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The Agency of Art Education

2014 Ziegfeld International Award Winner

Jo Chung Hua Chen

Many thanks to my teacher and mentor Professor Elizabeth Manley Delacruz's nomination, and recommendations from Professor Michael Day, Professor Christine M. Thompson, Professor Anna Kindler, Professor Kerry Freedman, and Professor Holger Hoge. It is my great honor to receive this meaningful award, and this wouldn't have happened without the great guidance of my teachers and colleagues in the field. I would like to thank Professor Ann Kuo especially, as her recommendation 20 years ago gave me the chance to leave Taiwan and go to University of Illinois at Champaign Urbana for rigorous academic training and cultivation of a broader horizon. My academic foundation there was crucial to my later investigation and achievements in art education. At the same time, I am in debt to Taiwan's educational environment and system. Because of Taiwan government's great attention to art education, I was able to participate in many national policy planning and execution. Through my participation, I've gained many valuable experiences and learned the true meaning of intersubjectivity of theory and practice. As I often have the opportunity to work with experts from many different disciplines, I realized that the teaching and learning of art lies at the heart of art education. Because of the agency and autonomy of art, we can often breakthrough deadlocks with our more creative and constructive imaginations. We often have more empathy and are able to place ourselves in other's situation. This ability to understand conflict from another perspective gives us the room to diminish

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exclusion and decrease societal dispute. Art education creates possibilities, and is the key agent in igniting social transformation. Just like Maxine Greene (1995) said in *Releasing the Imagination*, “for me, as for many others, the arts provide new perspectives on the lived world.....I find myself moving from discovery to discovery; I find myself revising, and now and then renewing, the terms of my life” (p. 4).

Facing the technological advances of the 21st century, we bear challenges that are ever more complex and difficult as art educators. The emphasis on humanities, sustainability, and respect of differences has become global concerns. With smart phones’ and other mobile devices’ reverse search abilities, questions and confusions from Taiwan to the other side of the globe could be solved in the blink of an eye. With the development and release of many sharing mechanism and open online curriculum, knowledge is no longer exclusive and are easily obtained, which hints at further possibilities and imaginations. Digital equipment replaces the traditional blackboard and notebooks; the future of education provides many more options to choose from. At the same time, the ecology of schools and the interaction between students and teachers are vastly changing. Teacher doesn’t necessarily have to be in classrooms, with the utilization of online classrooms; schools include many more forms of engagements, such as video games to stimulate students’ learning motivations. Teachers’ professional development are ever more mobile, through social media’s creation of professional communities online to exchange information, express personal identity, and reach audiences outside of schools. In the world of new information technologies, “education” is ever more “at home.” Participating in social discussions while making choices on behalf of the individual are become more important in current educational development. It is apparent to acknowledge that we are always “learning,” while we are never short of “resources” in this generation. The role of teacher and student is constantly reversing. In school systems, learning by oneself is necessary; outside of school systems, learning by oneself is inevitable. The mode of learning has become open and liberal.

As contemporary technologies given human endless possibilities and agency in the pursuit of knowledge, art education must radically alter the way we have conceptualized education and traditionalized practice, just like artist M. Duchamp revolutionized the idea of art with found objects. From the child-center approach of creative expressionist that emphasized personal development, to the inclusion of disciplined-based understanding of art and educational theory, and then to the focus on multicultural understanding of the lived experiences and visual culture’s education value, we have come a long way to get at the heart of art education. In the face of contemporary needs and demands, I propose that we march towards an education discourse that places individual and community at the center of consideration, while emphasizing agency as the key that ties the two together through art education.

Agency as an art education concept emphasizes art as publicly owned and collectively created. The praxis of art education is not limited by field, but engages interdisciplinary human experiences through the learning and making of art. Art education is a subject that allows free access and deposit, with the learner and subject-to-learn-from collectively construct the core of the subject. This enables a rhizomatic understanding and possibility of education through art. The embodiment of education is altered situation by situation according to the agency of the teacher and student. Through collective negotiation and construction, the field of art education is boundless and creates a learner society that is closer to the ideal democracy. Here, art education

wishes to cultivate ideal liberal subjects, with full agency to express and shape subjectivity. An ideal liberal subject is able to freely access and deposit what is needed, what is wanted, what is desired, and what is felt. (S)he is able to practice the subjectivity of inter-subjectivities and demonstrate care for humanities, life, and environment. (S)he is crucial to making all position in the division of labor “at home,” with the ability to breakthrough personal oppression, social discrimination of work, and achieve what Abraham Maslow conceptualized as self-actualization.

Since 1960, Taiwan’s art education has been heavily influenced by Western discourses. Taiwanese government published the Chinese translation of Herbert Read’s *Education Through Art* in 1973. Later, nongovernmental agency published Viktor Lowenfeld’s *Creative and Mental Growth*’s Chinese translation. In 1989, Ann Kuo introduced DBAE to Taiwan through her paper “A grand experiment in DBAE: The Getty Center for education in the arts.” She also translated and published E.W. Eisner’s *Education Artistic Vision* in 1991, and invited professor E.W. Eisner to Taiwan for keynote lectures and other academic exchanges. Through the many international conferences held in Taiwan, and young scholars returning to Taiwan from the West, we were introduced to many innovative trends in global discussions. Taiwan’s art education gradually accumulated enough energy to engage in the global discussions of art education through collective effort.

In terms of Taiwan’s art education policy construction and implementation, the Republic of China government has put in much effort. Other than mandating art curriculum throughout elementary to high school education, the Ministry of Education published the first national “**Art Education Policy White Book**” from 2005-2009. The policy proposed the vision of “aesthetically powered citizen” and “creative arting Taiwan,” and budgeted approximately 230 million USD to execute this plan. The Ministry of education even founded the Department of Teacher and Art Education in its administration in 2013. The department has published the “**2014-2018 Aesthetic Education Five Years Project**” since then, and budgeted 1.4 billion USD to promote the vision of “aesthetically powered citizen,” “aestheticize homeland,” and “aesthetics society.” As of now, “Arts Competency and Aesthetic Attainment” has been at the core of the national 12-year Compulsory Education implementation, in hopes to achieve the educational goal of “To Achieve Talent Development.” Taiwan’s art educators have been contributing to this development from different fields and positions.

Today, as I receive this great honor, I’d like to reflect back on Sr. Herbert Read and Professor Edwin Ziegfeld’s intention in constructing a community of art educators. This community is the best vehicle and platform to initiate the agency of art education. It is the place that enables teachers to create the educational ideal of Professor Herbert Read in 1966, “Art leads the child out of itself” (p. 56)

Let us all work hard together, and thank you again for acknowledging Taiwan art educators’ work.

Note: regarding the concept of “Liberal Access,” please see my publication in 2013: Toward a “Liberal Access” Art Education. *Teacher Education*, 184, 11-16.

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ATTENTION ALL EDUCATORS AND ARTISTS!!

We are seeking submissions from across the fields of art and education. Consider your experiences with art in education. How might those benefit your colleagues or learning in the field? Send inquiries to *Voices* Editor Mara K. Pierce at artgrad1@email.arizona.edu by October 1, 2014.

Teaching Critical Visual Literacy

2014 Ziegfeld National Award Winner

Sheng Kuan Chung

Current theoretical shifts in art education aspire to reconceptualize the human subject -- via poststructuralist, semiotic, cultural, and social theories -- as one who actively constructs meaning from, is constructed by, and responds to visual culture (*Anderson, Gussak, Hallmark, & Paul, 2010; Chung & Kirby, 2009; Duncum, 2010; Smith-Shank, 2004*). These contemporary thoughts form the basis of an emerging framework on which to establish a critical pedagogy of visual literacy on behalf of social justice. A critical approach to art education creates the possibility for fostering critical visual literacy in young people so that they are better prepared to navigate in a visually mediated society, have access to power to counter corporate domination of cultural expression/consumption, and engage in the politics of visual practices for purposes of emancipation and democratization. Art education for critical visual literacy places on emphasis on critique and creating deconstructed texts so as to prepare new generations for the expanding (cyber)society, equipping them with the knowledge and skills necessary to process a plethora of pleasurable, and though often sexist, racist, homophobic, and dehumanizing, visual spectacles. In this speech, I would like to briefly describe several approaches to teaching critical visual literacy and advocate its importance in enabling youths to promote social justice and cultural democracy.

Expansion of Literacy

The notion of literacy continues to expand as visually mediated texts (e.g., media ads and TV commercials) become the increasingly dominant form of expression and communication facilitating consumption and identity formation. Over time, new media technology has continued to shape what it means to be literate and change the landscape of visual literacy education. In the modernist era, literacy was treated as a set of technical skills independent of context, culture, or power. Centered on an industrial economy driven by manual labor, modernist capitalism required workers to master technical skills in order to produce “hardware” products (Luke, 1994). Postmodern capitalism, on the other hand, is driven by an information economy in which information is the currency of exchange. The postmodern worker is expected to have flexible yet critical (beyond technical) skills to perform multiple “software” tasks (Luke, 1994). As society continues to transform from an industrial to an information economy, from emphasis on print literacy to multiliteracy, developing critical visual literacy is crucial for students living in an image-saturated (cyber)society. The commodification of aesthetics as shaped by postmodern capitalism is today in full operation, especially in cyberspace, offering teenagers sensory-stimulating visual spectacles. Cyberspace is a learning environment where teenagers can construct their identities while immersing themselves in exciting multimedia activities.

A Theory of Texts for Art Education

Roland Barthes (1964), a theorist in semiotics, defines the concept of “text” as encompassing more than the verbal/textual. Instead, text is an efficient way to describe a social construction in virtually any mode of communication.

In other words, whatever is seen, perceived, heard, experienced, or remembered can be a "text." The reconceptualization of images and all other visual sites, signs, and sights as texts has pragmatic implications for visual culture pedagogy in general and critical visual literacy education in particular. For the purpose of this article, the concept of texts will be defined as a reflective way of referring to all things involving the visual. It is constructed and interpreted according to discursive codes and conventions upon which people rely for meaning making (e.g., to play a video game, certain rules and conventions applied to control fictional characters properly). Although semiotics initially focused on the language mode of communication, media technology has expanded the parameters of semiotics to include various multimodal and interrelated texts. All texts may be said exist in a state of intertextuality (Yeoman, 1995). The notion of intertextuality allows art educators and students to examine and understand visual practices at a deeper level from different perspectives, especially when it comes to critical visual literacy education. According to Duncum (2010), intertexts provide opportunities to explore interrelated power, ideology, and representation in visual culture education.

When considering art-making as a way to make signs, symbols, and icons, we can understand its products and meanings using social semiotics. This provides insights into critical visual literacy education as it emphasizes "the social effects of meaning" (Rose, 2001, p. 70). The use of social semiotics offers "a method that can help [the viewers/readers] penetrate the apparent autonomy and reality of adverts, in order to reveal their ideological status," and show how meanings change and are changed in the course of use (Rose, 2001, p. 71). A text is always an area of contention where material conflicts and competing social relationships occur. In effect, we should rethink a text as an ideological dynamic that is always related to a socially and politically afforded set of signifieds. Social semiotics illuminates the ways language and images operate in social formations (e.g., race, gender, or class), which in turn shape our knowledge and understanding of the world. When viewers approach images and all visual sites, signs, and sights as ideology-loaded texts, it may remove them from making habitual associations primarily with the material aspects of the artistic rendering and instead may focus them on the different layers of meaning the texts deliver. In other words, viewers may be more likely to treat an image as the subject of interrogation rather than or in addition to an object of appreciation. In the case of looking at art, the position of the viewers and their attention and attitudes toward art/text is shifted from passive to active and from being art appreciators to being interrogators of text, since to examine an image as text is to "read" it with the aim of interpretation, meaning making, and communication. This is done by asking such fundamental questions as when, how, and why it was made in order to determine its meanings and purposes.

Critical Visual literacy

If literacy means the ability to read and write, visual literacy refers to the ability to "read" and produce any kind of visual text; for example, signs, icons, artworks, ads, billboards, Web banners, and all other cultural artifacts. Visual literacy was an educational movement in the 1960s that posited the need for students to understand the uses and power of images (Gitlin, 2001). The roliferation of visually mediated texts in our globalized culture has made visual literacy a necessary skill. Indeed, American youth live in a world saturated with popular media

constructs that not only sway them into purchasing and consuming, but also influence how they experience and learn about the world. Widely disseminated media constructs¹ such as advertisements and TV commercials often serve as ideological sites that shape children's perceptions of reality as they formulate attitudes, beliefs, and values.

The current development of *critical* visual literacy is different from the visual literacy movement of the 1960s as it goes beyond mere *analysis* and *understanding* of visual objects. Critical visual literacy is related to and has been shaped by critical theory, critical pedagogy, and critical literacy. A critical approach to visual literacy education validates and utilizes student's knowledge and skills as users of imagery by empowering them to critically reflect upon their everyday aesthetic experiences and acts of cultural consumption (Buckingham, 2000; Jenkins, 1997). Critical visual literacy education teaches students to (a) appreciate the aesthetic qualities of visual communication, (b) understand all visual forms are sites of ideological struggles, representations of cultural practice, and embodiments of social reality (Anderson & Milbrandt, 2004; Duncum, 2001; Freedman & Schuler, 2002), (c) critically negotiate meanings and analyze visual culture as products of social struggle, and (d) use communication technologies as instruments of creative expression and social activism (Kellner & Share, 2005). The importance of such pedagogy lies in its goals of preparing children and youth to function in a predominantly "mediated" society saturated with manufactured media constructs.

Approaches to Critical Visual literacy

In the following, I will briefly describe several approaches to exploring texts through a critical lens to foster critical visual literacy. These approaches require a close analysis of the text in use. Class exploration should focus on a collaborative exchange of different viewpoints to detect the biases and assumptions of the text and unveil its hidden political agendas. Teachers should seek to engage students as critical subjects in liberating and transformative dialogue for personal and social transformation (Apple, 1990).

Poststructuralist Analysis

A poststructuralist analysis of texts examines the limitations of the binary oppositions (e. g., good/bad, male/female, or black/white) operating in the texts. Texts in the media usually portray characters or events simplistically, leading to misperceptions and biases toward certain minority groups. Discuss with students the space between and beyond the binary opposition in texts to reveal hidden ideologies and prejudices based on gender, sexual orientation, and race. Using historical images of children's playdolls and picture books marketed in the early 20th century can highlight a critical lesson about racial biases; for example, American picture books depicting white people as good and black people as evil, and men as strong protectors and women as weak and in need of protection.

¹ A media construct is a message or an idea purposefully constructed and promoted by the media. It does not truly represent "reality" (Ontario Ministry of Education, 1989).

These biases and associated stereotypes are still common in today's action figures and TV cartoon programs made for children. Guide students to reflect upon the different values that these texts convey (e.g., gender roles on popular TV cartoon program, "The Simpsons"). To help students study artifacts in question, it is necessary to supply or have them brainstorm a list of probing questions such as who constructed the artifacts and why, and what impact do they have on viewers as these texts continue to reinforce prejudices. A fieldwork opportunity can be arranged for students to visit local toy stores to investigate firsthand what biases, stereotypes, and prejudices are perpetuated in action figures or play dolls. For instance, racism is often glorified in popular action figures. As pointed out by artist Michael Ray Charles, the black figure is a beast-like creature with sharp claws in leopard fur, wearing a necklace compiled of animal teeth. The white figure looks more civilized and carries more modernized accessories. This type of action figures can be used for classroom discussion and as an example to prompt further fieldwork investigation. In the classroom, teachers may also involve students in deconstructing and reconstructing media/local texts and disseminating newly created texts via guerrilla communications and online social networking to facilitate media activism and cultural democracy.

Postcolonialist Analysis

A postcolonialist approach analyzes how texts (mis)represent other groups through ethnic stereotypes and exotic myths. Texts, especially those portraying non-Western people by the West, can show how the West (mis)represents other ethnicities, thereby legitimizing its exploitation and cultural domination of the world. Texts show a great deal about the exercise of power in society and the ways in which the dominant group advances its cultural beliefs and values, while using stereotypes to inferiorize cultural minorities that differ in values or physical attributes.

An example can be seen in children's ethnic playdolls (e.g., Chinese and Japanese Barbie dolls) dressed in exotic pre-Modern costumes produced and marketed in the West from a Eurocentric perspective. The degree of exoticism and the characterization of these playdolls in pre-Modern costumes not only suggest that they belong to an uncivilized group, but also, at best, exude the stereotypes of ethnic minorities subjecting them to an inferior position. In examining texts related to ethnicity such as multiethnic dolls by Mattel or ethnic artifacts sold, the teacher should direct students to pay attention to issues of marginalization and inferiorization in relation to the ethnic stereotypes portrayed in the texts and to what degree these texts truly (mis)represent the ethnic groups they portray. Students can investigate local texts that perpetuate cultural/ethnic stereotypes such as artifacts found at local souvenir shops.

Feminist Analysis

Texts, especially in the media, often serve as a tool of social control. Historically, the male has been the authority in representing women and other things feminine in cultural texts. In most societies, women's bodies have been sites of sexualized commodification and spectacle for the heterosexual male (cited in Keels, 2005). The silencing of female authorship in cultural texts has

objectified women to the eyes of a collective heterosexual male gaze. One focus of feminist criticism has been sexist portrayals in popular media culture as ideology of women's bodies as sexualized commodities continues to prevail in today's most advanced societies. An example is hip-hop music videos that frequently exploit women's bodies as objects of transient sexual gratification whose primary function is to entertain men. An American hip-hop scenario portrays women as club dancers and prostitutes while the rapper (usually male) glorifies himself as a well-off pimp, using provocative language to denigrate women. This depiction suggests that women play a subordinate role by catering to the sexual needs of men in order to survive in a male-controlled arena. In addition to these sexist texts, hip-hop music videos also glorify violence and materialism. Such artistic expression does not simply portray women negatively; it also questions what meaningful contribution they can make to society. Judith Butler's (1990) theory of gender as performance serves as a pragmatic approach to deconstructing hip-hop's sexist portrayals. Contrary to society's conventional views of gender roles, Butler argued that the biological gender binary (masculine/feminine) reinforces the differences and inequality of the sexes in society. According to Butler, gender is not a biological condition but rather an enactment or performance (expressed, for instance, in language, clothing, movements, or actions). In other words, it is a socially constructed fluid variable associated with how people behave in certain situations.

By applying Butler's view of gender as performance to the examination of hip-hop music videos, teachers can help students to identify specific sexist behaviors and attitudes manifested in hip-hop performances and to further articulate the explicit and implicit messages being conveyed through identified gendered performances. When gender is perceived as performance, scenes of a video can be dismantled and analyzed in terms of the cultural capital (e.g., clothing, posture/gestures, facial expressions, speech patterns, or persona) that hip-hop performers adopt to enact their gender roles. In the classroom, art teachers can encourage students to identify and study gendered social/cultural practices in their community provided with these question prompts. For example, one of my students examined Halloween costumes made for men and women for her fieldwork investigation. As seen in Figures 4 and 5, the gendered portrayals in Halloween costumes are questionable across different age groups. These photos were used in my classroom to explore men and women's roles in society from various standpoints.

Queer Analysis

Queer analysis of texts is concerned with issues of sexual and gender identity and the role of performance in forming and maintaining identity. Queer theorists challenge the privileged discourse of heteronormativity and critique the social construction of gender and sexuality. Heteronormativity refers to the notion that heterosexuals are the dominant group in society holding the political power to legitimize and advance its own heterocentric cultural, economic, and educational agendas. The dominant group defines and governs cultural values and social norms such as sexual relationships, marriage, and family structure from a heterocentric cosmology. Queer analysis looks into the ways in which sexual and gender identities either change or resist change, and the relationship between power and heteronormativity. Texts depicting homosexuals can force students to revisit their conceptions of homosexuality, masculinity, and femininity, and confront issues of homophobia.

Images of homosexuals showing public affection can be used to explore gay and lesbian issues such as homophobia, same-sex marriage, and stereotypes. In most societies, heterosexuals are free to show their affection in public, while public displays of affection are considered a

social taboo for homosexuals. In America and many other countries, it is not uncommon to hear school youngsters use homophobic language to humiliate their peers or tell malicious jokes. Students uninformed about homosexuality are likely to form prejudiced attitudes and use offensive language and/or behavior toward gay people. Heterocentric sex and gender roles have permeated a mainstream ideology that controls almost every aspect of social practice and portrays gay people as deviant, which in turn has a detrimental effect on gay youth as they struggle to understand themselves and construct their own identity (Chung, 2007). Street art by British artist, Banksy, can be used to explore issues of homosexuality in the classroom. Several of Banksy's images of kissing policemen (two policemen in uniform kissing each other on the street) have been seen in London city streets and can be found on the Web. The representation of these policemen forces pedestrians to revisit their conceptions of homosexuality and masculinity and to confront the issue of homophobia.

Psychoanalytic Analysis

Psychoanalytic analysis intertextualizes the language and symbolism of a text to unravel its latent thoughts behind the manifest content. Corporate advertising is probably one of the greatest psychological projects ever undertaken, yet its impact on how we live is largely ignored. Texts in the media connect with the subconscious mind of the viewer by conveying repressed wishes and fantasies through metaphors and symbols. Widely disseminated texts (e.g., media ads and TV commercials) often serve as ideological sites that shape children's perceptions of reality as they formulate attitudes, beliefs, and values. Psychoanalysis encourages youngsters to question the domination of corporate America over media advertising and programming and the manner in which it plays a central role in influencing what they consume, experience, and believe.

In response to the domination of corporate America over media advertising/programming, media activists assume the role of culture jammers to disrupt such cultural domination. Culture jamming is a form of media activism driven by the idea that advertising is a propaganda device for accomplishing special interests (Lasn, 1999). Culture jamming is regarded as a resistance movement dedicated to disrupting such domination, control, and cultural influence. Culture jammers recognize that symbols, logos, and slogans are the predominant text through which the discourse of capitalism takes place. Thus, they produce subvertisements with these elements to reveal the sharp contrast between the public images of corporate America and the consequences of corporate behavior, and to provide commentary on unethical business practices or certain food products. By disseminating parodies of deconstructed media texts, culture jammers attempt to break this cultural domination and unveil the hidden agendas of corporations.

Conclusion

Critical visual literacy encompasses a cross-disciplinary orientation to art education aimed at fostering visual literacy, critical faculty, and human agency. It contextualizes the cultural, sociopolitical, and economic aspects of texts and seeks to underline the power of texts in shaping what we know and what can be known. Critical visual literacy is emancipatory in that teachers dare to share their power with students on a learning journey to disrupting hegemonic ideologies and agendas. It enables students to question commonsense assumptions and injustices from an analytical stance, "to research how things are, how things got to be that way, and how

they may be changed; and to produce texts that represent the under and misrepresented” (Comber, 2001, p. 1). The acquisition of critical visual literacy requires thinking consciously of conditions of privilege and injustice as manifested in texts, and by addressing issues of human rights via critiquing texts, (re)creating texts, and engaging the public with texts to lay the foundation for social justice.

The core of critical visual literacy lies in the interplay between visual literacy and liberation, using texts as a conduit through which to examine the complexities and issues of domination, access, and equity, and transform oppressive structures via educational praxes. Critical visual literacy validates and utilizes students’ real-world knowledge and lived-through experiences to examine socially constructed texts and to critically reflect upon their everyday consumption and sociocultural experiences. It positions students as agents of social change in deconstructing and making sense of the pleasures and troubles of visual spectacles in cyber(society) and further analyzing how these spectacles are created, shaped, and embedded with specific values and, often unjust, points of view. To reach this end, an unpoliced media terrain is necessary for youths to learn to think for themselves, develop autonomy from their caretakers, and participate in political discourse/activism via creative venues (Jenkins, 1997).

Conventional approaches to literacy education are questionable because they prevent youngsters from accessing “real-world” material (e.g., censored or controversial images). Knowing that modern children define their cultures in opposition to adult supervision, values, and taste hierarchies (Jenkins, 1997), as educators we cannot engage them in critical thought if we imagine them to exist outside the real-world conflicts of race, class, gender, and sexuality (Rose, 1984). Protecting children from censored/controversial images strips them of active agency, of their ability to analyze images critically. Expressions of censorship project children as powerless victims incapable of shaping their own fate and speaking in their own defense.

Central to critical visual literacy pedagogy is the politicization of knowledge, recognizing that schooling by its very nature is a political enterprise with its hegemonic curricula and pedagogies. Learning itself is political regardless of where it occurs. Teachers should thus raise awareness of the politics of knowledge about visual practices with respect to whose interests are served, who is (dis)empowered, and who is (dis)enfranchised. They should problematize the systems of visual (mis)representations to understand how the world as known today is constructed by power relations and factored by class, gender, race, and sexual orientation. It is important to treat a text as a social construction and analyze both how it maintains the status quo, and how we can disrupt the dominant narratives operating in society, give voice to the marginalized, and take action on important social issues.

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A Message from the USSEA President



2014 Ziegfeld Service Award Winner Barbara Caldwell

I am so pleased that Barbara received the USSEA Service Award. She was long overdue for this recognition. She is an outstanding educator, artist, and person. We, at USSEA, are very fortunate to have her as part of the Executive Board. She has been a longtime member and a person who is sensitive to the USSEA mission, and reliable on the many roles in USSEA leadership as we addresses topics that have impact nationally and internationally. It is my sincere hope that Barbara continues in her role in the USSEA leadership.

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IMAGES FROM SAN DIEGO!



2014 USSEA Presidents (L to R): Mary Alice Arnold, Marjorie Manifold, Steve Willis, Christine Ballangee-Morris, Allan Richards, Teresa Unseld, and Mary Stokrocki



Barbara Caldwell, Allan Richards, and Steve Willis



Laurie Eldridge and Marjorie Manifold



Enid Zimmerman



Fatih Benzer