

## STREAM



وجهة نظر

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### تاريخ المقال:

- في 15 يناير 2021، وجهت هيئة التحرير دعوه للسيد الأستاذ الدكتور ستيف واليس، أستاذ التربية الفنية بجامعة ولاية ميسوري، بالولايات المتحدة الأمريكية، لكتابة مقال وجهة نظر.
- في 15 يناير، تم قبول الدعوة
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### الملخص:

*As I wrote in Cultural Sensitivity in a Global World: A Guide for Teachers, that by “shifting focus from how we see the world or how others see us to how we see the world together requires an awakening of empathy; empathetic instincts are brought to consciousness through attention to resonate thoughts and feelings of others” (p. 83). As artists and educators, through our research and art-making processes, we can reduce our perceptual needs, learned limitations, and historic (un)truths. We can reduce our acculturated myopia. Sloan (2009) noted that “The benefits of arts instruction cannot be measured by standardized tests, but students can certainly use the skills they gain in areas outside of the arts” . If we relax our predispositions about ubiquitous assessment standards, frequent administrative limitations, and frustrations with government oversights, we can create an environment conducive to learning that develops and enhances individual empowerment that we all seek as artists, educators, and humans. Let’s not embrace newness for the sake of newness but embrace newness because it provides a broad, sensuous, and provocative landscape for undiscovered possibilities. As Dass (1985) reminds us, the only thing a teacher can do is create an environment conducive to learning. We can support their future. We can build bridges together.*

الكلمات المفتاحية: Art Education , STREAM

In contemporary art education, research is the missing component of STEAM. Though STEM and STEAM are strongly supported, ever-present research is the invisible but valuable adhesive component to advocate for STREAM. Research is the multi-directional and reciprocal aspect of the imperative investigation and integration for creation in art. Research should include social, historical, pedagogical, philosophical, and evaluative topics germane to art knowledge, both in the classroom and in the studio. Developing knowledge through research as a component of art requires the ability to fundamentally understand that the process, person, and contextualization are integral components of art education. This automatically includes cultural issues, diversity, socio-cultural experiences, and global perspectives. Research and analytical reflections naturally demand more of the artist who asks more complicated and difficult questions. These difficult questions develop the personal processes of examining individual differences in ethnicity, race, socioeconomic status, gender, exceptionalities, language, religion, sexual orientation, and geographic areas. This is reflected through a personal, perceptual lens of history, culture, and community. As teachers, we must ensure that these investigations are consistently included in the educational process of art teaching. Research for image creation can take many forms from formal academic research to an active engagement with a personal journal or sketchbook (see post-script). Image research heightens the knowledge of both historical and contemporary societies. The development of research skills, knowledge, and dispositions related to teaching and learning in varied settings with diverse learners is an important and demanding component. Research through multidirectional and multinarrative interactions can be developed and enhanced through art-making. Research integration should be paramount to eliminate academic silos of independent, non-integrated, educational environments. Multidirectional, multinarrative research and discovery through conceptual integration facilitate students' deeper knowledge in many academic and aesthetic dimensions simultaneously. Research in art education that promotes integration and collaboration will develop deeper critical and analytical abilities. Knowing one's

identity through research and image-making develops intrinsic and extrinsic connections that promote that each of us becomes better human beings and better citizens who tend to seek peace, tolerance, and justice for all.

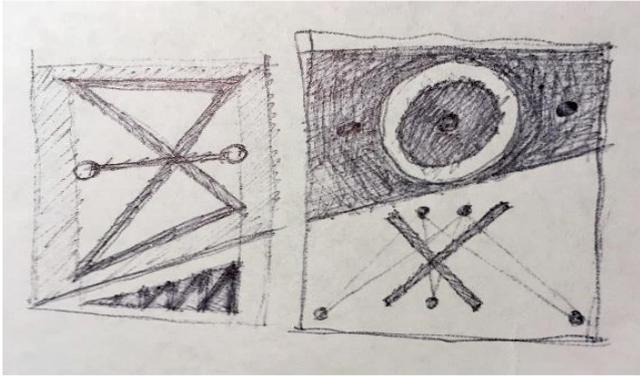
When learning is multidimensional and multinarrative, students benefit from variable modes of learning by creating bridges that cross into previously isolated content knowledge silos. As Bullivant (2011) pointed out, "'culture' is not a set of artifacts or tangible objects, but the very way that the members of a particular group interpret, use, and perceive them" (p. 7). As artists and teachers, we must approach the difficulty of deciphering sociocultural codes by focusing our research-driven perceptual lens on identifying the similarities and differences we find in our classrooms and communities. Research intersections facilitate active engagement with other knowledge systems to be mutually beneficial and integrated. Simpson et al. (1998) remind us that, "The notion of art as a way of knowing, thinking, and feeling focuses attention on the ways art makes thought visible" (p. 79). The emotive/intuitive and non-verbal functions used in developing the image and the logical/linguistic functions of a research-driven educational environment must be balanced forms of communication. Balancing is necessary because, as Anderson and Milbrandt (2004) discussed, "When we express ourselves through making art, we create something tangible to look at, hold, reflect upon, feel, and try to understand mentally and physically" (p. 139). We must focus on building and maintaining the bridges of communication while understanding the roles to enhance thinking, perceiving, analyzing, and producing.

Langer (1953) stated that "a work of art is far more symbolic than a word, which can be learned and even employed without any prior knowledge of its meaning; for a purely and wholly articulate symbol presents its import directly to any beholder who is sensitive enough at all to articulate forms in the given medium" (p. 59). Much of what is taught in the art classroom/studio is intuitive. Research-based intuitive investigations, integrations, and creations revolve and evolve in a sphere that acknowledges many cognitive and physical abilities, environmental and socio-

cultural understanding, and individual ingenuity. In this, learning is not minimized but enhanced through interdisciplinary bridge-building research. As Hagaman (1990) reminds us, teachers teach what they were taught. If this is true, then we may be perpetuating the cyclical nature of the dominant society's single-narrative story of the processes of art-making. Like Efland's (1995) multiple interconnected reference points, clarity of socio-cultural perceptions is not limited to linear and logical experiences. Perceptions based on research methodologies are spherical and dimensional, including intuitive, spiritual, physical, intellectual, and emotional aspects.

Curricula and pedagogy for research, integration, and collaboration must simultaneously involve dense art processes including visual organization, media and technique, and content narratives that reflect contemporary, practical solutions to educational paradigms across many disciplines. Aesthetical, critical, historical, lingual, economical, and socio-cultural components are viable assets to the development of integration and collaboration at all levels of knowledge, analysis, and content narrative. As artists and teachers, we must develop the strategies for the internal and external research that directs the heightened reflections required to develop a deeper personal understanding and a clearer voice. Developing image-research potentials will expand the understanding of self and others. Dewey (1934) reminds us that deep and durable learning comes from the ability to act, reflect, and react, which I believe is the core of research-driven creation. The more we understand, the more we are aware of the sociocultural, economic, cognitive, and emotional lattice that extends into the future and allows us to transcend old paradigms and celebrate fresh, multidimensional learning. In our current information-saturated time, we can become overwhelmed in our research. A clear research agenda produces clear results. The truth of image research will allow for multiple narratives that may come from undiscovered regions, languages, customs, and cultures. Adejumo (2002) pointed out that "The question of who is most qualified to teach the contents of minority cultures is especially problematic because all cultures have implicit and explicit components" (p. 36).

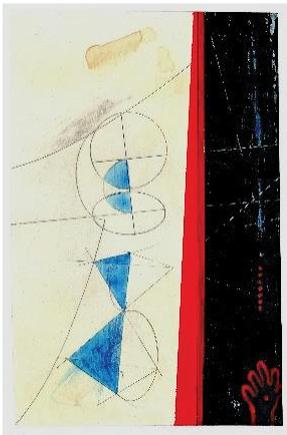
Pink (2005) reminds us that studies link education in art to powerful modes of thinking that are rarely developed elsewhere in the curriculum. The process of active visual research for collaboration is the process of the 21st-century learner who uses intersecting previously isolated skills to effectively negotiate uncharted terrains through research to develop significant communication across areas of knowledge to find a cornucopia of successes in a complex global society. Administrators, faculty, and community members must provide innovative opportunities, even within the financial, fiscal, and socio-political constraints we face, to establish successful collaborative partnerships with community organizations. With this, we can achieve remarkable outcomes to the benefit of 21st-century learners. These contemporary and future citizens will create, develop, and promote innovations in business, medicine, engineering, architecture, civil policies, and so much more. The 21st-century learner, through the integrative process of research and creativity, will enhance personal confidence to engage in many educational and social levels simultaneously. Let's provide the skills needed to solve complex challenges facing us now and the ones yet imagined. The more research experiences in integration and collaboration intersect and overlap, then, the more opportunities arise on new horizons. Integrative research methodologies establish the underlying question of how can we achieve. Lowenfeld (1964) stated that what matters is the mode of expression, not the content; not the what, but the how. The how of research guiding art-making involving media, visual organization, and narrative context that intersect and enhance personal perception can provide well-developed strategies for self-empowerment to guide the potential trajectory of our inventions and our future societies.



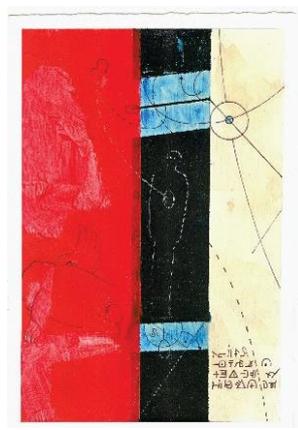
Author's journal page



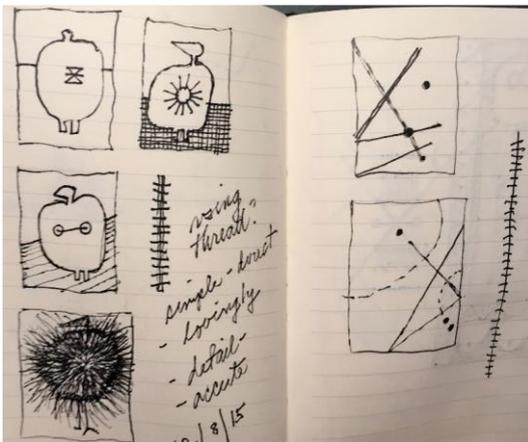
Cancer 2, acrylic, 20x26"



NY1. acrylic on paper, 9X12



NY2. acrylic on paper, 9X12



Author's journal page

As we work in our research journals, we (re)create ourselves, our images, and our identity. As Paul Klee (2019) noted, "Art does not reproduce what we see. It makes us see." My research journal reflects what I see in my thoughts, prayers, and hopes. There are many aspects to be found in my journal; I am a multidimensional person. My journal does not have a restricted identity as a diary or sketchbook might, but provides and records my intersections on the busy streets of my perceptual flow of ideas, where things come and go. Sometimes the rapid transit of ideas collides with benefit or disaster. I don't care. It is the collision that is important to me. It is the moment of awakening. It is the provocation that reveals. The idea talks and I listen.

**Author's note:** Some of this writing is based on Richards, A., & Willis, S. (2020) *Global Consciousness through the Arts: A Passport for Students and Teachers, 2nd ed.* Dubuque, IA: Kendall-Hunt.

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