


## Come and Join the Circus!



Advocating for the Creative Arts & Design in K-16 Classrooms & Beyond


**Debrah C. Sickler-Voigt, Ph.D., MTSU**  
**Monica Leister, M.S., TSB**  
**TinyCircus.org**

## NAEA: The Art of Design Objectives




- **Form:** Stop Motion Films Created/Inspired by the Tiny Circus
- **Function:** Teaching Big Ideas, Creative Expression, & Entertainment
- **Future of Visual Arts Education:** Art Educators Using Creative Artworks to Advocate for Quality Arts Programming

## Art Education: Thriving in Teaching & Learning Lessons to Thrive: Tiny Circus—Creativity



Textbook Lesson Includes This Kaleidoscopic Design

## The Tiny Circus' Creativity





## The Tiny Circus: "Come and Join the Circus"




- Founded in 2008
- Artist collective (over 1,000 everyday people of all ages)
- Stop animation films
- Based in Grinnell, Iowa & New Orleans

Mount Vernon Washington Elementary Tiny Circus & Sarah Fitzgerald & MTSU


## The Tiny Circus: Deep Collaboration

- Artists' anonymity—all members have a voice.
- The artists bring their experience not authority.
- "Hosting the Circus"
- Workshops last from a few hours to several weeks

Mount Vernon Washington Elementary Tiny Circus & Sarah Fitzgerald

### Stop Motion/Claymation Process



- Select a theme/big idea
- Brainstorm ideas
- Develop a storyboard
- Arranging objects into creative forms
- Photograph frame shots of objects arranged in slightly different positions to illustrate a sequence of movements
- Add technological effects, including sound.


Iowa Art Educators' Storyboard

### National Visual Arts Standards Framework

Creating	Presenting
Responding	Connecting

NCCAS, 2014, p. 11-12

### Designing Creativity into Everyday Life



Creativity abounds us.

- Creativity is present in simple and common forms.
- People need not have special tools or equipment to radiate their own unique creativity.

### Arts Advocacy



Mount Vernon Washington Elementary Tiny Circus & Sarah Fitzgerald

- Arts advocacy informs others about the value of art & its role children's education.
- It brings positive attention to teachers, students, & schools.

### Teachers & Arts Advocacy Skills




MTSU & TSB Partnership

- Teacher professionalism
- Knowledge of the discipline
- Enthusiasm for subject matter
- Genuine care for students
- Ability to inspire & motivate others
- Effective collaborations

### Advocating Your Message

Newsletter	Website	Ceremonies
Identify Life Skills	Student Works	Artist Statements
Multimedia Presentations	Displays	PTO

### Advocacy-in-Action



Mount Vernon Washington Elementary Tiny Circus & Sarah Fitzgerald

- Become aware of how others' have developed advocacy campaigns.
- Use advocacy to inform policy makers & administrators why children need the arts.

### Community Partnerships



- Partnerships place children in touch with the community.
- Build on existing & create new partnerships.

Artist-in-residence


Museums

Individuals

Groups

MTSU & TSB Partnership

### The Tiny Circus—Elephant Trap



527 Students from Mount Vernon Washington Elementary Tiny Circus & Sarah Fitzgerald


### Arts Advocacy Campaign



- Promote your arts advocacy campaign like a quality infomercial:

Identify Best Features	Enthusiastic Voice.
Present Quality Visuals	Explain why children need the visual arts.

### The Tiny Circus' *Dragon Trap*



Cecilia Elementary School, 210 participants, 40 minute class sessions

### Arts Advocacy Serves All Students

At-Risk Tendencies	Disabilities
ELL	Multicultural
Accomplished	The Arts Benefit All Students!

- Build students' self-confidence
- Active participation in school
- Positive attention from peers

### Collaboration: MTSU & TSB (K-16)



- K-16 collaboration to provide a unique and meaningful project that combined the talents and creativity of elementary, middle, and high school students, all of whom have visual impairments.
- Each group's contributions built upon the next to design a stop motion animation/ Claymation project about "Adventure."

### MTSU & TSB Teamwork



Together we achieve more!

### MTSU & TSB Video


### Adventure Film: Our Materials



- Stop Motion Studio HD
- Claytoon Clay
- Good microphone: Samson Meteor
- (PowerPoint on Loop or Stop Motion Studio are Free Alternatives)



### Designing Creativity into Everyday Life



- Use The 'Tiny Circus' films as a guide, consider how you might utilize common objects and creative ideas to produce meaningful artworks.
- Identify how the different parts come together to promote the value of the arts in your school and the greater community.

### References

- Andrews, B. H. (2010). Student ownership: Learning in a student-centered art room. *Art Education, 63*(4), 40-46.
- Buffington, M. L. & McKay, S. W. (2013). T (Res)en/der. In M. L. Buffington & S. Wilson McKay (Eds.), *Practice theory: Using the power of art teacher research* (pp. 1-8). Reston, VA: National Art Education Association.
- Dean, C., Ebert, C. M. L., McGreevy-Nichols, S., Quinn, B., Sabol, F. R., Schmid, D., Shauck, R. B. & Shuler, S. C. (2010). *21st century skills map: Arts*. Tucson, AZ: Partnership for 21st Century Skills.
- Freedman, K. (2011). Leadership in art education: Taking action in schools and communities. *Art Education, 64*(2), 40-45.
- Freedman, K. (2010). Rethinking creativity: A definition to support contemporary practice. *Art Education, 63*(2), 8-15.
- Greer, C. B. (2007). Valuing the arts on their own terms? (Ceci n'est pas une pipe). *Arts Education Policy Review, 108*(3), 3-12.
- National Coalition for Core Arts Standards (2014). *National Core Arts Standards: A conceptual framework for arts learning*. Retrieved from [http://www.nationalartsstandards.org/sites/default/files/NCAS%20%20Conceptual%20Framework\\_4.pdf](http://www.nationalartsstandards.org/sites/default/files/NCAS%20%20Conceptual%20Framework_4.pdf)
- Rademaker, L. L. (2003). Community involvement in arts education: A case study. *Arts Education Policy Review, 105*(1), pp. 13-24.
- Roling, J. H. (2011). *Art education as a network for curriculum innovation and adaptable learning*. Retrieved from [http://www.arteducators.org/advocacy/NAEA\\_AdvocacyWhitePaper\\_1.pdf](http://www.arteducators.org/advocacy/NAEA_AdvocacyWhitePaper_1.pdf)
- Sickler-Vogt, D. C. (manuscript). Art Education: Thriving in Teaching & Learning.
- Stankiewicz, M. A. (2001). Community/school partnership for the arts: Collaboration, politics, and policy. *Arts Education Policy Review, 102*(6), 3-10.
- State Education Agency Directors of Arts Education. (2014). *National Core Arts Standards*. Dover, DE: State Education Agency Directors of Arts Education.
- Tiny Circus. (2014). *Tiny Circus*. Retrieved from <http://www.invincircus.org>
- Trafi-Prats, L. & Woywod, C. (2013). We love our public schools: Art teachers' life histories in a time of loss, accountability, and new commonalities. *Studies in Art Education, 53*(1), 7-17.

## Contact

- Debrah C. Sickler-Voigt, Ph.D. “Debbie”
  - Textbook: *ART EDUCATION: THRIVING IN TEACHING & LEARNING* (Publication forthcoming)
  - [dsickler@mtsu.edu](mailto:dsickler@mtsu.edu)
  - [www.Arted.US](http://www.Arted.US)
- Monica Leister, M.S.
  - Tennessee School for the Blind
  - [Monica.Leister@tsbtigers.org](mailto:Monica.Leister@tsbtigers.org)
- Tiny Circus (Carlos & Katie)
  - [www.TinyCircus.org](http://www.TinyCircus.org)

