

Body of Process:
Honors Thesis

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For a multiage Visual Art Education major, two fields are incredibly important. First, it is important for me to be aware of the context of the education system in which I will be teaching. Second, I must acquire and maintain a strong understanding of my content area. My knowledge of these two things will have great influence on how and what I will teach in my future classroom, and consequently what my future students will learn. The purpose of my honors thesis is to focus on *process* as a means of assessment. Through a summation of the current means of educational reform in the United States and its influence on the field of art education, as well as in my own studio work, I will further explain the importance of process in art.

Introduction:

Standardization is the recent push within the educational reform efforts in the United States. In response, Art Education has developed a set of national standards in an effort to be validated within the school systems and provide consistent national outcomes. However, there is still much debate as to how to measure if students are meeting the standard, because art is such a subjective discipline. One of the many different strategies for assessing student growth and success within the arts is through the evaluation of the process, not just the final product. My exhibit, *Body of Process*, is a personal exploration of the process of creating, in connection to my knowledge and experience in the field of art education.

Educational Reform of the United States:

Current reform efforts within education emphasize the importance of accountability, standards, and assessments (Silver). Standards are meant to provide a clear outcome to measure if the individual student is succeeding academically in comparison to the norm. By having clear

outcomes that are defined by measurable benchmarks it is easier to know how well schools are progressing. Having quantitative outcomes enables comparison of performances amongst different schools and districts, and allows a basis for judging effectiveness within schools (Eisner 16).

This idea of standardization stems from the Industrial Revolution in which the concept of using systemic control to achieve high levels of predictability through increased uniformity was first introduced. By using this same concept to reform the education system it makes comparative analysis possible (Whitford 4). In 1989 The National Council of Teachers of Mathematics was the first to develop national curriculum standards and goals in hopes that each state would adopt the same framework and guidelines (Zhao 27). Other content areas soon followed thereafter.

The federal government has no constitutional or legislative mandate for a national curriculum; it is determined by the individual states. Therefore, each state is able to make voluntary decisions as to their own educational curriculum and standards (Zhao 5). Practically all states base their educational framework on outcomes set by national organizations within specific content fields such as the National Council of Teachers of Mathematics.

There are many criticisms of the current reform system of standardization; including that it has narrowed the curriculum, it constrains whole child development, and it does not promote high order thinking (Dorn 18). According to researchers who oppose the standardization method such as Elliot Eisner, a professor of education at Stanford University, teaching under the new reformed method, “limits an organic and humanistic means of learning and promotes a technical means of teaching” (Eisner 12). Each student is vastly different in temperament, aptitude,

intellect, and competence. Since every child is a unique learner, it is impossible to standardize an assessment in which to measure each student's success on an even scale. Also, the methods that are used to measure what students learn, such as content standards of assessment, also affect how teachers teach (Efland 3). By teaching towards a certain means of evaluation, teachers tend to focus more on what it takes to achieve higher test scores as opposed to planning lessons that encourage important and meaningful life skills (Mahlmann 11).

According to some educational philosophers, the present means of educating through standardized approaches prepares students in ways of thinking for the *middle* of the twentieth century, and does not provide adequate preparation for the needs of the present day or future (Zhao 23). In our present day society, a much more creative and critical evaluation of problems and solutions is needed. Although a strong foundation of core subjects such as math, reading, and writing is still essential, it is increasingly important to prepare students by other methods in order to promote essential twenty-first century skills (Winnick 31). A major resource that can promote the development of these essential skills in our present day school system is in arts education.

Focus on Art Education:

In art there are rarely correct answers, mostly subjective judgments. This forces students to think critically about qualitative judgments rather than thinking in terms of rule oriented answers which are so prevalent in other subject areas. Working within the arts enables students to find multiple solutions to a problem, and forces them to think with and through the materials in which they are working. It increases their understanding that problems are seldom able to be

solved in their entirety because solutions change with circumstance (Eisner). Not everything is going to be a simple multiple choice selection.

Benjamin Franklin was one of the first advocates for promoting art instruction in the public school systems in 1759, but his idea was initially opposed. Art was eventually included in the classrooms beginning in the 1840s in the form of graphics; it was deemed as useful instruction for accurate delineation by training the hand in writing, geography, and drawing. In the following decade, students were trained in the arts in order to promote consumption of art productions. It was not until the 1880s when a broader motive for art education became of interest. “Art education, even for little children, means something more than instruction in drawing. It comprehends the cultivation of the eye, that it may perceive form... the aim being not to make proficiency in any one thing, but to impart a taste, a knowledge, a skill of universal utility.” (Whitford 5) Art education developed rapidly in schools after 1876. It became less formal and geometric, and became awakened to new possibilities. Improvement of art instructional materials such as paper, pencils, paints, and brushes, along with advancements in teaching methods and techniques spurred this development. As a result there were many new methods and various shifts in direction of study within the arts (Bjelajac 47).

In 1992 the Consortium of National Arts Education Associations created a set of art education standards that were then approved by the United States Department of Education. These standards were drawn from reviews of state-level arts education frameworks, standards from other nations, and consideration at a series of national forums. Standards in art education were highly anticipated because it was the first step to implementing the arts within the overall educational curriculum. Determining what students should know and be able to do was essential

for art education to be consistent and effective within the standardized education system (“Summary Statement: Reform” 9).

The National Art Education Standards provide benchmarks for educational effectiveness, however there are no set specifics as to how to attain the standards (Winick 17). The standards are concerned with the results, not the means in which they are delivered. They provide educational goals, not a curriculum.

Assessing Art Education:

There are many different arguments as to how the arts should be taught and assessed within schools even though there is a national set of standards. Much of the debate is about the reconciling of the basic exploratory nature of arts learning with the uniformity of standards (Winick 17). A major argument is that any standard assessment of the arts will artificially quantify the essential aspects of creativity and expression that seem immeasurable (Eisner 11). According to Charles Dorn, a Professor of Art Education at Florida State University, “the general view of many state departments is that art education remains too deeply divided in terms of how art should be taught and assessed to create any valuable standardized tests or assessment plans” (3). Some experts argue that in order for the arts to be justified in the curriculum there must be a set of measurable standardized tests (Bjelajac, Jeffers), while others argue that this is not possible in the arts and alternative forms of assessment must be made to allow for individual student evaluation (Eisner, Efland).

Traditionally in visual art education, the production of the finished work is the only means of assessment. However, many teachers and scholars believe that the means of visual, social, cultural, and historical contexts must be assessed as well, and that an integration of the

final product along with these skills should be the current means of assessment (Winnick 20).

This can be done by analyzing the student's artistic *process* by using assessment methods such as portfolios, performances, written responses, interviews, and observations in the classroom (Dorn 14).

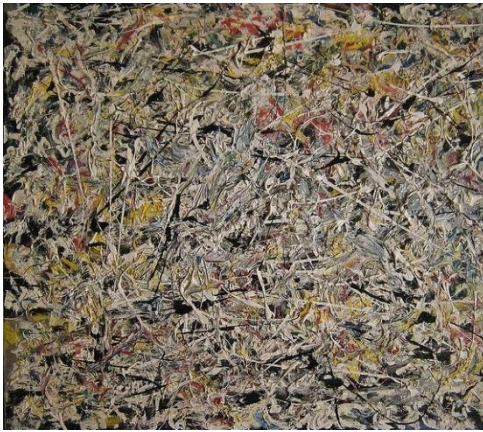
Process:

Process is an important means of assessment because it enables an evaluation of the important cognitive skills that are exercised through the arts. Grading artwork in its final form, the product, only measures the more art specific technicalities such as artistic talent and ability to follow directions. Grading artwork based upon its process allows for measurement of high-order thought such as critical thinking, analysis, and reflection (Barroqueiro).

Assessing the process involves an analysis of the creation, execution, interpretation, and response in art. Making a work of art allows for student creativity and expression. It is through this process of creating that various skills of decision making and problem solving can be noted. Evaluating the process of executing or interpreting an original or existing work of art, through discussion and critique, also addresses the cognitive skills gained through the arts. The process of reflecting in the arts includes the response between the student and the art; it involves the cognitive skills of observation, perception, and descriptive abilities ("Summary Statement: Reform" 5). By focusing more on the process in art, and less on the finished product, the student is the center of the artwork. The art educator being a facilitator to learning, as opposed to director of specific steps, enables students to create in ways that are more authentic and meaningful. Adult processes and schemas are not imposed on the child, and a more genuine means of learning has priority (Barroqueiro).

When creating my own artwork for *Body of Process*, I focused mainly on the importance of process. In my previous studio courses throughout high school and college, I have gained extensive knowledge of the elements of art, how to use certain materials, and many techniques for making art. When learning how to use a new medium or technique I build upon past knowledge. Creating this exhibit has enabled me to critically review my process in making works of art. I used materials that were unfamiliar to me in the context of art: simple materials such as hemp, yarn, and wax. Through making with these unfamiliar materials I was able to critically analyze and reflect upon my creative process. I realized my evolution of taking these once foreign materials and working with them consistently until I had become well acquainted with them. This mirrors the way that students must learn how to make adaptations and develop skills through their own creative process. Art education is not simply about learning how to use new materials or techniques; it is also about the development of creativity and development of cognitive skills. By becoming more aware of my own process in creating art it enabled me to more fully understand the value of assessing process over progress. Process has always been an integral part of art, as seen through the study of past genres and artists.

The genre of Process Art originated in the sixties and refers to art that focuses on the physical properties of the materials used and the manner in which they are applied. Within Process Art the end product is not the primary focus; there is no predetermined composition or plan. It is about the formation and creative journey of the artwork; the experience outweighs the finished material form (Bjelajac 63). Process Art has its roots in the Dada art movement of the early twenties, and more specifically in the drip-painting works of Jackson Pollock in which a certain process and method was used to create works (Krauss 56). There is a differentiation between the genre of Process Art, and process oriented art.



Jackson Pollock
Number 1, 1949
 Paint on Canvas
 8' 10" x 17' 5"



Eva Hesse
Contingent, 1969
 Cheesecloth, latex, fiberglass
 Installation

In process oriented art, the process is an essential element to the artwork though it is not the piece itself. These two images demonstrate the difference between the genre of Process Art, and process-oriented art. An artist classified within the Process Art period follows a very systematic means to creating their work. Jackson Pollock's systematic process involved the movement of his body, the dripping of paint, and the force of gravity to create chaotic patterns. Since his death, scientists have created statistics that formulize his process of paint distribution; his process was so direct and complex that through the use of mathematic formulas, researchers can determine an authentic Pollock piece from an imitation (Celant 74). In the works of Eva Hesse, her process was necessary in order to arrive at her finished pieces though her process is not the only element in the final pieces (Moore 11). This idea of art being process-oriented is exemplified through my works in *Body of Process*.

When beginning each piece I did not have the end product in mind. It was through my process of experimenting with materials that I arrived at the finished piece. Understanding existing process-oriented artists such as Eve Hesse, Andy Goldsworthy, Richard Smithson, and Ann Hamilton explains the prevalence of process in art and in *Body of Process*.

Hesse's works encompass an array of unique textures and organic forms through the use of a wide variety of different materials including latex, clay, paper maché, wax, and rubber. Her works encourage the viewers to engage as much with the space around her works as with the actual works themselves. Eve Hessa stated, "I would like the work to be non-work. This means that it would find its way beyond my preconceptions" (Celant 14). It was through the process of working with the discovery and manipulation of materials, and with no pre-conceived notions that her work was formed. Much of her work includes the process oriented technique of building multiple layers and dimensions to create an interaction of mediums that leaves a permanent memory in the material (Celant 11-13).



Eva Hesse
Contingent, 1969
Cheesecloth, latex, fiberglass
Installation

The image by Eva Hesse, *Contingent*, is made from cheesecloth and latex embedded in fiberglass. She developed this piece through first working with the materials and then creating a series of sketches. Her preliminary sketches involved only a single hanging structure and then evolved into eight hanging elements.

Illustrating the importance of process in this piece Eve Hessa stated that, "I remember I wanted to get to non art, non connotative... a total other reference point... that vision or concept will come through total risk, freedom, discipline" (Celant 12). It is in this way that I believe my process reflects hers. My pieces were created around this testing of materials and developing an understanding through the process of creating them. *Untitled*, on the left, exemplifies this testing of materials. For this piece I began by attempting to create sheets of wax using melted down wax and plastic wrap. I wanted the wax to



Alli Green
Untitled, from the *Body of Process Series* 2012
Wax, canvas, wood, string

harden to the texture of the plastic wrap, so that I could create multiple sheets of translucent wax to later develop into a layered wax piece. After I poured the wax and began to watch it harden, I noticed a scrap piece of canvas on the floor. I then placed the canvas on either side of the liquid wax, just to see what would happen. As a result, I created the middle section in this piece. It had the appearance of being distressed and separating from both sides. I used the yarn as a connecting material to my other pieces, and used a series of tests to work these elements cohesively into this piece.

In comparing these two works of art, it is apparent that both pieces used materials in an unconventional way. Both have the similar properties of fragility and etherealness. *Contingent* appears to be in a transient state, hovering only for a glance, whereas my *Untitled* piece appears to be transient in a sense of growing and healing into another state. A sense of process is apparent in both the unique use of materials and a continuity of the building of layers. Since each piece began without a clear ending, the process is exuded in each of these works in this sense of continual development and growth.

Process is also an integral part of the work of artist and naturalist Andy Goldsworthy who collaborates with nature in his works. He attempts to work instinctively with the landscape as opposed to making a mark on it, and creates works through artfully organizing and shaping site specific materials until they become deeply personal to himself and his surroundings. In describing this, he stated that, “When I work with a leaf, rock, stick, it is not just that material itself, it is an opening into the processes of life within and around it. When I leave it, these processes continue” (Aldiss 93). To Andy Goldsworthy the process is not only in the creation of his works: the natural process of change and decay is an extension to his work (Aldiss 90-93). Robert Smithson, another land-art artist that is most famous for his Spiral Jetty finished in 1970,



Andy Goldsworthy
Rowan Leaves & Hole, 1987

also places importance on the process of art. Through his works of drawing, painting, writing, and land art, he was very concerned with describing his process and procedures in his creations. He believed the artist constructed forms which corresponded to the artist's self-perpetuating attitudes towards life. For Smithson, it was more about understanding the

temporal process of his works, as opposed to Goldsworthy's process of creating through materials (Virilio). Renowned artist Ann Hamilton uses time as a means of process and material in her large-scale installations. She engages experience and beliefs into the process of creating her works. The process links her concept to the physical materials that she uses (Krauss 13).



Robert Smithson
Spiral Jetty, 1970



Ann Hamilton
The Picture is Still, 2002

Art focuses on process by manipulating materials, the continuity of the process after the work is complete, and using process as a link to concept. Through my exhibition I was able to explore and understand my means of process by focusing on the materials and utilizing my previous knowledge of art-making and art history.

Body of Process:



My honors thesis gallery exhibition, *Body of Process*, is an embodiment of my knowledge and experience in the fields of art and education. When making art, I have always thought in terms of space and material. I have created these pieces intuitively, with little conscious thought to my process. The standard use of the wooden box and similar materials were purposeful parameters to make the work cohesive and the process more apparent. In viewing these pieces all together, it enables a critical look at common themes in my process as well as the differentiation of response to materials.

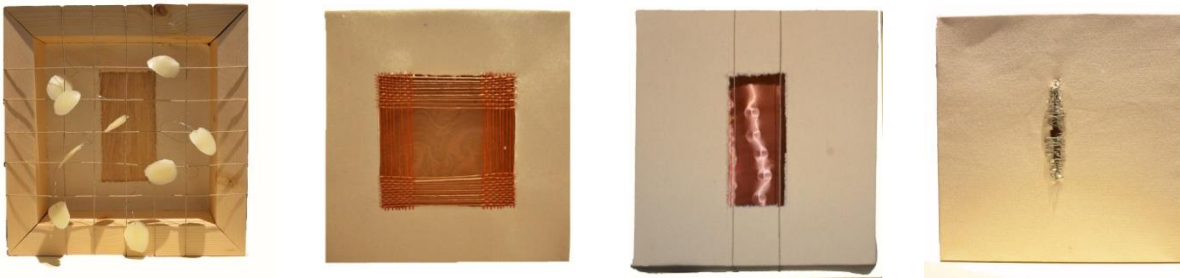


Initially when I began working on these pieces, I was very interested in the dissection of the painting process. From the broad term of “art,” I narrowed my focus into the specific art form of painting, and focused on the elements of process within this area: a more narrow exploration of how the materials and techniques of painting took form through the process of the painter.

This transfer of the materials through the artist takes into account both the physicality of the materials and the presence of the artist in the work. Considering that the act of painting engages the brain, nervous system, muscles, coordination, memory, and eyesight of the painter, it

can be argued that the artist himself is transposed into the artwork. Since the process of making a stroke on the canvas involves impulses originating in the cortex of the brain and traveling through the nervous system to the hand, the marks made can be viewed as a record of inner impulses. Therefore, through the study of the form, movement, consistency, and patterns of strokes on a surface, one can theoretically see the inner state of the maker.

My first pieces within *Body of Process* were concerned with a very literal interpretation of the body of the artist being reflected in my works of art. Each piece reflected either a process of the human body, such as the healing of wound, or a specific part of the body, such as the spine or a skin cell. However, as my pieces and concept continued to evolve, I moved away from this very literal interpretation of the artist in the process.



My beginning works contained a more formal and analytical perspective of process. By taking inspiration from the human body and the steps involved in painting, it constrained my process. The self-imposed guidelines for expressing my idea were too narrow; my means of process was too restrained by the rigidity of the concept. The images above exemplify this restraint of my process; they remain static and do not show a deeper means of the process used to create them. Through creating my initial pieces, I was able to form the systems to construct the rest of my works.



I then began to focus on a more personal exploration of process. I wanted to exemplify through my own creative process a reiteration of processing materials into works of art.

Personally, I tend to work instinctively through materials with little conscious forethought to concept or composition. I am drawn to a certain rawness in the materials I choose: the unfinished grain in the wood, the organic forms of hardening

wax, or the mute color choices in my of yarn, paint, and various found materials. It is through working with my selected materials that I am able to achieve a conclusion in each piece. It is difficult to determine when one of my pieces is complete; instead I choose to look at them all as a moment in the process of becoming. Each piece stands alone or as part of the collection as a personal comprehensive outlook on my understandings and an embodiment of knowledge. The “understandings” are an accumulation of a variety of things including what I have learned through my time these past four years at Ohio Dominican in my classes and life experiences, and a general perception of my outlook on the world and the materials that make it up.

In all of my works exhibited in *Body of Process* I started with a wooden box. Each of the boxes are one foot by one foot in length and height, four inches deep, and backed with a wooden support matrix. Sometimes I drew inspiration from the box: the forms in the grain, the individual tones and highlights of the wood, the smell, or its jaggedness and imperfections. I would sit with a box in my lap, its dimensions intuitively so familiar to me, stemming from the fact that the box itself is roughly the size of my chest cavity, and that I carefully selected individual pieces of its wood from rows of lumber at the hardware store. My physical understanding of the form of the box stemmed from memories of production of each box, or transferring the boxes eight at a time

from different locations, from watching the stack of empty boxes in my room slowly diminish into finished pieces, from opening the closet of my studio space and re-visiting works in the boxes from earlier months. These boxes were always present to me through the process of creating this show, always laying somewhere in the back of my mind soaking up information from my subconscious levels of perceptions. Each piece was drawn from inspiration either through the box or through a certain material, and the finished form would emerge through this foundation.

The process of making the individual works always seemed to happen this way. There was an initial focus on a certain material that would then branch off into different tangents until it was a complete thought. Each box can be viewed as a process, a thought, data from the day, a recollection of the workings and schemas that I hold to be true.

My works are largely about the process of creating them. The exhibited works are a combination of thinking *with* and *through* the materials to form something that is aesthetically pleasing, resonant, or resolved to me; each piece appearing to be in the process of becoming. They are striving to develop into something greater than simply an accumulation of assembled materials. There is a movement, a sense of growth and change, a transient, and ethereal aspect to each of them.

A common theme I found in my research of process oriented artists is that they seek to transcend an object past its previous notions or definitions. For example Eve Hesse stated that, “It is the unknown quantity from which and where I want to go. As a thing, an object, it accedes to its non-logical self. It is something, it is nothing” (Celant 10). Philosopher Irwin Edmund states that, “In the ordinary seeing we do during the day, we do not in any aesthetic sense use our

eyes at all” (Edmund 71). Through using everyday objects such as wood, hemp, wax, and other found objects in unconventional ways, they formed cohesive pieces. This caused the viewer to look more deeply in order to understand their new defined purpose. It was about working within the constraints of the material. By not having a specific direction for any of my pieces I was able to work with the materials in a way that was uninhibited by the fundamental properties of my selected materials and at the same time was inherent to my own process.

In reflecting upon my research of the educational reform trends specific to the field of art education I am able to view these pieces as an attempt to further study and execute the *process* in creating. Each of my works were contained within a box, an attempt to standardize my process. Although the initial intent of the box was to provide a standardization in which I was able to work and more clearly see my process, the use of the box can also be seen as a metaphor for the current direction of art education towards standardization.

Connection to Classroom:

During my final semester at Ohio Dominican I have been student teaching at two local Catholic grade schools. It is through this experience that I have been able to see and execute the theories and strategies that I have learned through my classes, and pull together all of the threads of my Ohio Dominican education. In observing and teaching I am able to experience what was once to me merely a concept; whether this be classroom management strategies, or the childhood development theories, and I have witnessed the value of assessing the process of students.

During my first few weeks I taught my lessons with step by step directions telling my students exactly where to place a line, or exactly how to color a certain section. This enabled my students little room for creativity and critical thought. Although most of the student work

reflected the skill or technique that I was attempting to teach them, it did not really teach them the true skills that one can attain through the arts and use throughout their lives.

After I became more comfortable with teaching and more familiar with my students I began to move to more unrestrained lessons in order to promote higher levels of thought and skill progression in my students. I became more of a facilitator to student learning by providing students with overall directions and goals, but forcing them to make their own decisions and illustrate their own observations and conclusions in their work. This method of teaching is an instructional strategy known as indirect instruction; it is used within classrooms because it exhibits a high level of student involvement through observing, investigating, drawing inferences from data, or forming their own premises. It takes advantage of students' interest and curiosity and encourages them to generate alternatives or solve problems.

One of the first lessons where I implemented a plan to encourage my students to think on their own and find creative solutions to the problem was an artist trading card lesson with my second grade classes. The directions were to design a logo for their trading cards. This was done by combining three things they like with their name. On the backs of each of the cards they were given specific things to draw and one space to draw whatever they wanted. The skills I wanted my students to take away from this lesson were how to abide by the set parameters while finding their own solutions. This lesson had little to do with experimentation of new materials, it was more so about the creative process to deciding what and how to draw, as well as honing in on fine motor skills and translating these creative solutions onto the paper. By not providing any clear examples, it was amazing to see the difference of outcomes. The process and approach of each student was entirely different. Some students were able to begin right away, while others struggled because there were no clear or concrete instructions to follow; they wanted to know

exactly what to draw, or exactly how to draw it. My response was that they had to figure it out on their own. This disheartened some of them, though eventually they were encouraged by the excitement and creativity of the room, and drew some very creative final cards.

Another interesting case study in my classroom that I can draw upon in reference to the importance of the creative process is a comparison between my kindergarten classes and my fourth grade students. A lesson that I did with my kindergartners was giving them each a chunk of clay and telling them that they had to make an animal out of it. There were no questions asked, they began their work without confirming any skills or techniques that may be necessary to the creation of their animals. The material, clay, was new to them; although they may have experimented with similar materials such as play-dough the clay presented a new set of challenges for them to work through. The clay only stays moist and pliable for a short time, and it begins to dry out and crumble after a short time. They all seemed to make adaptations to this on their own, and continued to work although the circumstances changed. On their own they were forced to make decisions with a material unfamiliar to them and achieved the end goal, to make an animal, through their own unique means. This is a simple example of the value of assessing the process in order to determine the validity of art education. The skills that are so esteemed by reformers in both the education and business communities such as problem solving, higher-order thinking, flexibility, persistence, and cooperation, can be learned through the arts, and more specifically through the creative process.

How the kindergartners handled the challenges of a new material was in stark contrast to how the fourth graders dealt with similar challenges. The comparable fourth grade lesson was a lesson used liquid paper mache to create ice cream sundaes. Students were instructed to create their sundae dishes by taping together a Styrofoam bowl and cup and then taking strips of paper

towels and applying them to the bowl and cup with liquid paper mache that would later harden and maintain shape. The process entailed getting the paper towels wet enough with the liquid paper mache so that they would be able to smooth it onto the bowl and cup structure to create a surface to pain on later. I gave the students all of the materials and showed them what the finished product was going to look like, and then let them figure out the means on their own. Some of the problems encountered through this exercise were touching the paper mache because the texture was something unfamiliar and messy, and applying and smoothing the strips of paper towels to the structure. By making the paper towels smooth against the structure it created a better surface to paint on later and kept the shape of the intended object, a sundae dish. Some students clumped the paper towels and it left their dishes with a rough texture or odd form. Others had problems with the initial step of taping the bowl and cup together in a specific way so that it looked like the sundae dish. I let them work out these problems on their own, though they were initially disheartened and extremely confused by the lack of directions. Through peer collaboration and multiple experimental attempts, most of them reached the intended final product.

In comparing these two lessons, kindergarten clay animals and fourth grade paper mache sundaes, there is strong evidence to support patterns of thought and reasoning in correlation with exposure to the current education system. Kindergarteners were able to exhibit a higher order of creative thought in critically solving and working towards a solution with no clear right or wrong answer. In comparison to the fourth graders, the kindergartners have had less experience with the structural norms imposed in the education system. Their patterns of thought have not yet conformed to the ways in which they are taught. In contrast, the fourth graders have developed a

preference for conventional forms of thought due to continued exposure to the current means of teaching.

The important aspect that I learned through my student teaching experience as a future educator is that too often the curriculum centers on activities that have a clear right and wrong answer. This does not adequately prepare students for future careers of the twenty-first century that will have complex and unprecedented problems. Recent technology, such as fMRI scans, offers new insights into the psychology of creativity. Patterns of thought that are exhibited in the creative process is a shift between divergent and convergent thought. The previously held and widely researched belief that creativity occurs on the non-verbal, visual, spatial, and perceptual right side of the brain is still considered generally true, however current research is showing that there are actually patterns of thought. By engaging in a creative activity, separate regions of the brain are interconnected. A characteristic pattern of thought held by creative people is highly developed connectivity amongst entirely different regions of the brain. Although very few students will have careers within the professions of art or design, it is the skills imparted through the creative process that are essential for student growth and development in the twenty-first century (Wright).

Conclusion:

Through exploring my own creative process in using and thinking through materials, as well as researching and coming to a better understanding of the educational system within the United States, I am better prepared to teach and assess my future students. *Process* should be an important means of assessment for any subject area, especially the arts, because it is through the process that students exhibit a deeper understanding.

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