

### **Lauren Allen**

- What impact can positive psychology have in the realm of art education?  
This concept would address issues of positive psychology in terms of how to foster creative confidence, in the arts and throughout life and look at some effective practices to incorporate in to arts education.
- Is there a way to incorporate Art and outdoor/environmental education together in today's technology based learning environment? How can this be achieved?  
This concept would look at the state of integrative art and outdoor education today, argue the need for an increased implementation of this sort of learning environment, and recognize the challenges, methods and benefits.
- How can a teaching artist find the balance between teaching art technique and teaching arts for creative life skills?  
This concept would look at art education as a tool for deeper learning and for life skills and try to understand how to teach technique and skill while encouraging exploration and curiosity.

### **Kameko Branchaud**

Summary of themes from annotated bibliography: creative capital, socially engaged art, sustainability, collaboration, public art, participatory art, inclusion, cultural arts, identity (immigrant and refugee, cultural), race, equity .,low income students, talent

How can participatory art be implemented to elevate inclusion and equity in a community?

How is socially engaged art relevant in low---income communities, and how can it empower participants long---term?

### **Rachelle Crosby**

The generation of social economies has fallen through the hands of the local and landed into the hands of the universal. Institutionalized approaches have infiltrated the systems that are intended to create 'better' people and create 'better' spaces resulting in individuals that are dependent on entities outside of themselves and spaces that are dependent on designers.

*How do we create a unique strategy that facilitates engaging opportunities for youth to become aware of and influence the design of their cities? How do we set in motion cycles of social-capital development by subsuming the debilitating educational system into a complementary support system of community design? What type of educational infrastructure can employ learning outside of schools and activate community as the site for learning? How can we shift patterns of passive youth participation into patterns of anticipatory action? How can we expect our current models of community design, which are site and time specific, to engender change?*

My hypothesis is that if we link models of community design to other urban scaled systems, our sites will reflect a dynamism that is constantly being recharged by a development of social economy. Opening a dialogue between local design problems and learning is the goal.

### **Grace Davis**

How does tactility in arts learning cultivate observational sensitivity in a visual culture?

Why is tactile learning necessary to the art experience?

What qualifies an empowered art experience?

### **Jane Hoe**

A) Why do Art teachers need professional development? Can creative professional development increase the interest level of participation for art teachers in Singapore?

B) How can the current Singapore Art Curriculum be improved and made more relevant to teachers and students?

C) What is the baseline knowledge and skills for Art teachers to be able to teach art in schools? What are the expectations of highly qualified art teacher?

Other thoughts:

The core of all institutions is the teacher so questions about teacher development remain central and vital.

Questions surrounding the main issue of professional development and advancement of art teachers.

What are the challenges and connecting threads that define the expectations of highly qualified art teachers between the US and Singapore?

Is the time right to look to customize EPMS and other forms specifically for art teachers?

How can surveying public and private documents of evaluation of art teachers inform our practice?

How can we support the growth and success of professional development and the success of the teacher in arts in a more targeted manner?

How does perception play a part in the defining a highly qualified art teacher?

## **En-ling Lu**

Preserving Creative Thinking through active learning in Art Classrooms

### Part I

How and why creative thinking is important to a person as well as to the society?  
What are the differences between active and passive learning?  
How active learning relate to cultivating creative thinkers?

### Part II

Art classrooms in schools: Observations and interviews.  
How these classrooms cultivating active learning and creative thinking?

How art as a subject can relates to factors that help developing creative thinking?  
What is an art teacher's role in an art classroom that facilitates active learning and creative thinking?

### Part III

What do teachers need to equip themselves to be an effective facilitator in art classrooms?  
Design  
Observe  
Feedback

### Part IV

How art as a subject being marginalized while people focus on core curriculum?  
How flexible and adaptable art classrooms in schools can redesign themselves to focus on cultivating/preserving creative thinking.  
How art teachers now can do to step forward to the goal?

## **Melita Morales**

1. What is the problem setting that leads to critical thinking? How does the way we are taught to ask questions in a science classroom differ from that in art? Are we all curious in the same way? How do questions asked in interdisciplinary study add to a greater understanding of the subject matter and approach to research?

I am studying the art of the question and problem setting because I want to find out how it impacts an approach to a problem in order to better understand interdisciplinary work.

I believe this research would be relevant to self-reflective teachers from any discipline as well as support the valuing of art education in the classroom.

Blooms taxonomy in the classroom > Using multiple levels of questioning to engage students in approaching their work from many angles.

I am writing about the art of the question because I want to find out more about how artists and scientists approach a problem and begin their research as I think it is important in the equal valuing of science and art practices and critical to supporting art education funding in schools.

2. How does the loss of repetitive making change our brain chemistry?

I am studying the shift from repetitive craft making process to electronic technological art to find out how it impacts the wiring of the brain.

I believe this work would be important as a philosophical study on changing strengths and weaknesses in the skills among youth in direct relationship to contemporary making.

3. How do constraints add to creativity? Can we change the paradigm around supply deficient classrooms to value the potential it offers for innovating the art practice? And can we do so without excusing the lack of funding for art programs?

I am studying the benefit of constraints in creative situations because I want to find out how situations of poverty can be transformed to situations of possibility.

I believe this could be interesting on a philosophical level for those who work in the community arts sector as a way to shift the negative association placed the situations of low-income youth as if the engagement is only beneficial in one direction versus mutually beneficial.

**Karina Yanez**

1. I am trying to discover if art teachers of privilege and with good intentions are able to fully understand their students who come from underserved communities and if those cultural and socioeconomic gaps affect the classroom environment because often times students who feel misunderstood at home and then at school rebel or lose interest in their favorite subjects (in this case art). Then, student's are not able to relate to the instructor, but are classroom dynamics different when the teacher is of the same (similar?) ethnic/ minority identity as the students? Do the teacher's personal biases affect the classroom dynamic?

2. I am trying to explore to what effect do community arts based programs have an impact on the lives of young adults from underserved communities when often times because of their personal family income the students have to work after school, have to baby-sit younger siblings, drop-out of school or can't attend summer art camps/ classes because they have to help out their families and work during the summers. While students from a higher socioeconomic do not have to worry about these things, thus furthering their education and opening more doors for these young adults.

3. Much like the punk culture in the 1960's, since the rise of hip hop in the 1980's to now most youth from urban communities all around the United States have created a sense of community with rap and hip hop music, street fashion, and graffiti art culture. Thus, they form a communities or "gangs" in which they form bonds. Youth often collaborate on street art, work on murals, or tag the streets of their urban neighborhoods. I am trying to discover if art education curriculum

was changed to be more culturally, socially and politically relevant to students who come from underserved communities who often find underground communities comforting if students then would pursue studying art, or look at art differently apart from it being of deceased white men who are so far removed from their everyday lives. There has been a trend in art museums trying to implement a different kind of audience that is the urban youth, by having graffiti exhibitions etc. to try and bring together contemporary art and street art. If art teachers and educators did not dismiss these trends so quickly, would there be more interest in pursuing the arts for urban students in higher education?

## **Zhixian Zhang**

Focus: Comparison of 2 after-school programs:

ARTGO! Studio and City Arts

China and USA

1. What are the differences in qualities in curriculum design between a small after school art project start-up created by one founder and a large established non-profit one?
2. What are the dynamics in leadership amongst administration and faculty and between faculty and faculty at both non-profits?
3. How does a Chinese classroom management style differ from a United States classroom management style in urban non-profits, particularly in planning, procedures, and reflection on growth and change?