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An artist-in-residence: Teaching with a sense of urgency

ABSTRACT

This case study demonstrates the value of a 'sense of urgency' within the context of artist-in-residence programmes in K-12 public schools. Although the notion of a sense of urgency is often referred to within the context of business, this study reveals ways that this concept can be applied to an educational situation as well. In this article, a case study is presented in which an artist-in-residence created an environment where students in an Advanced Placement sculpture class set goals maintained constant vigilance, took risks and learnt to evaluate their own skills. This article indicates that using a sense of urgency as a pedagogical style can bring an additional learning benefit to students.

KEYWORDS

artist-in-residence
sense of urgency
art education
pedagogy
case study

Visual art educators are invaluable to the school curriculum due to the level of expertise in content knowledge and pedagogical practices they are able to convey to students through practical experience. Bringing an artist-in-residence to the art room is a particularly important way to highlight the benefit of the kind of practical experience that is the cornerstone of art education, providing the opportunity to learn a new skill from an expert. In many cases the students can also learn from artists who might employ a different pedagogical style than the students' scheduled art teacher.



Photo 1: Stage 4: Assessment and Self-Evaluation Student.

While researching the pedagogical practices of artists-in-residence in the Charleston, South Carolina region, I have examined diversity of opportunities that exist for children to learn from the skills of a master artist. I have observed primary and secondary school students making a variety of art products, such as sweetgrass baskets, mosaic tiles, ceramic vessels and self-portrait sculptures under the supervision of artists-in-residence. It became evident that there was a common thread between all the artists in residence: their style of instruction shares a common tone in the sense of urgency with which they presented their lessons. A 'sense of urgency' is defined as a unique attitude that might lead individuals to grab opportunities, while discarding anything not involving that particular goal (Kotter 2002).

For one artist-in-residence, this sense of urgency was evident from the moment the students entered their high school (ages 15–18) ceramics class, and in this article I explain in detail what I observed during the four weeks I spent in that high school Advanced Placement (AP) ceramics art room. The AP programme in the United States offers college-level content for students at the high school level. According to the College Board (n.d.), American colleges and universities grant course credit for students who obtain high scores in the exams. Through this case study, I will explore in particular how the classroom tone this artist inspired compares to other models of urgency, and I will give

examples of how a sense of urgency developed throughout the residency. This artist-in-residence instantly established a sense of urgency and set the tone of the class for the next four weeks of instruction, and she underscored the limited amount of time and the absolute necessity of the students' finishing their task before her residency was over. This contributed to a strong sense that it was her duty to guide the students through the project completely, and she was also going to see to it that everyone would succeed as if her reputation depended on it. For this particular artist-in-residence, the necessity of completing this task within a predetermined deadline combined with her motivation to see the task through to the end resulted in a 'sense of urgency' that had an especially significant pedagogical effect. The case study that I will discuss at length highlights the unique power this sense of urgency has for art education.

METHODOLOGY

This study focused on the investigation and analysis of the pedagogical practices of an artist-in-residence. According to Yin (2008), the case study is an ideal methodology when a holistic, in-depth investigation is needed. Employing this methodology allowed me to gather data and construct an original interpretation of an artist-in-residence over an extended period of time. In doing so I was able to bring out the details of the participants from an in-depth perspective. This artist-in-residence was chosen as my primary subject because her residency was a full month, which is significantly longer than the average residency of a single week. This special circumstance provided a sufficient amount of data for this study from a single participant by enabling the researcher to observe a more detailed pedagogical scenario over a longer period of time. Data collection was conducted throughout the entire residency through observational field notes. Using grounded theory, the data were organized, coded and reoccurring themes such as, urgency, time, persistence, goals and self-evaluation presented patterns. Further research found that these same themes aligned with Hyatt's model of a sense of urgency. While this case study provided valid data, it is not significant enough to generalize the information for all artists-in-residence or all art teachers. Nevertheless, this particular study does highlight the value of a 'sense of urgency' in the art classroom that is of special importance for art education in general, and my study explores this aspect of pedagogy by relating it to the larger literature on a 'sense of urgency' in order to underscore its usefulness in the art classroom.

HIGH-QUALITY ART EDUCATORS

Visual art educators provide important learning opportunities that include aesthetic growth, creative autonomy, developing artistry and additional enriching experiences connecting students to the art world. Art teachers play an essential role in a student's education (Gardner 1984; Zimmerman 1999, 2009; Eisner 2002). The No Child Left Behind Act (henceforth NCLB) recognizes visual art as a core subject that must be taught by a highly qualified teacher (Sabol 2010). Art provides images that frequently help us make sense of the world (Efland 2002; Dewey 2005). Indeed, sometimes these images are so powerful that we find it difficult to see the world they address in any other way; art not only imitates life, life often imitates art (Eisner 2006). In the article 'Creative intelligence', Lowenfeld contended that aesthetic growth, fostered through art education, relies on personal experiences, creative freedom and autonomy to explore their world through art (1960). This demonstrates that



Photo 2: Student work, final stage of the residency.

as children's creative practice draws upon life experience, the children become empathetic and understand their worlds at a greater level (Berton 2009). Art teachers provide that environment where such aesthetic growth and creative autonomy can flourish through the development of a sense of artistry.

One study revealed that the pedagogical practices of outstanding art teachers gave students the opportunity to develop artistry and creative autonomy through the Eight Studio Habits of Mind (Hetland et al. 2007, 2013). According to Hetland et al. these eight habits are: Engage and Persist, Envision, Express, Observe, Reflect, Stretch and Explore and Understand the Art World (2007, 2013). This study found that the pedagogy of a visual arts classroom can be quite different than in a non-studio environment, yet these skills can carry over into other areas of the curriculum (Hetland et al. 2007, 2013). Many visual arts educators use these Studio Habits of Mind as a method of instruction to extend students' capacities in the art room and beyond.

Moreover, the concept of 'scaffolding' is particularly relevant to pedagogy in the art classroom. According to Vygotsky (1978), scaffolding is when a more knowledgeable person instructs a student slightly above what the student can do on his/her own. As the child begins to master a skill, the supports are taken away (Vygotsky 1978; Freund 1990; McLeod 2010). This learning takes place in what Vygotsky calls the Zone of Proximal Development. The art teacher

provides this support for the students each time a new skill or technique is introduced in the art room.

Bringing artists-in-residence into a classroom gives the students an understanding of the outside art world by taking in the big picture of how art is applied in all areas of life. A recent study of exemplary art teachers has shown that there are contextual factors that are unique to visual art educators that affect instruction (Hunter-Doniger 2013). These three factors make up what is called the 'A.R.T. Factors'. A.R.T. is an acronym for: Advocacy, Repetitive Revision and Taking in the Big Picture (Hunter-Doniger 2013). The A.R.T. Factors provide a deeper view of the characteristics and practices of art education; in this construct, exemplary visual art educators instinctively 'advocate' for the arts through, publications, additional art shows and applying for grants, and they were reflective practitioners through 'Repetitive Revisions'. Moreover, and essential to this study, exemplary visual art teachers 'Take in the Big Picture' and understand art is part of the greater whole in the educational process. By bringing in an artist-in-residence, art teachers embrace this knowledge and it strengthens the instruction through an additional experience.

WHAT IS AN ARTIST-IN-RESIDENCE?

First, I would like to establish the definition of an artist-in-residence. According to Hill (2008), an artist residency is an opportunity provided by a school that allows a guest artist to share their skills and expertise with students during a set period of time. During this time the artist-in-residence has the goal of completing a project, or an example of their art, with the students. Artists-in-residence are artists who teach the specific area that they understand and have mastered (McKean 2003; Pringle 2009; Lee 2013). Largely, most artists-in-residence in the United States do not have any formal background in child development, educational theory or structured pedagogy. These artists share their artistic knowledge without teacher training. However, studies show that artist-in-residence programmes form a partnership between teachers and artists creating a transformative culture within the school bringing real-life experience and expertise (Stephens 2001; Rabkin 2004; Pringle 2009; Lee 2013). In order to participate in a school programme these artists are selected either through networking within a community, or through a competitive application process. The length of a residency can vary from days to weeks. One of the critical benefits of enlisting an artist-in-residence is the unique understanding and content knowledge the artist brings to the educational setting (McKean 2003). In a school environment, artist residencies are important because they provide opportunities for students to get first-hand experience with people who make a living from their artistic skills (Daichendt 2010).

In the example that will be the focus of this article, this artist-in-residence insisted they complete a research report on Auguste Rodin to ensure that her students were fully aware of the depth of her expertise; in doing this, she created a studio atmosphere in the classroom that presented the practical exigencies of a real-life artist, thereby creating a sense of urgency for the students. She then made the connections from Rodin to her own practices, and ultimately to the students' own artwork. In one instance, she remarked upon these connections explicitly:

Ok, listen, about the papers, who was Rodin? Well here are the connections: Rodin, who made the *Gates of Hell* and *The Thinker*, worked



Photo 3: Stage 3: Achieve-Focus on a high quality result.

with Robert Eberhart at Yale. Marshall Daugherty studied with Robert Eberhart. Marshall Daugherty was my instructor. Therefore, I am two instructors removed from Rodin. That is the experience I bring to you. Success is opportunity meeting preparedness. *I am your opportunity.*

This statement established that this artist-in-residence felt that she had the expertise that could give these students an opportunity unlike any other. Even though her realistic style of sculpture is contrary to Rodin's rebellious, unconventional style, the educational lineage that she presented provides an authoritative foundation for her skills and training. The essence of this artist's approach is clearly related to the paradigm found in the Studio Habits of Mind (Hetland et al. 2007, 2013) in which the artist creates a studio atmosphere. Envisioning themselves as studio artists and using these habits, the students could empathize what it must be like to finish their project on time, as if the bust they were making were for a patron. This type of studio experience provided by the artist-in-residence established a sense of urgency that was a powerful component of pedagogy in the art classroom.

SENSE OF URGENCY

While a 'sense of urgency' can be found in an educational setting, limited research has been done on the effect of this aspect of pedagogy. Rather, the notion of a 'sense of urgency' is referred to most often within the context of business. For many, the initial reaction to a comparison between education and a business model is met with a visceral resistance. However, the general concepts of the research on a 'sense of urgency' in a business setting can be applied to an education environment as well. According to Kotter (2002, 2008), a former professor at the Harvard Business School, maintaining a 'sense of urgency' provides a distinctive single-minded task-oriented attitude that is essential to obtaining a particular goal. Clearly, this was the intention of the

artist-in-residence for her AP sculpture students. She knew instinctively that a sense of urgency, sometimes developed by very creative means, gets people focused and ready to accomplish a goal (Kotter 2002). Viewing a sense of urgency as a pedagogical style, I will demonstrate how this method of instruction could be both particularly beneficial as well as challenging to the AP sculpture students during an artist residency because of the temporary nature of the guidance that an artist-in-residence provides.

Former CEO Michael Hyatt writes that in the business world, no one can afford to be compliant with the status quo and that companies that thrive in today's economy have shifted their 'business as usual' attitude to one of 'urgency' (2008). For CEOs like Hyatt, a sense of urgency is the attitude and process of treating key business or personal matters with the determination to stay focused on results and deadlines until the task or project is completed (Kotter 2008). Hyatt claims that in order to create a productive sense of urgency, one must be able to do four procedural steps well to obtain a particular goal. These essential steps are to activate, accelerate, achieve and assess.

While not all business models are well suited for an educational framework, Hyatt's concept of a sense of urgency parallels the teaching style of the artist-in-residence in this study. To demonstrate these parallels, I will first explain Hyatt's framework, and then provide examples of how the pedagogical style of the artist-in-residence from this case study correlates to his model.

STEP 1: ACTIVATE

'This is where the rubber meets the road' – Wilson Follet

Urgency creates the sensation that we need to activate quickly (Hyatt 2008), where a decision needs to be made promptly and something needs to be done immediately. The suggestion that activates such as sense of urgency is that if one waits too long, an opportunity at something great may be missed. Urgency is the sense that right here, right now, this is the time for action and it must not begin half-heartedly. Being prepared is important: having the right supplies ready from day one is essential to success. A powerful start with a clear agenda is necessary to initiate a successful foundation for efficient outcomes.

ACTIVATE IN THE ART ROOM

Prior to the first day of the residency, the school district saw to it that the artist had the proper supplies needed to execute a successful programme. Each participating school was provided with several four-foot-long mirrors for the students to view their image, in order to create an accurate bust of themselves. Additionally, 25 pounds of clay per student was purchased with grant money. They had sufficient supplies and were ready to go the moment the students walked in the door.

Day one, 11:15–11:25, the bell rang, and students walked into the art room chattering about personal matters. They were told immediately by the cooperating art teacher to sit at a table as she introduced the artist-in-residence. It was evident that the cooperating art teacher had prepared the students for this visit because they were clearly aware of who the artist-in-residence was and of her work. Moreover, the artist-in-residence set the tone for the residency period immediately, underscoring the urgency with which she conducted the class.



Photo 4: Stage 3: Achieve-Focus on a high quality result.

The artist-in-residence began by saying, 'I need your eye contact. I am going to demonstrate making a bust'. However, before she began, in a very loud and direct voice she stated, 'I have two rules', holding two fingers high in the air for the students to see. 'One: do not talk while I am talking. I have information you need and you need to listen. Two: do not chew gum. I can hear it and you look like a cow chewing its cud. Don't do it'. In that instant, the artist-in-resident set the tone. It was clear that there would not be any funny business. She was there to complete a task, and they were there to listen. Subsequently, as she passed out a piece of paper she pronounced, 'These are the vocabulary [words] you need to know. There will be a test on Friday. It is fill in the blank and spelling counts. I'm going to go over these words and demonstrate so you know what they are'. She then proceeded to discuss the vocabulary words at a high intellectual level. It appeared that the 17- to 18-year-old students were retaining her lecture, but the 15-year-old students in the class seemed quietly dumbfounded. In doing this, she demonstrated to the students her high level of knowledge in this content area, and that she is an expert artist who has a lot of information to give to them.

For the remainder of the class period, the students watched transfixed as the artist-in-residence transformed a pile of clay into a realistic bust of the artist herself. She activated a sense of urgency from the moment she was



Photo 5: Stage 2: Accelerate-Continue moving forward.

introduced, indicating that she would be the instructor and the students would be expected to stay on task throughout her residency. Her agenda was set in the initial ten minutes, laying a sound foundation for efficient outcomes.

STEP 2: ACCELERATE

'A body in motion will remain in motion' – Isaac Newton

A sense of urgency requires more than mere activation and getting started: one needs to continue moving forward and accelerate the process (Hyatt 2008). Yet distractions can cause one to be compliant and content with the status quo, resulting in the weakening or loss of one's sense of urgency. Acceleration allows one to identify the distractions and manoeuvre around them to maintain the forward momentum necessary to complete a project. As a teacher one must remove these distractions from the equation to promote a constant stream to productivity.

ACCELERATE IN THE ART ROOM

The artist-in-residence directed the class with urgency from the very beginning of each class to maintain acceleration. Her agenda was set; she had laid the foundation for success, and she led the class by setting them on a proper pace for the desired outcome, which in the case of this particular case study was a bust of themselves. She knew what needed to be done and she stressed the importance for staying on task and completing those tasks correctly.

To keep the momentum and acceleration going on this project, the artist-in-residence stated the goal for day two was to finish a neck and an egg-shaped form for the head; eyes and other facial features would be added on another day. She used terms such as egg shape to help the younger students better understand the shape of the head. She reiterated her two initial rules, and,



Photo 6: Stage 1: Activate- a powerful start with a clear agenda.

as she walked around the room to assist one-on-one, she added that if students were talking, she would skip over them. She stated, 'I will not come to you if you are talking or chewing gum. It would be a waste of my time, and I don't have it'.

The artist-in-residence underscored this sense of urgency by making pointed statements in the classroom, revealing how crucially important maintaining this sense was to her pedagogy. As she proceeded to move from student to student, she stopped and announced to the entire class, 'You cannot move on unless the egg [head shape] is right. You cannot place the nose on until the egg is right'. Ever the taskmaster, the artist would stop the class throughout the residence and demand attention as she expressed the importance of staying on task by making broad statements such as: 'Too much conversation, you need to get to work'; 'today's goal is to complete the ears'; 'we are behind'; and 'we need to get to work'.

In fact, the artist-in-residence told me after the students left the class one day that she artificially creates a level of intensity with deadlines to enhance the sense of urgency and engagement in order to keep the students on track. She said, 'If I set my expectations high, I get better results'. In doing this, she kept the sense of urgency in motion and accelerating towards the high-quality finished product she demanded.

STEP 3: ACHIEVE

'Begin with the end in mind' – Stephen Covey

To achieve a particular goal in any given situation, whether it is a business report or a sculpted bust, one must have the determination to produce results. These results cannot be acquired by merely checking off a to-do list (Hyatt 2008). The end outcome is where the focus should be, not just the completion of a single task, and with a well-defined sense of urgency, small tasks need to be considered as part of a whole. This will ensure that a project is accomplished successfully by means of effort, trial and error, skill and the perseverance to produce a high-quality result.

ACHIEVE IN THE ART ROOM

The artist-in-residence knew the steps needed to complete the bust to suit her style. She viewed the class as her apprentices and knew from experience what works and what does not for her style, with the ultimate goal of passing this knowledge on to the students. She knew that if the foundation of the neck and head (the egg shape) were not created correctly, the end result would have been disproportionate. She therefore refused to let even the older AP students move ahead until each step was completed to her satisfaction. They had to achieve each step of the process according to the artist-in-residence's standards for a realistic high-quality sculpture, knowing that each step is essential to the creation of the end result.

In order to maintain a sense of achievement, the artist explained to the students on day three how that day's goal was extended from day two. She continued to describe the head as an egg shape as she explained what was to be done: 'Alright, the egg needs to be done today. We are already behind'. She moved tirelessly from student to student, giving each one her full attention and advice. At one point, when she came upon a student who had moved onto the facial features, she told him to start over because the proportions were not right and he had not achieved the goal she had set for him. Needless to say, this student was discouraged, but complied, and the result was a much stronger base to work from.

Towards the end of the residency when the students were adding detail to their busts, the artist maintained the sense of urgency by stopping the class, redirecting their attention to her and giving additional instruction. In one instance she exclaimed, 'Everyone stop! Feel the edge of your eye, feel the socket, feel the cheekbone. There's a lot happening all around your eye. Pay attention. We don't have a lot of time'. Every moment was a teaching moment. The artist-in-residence wanted the students to learn the importance of achieving a high set of standards for their artwork on a daily basis. In this way, the artist was able to use a sense of urgency to create an atmosphere that demanded the students focus particularly hard on the task at hand, while also maintaining a strong sense of what their ultimate goal for the project was.

STEP 4: ASSESSMENT

'Engage in a continual and deliberate process of self-evaluation' – Michael Hyatt

A true sense of urgency relies on self-assessment. According to Hyatt, it is imperative to test, evaluate and critique the product you are making on a constant basis. Allowing 'good enough' into your vocabulary is the beginning of compliance and losing sight of the ultimate goal (Hyatt 2008). In the context of education, engaging in a continual and deliberate process of self-evaluation will help produce the desired outcomes and, more importantly, it can help individuals become independent learners while increasing their motivation as well (NCLRC 2004).

ASSESSMENT IN THE ART ROOM

According to Csikszentmihalyi (1997), a professor of psychology at Claremont Graduate University, when a person is in a deep state of concentration, or 'flow', self-assessment becomes a continual part of the creative process. People learn how to give feedback and internalize the progress of their work as they continue through the process. Yet it is essential to know what to assess for, and in the case of the artist-in-residence scenario, it was crucial that she set the stage for continual external evaluation in order to prompt internal self-assessments. By constantly maintaining a sense of urgency, the artist-in-residence would assess students' artwork as a whole as well as on an individual level. She stopped the class often to give additional instruction, and in doing so she taught the students to self-assess during the process. Good was never good enough in her eyes, and while convergent forms of assessment are contrary to a divergent discipline such as visual arts, it does remain necessary for proper form, construction and skills to be learned before divergent explorations can be made.

During the third week of the class, the artist-in-residence still maintained the constant rigour set on the first day as she led the students through self-assessment. At one point she stopped the class and said, 'Look at me'. The students' heads snapped in her direction. 'Look at [my] eye sockets. Look at [my] nose. Look at the way the skin forms around this area'. Then she instructed them to use mirrors to look at their own facial features and assess how to replicate the same details on their bust. She had the students focus on what is actually seen, not use a generic generalization of a face based on memory. In this way, she used self-assessment to train the students' eyes to see what is real and translate it into their artwork.

Over the course of her residency, the atmosphere of urgency was slowly absorbed by the students and internalized into a standard practice in the classroom. Early on, she would interrupt the students often. She would abruptly say, 'Ok stop! Everyone, look at the piece [of art], turn it, look at it from side to side. Look at the profile. Make adjustments'. She once stated, '[This is the] recipe for success. [It is] not the only one, but you work both sides together. This is how I work and it is the best way I know'. By the last week of class, the students were silently working, and had internalized many of the pointed statements she used to instill in them a sense of urgency. They assessed their busts as they added a pinch of clay here, or smoothed out an area there. Students were looking in mirrors assessing their work, and using calipers to assure their proper proportions. The entire class was engaged in the project and worked hard to complete it before the end of class on the last Friday. The artist-in-residence moved through the class as she did during that first week, only now as an observer and a spectator witnessing success in progress. By creating a sense of urgency, she eventually taught the students how to self-assess, to be independent learners and to use that to achieve a desired outcome within a concise time frame.

CONCLUSION

Maintaining a sense of urgency helped focus this artist-in-residence's AP sculpture class. The first step was to set a task with clear goals from the beginning and to activate the project with a spark that established a motivational goal. The second step was to maintain that spark and sense of urgency throughout the project. The artist-in-residence accomplished this by setting daily goals for the students to complete and demanding that these goals be reached. The third step was knowing that it was imperative to achieve the targets with the certainty that each goal must be accomplished well in order to create a successful result. Assessing the progress was the fourth and final essential step: through constant reminders and demonstrations, the artist-in-residence taught the students how to self-assess as they moved through the creative process and completed a very difficult task of constructing a realistic bust.

As I have established through this case study, notwithstanding its origins in the business world, a sense of urgency is also an effective pedagogical strategy that can be an asset to a classroom on a short-term basis, by creating an environment where students set goals, maintain constant vigilance, take risks and evaluate their own skills. Diligence and discipline are the keys to success, and without a solid rapport, students may perceive a teacher's sense of urgency as undue and unwelcome pressure. Nevertheless, there are instances when creating a sense of urgency might give students the spark needed to do something great.

CAVEAT TO THE STUDY

In the United States many schools do not have art or school supplies to cover the needs of all students sufficiently. There are even some students who go without the arts entirely. The marginalization of the arts is an ongoing issue that is problematic in this country. Having an artist-in-residence can bring an additional dimension of expertise to the art classroom. This educational opportunity generates a unique and special experience for students of all ages; however, I want to state explicitly that this type of experience could never take the place of a highly qualified and trained visual art educator. In fact, the success of this residency was largely due to the 'behind the scenes' work that visual art teacher did before, during and after the residency. The art teacher worked diligently to prepare the students before the artist entered the room, maintained classroom management throughout each class and catered to the needs of the students and artist-in-residence. The art teacher also made certain the grant was funded, and that supplies were arranged so that the artist could activate and accelerate on the first day. The artist-in-residence made a significant educational impact on the students, but not without the support of the art teacher.

FUTURE RESEARCH SUGGESTIONS

The findings in this study recognized the pedagogical value of 'a sense of urgency', which is typically discussed within the context of business by using the case study of an artist-in-residence programme. The connection between this pedagogical style and the use of 'a sense of urgency' in business has been fruitful, and demands further investigation. This case study highlighted the pedagogical style of one artist-in-residence, yet that does not qualify as a large

enough sampling model to generalize the findings for all artists-in-residence or for art education more broadly. One avenue for future research would be to carry this study to a broader level, using multiple case studies. A second avenue for future research would be to focus on the students' points of view during the experience of the residency. This study had the authorization for primary investigator's observations only and focused entirely on the pedagogical practice of the artist-in residence through that particular lens. It would be beneficial to study what the class dynamic is before, during and after an artist-in-residence teaches a course. This could also evolve into a comparison study between pedagogical style of an art teacher and an artist-in-residence from the point of view of the students.

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SUGGESTED CITATION

- Hunter-Doniger, T. (2015), 'An artist-in-residence: Teaching with a sense of urgency', *International Journal of Education through Art* 11: 2, pp. 229–243, doi: 10.1386/eta.11.2.229_1

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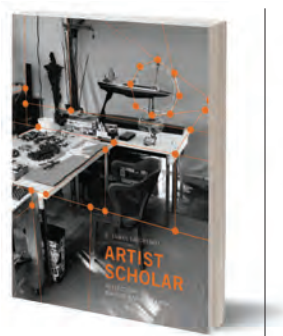
Artist Scholar Reflections on Writing and Research

BY G. JAMES DAICHENDT

ISBN 9781841504872 | Paperback | UK £15.95 | US \$25

With *Artist-Teacher*, G. James Daichendt turned our conventional understanding of arts education on its head, with portraits from the classical era to the twenty-first century of noteworthy artists who taught. Now, with *Artist Scholar*, Daichendt re-enters the fray with a broad exploration of how artists in the US can best approach scholarly research – a loaded concept despite many high-profile art-based programmes worldwide. The volume is part history, introduction and discussion and subsequently redefines and broadens the terms of scholarship in the arts. Through a series of essays on a number of well-known modern and contemporary artists – among them Banksy, John Baldessari, Hans Hofmann, Jeff Koons and Shepard Fairey, the text argues for better writing at the M.F.A. level with the purpose of becoming better artists. An important voice for the artist in the university, *Artist Scholar* represents a powerful avenue for exploring artistic scholarship in the twenty-first century.

G. JAMES DAICHENDT is associate professor and exhibitions director in the Department of Art at Azusa Pacific University in Southern California. He is the author of *Artist-Teacher* also published by Intellect.



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