

**Karen Anderson**  
**Annotated Bibliography**  
**Connecting Art History and Contemporary Artists through Enduring Ideas**

Cotti, C., & Johnson, M. (2012). Teaching economics using historical novels: Jonathan Harr's The Lost Painting, *The Journal of Economic Education*, 43(3), 269-281. Retrieved from <http://dx.doi.org/10.1080/00220485.2012.686391>

Cotti and Johnson are both professors of economics at the University of Wisconsin at Oshkosh. In an effort to make an emotional connection to the oft times dry curriculum of economics, the authors employed the use of the historic novel, *The Lost Painting* by Jonathan Harr (2005) to illustrate topics covered in an introductory economics course. The quantitative data showed small levels of higher grades compared to a control group taught in the customary way. The qualitative data indicated that the students enjoyed the course more so than the control group. The author seeks to find new engaging ways of making meaning of uncommon obtuse concepts. Reading this seemingly unconnected topic to my research provided a model for a new way of teaching art history. I found many parallels in the pedagogy. The focus in creating meaning from the past to apply to understandings in the present was most predominant in my selection of this reference. Although the authors found teaching in this method requires a large time commitment from the instructor, it proved worth the effort to break free of the “chalk and talk” models of most economics courses. A finding I hope to replicate for art history.

Garoian, C. (1988). Teaching critical thinking through art history in high school. *Design for Arts in Education*, 90(1), 34-9. Retrieved from <http://www.eric.ed.gov/PDFS/EJ383073>

Garoian is education director of the Palmer Museum at the Pennsylvania State University and previously taught studio art and art history for seventeen years in a California high school. He presents an allegory that explains the crux of my research. The allegory tells of the painter Gauguin raising questions about the purpose of art in the past, his experience of art at the end of the nineteenth century, and the future of art. The questions occurred to Gauguin after he finished a painting titled, "Where do I come from? Who am I? Where am I going?" (Gauguin, 1897). The quote explains Garoian's opinion that art history should be historical and experiential. A balance that he suggests includes incorporating art history lightly into studio practices combined with separate art history classes in high school. Garoian's opinion informs the idea of my research that art history should have a separate place in the art curriculum although we diverge on how much to incorporate into the studio experience. Garoian posits that to teach the course separately allows for more development of critical thinking skills. He feels students will attach meaning to art history by having it as the main focus of the class. Where Garoian and I separate is the methods used to engage the students in critical thinking. Garoian believes oral and written analyses of art works are enough to engage the students in meaningful learning. I believe that meaningful learning is more apt to happen if the students use enduring ideas to connect themselves to the art of the past and can relate it to current contemporary art works.

Graham, M. (1995). The future of art history and the undoing of the survey. *Art Journal*, 54(3), 30-34. Retrieved from <http://www.jstor.org/stable/777580>

Mark Graham is associate professor of art history at Auburn University. The article focuses on four main areas of art history the author suggest be reformed; canonicity, chronology, closure, and subjectivity. Canonicity speaks to ideas of what is selected to be included in a survey art history course. Chronology speaks to the sequential grouping in presenting art on a time-line. Closure speaks to a neatly organized arrangement of one form of art leading to the next as if it followed a master plan. Subjectivity speaks to the marginalization of women and non-European others and how survey courses perpetuate the alienation of those populations from the art world. Graham recommends stopping the use of art history survey textbooks which perpetuate the linear presentation of Western ideas of important art works. He suggests replacing the linear chronological presentation with themed sections that relate less to Western ideas and incorporate more of a global perspective. The article presents a well thought out argument for art history reformation which parallels the ideas I have for matching art history to enduring ideas. His themed sections help to corral the scope of presentation for application in my research.

Miranda, M. (2011). Ethnic art falling out of favor? *Diverse Issues in Higher Education*, 28(10), 14-15. Retrieved from <http://www.questia.com/library/1P3-2390909181/ethnic-art-falling-out-of-favor>

Maria Eugenia Miranda is a reporter/writer at InStyle and a freelance writer/multimedia producer at Diverse Issues in Higher Education. She is a

graduate of the City University of New York Graduate School of Journalism. It is her work in writing about diversity in higher education that informs my research. The article speaks to the proliferation of students switching from an emphasis in studying ethnic art to becoming contemporary art majors. A shift to a more global world brought on by the use of the internet is blurring the lines between cultures and is encouraging artists and scholars to look to contemporary ideas and art making. Her work supports the work of Mark Graham (1995) in that new paradigms are being demanded of art history. More students are looking to contemporary art as a way of melting traditional cartographic borders in favor of ideological similarities. The article is more anecdotal than scholarly but effectively points to a trend that informs my ideas on combining art works of the past with enduring ideas using contemporary art. I'm encouraged by a quote in the article from Dr. Patricia Hills, an art professor at Boston University, "Many contemporary artists are reframing the past and bringing the past to the present".

Ormond, B. (2011). Transformative shifts in art history teaching: The impact of standards-based assessment. *Curriculum Journal*, 22(4), 567-590. Retrieved from <http://dx.doi.org/10.1080/09585176.2011.627225>

Barbara Ormond is on the faculty of the University of Auckland, Auckland, New Zealand. She lectures in the disciplines of Art History, History, Classical Studies and Social Sciences education preparing students to teach in secondary schools. She has led national assessment and curriculum initiatives for Art History through the Ministry of Education and New Zealand Qualifications Authority.

The article discusses the mandating of strict testing for competency in art history in New Zealand. The reforms forced a rigor for the teaching of art history interestingly paralleled in the United States by the “teaching to the test” brought about by NCLB. Students are required to respond with specific analysis of art works for the proficiencies needed to pass the course. The article is a reference in my research as it shows in New Zealand that art history is a two to three year stand-alone course required for secondary schooling. I want to refer to this as a model I believe should take the place of the style recommended for teaching art history under DBAE (Discipline Based Art Education). I do not believe it is relevant to teach historical art within a studio project. The New Zealand model will support my research in stand-alone art history connected to enduring ideas.

Phelan, P., & Rogoff, I. (2001). “Without”: A conversation. *Art Journal*, 60(3), 34-41. Retrieved from <http://www.jstor.org/stable/778135>

Peggy Phelan is professor of Performance Studies at the Tisch School of the Arts, New York University and visiting professor of drama at Stanford University. Irit Rogoff is Chair of Art History and Visual Culture at Goldsmiths College, University of London.

The article is a transcript of a conversation between the authors about traditional power and knowledge beliefs and visual culture. They speak about the importance of melding old models in assimilating what is important in art history with new models of visual culture to include those groups excluded in the past. Rogoff acknowledges in her own journey in art history pedagogy, she may have submitted to the already established certitudes of prior power and knowledge beliefs.

This conversation informs my research in that it refers to Foucault's ideas in challenging mainstream forms of information delivery. The title "without" speaks to beginning a new paradigm shift for delivering art history "without" a clear model to build from. The authors see the need for incorporating old methodologies and new forms of delivery to make art history more relevant; the same goals as my Indie project.

Powell, W., Kusuma-Powell, O. (2012). Planning for personalization. *Educational Leadership*, 69(5), 52-55. Retrieved from [http://www.comalisd.org/About\\_Us/PDF/Planning-For-Personalization.pdf](http://www.comalisd.org/About_Us/PDF/Planning-For-Personalization.pdf)

William and Ochan Kusuma-Powell have served as international school educators in the United States, Saudi Arabia, Tanzania, Indonesia, and Malaysia. They are co-directors of Education Across Frontiers, an organization devoted to the professional learning of teachers in international schools. I chose this article specifically because of the authors work outside of the United States. The article does not speak to the arts; however the authors speak to the use of personalization for the learner as a way of balancing the need to provide standards based learning against diversity in learning styles. They suggest a way of doing this is to translate topics into teachable concepts. This article complements the research by Graham (1995) who suggests moving to a more theme based presentation of information rather than facts and chronological based teaching model. The author's present information on how to evaluate which concepts will provide desired learning outcomes. There is discussion about how effective the regurgitation of facts is against the more generalized model of concept learning

The article will help inform my position on how I choose to group art history with enduring ideas using contemporary art.

Rose, M. (2012). "Object lesson": Using family heirlooms to engage students in art history. *Art Education*, 47-52. Retrieved from

[http://www.eric.ed.gov/ERICWebPortal/search/detailmini.jsp?\\_nfpb=true&\\_ERICExtSearch\\_SearchValue\\_0=EJ978069&\\_ERICExtSearch\\_SearchType\\_0=no&accno=EJ978069](http://www.eric.ed.gov/ERICWebPortal/search/detailmini.jsp?_nfpb=true&_ERICExtSearch_SearchValue_0=EJ978069&_ERICExtSearch_SearchType_0=no&accno=EJ978069)

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Marice Rose is associate professor and program director in the Art History program at Fairfield University in Fairfield, Connecticut. The author used artifacts of art belonging to students to prompt a connection to art history. The idea is to connect meaning between a period of art and actual art work existing in the student's family. Rose found that having a meaningful connection to the art work made the students more excited about the cultural period the art making existed in. Using historical artifacts from student's homes parallels the potential of the use of enduring ideas to create personal meaning to involve students in art history. The author gives suggestions in grouping themes in art history informing the methods I will use to incorporate enduring ideas and contemporary art.

Stewart, M., & Walker, S. (2005). *Rethinking curriculum in art*. Worcester, Massachusetts:

Davis Publications, Inc.

Marilyn Stewart is content consultant to the Project, Kutztown University, Kutztown, Pennsylvania and Sydney Walker is involved with the Ohio partnership for the visual arts at the Ohio State University, Columbus, Ohio. The book

examines old and new paradigms in art education, primarily the use of enduring ideas in creating meaning in learning. The book refers to the work of the Transforming Education Through the Arts Challenge (TETAC) project. The TETAC project studied shifting the assumptions in approaches for art education from Discipline Based Art Education (DBAE) to the use of enduring ideas as a foundation for curriculum development. “Enduring ideas comprise concepts that have drawn the attention of humans through the ages”. This book is paramount in my research as it forms the basis for my proposed method of teaching art history.

Zucker, P. (1946). Teaching history of art in our visual chaos. *College Art Journal*, 6(2), 98-105.

Retrieved from <http://www.jstor.org/stable/773291>

Zucker was a professor at the New School for Social Research in New York City. He also lectured at the Fashion Institute, the Dramatic Workshop, and Pratt Institute, Brooklyn in the 1940s and 1950s. Zucker’s article, although written in 1946, mirrors today’s art teachers lament in that he posits teaching art history is a catastrophic situation in that students are not interested in the art of the past. “The lack of interest is due to the lack of exposure in not only to rural districts but equally to metropolitan areas, not only to the South but also to the eastern seaboard, not only to children of low-income families, but also to those of the upper-middle class”. Zucker posits linking popular culture to art history as a means of creating meaning thus creating interest for art history. These suppositions are as true today as they were in 1946. I will point to Zucker’s lament as still being pertinent and his ameliorations as a support for linking art history to enduring ideas and contemporary art as a means for engaging today’s students in art history.



