which this language shapes our notions of arts-based research. We examine the discourse of danger by asking: Who or what is in danger? From what are we in danger of? How do we understand danger in the context of dissertation research and dissemination? What purpose does the discourse of danger serve for graduate students and emerging researchers? (How) does this discourse serve our field? Our methodology for this study is taken from Charteris-Black’s (2004) *Corpus approaches to Critical Metaphor Analysis*. We take as our starting point Charteris-Black’s view that, “metaphor bonds people in a joint act of meaning creation” (p. 12). He posits that metaphors are persuasive tools that play a “vital role in forming and influencing human beliefs, attitudes and actions” (p. 28).

### **Deborah Smith-Shank: Semiotics and Material Culture Research Strategies**

Abstract coming soon.

---

## **Urban Art Education**

**Chair/Respondent: Donal O’Donoghue**

### **Amelia Kraehe: Spaces of Justice in Urban Landscapes of Art Education**

By 2050, almost 70 percent of the world’s human population will live in cities. As the global urbanization processes unfold, many believe cities function not as neutral containers and background of human activity and social interaction. Rather, city formation and inequalities therein are consequential to the new global economic system based on the accumulation and exchange of knowledge, skills, and dispositions needed to innovate, create, and market ideas, entertainment, and technology. There is a need to develop novel ways of thinking about urban space in art education where the city is not merely descriptive background information, but functions in the theoretical foreground. To develop an urban consciousness to inform justice-oriented art education,

this paper presentation explores spatial (in)justice and the right to the city through the prism of art education. The goal is to consider how spatial thinking can contribute to discussions of social justice in art education.

**Christine Woywod, Candance Doerr-Stevens & Joelle Worm: Stepping onto Fertile Ground: Urban Teachers Growing With and Through the Arts**

Contextualized by efforts to support arts integration in one of the largest school districts in the United States, this qualitative study examines the experiences of educators as they participate in various arts-centered forms of professional development. Drawing on the work of Desimone (2009), Ellsworth (2005), & Marshall & Donohue (2014), the authors use Mediated Discourse Analysis (Norris & Jones, 2005) and Teachers' Life Histories (Goodson, 2008) to account for the social, personal and political processes and activity involved in making meaning and shaping dispositions toward teaching in and through the arts. Findings reveal how arts-centered programming can promote growth in educators' confidence creating curriculum in the arts and collaborating with artists and other teachers, but suggest that embodied practices within interdisciplinary teams and continued coaching are key as educators prepare for guiding students through interdisciplinary inquiry and implementing arts-centered programming. Three fields of emergence for learning within this study include 1) Enactment of Artist-As-Teacher & Teacher-As-Artist (2) Multimodal Inquiry via Group Art-Making; and (3) Collaborative Curriculum Design. These fields of emergence are considered as interdisciplinary traversals, representing educators' movements across disciplinary boundaries and between associated identities.

---

11:20-12:35

**Panel - Art Education and the New Conservative Politics**

**Chair: Laurie Hicks**

**Panelists:** Doug Blandy, Kim Cosier, Li-Hsuan Hsu, David Herman

This panel will provide a forum for discussion of the current political situation in the United States and general political aggression toward education and the arts. The panelists will present their insights and concerns as a starting point for open discussion with the audience. The focus will be on implications for research and the role it might play in strengthening art education in face of political challenges as we chart a path for the future.

---