

RESILIENCE IN MOTION:
A CIRCULAR APPROACH TO PROMOTING RESILIENCE IN THE MIDDLE SCHOOL
ART CLASSROOM

By

CHERISH PATE

A CAPSTONE PROJECT PRESENTED TO THE COLLEGE OF FINE ARTS OF THE
UNIVERSITY OF FLORIDA IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR THE DEGREE OF
MASTER OF ARTS

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“The circle, after all, is not static, but alive with movement, circling as a spiral of learning moves through experience, understanding, judgment, and responsible action.”

-Walter L. Brenneman, Jr.

Summary of Capstone Project
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Abstract

The dynamic processes and protective factors associated with building and expressing resilience are important to societies and individuals who wish to make positive adjustments when faced with trauma, adverse events, and stress. The belief that resilience is promoted through dynamic dispositions associated with studio art practices in contexts such as the middle school art classroom led me to question how resilience could be further promoted through art as a goal and outcome in the art classroom. To investigate this question, I chose to engage in aesthetic research and research about resilience to create an interactive data wheel that would provide middle school art educators with practical strategies and suggestions for promoting resilience in the classroom. Through the creation of this data wheel, I synthesized five key processes associated with the development of resilience and five key areas of the visual art classroom designated by the Florida Sunshine Standards for education, resulting in twenty-five strategies for integrating the resilience construct into principal areas of the middle school art classroom. The research and

interactive data wheel generated during this project serve as a potential model for art educators nation-wide aspiring to encourage resilience processes in their classrooms.

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In 2010, I witnessed the devastating effects of the Gulf Deepwater Horizon oil spill in my hometown, Destin, FL. Known as the “Worlds Luckiest Fishing Village,” Destin’s economy thrives on the presence of dedicated anglers and visitors to our emerald-hued waters. A collective feeling of heartbreak was palpable as my neighbors and I watched as oil made its way to our shores and washed up on our beaches. Despite anxiety about loss of livelihood and environment, community members banded together to create and share artwork that communicated the feelings of sorrow and strength we experienced locally. Community and individual artistic reactions to the oil spill inspired me to write a curricular plan for an “Emerald Coast Environmental Art Camp,” where youth would feel empowered to help the environment through art (see <http://emeraldcoastenvironmentalartcamp.weebly.com/>).

In 2005, I witnessed as Hurricane Katrina besieged New Orleans and left in its wake destruction and loss of life. The affects of Hurricane Katrina and other natural disasters inspired me to write a curriculum centered around the enduring idea “Forces of Nature” which was aimed at empowering youth to discuss forces of nature and deal with the aftermath of destructive forces of nature (Pate, 2011b).

I realized that through the creation of the curricular units based on environmental awareness and forces of nature, I was attempting to develop strategies that would help students cope with environmental disasters and destructive forces of nature and build their capacity for resilience through art.

My desire to develop strategies to build the capacity for resilience through art was fortified in the fall of 2012, as I prepared for my spouse’s impending deployment to the Middle East. The reality of the manifestation of challenges faced by many military families in my own life heightened my state of inquiry about art education and resilience from a motivated investigation

to a profound necessity. This capstone project presented a valuable opportunity for me to build my own resilience through aesthetic research while generating strategies for promoting resilience in the art classroom.

In particular, I have been compelled to understand the potential manifestation of resilience processes in the middle school art classroom due to my current position teaching middle school art classes with the Eglin Air Force Base Exceptional Family Program. Middle school is a time of adolescent struggle between childhood thinking and adult rationality, a conflict that surfaces visibly in the art room and often determines if youth seek art courses in the future (Simmons, 2001). Given that middle school is often characterized by crisis, it can also be a time to capitalize on the energy of adolescents to make the art classroom a place of opportunity to develop a sense of mastery and self-respect that contributes to resilience.

Statement of the Problem

To date very little study has been done on how to promote resilience in contexts such as the art classroom (Pate, 2011a). Because of the dispositions and mindsets characteristic of innovative art classrooms, art education has a uniquely powerful position to inspire resilient tendencies in youth. The potential to promote resilience through meaningful art education necessitates further research into how resilience can become a goal and outcome in the art classroom.

Purpose or Goals of the Study

This purpose of this capstone project is to understand how to promote resilience processes in the middle school art classroom by synthesizing key resilience processes and aspects of middle school art education in order to generate strategies for supporting resilience in

middle school art classes. This study also seeks to generate a meaningful data wheel model that communicates strategies for promoting resilience in the art classroom.

Research Questions

The questions rendering the investigation in this capstone project are: 1) How can I synthesize resilience processes and key areas of the middle school art classroom into strategies for promoting resilience in middle school art education? and 2) How do I communicate these strategies to middle school art educators in a practical and aesthetic format?

Rationale and Significance of Study

A resilient mindset, one that allows individuals and communities to move forward with optimism and confidence in the midst of adversity, is vitally important to middle school students as they deal with stress and trauma and prepare to encounter and surmount challenges in the future (Cefai, 2008). Powerful and destructive forces of nature due to global climate change are among the many challenges a middle school student may encounter (Smilan, 2012). The UN reports that 36 million people were displaced by natural disasters in 2009, with more than 20 million forced to move due to climate change-related factors (The Worldwatch Institute, 2011). Due to production and consumption of virtual and visual reality in our society, children nationwide are regularly forced to deal with adult images and situations such as climate change, war, political chaos, and human-made and natural disasters. The proliferation of upsetting images creates unprecedented stresses for today's youth in our country (Smilan, 2012).

Early youth resilience research focused exclusively on the deleterious effects of environmental stresses and trauma (Liebenberg and Ungar, 2009). Modern resilience researchers seek to identify assets of children and youth populations, arguing that positive development, coping, and resilience are present among both internal and external resources (Liebenberg and

Ungar, 2009). Because modern research recognizes that resilience is a characteristic of both the individual and their environment, resilience researchers seek to identify aspects of a student's environment that contribute to their adoption of resilience, rather than alleviate disorder.

Positive environmental factors which contribute to the adoption and implementation of dynamic processes associated with building resilience are often identified as "protective factors" (Henderson, 2007). Researchers agree that contexts such as schools and classrooms are among the environments that provide protection to children and contribute to their development towards positive growth and healthy pathways (Henderson, 2007). Teachers are instrumental in helping their students maintain growth mindsets that allow them to be successful in future endeavors (Dweck, 2006). Education has power to have a positive impact on societies and individuals by providing strategies that teach students to better themselves and the world by becoming self-starting, self-initiating learners (Rogers, 2004). Realizing the power of school environments to promote resilience, many schools such as the Rio Rancho Elementary School in Rio Rancho, New Mexico have created new staff policies that specifically seek to increase student resilience (Henderson, 2007).

I believe that the art classroom has the potential to be recognized as a powerful protective force contributing to resilience in youth because of the unique cognitive and emotional dispositions fostered in the modern art classroom. A comparison of art education literature and resilience research reveals that there is a clear connection between dispositions fostered by studio practices in the art classroom and processes identified as contributors to resilience. Eisner (2002) argues that the arts teach learning to attend to relationships, flexibility, and the ability to shift direction, expression, and imagination, which are individual protective factors that facilitate resiliency (Henderson, 2007). Hetland (2007) explains that dispositions uniquely associated with

art education include abilities to engage and persist, envision, observe, reflect, and stretch and explore, factors which are echoed by Mann (2005), who argues that resilience youth have the ability to remain hopeful, actively engage and assume control, and devise creative solutions through lateral thinking and problem-solving.

Though there is an increasing interest in resilience in schools and apparent connections between processes enacted by resilient youth and dispositions fostered in art education practices, resilience is rarely directly correlated to the art classroom in art education literature (Pate, 2011). Because of the lack of previous scholarship exploring the notion of building resilience in the art classroom and the potential benefits of this investigation, further exploration of how resilience processes can be integrated into art education classroom is needed.

The interactive data wheel (see Figure 1) and strategies created as a result of this project have potential to enhance resilient mindsets of middle school art students, and serve as a model for integrating resilience into school and community art education nationwide.

Assumptions

Key assumptions supporting and inspiring the research reflected in this project are the beliefs that resilience is a worthy goal and outcome to pursue in art education, and that an investigation into how to promote resilience in the art classroom is consequential to the field.

Definition of Terms

Resilience refers to the experience of health under stress and the dynamic processes that contribute to positive development (Liebenberg and Ungar, 2009). Resilience includes the ability to see challenges as opportunities and maintain the understanding that you can ultimately be strengthened by adversity (Kenneth, 2011).

Protective Factors are the supports and opportunities that buffer the effect of adversity and enable development to proceed. These characteristics appear to alter and even reverse potential negative outcomes and enable individuals to transform adversity and develop resilience despite risk (Henderson, 2007).

Limitations of the Study

This capstone project is limited in scope by the absence of collaborative research in the process of researching resilience and strategies for integrating resilience in the art classroom. I believe that multiple researchers and middle school art educators working together over an extended period of time would have allowed this project to be more comprehensive and contextually resonant.

This project would have additionally benefitted from a study of the implementation of the data wheel model in the middle school art classroom. This study could integrate observations and feedback from middle school educators about the outcomes of the implementation of the data wheel and strategies in the classroom into a collaborative action-reflection cycle contributing to re-evaluation and improvement of the data wheel and strategies.

Literature Review

As an emerging field with an emerging body of truth claims, research into resilience contains contextually fluid definitions and modern research paradigms that allows for a focus on positive development (Liebenberg and Ungar, 2009). Positive development through identification and building of individual and environmental strengths helps people to overcome difficulty, achieve happiness, and attain life success (Henderson, 2007). Within a universal model of resilience, environmental protective factors such as school and classrooms promote the resilience and positive development of all school children (Cefai, 2008). The art classroom has

important potential to promote resilience because of the emotional and cognitive capacities fostered through meaningful art practices (Smilan, 2007). This literature review explores texts illustrating essential processes in building resilience, and how those processes have the potential to manifest in key areas of the art classroom through dynamic art processes.

Creating a Resilience Construct

When preparing to identify themes and processes in literature, Ryan and Bernard (2003) suggest looking for repetition of terms, unique categories, transitions, comparisons, and connectors. Ryan and Bernard's (2003) methods become significant when practicing theme identification within texts such as case studies exemplifying ethical and meaningful examples of qualitative and quantitative research. A study of the themes and processes underlying case studies conducted by Liebenberg and Ungar (2009) reveals processes leading to resilience such as recognition of identity, access to material resources, power and control, a sense of purpose, and opportunities to discuss personal narratives through visual means. Research into underlying themes in another case study presented by Liebenberg and Ungar (2009) and conducted by Sanders and Mumford (2009) affirms that engaging in narrative inquiry by allowing research participants to construct their life stories through drawing and writing promotes processes of resilience. By "tracking backwards into the past and outwards into the circles of relationships and events" through the development of individual narrative biographies, individuals are engaging in interventions that intentionally engage positive constructionist aspects of gaining resilience (Sanders and Mumford, 2009, p.83).

Resilience processes common to youth across cultures found in cases of ethical production of resilience research include access to resources, having power and control, and developing a sense of identity (Ungar, 2005). Studies of characteristics of resilient youth specific

to families in the United States include classifications of resilience processes that yield categories of resilience characteristics such as control, connection, confidence, and contribution (Kenneth, 2011).

Resilience Processes Specific to School Environments

The creation of resilience constructs would benefit from investigations that focus inquiry on the exploration of processes underlying protective factors through the identification of underlying mechanisms that are linked to positive outcomes (Luthar, Cicchetti, and Becker, 2000). Underlying resilience processes corresponding to protective factors such as school environments include “adopting a strength-based approach through cultivation of student optimism and educational aspirations,” “providing opportunities for meaningful participation,” and “student autonomy” (Henderson, 2007, p. 10). An investigation of underlying resilience processes in the classroom environment broadens the construct of resilience to include the well-being of all school children within a universal construct (Cefai, 2008). According to Cefai (2008), typical mechanisms involved in the development of resilience in the classroom include “caring classroom relationships, meaningful engagement, and shared values and a sense of belonging” (p. 25). The universal model of resilience construes resilience as a dynamic phenomenon that moves away from risk towards classrooms operating as health-promoting and competence enhancing contexts for all students (Cefai, 2008). Resilience research in and out of school contexts reveals five common themes to the adoption of resilience: expression of self, access to materials, autonomy, collaboration, and a belief in individual strengths.

Identifying Key Areas of Art Education

The synthesis of strategies for integrating a universal model of resilience into the art classroom necessitates a contextual consideration of the environment of where resilience

processes will be fostered (Cefai, 2008). In 2011, The State of Florida set forth the *Next Generation Sunshine Standards*, a collection of standards authored with the help of Florida educators in order to reflect new advances and pedagogy in the field of education. The *Next Generation Standards for Visual Arts* for grades six to eight include five categories: “skill, techniques, and processes,” “organizational structure,” “critical thinking and reflection,” “historical and global connections,” and “innovation, technology, and the future.” According to The Florida Department of Education (2012), the *Next Generation Sunshine Standards* “require students to think critically, to work cooperatively, and to problem solve creatively.” These new standards represent a context by which resilience processes can be considered and applied through art education.

The Synthesis of Strategies for Applying the Resilience Construct to Key Areas of the Art Classroom

The design of this capstone project calls for the synthesis of strategies illustrating how five key resilience processes manifest in five key areas of the art classroom. According to Smilan (2009), “Art processes facilitate empowerment over stress-evoking events and aid in mental well-being by providing opportunities to share experiences in an empathetic environment through symbolically expressing emotions in concrete way” (p. 381). Comprehensive resilience tendencies are fostered through the utilization of creative play and self-activity (Bickley-Green & Phillips (2003). The promotion of resilience also occurs through art practices including resolution scrap booking and recording the natural resilience of a recovering dormant landscape through drawing (Smilan, 2012).

Particular processes associated with resilience, such as the illustration and communication of individual narrative biography, occur through art process such as collage and

drawing (Williams and Taylor, 2004). Self-expression also manifests through art activities based on big ideas and sustained inquiry (Erickson, 2001). Big ideas allow for exploration of self-identity by helping students to understand how their art-making connects to and is enhanced by an understanding of art from the past and present (Stewart and Walker, 2005). To personalize big ideas for art-making, students engage in the practices of professional artists by linking art-making and big ideas to individual interests, background, and experiences (Walker, 2001). Students have further opportunities to engage in meaningful exploration and expression of self by considering the impact of globalization on their lives (Tavin and Hausman, 2004). Exploring the impact of globalization on self creates an awareness of one's own worldview, which can then diminish the reproduction of cultural stereotypes and enhance meaningful art practices (Davenport, 2000).

The promotion of resilience through strengths-based approaches is apparent in art processes that encourage the internalization of sustained inquiry, which leads students to value learning and the knowledge uncovered through questioning (Bolin, 1996). A belief in individual student strength is further promoted through critical analysis of artwork (Metcalf, Gervais, Dase, and Griseta, 2005). By experiencing human situations and their consequence through the viewing and critique of art, students have an understanding of themselves and others (Fowler, 1994). Mining concepts behind images, ideas, and processes leads student learners to build and express strengths through substantive art-making (Marshall, 2006). Combined with art-making, critical questions provide students with the freedom and power to explore meaning for themselves (Duncum, 2002). Educators can further promote strengths-based strategies by identifying and explaining how individual students exemplify multiple intelligences in the middle school art

classrooms (Simmons, 2001). Varied and meaningful assessments such as process portfolios are helpful in identifying areas where students are strong in different intelligences (Beattie, 1997).

Collaborative processes that promote resilience occur in art classrooms where students participate in active group learning activities, such as an event hosted by an artist-in-school program (Kind, Irwin, Grauer, and De Cosson, 2005). Collaborative art processes can also occur through connective aesthetics, like collective creation of a quilt (Irwin, 1999). Critique and talking about art provides opportunities for students to engage in a collaborative and supportive activity by providing one another with constructive and inspiring comments (Barrett, 1997).

Resilience processes that involve the ability to navigate to and identify material resources manifest in the art classroom through activities such as the creation of paint with natural and organic materials (Michel, 2009). Home-made art materials like paint can be used in processes such as mono-printing, which can be achieved with or without equipment like a printing press (Colston, 2008). Students can also use natural materials to create art such as environmental and ecological art (Song, 2009). Common and accessible materials such as magazine images can also be used to create art by appropriating, juxtaposing, and re-contextualizing images to manipulate and create meaning (Gude, 2004). Showing students examples of contemporary artists who utilize non-traditional materials such as Marilyn Lanfear, who creates realistic images out of buttons, can inspire students to utilize found materials in their creative process (Sayre, 2013). Students can also learn how to create art with the use of the Internet, which is often accessible in school or at home (Colman (2004).

Processes of gaining and practicing autonomy, which are commonly associated with resilience, are fostered in art classrooms where students are allowed to act independently and be in control of their own actions (Arnold, 1996). Showing students how to internalize independent

studio practices, such as accessing and caring for materials, contributes to student autonomy (Hetland, Winner, Veenema, and Sheridan, 2007). Autonomy in the art classroom can be achieved through guided actions showing students how to address social and cultural content, which can result in students making independent, informed, compassionate, and imaginative decisions through their own cultural production and actions (Stuhr, 2003). Setting aside time for students to engage in creative and imaginative play based on meaningful practices of artists like the Surrealists is equally important to students reclaiming autonomy in the art classroom (Gude, 2007). Strategies for promoting resilience in the classroom will help educators to prepare students to negotiate meanings and process traumatic events through arts-based processes (Smilan, 2007).

The literature mentioned in relation to the creation of this capstone project rendered a resilience construct made up of five key processes including: “expression of self,” “access material resources,” “autonomy,” “collaboration,” and “belief in individual strengths”. The manifestation of these aspects of resilience in art education practices is critical to the synthesis of strategies for this project.

Methodology

Through the investigation of this capstone project, I researched resilience literature to identify five key processes associated with resilience through methods of theme identification (Ryan & Bernard, 2003). I synthesized this resilience construct with five areas of the middle school visual arts classroom designated by the *Next Generation Florida Sunshine Standards for Visual Arts Education* through an individual action-reflection research cycle, which resulted in twenty-five strategies for promoting resilience in art education. Research in this project coincided with aesthetic research processes employed in the creation of an interactive data

wheel. This interactive data wheel is meant to serve as a model for communicating to middle school art educators the practical strategies for promoting resilience in the classroom.

Data Collection Procedures and Instrumentation

The creation of a resilience construct for this capstone project was realized through a process analogous to the theme identification method of cutting and sorting (Ryan & Bernard, 2003). Because the employment of theme identification yielded a wide range of resilience themes and processes, it was necessary for me to exercise my judgment as an investigator in order to create a construct that identifies adoptable critical resilience processes. The notion of the data wheel model containing five equal sections inspired me to select five key resilience processes that would represent a resilience construct for this project. In deciding which five resilience processes would take precedence in this project, I considered the frequency and depth with which the processes were presented in resilience literature.

The functionality of the interactive data wheel model conceived in this project allowed for the display of twenty-five strategies communicating synthesis of five key resilience processes and five areas identified in art education. The synthesis of strategies communicated on the data wheel model occurred through research into resilience and art education, as well as a reflection on my own pedagogical experiences. The methods utilized in the synthesis of strategies follow an individual action-reflection cycle, which were formed through a spiral of repeated formulation of strategies, generating text to represent strategies, fact-finding in art education, and analysis of strategies (Tripp, 1990). The action-reflection research cycle rendered twenty-five strategies that represent a comprehensive illustration of the promotion or resilience in the art classroom (see Appendix A).

Each of the twenty-five strategies generated through this project corresponds to an individual resilience process and aspect of the art classroom. The strategies range from specific recommendations for questions to ask or art techniques to employ in the classroom, to general tactics for promoting resilience through meaningful art practices. Ten of the twenty-five strategies for promoting resilience expanded to include references to contemporary and past artists. Overall the content of the strategies represents the knowledge that I adopted as a result of this project, as well as the understandings I gained from my prior experiences as an educator.

Supported by the notion that artistic processes illuminate qualitative research (Bresler, 2006), the research methods in this project corresponded with and were enhanced through artistic practices of representing research in a visual journal and creating a model interactive data wheel. The use of a visual research journal allowed me to imagine the illustrated synthesis of strategies throughout this research process (see Figure 1). Through the use of a visual journal, I was also able to record artistic inspirations and compile design ideas for the creation of the interactive data wheel model (see Figure 2).



Figure 2. Images of Visual Journal. Pages from visual journal showing research and design ideas.

The art-making processes that led to creation of a data wheel embodying “resilience in motion” began with the construction of a data wheel model inspired by traditional color data wheels created by Prang and the Color Wheel Company. Aesthetic inspirations for this project came from viewing artwork such as Robert Delaunay’s *Premiere Disque* (1913) and Sonia Delaunay’s *Prismes Electriques* (1914) (Sayre, 2012) (see Figure 3).



Figure 3. Wheels. Inspiration for the creation of an interactive data wheel.

Using mat cutters and an electric sander, I formed a wheel and base from canvas board. I then painted sections of the canvas board using acrylic paint. To remind myself of the origins and impetus for this project, I altered images illustrating the Gulf Coast and added them to the data wheel through image transfer of transparent plastic with gel medium. I then printed text with the five areas of resilience, five areas of the art education classroom, twenty-five strategies, the title of the project, and instructions for use on canvas paper and fastened them to the data wheel using gel medium (see Figure 4).

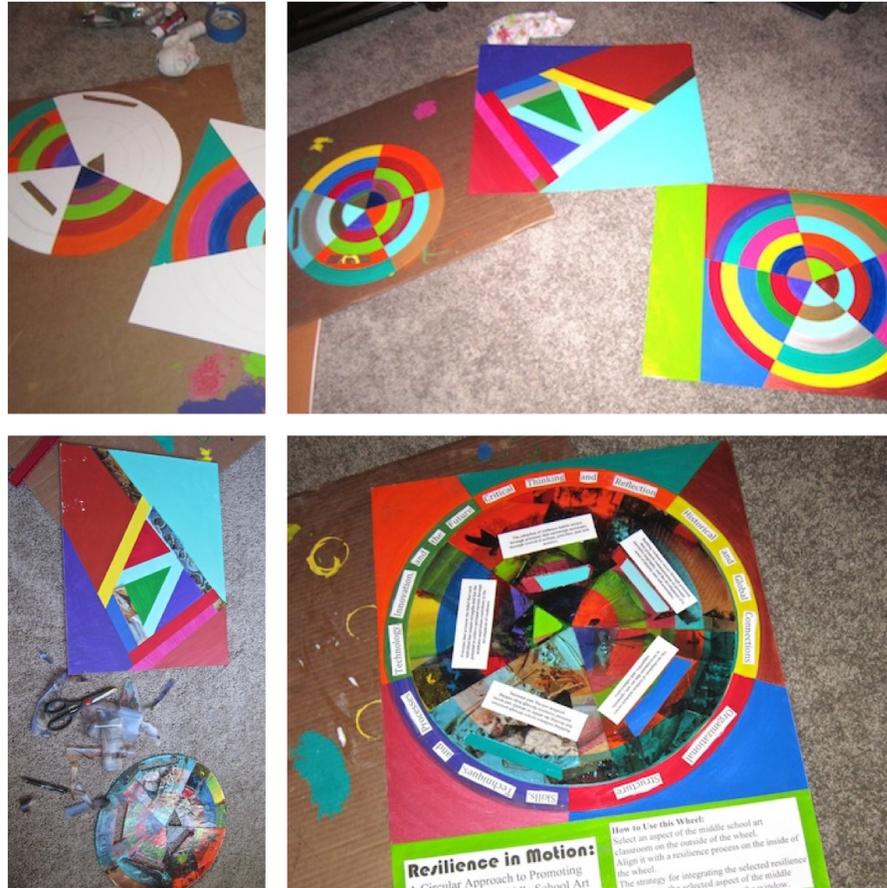


Figure 4. Creation of the Wheel. Images showing the process of creating the interactive data wheel model.

Creating an artistic artifact in this project allowed me to engage in aesthetic research by using art practices as a form of scholarly inquiry. For instance, the perception or *re-seeing* of the research on the data wheel had transformative significance for the creation of the final resilience constructs and strategies (Bresler, 2006). Illustrating strategies through the data wheel creation led me to create an abridged set of strategies (see Appendix B) that take into account the intended audience of this project (i.e. middle school art educators) and the model for communicating this information (i.e. the interactive data wheel model). The creation of the wheel also allowed me to employ and analyze the value of the strategies synthesized in this project, such as gaining autonomy through the actualization of the imposition of order on matter that occurs through the creation of art.

Data Analysis Procedures

I analyzed both the texts of the resilience construct and twenty-five strategies for promoting resilience in the art classroom (see Appendix A) by considering the audience potentially viewing and utilizing these texts (i.e. middle school art educators), and by creating the format of the model through which they would be communicated (i.e. the interactive data wheel). I also compared the strategies to literature in the fields of art education and resilience to establish that the synthesis of ideas maintained characteristics of both art education and resilience.

Limitations

The methodology utilized in the creation of this project was constrained by the time span in which this study was conducted, which allowed for limited phases of research in the field of resilience and in the synthesis of strategies for promoting resilience in art education. I believe that conducting research and synthesizing strategies over an extended period of time would have engendered a more comprehensive and contextually resonant project.

Interpretation of Findings

An analysis of the five resilience processes and twenty-five strategies generated as a result of this project reveals that these resilience processes and strategies demonstrate a way to create a unique resilience construct and original means of promoting resilience through art activities. The text of these strategies also illustrates a meaningful pathway by which I was able to re-see and rearrange my prior knowledge and experiences as an educator in an innovative form. The re-seeing or perception of prior knowledge has a transformative and therefore educational significance, which contributed to creation of meaningful strategies in this project (Bresler, 2006).

Further analysis of the strategies for promoting resilience revealed that these strategies could be clarified even further in order to communicate clearly to middle school educators how to aspire to encourage resilience tendencies in the classroom. A clarified version of the strategies could also benefit students by welcoming them to read and understand the intended purpose of the strategies, which may facilitate the implementation of the practices recommended in the text.



Figure 5. Data Wheel Model. Images of the completed interactive data wheel model.

Despite the possibilities for further development of the strategies, I believe that the research and strategies created through this project and displayed on the interactive data wheel model successfully illustrate one pathway to promote resilience in the art classroom. The data

wheel model has the potential to inspire ideas for alternate meaningful formats that communicate strategies that promote resilience in the art classroom, as it did in my own research process (see figure 6).

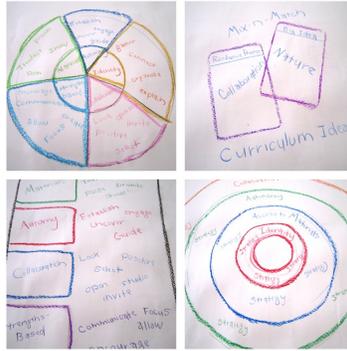


Figure 6. Alternate Formats. Sketches of alternate formats for presenting strategies for promoting resilience in art education.

Reflection on Interpretation

The culminating research and data wheel generated as a result of this project represents more than just an inquiry into how resilience can be promoted in the classroom. The research process in this project also signifies a meaningful process by which I developed resilience as an artist and art educator. Through the creation of a model for an interactive data wheel, I engaged in methods of aesthetic research advocated by Bresler (2006) by reaching towards phenomenon (researching resilience and art education), reaching into one-self (reflecting on and drawing from my own pedagogy and art-making), and communicating my artwork with an audience (creating a data wheel to share my experience). The creation of artwork and making something new for others to interact with has had transformative significance for me as the maker, and generated a dialogic connection to self.

The transformative process of the development of this wheel and strategies had a significant impact on my own pedagogy. The influence of the creation of the data wheel (see Figure 7) and strategies on my own pedagogy leads me to believe that the consideration of

strategies for promoting resilience in the classroom could have a meaningful impact on the professional development of other educators. I also believe that the creation of an artistic means of communicating strategies could benefit art educators wishing to foster their own resilience and grow professionally as artists and art educators. Professional development through the creation of resilience wheels could be achieved through instructional videos workshops at venues such as the *Florida Art Education Association* annual conference. It is my sincere hope that other art educators will be inspired by this investigation and Bresler's (2006) notion that imagination is a reasonable connective agent towards fresh concepts to engage in their own research into the possibilities for promoting resilience in the art classroom.

This project could be expanded outward through questions such as those about the employment of a resilience wheel as a professional development process, or the use of this wheel as a model for establishing other classroom criteria. This project could also be focused through the employment of questions about the role of art education in fostering resilience in response to specific stressors such as climate change.



Figure 7. Model for interactive data wheel. The interactive data wheel model displayed in an art studio in Destin, FL.

A natural continuation of this project would be to extend the individual action-reflection research cycle to spiral outwards into collaborative action research. The collaborative action research process would involve the inclusion of middle school educators in the research process, a study of the application of strategies in the classroom, reflection on this data, action to create new strategies, and dissemination of these strategies. The extension of the inquiry process inherent in this project would keep the research process in motion as it spirals through experience, understanding, and action.

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Appendix A

Twenty-Five Strategies for Promoting Resilience in the Art Classroom

Building resilience occurs through processes that promote communication of personal narrative biography, and the development of a sense of identity and self-awareness.
<p>Skills, Techniques, and Processes: Gather information about student’s artistic backgrounds, including their experience with and interest in particular studio techniques through varied and meaningful assessments in order to personalize and adapt instruction. Show students how their personal expressions are guided by formal principles of art. For instance, you may have students brainstorm about how characteristics of their identity are used in the construction of a sculpture showing the various aspects of self.</p>
<p>Organizational Structure: Connect studio techniques to the expression of identity and personal narrative through lecture-demonstrations, and provide opportunities for students to use diverse styles of representation in the expression of self, such as photography to illustrate the paths of their daily lives or drawing to reconstruct childhood memories. Provide students with examples of artists such as Shirin Neshat, who brings the characteristics of her identity into her art. (Figure 1).</p>
<p>Historical and Global Connections: Organize and explain significant historical and cultural works of art in terms of big ideas and key concepts in order to make images of the past and present accessible to students, and to demonstrate to students how to bring cultural and historical artifacts into their personal and biographical art-making efforts. Call attention to enduring themes in individual student’s narrative biographies, and explain how those themes are connected with art from the past.</p>
<p>Critical Thinking and Reflection: Encourage self-reflection by providing opportunities for students to speak about and record information concerning their own motives, beliefs, goals, and inspirations in making art, as well as how their roles in school and at home affect their current and future art-making efforts. Allow for varied and multiple opportunities for viewing images of self and reflecting on how individual identities change and transform over time, as well as for engaging in dialogue about locating individual artistic voices within personal history and culture of origin.</p>
<p>Innovation, Technology, and the Future: Create opportunities for students to engage in practices of professional artists through digital means, such as deconstructing and re-contextualizing images through Adobe Photoshop. Pose questions to students that will guide their journal reflections, such as “How has visual culture and global images shaped your personal narrative?” and “How much of your identity has to do with things advertised and sold to you by the media?”</p>

<p>Building resilience occurs through processes that develop the ability to identify and access material resources through help-seeking, problem-solving, and planning.</p>
<p>Skills, Techniques and Processes: Provide students with an influx of information about ways to navigate to and/or create art materials, and how to apply these materials through art techniques and skills. For instance, you can show students how to create their own watercolor paint with honey and natural pigments, create easels from cardboard boxes, and use materials found in nature to create a color wheel. Make materials in the classroom accessible to students, and remind students as they work where to find materials.</p>
<p>Organizational Structure: Provide prompts that allow students to practice navigating and selecting materials that they feel would best express the meaning or idea they want to communicate through their art. Remind students that a hybridity of materials and techniques can create and communicate emotion by showing them the work of contemporary artists such as Marilyn Lanfear (Figure 2), Clay Lohmann (Figure 3), and Atelier Joana Vasconcelos.</p>
<p>Historical and Global Connections: Consider diverse and multiple approaches that artists take to navigate to resources and create art. Select a few artists and show study their processes in-depth. For instance, students may look at the artwork of Lynn Hull, Basia Irland (Figure 4), or Abigail Doan (Figure 5), who create meaningful art from natural materials that serves to enhance the lives of species in natural environments.</p>
<p>Critical Thinking and Reflection: Guide critiques with a sense of purpose by posing questions to students about how different materials communicate different ideas, why decisions about materials affect the creation of their artwork, and how they could select or navigate to materials that would alter the outcome and meaning of their art. Show students examples from artists like Susan Lenart Kazmir (Figure 6), who chooses materials that have conceptual connections to the message of her art.</p>
<p>Innovation, Technology, and the Future: Introduce alternative means for navigating or generating resources, such as engaging in practices of folk artists like Thornton Dial (Figure 7), or Howard Finster, who created his own Garden and Museum with found objects. Examples of digital means of navigating to or creating resources could include making digital labels in Photoshop or sharing art on a personal website. You can also show students how art is shared through digital means like Quicktime Virtual Reality Productions.</p>

The adoption of resilience habits occurs through processes that encourage autonomy through control of actions, activities, and task mastery.

Skills, Techniques and Processes: Demonstrate and explain studio processes that will facilitate student internalization of studio habits of caring for materials, labeling and storing artwork, and keeping tools in designated areas as students act independently as artists in the studio. Show students how to engage in collage, photography, mono-printing, book alteration, and other artistic processes they could access at home and give examples of artists who manipulate books such as Jennifer Khoshbin (Figure 8).

Organizational Structure: When students are allowed opportunities to engage in creative play, they actualize the imposition of order on matter. Establish time for creative envisioning, imaginative play, experimentation, invention, projection, and application, as well as time for students to reflect on the outcome of and meaning of the transformation of materials.

Historical and Global Connections: Show students how to uncover the process of artistic investigation in current and past creations of art from around the world, as well as how to reconstruct these practices in their art-making. Give opportunities for students to creatively imagine possibilities for action through artistic productions towards social justice, and show them examples from artists such as Amos Paul Kennedy Jr. who creates thought-provoking political statements by reconstructing traditions of African-American letterpress (Figure 9).

Critical Thinking and Reflection: Students can engage in independent self-analysis by recording strengths and weaknesses in a visual journal, and learn to engage in the habits of professional artists by watching shows such as Art:21, listening to artist's accounts, or hosting an artist in the classroom. Guide students to generate and share their own artistic processes through digital media like videos or Podcast production.

Innovation, Technology, and the Future: Have students record the scope and scale of their experiences by independently engaging in "resolution journaling" in response to issues of globalization. Present students with prompts such as a consumer product image accompanied by questions or activities involving research about the object and analysis of its impact through the production of their own artwork. For instance, students can recycle and appropriate images from magazines to create surrealist characters that comment on consumer culture.

<p>The development of resilience mindsets occurs in classroom environments that are safe, optimistic, supportive, and collaborative.</p>
<p>Skills, Techniques and Processes: Encourage students to translate understanding into action through dialogue involving listening and speaking that supports each other’s artistic endeavors, or make collaborate art that promotes feelings of empathy. Select art-making activities that encourage and allow for the making of connective aesthetics through collaborative student efforts such as having students glaze ceramic creations for one another, or asking students to ink printmaking plates while others students pull prints.</p>
<p>Organizational Structure: Make time for “open studio”, where students have the opportunity to move freely around the classroom, communicate with peers, and become inspired by the work of others in their own art-making processes. “Open studio” time can be enhanced by posting a board with questions to ask other students, explaining to students aspects they can look for in other’s works of art, and by playing music.</p>
<p>Historical and Global Connections: Look at works of art from the past and present that show human situations and experiences, such as the human capacity to withstand adversity and triumph over it that is demonstrated in August Rodin’s sculpture <i>The Burghers of Calais</i>, or Jane Hammond’s installation <i>Fallen</i>. Try to select works of art that encourage the adoption of other points of view and inspire students to question their own world-view, and make the meanings of these works of art accessible to students.</p>
<p>Critical Thinking and Reflection: Facilitate critical and aesthetic analysis through constructive criticism and positive comments. Suggestions for phrasing comments include prompts such as “Have you though about...”, or “It would be interesting if you tried...”. Invite artists into the classroom to share their artistic practices and promote student engagement in the artist’s working methods through active participatory learning and by being a model for students as you move between learner/participant and teacher.</p>
<p>Innovation, Technology, and the Future: Take groups of students on field trips to local venues and environments that are rich in images pertaining to visual culture and globalization. Ask groups of students to share their findings and critical discussions through collaborative productions using performance or photography.</p>

Processes that promote the belief that each student has unique strengths and has the potential to achieve personal success through their individual academic aspirations contribute to the development of resilience.

Skills, Techniques and Processes: Students are likely to develop studio skills and succeed if you clearly communicate goals, timelines, and high expectations for what you expect them to be able to make and do. Continually communicate expectations for technical skills and processes as a lesson progresses. Envision students as highly capable and share these beliefs with students.

Organizational Structure: Allow students to communicate feelings about their artwork while encouraging them to persist and engage in the art-making process. Always point out strengths, offer personal interpretations of their artwork, and promote students understanding of how skills and techniques connect to the ways that they engage meaning in their art. Identify different types of intelligence students use in artmaking and point them out to students. Show students achievable art-making means such as layering and juxtaposition of images.

Historical and Global Connections: Encourage students to adopt habits of sustained inquiry about art of the past and present so they will value learning and take pride in the knowledge they uncover. Teach students that works of art can be sources for inquiry, and opportunities to engage in meaningful cultural exchanges through those paths of inquiry by showing them the work of contemporary artists such as Ed Smith (Figure 10), or past artwork such as Yu the Great Tames the Waters, both of whom seek to illustrate man's impact on the natural world.

Critical Thinking and Reflection: When engaging in aesthetic and critical analysis, highlight the importance of student interpretation and focus on the processes of the student-artists, individual art elements of their works of art, and decisions that students made to push the limits or take risks in art-making in order to take the focus away from the "success" or "failure" of each piece, and to place importance on the strength of the decisions of the artist. The importance of artistic processes can also be highlighted by having students keep process portfolios.

Innovation, Technology, and the Future: When providing pathways for students to display their artistic strengths, include chances to manipulate digital media and create internet art made through practices similar to those utilized by in the creation of *Maintenance Web* by Jennifer and Kevin McCoy, or by processes similar to those employed in the creation of by Nam June Pak's *American*. Ask students to reflect and discuss their own initial reactions and emotional responses to artwork in order to guide them to feel more comfortable sharing judgments based on art knowledge and visual culture.

Appendix B

Abridged Twenty-Five Strategies for Promoting Resilience in the Art Classroom

Communication of Personal Narrative Biography/Development of Identity
<p>Skills, Techniques, and Processes: Provide opportunities for students to use diverse styles of representation in the expression of self, and show student examples of artists such as Shirin Neshat, who brings the characteristics of her identity into her art (Figure 1).</p>
<p>Organizational Structure: Show students how their personal expressions are guided by formal principles of art by having them brainstorm about how the characteristics of their identity are used in the construction of a sculpture showing the various aspects of self.</p>
<p>Historical and Global Connections: Organize and explain significant historical and cultural works of art in terms of big ideas in order to demonstrate to students how to bring cultural and historical artifacts into their personal and biographical art-making efforts.</p>
<p>Critical Thinking and Reflection: Encourage students to locate their individual artistic voice within their personal history and culture of origin by reflecting on how their individual roles and identities transform over time, and manifest in their current and future art-making efforts.</p>
<p>Innovation, Technology, and the Future: Pose questions to students that will encourage them to connect their identity to global practices, such as “How has visual culture and global images shaped your personal narrative?”</p>

Ability to Identify and Access Material Resources

Skills, Techniques and Processes: Show students how to find or create their own materials. For instance, you may show students how to create their own watercolor paint with honey and natural pigments, create easels from cardboard boxes, and or use materials found in nature to create a color wheel.

Organizational Structure: Provide opportunities for students to find and utilize a hybridity of materials, and show students how materials communicate meaning in the work of contemporary artists such as Marilyn Lanfear (Figure 2), Clay Lohmann (Figure 3), and Atelier Joana Vasconcelos.

Historical and Global Connections: Consider diverse approaches that artists take to navigate to resources and create art. Show students the artwork of Lynn Hull, Basia Irland (Figure 4), or Abigail Doan (Figure 5), who create meaningful art from natural materials that serves to enhance the lives of species in natural environments. Also consider artists such as Thornton Dial (Figure 7) and Howard Finster, who create art from found objects.

Critical Thinking and Reflection: Guide critiques by asking students why decisions about materials affect the creation of their artwork, and how they could select or navigate to materials that would alter the outcome and meaning of their art. Show students the artwork of Susan Lenart Kazmir (Figure 6), whose materials are conceptually connected to her art.

Innovation, Technology, and the Future: Show students how to navigate to and generate art through technological resources, such as deconstructing and re-contextualizing images through Adobe Photoshop, or sharing images by authoring a secure art website.

Autonomy and Control of Actions

Skills, Techniques and Processes: Show students how to act independently as artists in the studio and apply these habits outside of the art room by engaging in collage, photography, mono-printing, and book alteration. Show students examples from artists such as Jennifer Khoshbin (Figure 8), who manipulates books to make art.

Organizational Structure: Allow opportunities for students to actualize the imposition of order on matter by establishing time for creative envisioning and imaginative play, and time for students to reflect on the meaning of the transformation of materials.

Historical and Global Connections: Encourage students to uncover the process of artistic investigation in current and past creations of art from around the world, as well as how to recreate these practices in their art-making, and show them examples from artists such as Amos Paul Kennedy Jr., who creates thought-provoking political statements by reconstructing traditions of African-American letterpress (Figure 9).

Critical Thinking and Reflection: Students can learn to independently reflect on the scope and scale of their experiences by listening to artist's accounts such as those presented on Art:21, and recording information on their own artistic processes through a self-critique in a process portfolio, or in digital media like a Podcast production.

Innovation, Technology, and the Future: Present to students a consumer product image accompanied by questions or activities exploring its impact through the production of their own artwork. For instance, students can recycle and appropriate product images from magazines to create surrealist characters that comment on consumer culture.

Collaborative and Supportive Environment

Skills, Techniques and Processes: Select art-making activities that encourage and allow for the making of connective aesthetics through collaborative student efforts such as having students groups of students make pieces to contribute to a quilt, or engage in group printmaking through frottage.

Organizational Structure: Make time for “open studio”, where students have the opportunity to move freely around the classroom, communicate with peers, and become inspired by the work of others in their own art-making processes.

Historical and Global Connections: Look at works of art from the past and present that show human situations and experiences and make the meaning of these works accessible to students. For instance, explain to students the human capacity to withstand adversity and triumph over that is demonstrated in August Rodin’s sculpture *The Burghers of Calais*, or Jane Hammond’s installation *Fallen*.

Critical Thinking and Reflection: Facilitate critical and aesthetic analysis through constructive criticism and positive comments. Suggestions for phrasing constructive comments during critiques include prompts such as “Have you though about...”, “It would be interesting if you tried...”.

Innovation, Technology, and the Future: Take groups of students on field trips to local venues and environments that are rich in images pertaining to visual culture and globalization. Ask groups of students to share their findings and critical discussions through collaborative productions using performance or photography.

The Belief in Individual Strengths and Aspirations

Skills, Techniques and Processes: Communicate goals, timelines, and high expectations for what you expect students to be able to make and do. Envision students as highly capable and share these beliefs with students. Show students achievable art-making techniques such as layering and juxtaposition of images.

Organizational Structure: Allow students to communicate feelings about their artwork while encouraging them to persist and engage in the art-making process. Offer personal interpretations of their artwork, and demonstrate how skills and techniques connect to the ways that they engage meaning in their art.

Historical and Global Connections: Teach students that works of art can be sources for inquiry, and opportunities to engage in meaningful cultural exchanges through those paths of inquiry by showing them artwork by Ed Smith (Figure 10), or Yu the Great Tames the Waters, both of whom investigate man's impact on the natural world.

Critical Thinking and Reflection: Highlight the importance of student interpretation and focus on individual art elements of student works of art and decisions that students made to push the limits or take risks in art-making in order to place importance on the strengths of the decision processes of the artist.

Innovation, Technology, and the Future: Include chances for students to manipulate digital media through practices similar to those utilized in the creation of *Maintenance Web* by Jennifer and Kevin McCoy, or Nam June Pak's *American*. Ask students to reflect and discuss their initial reactions, emotional responses, and judgments about art made with digital media.

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Narrative Biography

My love of art was first cultivated during my childhood in Birmingham, Alabama, where my Grandmother served as the Curator of Education and Special exhibitions at the Birmingham Museum of Art. As a result of artistic excursions at the museum, I developed a fascination for all aesthetically narrative creations of the past and a love for contemporary art. My Grandmother also taught me the value the distinctive contributions of local Southern artists such as Woodie Long, Bill Traylor, and Howard Finster. It is because of my Grandmother's invaluable influence and artistic encouragement that I began seeking ways to express my cultural identity through art, and inevitably discovered the joy that results from creating and viewing art.

My love of art (and a little bit of ancestral providence) led me to select Art History as my major after matriculating at the University of Georgia in the Fall of 2005. While at the Lamar Dodd School of Art, I became one of two art history area scholars for 2008-2009, and received the Bailey Art Scholarship. I also became a co-chairman and senior officer of the art history society before graduating Cum Laude in May of 2009.

Though my time at The University of Georgia's Lamar Dodd School of Art provided me with an essential understanding of art and art history, my most influential educational experience has occurred since I began pursuing my Master of Arts in Art Education from the University of Florida in the Fall of 2010. In the past two years in this program, I have been given a foundation that will help me learn, improve, and evaluate my own knowledge, beliefs, and art pedagogy. I currently work as an art educator for Abrakadoodle Art Education and Parties in Northwest Florida, where I have the opportunity to teach art at schools and events across the Gulf Coast.