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ABSTRACT
        This collection of working papers in art education is
comprised of manuscripts by graduate students presented at the National Art
Education Conference. Papers in this issue reflect several educational
settings and geographic areas. The 22 articles include: (1) "Symbolic
Meanings in the Ghanaian Arts: A Step Towards Developing Cultural Literacy"
(Robert Ayiku); (2) "Artistic Scanning as a Classroom Qualitative Research
Activity" (Steve Elliot); (3) "Cross Cultural Interpretation and Valuing of
Northwest Coast Art by Natives and Non-Native Americans" (Nancy Parks); (4)
"A Feminist Study of African American Art in New Orleans: Considerations of
Aesthetics, Art History and Art Criticism" (Harriet Walker); (5) "A World
Community of Old Trees: An Ecology Art Project on the World Wide Web" (June
Julian); (6) "A Feminist-Based Studio Art Critique: A Classroom Study" (Anne
Burkhart); (7) "Designing a Collaborative Arts Program: Implications for
Preservice Art Education" (Jan Fedorenko); (8) "Text, Discourse,
Deconstruction and an Exploration of Self: A Disruptive Model for Postmodern
Art Education" (Jane Gooding-Brown); (9) "Preparing Preservice Teachers to
Work with Diverse Student Populations: Implications for Visual Arts Teacher
Education" (Wanda B. Knight); (10) "A New Case for Clay: Multi-Dimensional
High School Ceramics" (Billie Sessions); (11) "A Meta-Critical Analysis of
Ceramics Criticism for Art Education: Toward an Interpretative Methodology"
(Booker Stephen Carpenter, II); (12) "Teaching Art as Reasoned Perception:
Aesthetic Knowing in Theory and Practice" (Richard Siegesmund); (13) "The
Feminization of Physical Culture: The Introduction of Dance into the American
University Curriculum" (Janice Ross); (14) "Of Hosts and Guests: Curricular
Discourses at a Southeast Asian Cultural Village" (Cameron Graham); (15)
"Hanging Emily: Issues in Art, Text and Education" (Karen Knutson); (16) "The
Creative Process and the Making of a Virtual Environment Work of Art" (Dena
Eber); (17) "Spatial Treatment in Children's Drawings: Why Do Japanese
Children Draw in Particular Ways?" (Masami Toku); (18) "Conversation as
Pedagogy in the Teaching of Art" (Jane Zander); (19) "Sharing the Mountain;
Tabasaran Weaving Culture" (Lorraine Ross, '96); (20) "Color Shards and
Carpets: Context in Dagestan" (Lorraine Ross, '97); (21) "Anton and Jay's
Sports Trading Card Series: Embracing the Presence of Letters" (Lisa

Schoenfielder); and (22) "Teaching Art Via Culture: Fictive Travel as a
Learning Tool" (Erin Tapley). (EH)

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MARILYN ZURMUEHLEN

WORKING PAPERS IN ART EDUCATION

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MARILYN ZURMUEHLEN

WORKING PAPERS IN ART EDUCATION

Contents

4

164

mentor's introduction

CATHY MULLEN

Concordia University

Robert Ayiku came to Concordia University as a Commonwealth Scholar from Ghana, entering the MA Art Education program and then continuing in the PhD program. His broad interests led him to course work in art education, several areas of education, and museum education (including a study visit to the Museum of African Art in New York City). Through these experiences Robert has encountered theory, research and professional practices that are current in North America. All along he has enthusiastically explored these new areas of knowledge while remaining true to his vision of arts education that values and sustains Ghanaian cultural identity. That vision emanates from his extensive understanding of traditional Ghanaian symbology and art forms, as well as Western-influenced 'fine art' as practiced by contemporary Ghanaian artists.

The goals of Robert's dissertation reflect his deep commitment to developing the role of arts education in the school curriculum. From the many approaches to research and arts education which he has encountered during his graduate studies, Robert has selected those that he deems most appropriate and relevant to his goals: ethnography and phenomenology for methods of documenting cultural symbols and their uses, and the discipline-based art education (DBAE) model for develop education strategies. Besides the obvious value of the study for developing arts education in Ghana, the research should also be interesting to North American readers in that it will provide a rare opportunity to see how familiar research methods and arts education models are translated--or even reconstructed--when they are applied in a different cultural and social context.

With the support of a Doctoral Dissertation Fellowship from the Getty Center for Education in the Arts, Robert is preparing to pass the next several months doing field research in Ghana. After five long years away from his family and community, the coming months will be filled with homecoming as well as research.

1

7

Symbolic Meanings in the Ghanaian Arts:
A Step Towards Developing Cultural Literacy

Robert Ayiku

Statement of Purpose

This study proposes to document some aspects of the indigenous cultural arts of Ghana. Its goals are to: 1) identify and interpret some key symbolic expressions as found in particular examples of visual, performing, and verbal art forms, and 2) state the significance of these expressions and art forms in the everyday life and living of the people of Ghana. The documentation of these symbolic expressions will be done in a way to make them directly applicable as educational material in Ghanaian schools. This application to teaching will involve following the model of Discipline-Based Arts Education (D.B.A.E.).

Statement of the Problem and Discussion

Since the second half of the nineteenth century, the cultural arts of Ghana have suffered a considerable setback due to foreign influences. The major foreign factors influencing Ghanaian artistic expression include religion such as Christianity and Islam, as well as formal (Western) schooling.

Christian missionaries to Ghana have rejected many indigenous Ghanaian customs, beliefs, and values because these do not conform to the Western culture which they have sought to impose on the people of Ghana. These missionaries have viewed the cultural life of the people of Ghana as primitive, idolatrous, paganistic, and childish. As such, they have described the whole cultural system as "fetishistic," implying it is unreal, superstitious, and magical.

Like Christianity, Islam has also attacked and denounced the Ghanaian culture. It has taught "monotheism," an ideology that emphasizes the existence of only one God, called Allah, and therefore condemned the Ghanaian indigenous religious practices as the worship of many gods. Islam does not allow figurative representation of deities in any visual art forms, a practice that is central to indigenous religious practices in Ghana.

The consequences of these forces of acculturation are diversified, but the most prominent is that most Ghanaian religious converts have become confused, thereby losing confidence in their indigenous cultural arts and developing ambivalent or lukewarm attitudes towards them. Due to Christian teaching, many Ghanaians who have received Western education have also shifted to Western types of life styles, thus influencing the lifestyles of many other Ghanaians, especially urban dwellers and the youth. Among the Western-influenced elite of Ghana, attitudes towards the arts are varied, but the most prominent is the tendency to look down on indigenous arts and artists. The arts are regarded as intellectually undemanding as compared to disciplines like

2

mathematics, engineering, and science, which are perceived as difficult because they require skills of abstraction, conceptualization, and computation. In light of these attitudes, most parents of this elite group encourage and persuade their children to study science or something else other than art. These attitudes can be attributed in large part to the fact that the system of schooling was such that it did not help much of the Ghanaian public to understand the role of the arts in education and the society-at-large.

In an attempt to rectify this situation, the Ministry of Education and Culture of Ghana has instituted a "Curriculum Enrichment Programme" as part of the educational system of Ghana. In this programme, the Ghanaian cultural arts are incorporated as an interdisciplinary study at the basic level of education. By basic level of education is meant, from Kindergarten to the Junior Secondary School level, with ages ranging from approximately five to sixteen years old. The primary aim of this programme, which began in 1984/85, has been to create an opportunity for the indigenous Ghanaian arts to be brought to all students by integrating them with all subjects in the school programme. This has resulted in the arts being treated as a supporting content of the general education programme.

Although they are included in the curriculum, the arts are not treated as full-fledged disciplines. While other subjects are taught with a concern for content, continuity, and consistency to enable learners to understand and achieve the rudimentary principles and basic literacy, and included within the schedule of daily instruction, learning in the arts tends to be treated as an ancillary activity - a recreational diversion from vigorous academic work. This is because there have been no specifically accepted guidelines regarding how instruction in the arts is to be carried out so as to result in a meaningful and purposeful learning for the students. Thus the potential is lost for the arts in assisting to "expand the students' capacity to create, to empathize, and to gain access to their own feelings" as part of the learning process (Bell, 1987, p.43). As such, the value of the arts in everyday life fails to manifest itself in the learner. This disparity between the goals and priorities of general education and arts education, as well as the imbalance between instruction in the arts and other subject areas, have resulted in denigrating the image of the arts, thereby relegating them to a very low ebb among educators, students, and the general Ghanaian public.

The foregoing problems suggest a need for a careful reexamination of the goals and priorities for teaching and learning in the arts in Ghana. First, there is the need for documented material that would validate the indigenous Ghanaian arts so that they can serve to build the cultural identity and self-identity of Ghanaians. Second, there is need to reexamine and find ways to improve the place of arts education as it is currently practised in the Ghanaian school curriculum, to raise the status arts education from an ancillary to a full-fledged discipline, comprised of the study of history, criticism, and aesthetics of the Ghanaian arts, as well as their —production. It is, therefore, to this end that this research is proposed.

3

9

Specific Objectives

The first objective of this study is to identify and document some key symbolic expressions as found in particular indigenous Ghanaian cultural behaviours, actions, and artifacts. Aspects of the Ghanaian cultural arts to be used for the study will include visual, performing, and verbal art forms. The documentation will include meanings associated with the identified symbolic expressions, their significance or social relevance (that is, the circumstances or events in which they function in Ghanaian cultural activities), historical information, and relationships to aesthetic values of the culture, for example, notions of beauty.

The second objective is to propose some strategies for carrying out instruction in arts education at the basic and secondary levels of education in Ghana, using these documents. The proposed strategies will use the Discipline-Based Arts Education (D.B.A.E.) model, which integrates studio practice with the study of the historical, aesthetic, and critical domains of the arts. The goal of this instructional approach is to provide the learners with a more comprehensive approach to acquiring knowledge, skills, and understandings for appreciating works art, including their own indigenous cultural arts. It is also a means to help them to acquire a sense of cultural identity and self-identity.

Conceptual Framework

This study is based upon the assumption that the indigenous Ghanaian cultural arts are a bona fide part of the cultural heritage of Ghana. Having been linked and bound to the social structure of the Ghanaian society, these indigenous arts are "the most visible and revealing aspects" of the Ghanaian culture through which the ideals, beliefs, and values of the people of Ghana are expressed, communicated, and transmitted from one generation to another (Blocker, 1988, p.13).

That the Ghanaian cultural arts are agents of communication is an indication that they are essentially constituted of "ideational expressions". According to Chalmers (1978), ideational expressions are symbol systems that convey ideas and express emotions, quality, and feelings. The also show rank, status, and role, as well as influence decisions of a group of people (p. 6). This understanding indicates that the indigenous Ghanaian cultural arts are essentially made up of symbol systems or structures that embody the cultural knowledge, including the aesthetic precepts of the people of Ghana. Being reservoirs of the Ghanaian cultural knowledge, these symbol systems are used by Ghanaians to portray and interpret various aspects of their cultural behaviours, practices, and lived experiences. Using this conceptual framework, the study will identify several examples of the various arts, and interpret the meanings of the symbol systems used, and describe their significance.

Significance of the Study

This researcher envisions the findings of this study being used as educational material for general knowledge in the Ghanaian arts, to enable the

4

people of Ghana, especially the youth, to understand and acquire the relevant literacy for effective participation in, and appreciation of their culture. This vision is based on the following view of the arts and their place in the education of Ghanaians. By learning about the arts in their own cultural context, students will understand how the arts are constituted: the arts present symbolic meanings that derive from cultural contexts informing both their production and perception. Students will learn that both the contents and contexts of the arts are socially constituted, thereby making explicit the relationship between the arts and their Ghanaian socio-cultural identity. Through this means, students will understand that our ability to visualize, respond, and express ourselves symbolically is a result of experience gained through culturally embedded values, attitudes, and behaviours. It is basically the notion of symbolic meanings as expressed through the arts that grounds the cultural literacy approach to arts education which this study seeks to portray. The contention here is that a cultural literacy approach to arts education involves the study of art forms and processes, from hands-on production through historical, aesthetic, and critical perspectives, as well as an understanding of the socio-cultural constructs which influence how the arts are practised and valued.

As a benefit of a candid and positive exposure to the cultural arts, the student may discover certain personal meanings, reasoning, inquiry, knowing, and intrinsically creative values "that are a part of the process and product of the arts" (Kaufman, 1966 p. 258). Such life enhancing competencies, according to Kaufman, raises the consciousness of the individual, leading to self actualization. Kaufman views a self-actualizing person as "one who brings his [or her] own personality in his [or her] interactions or transactions with other people and the general environment to a creative fruition" (p.258). Thus an important characteristic of any self-actualizing individual is a measure of personal fulfillment in a variety of ways. Such ways may include enhanced tendencies or capabilities for cultural participation, as well as analyzing and synthesizing information and other phenomena for personal meaning-making in learning situations. This, in turn, will lead to authentication of knowledge and self-expression, which the individual can apply to solve some of the problems and tensions of human existence.

Rationale

While the cultural policy of Ghana seeks to offer her people opportunities to revive and preserve their indigenous culture, not much has been done in terms of documenting the Ghanaian cultural elements for both cultural record and educational purposes. A high rate of illiteracy among the expert practitioners of indigenous Ghanaian cultural arts has hindered the recording of the cultural heritage; the major means of communicating and transmitting cultural ideals from one generation to another has been by oral tradition. Today, a new urge for cultural-identity among Ghanaians has resulted in an increased demand on the few cultural resource persons, most of whom are old and are losing their memory -- the main vehicle for the oral tradition. This therefore indicates the need for the documentation of various aspects of the Ghanaian cultural arts for record purposes, and for use as reading material for educating the younger generations

5

11

about their culture. The onus is on arts educators, art historians, ethnographers and specialists in other related fields to research into, and document various aspects of the Ghanaian culture for use as educational and reference material. This project will make a contribution towards meeting these needs.

The discipline-based art education (D.B.A.E.) approach to instruction and learning in the arts will be used as a means of bringing about a shift from the usual dependence on studio activities as the only means of education in the arts, a practice that is common in most Ghanaian primary and secondary school classrooms. Often, the Western arts have been taught in Ghanaian schools as studio- or production- oriented. This approach emphasizes students working with various art materials and techniques for the purposes of self-expression and creativity. Too often, there is little concern for developing students' knowledge and skills in other dimensions of the arts, such as the aesthetic, critical, and historical, thereby rendering their appreciation of the world of art relatively limited. To rectify this unsatisfactory state of arts education, the discipline-based arts education model is being proposed. By including the aesthetic, critical, and historical dimensions in the proposed learning strategies, other modes of knowing besides studio practice will be included to foster understanding, interpretation, and appreciation of the arts as agents for the transmission of symbolic meanings of the social and cultural contexts from which they derive. Ideally, to borrow Greer's (1984, p. 213) phrase, the "educational end-in-view" of the D.B.A.E. approach to instruction and learning in the arts is to produce educated adults (beings) who are knowledgeable in the arts and their production and responsive to the aesthetic properties of works of art.

Operational Definitions

Culture may be defined as "those patterns of meaning that any group of people, or society uses to evaluate itself". Thus it can be said to be "a constitutive dimension of all human action" (Bellah et al., 1986, p.333). Such cultural patterns embrace "all the peculiar valuations, institutions, and systems of orientation in guidance (such as folkways, mores, laws, habits, customs, etiquette, fashions) which... characterize ñ if not constitute ñ any social group at a given moment in its history" (Schuts, 1971, p.92). More simply stated, culture is the sum total of the ways of living built up by a group of peoples in any particular society and transmitted from one generation to another.

A symbol in this study is defined as a material expression or form conventionally standing for an idea, a belief, process or act.

Cultural literacy, is defined as the acquisition of cultural knowledge for purposes of social adaptation. It entails the act or process of understanding and the ability to verbalize the assumptions and values that constitute one's own cultural heritage (Hamblen and Gales, 1991, p.15). Thus, the theme of the research, "Symbolic Meanings in the Ghanaian Arts: A Step towards Developing Cultural Literacy," entails decoding or encoding the assumptions and values that make up bodies of knowledge and modes of action in indigenous Ghanaian artistic expressions.

6

12

Methodology

Methodological Framework

The methodological framework to be used in this study derives from the study of culture as a system of meanings a people attribute to phenomena. Being a phenomenon of shared meanings, culture is learned and defined in the context of interaction between people. Based on this premise, the researcher will use qualitative and ethnographic approaches, adopting a phenomenological perspective for the documentation portion of the study. A phenomenological inquiry involves a study of essences, that is, the essential or very nature of phenomena as are meaningfully experienced. Thus, to question the essence of an aspect of human experience is to make a phenomenological inquiry into the essential nature of a certain way of being in the world. Basically, phenomenological research attempts to describe and interpret experiential meanings as we live them in our everyday existence, our "lifeworld" (van Manen, 1992, p.11). Underlying this idea is the contention that since artists often give shape to their thoughts and lived experiences through their artistic activities; products of art are, in a sense, lived experiences transformed into transcended configurations (p.74). The phenomenological orientation of this research project lies in its central concern to systematically attempt to describe and interpret the meaning structures of symbolic forms and expressions found in several examples of the Ghanaian cultural arts.

Data Collecting Activities

Data collection will involve two processes which would take place concurrently because each process supplements and complements the other. One data collection process will include the researcher taking part directly in selected Ghanaian cultural activities such as child-outdooring and naming ceremonies, puberty rites, funerals, and festivals, as well as in recreational activities such as drumming and dancing, drama, and storytelling. The other means of data collection will be by in depth interviews with key respondents in the cultural arts.

The interviews will take the form of phenomenological conversation -- a dialogic way of questioning and answering. The conversation will have a "hermeneutic thrust" (van Manen, 1992, p.98). This means a mutual or collaborative conversational relationship between the researcher and respondent that will keep both of them constantly thinking, and making sense of the symbolic systems in the Ghanaian cultural arts and interpreting the meanings embedded in them. Questions for the interviews will be semi-structured and open-ended, but within a framework based on obtaining information about particular symbols, their meanings in relation to aesthetic values, historical, and socio-cultural contexts. The specific types of information to be gathered are: 1) what the symbol is; 2) what the symbol means; and 3) how the symbol is used.

Selection of Respondents

The informants and interview respondents of this study will include artists-in-residence at Centres for National Culture, and cultural experts (mostly,

7

senior citizens) in the courts of selected traditional chiefs with paramountcy status in Ghana. The phrase, "chiefs with paramountcy", otherwise known as "Paramount Chiefs", designates Ghanaian traditional chiefs whose status and placement give them power to rule over large areas of land (or districts) made up of towns and villages with chiefs of lower ranks, including sub-chiefs. Often, such areas of land are comprised of people of the same tribe, language, or traditional behaviours and, are therefore, known as traditional areas.

Key respondents among artists-in-residence at Centres for National Culture will be selected according to each person's field of specialization or knowledge in one or more of the three domains of art, namely, the visual, performing, and verbal art forms. On the other hand, most indigenous cultural experts among elders of traditional chiefs' courts of Ghana do not specialize in knowledge about specific cultural arts. While it is not uncommon to find one cultural expert in a traditional chief's court with a sound knowledge in all three chosen fields of art, often, these experts work in groups. The number of persons in each of such groups vary from one court to another, but may range from two to five. Thus, an interview with such a group may take on the form of a seminar (group discussion), with all the participants speaking freely to the subject matter. Through this means, information would be gained about symbolic forms and expressions in all three chosen domains of Ghanaian art. Key respondents in the courts of chiefs will be reached through contact with such teams. The in-depth interviews will be supplemented with informal interviews with other persons the researcher would encounter spontaneously during cultural activities in which he would participate.

Gaining Access to Respondents

Access to potential respondents would be sought by the researcher in two ways. Letters of application will be sent to the Heads of Centres for National Culture prior to visiting them. This is to enable the researcher to obtain permission for access to the institutions, for observation and to hold interviews with the cultural experts and artists-in-residence. The letters will explain concisely:

-       what the research is about;

-       the aspects of Ghanaian symbols and cultural arts that would be covered;

-       the form of information the research seeks to gain about those cultural arts;

-       and the intended or expected end purpose of the research findings.

The application will also seek permission for the researcher to take pictures and to videotape some cultural activities and artifacts relevant to the research.

Access to the courts of chiefs will be gained by the researcher consulting personally with the chiefs' elders who act as gate-keepers to the courts. As custom demands in Ghana, drinks -- usually, a bottle each of Schnapps and "Akpeteshie" (a local gin) -- may be presented to the elders where necessary

8

14

(or as tradition demands in each traditional area). The gate-keepers will then introduce the researcher to the cultural experts of the court for appointments to be made for observations and interview meetings.

Data Analysis

Analysis of the data will commence in the field as an ongoing part of the data collection. The respondents would depend to a large extent on their memory and personal experiences. Therefore the interview responses will likely be long and open-ended. As such, the resulting amount of data could be enormous, rendering the work of transcribing cumbersome, and rather too complex for convenient handling. To avoid these problems, each interview tape will be selectively transcribed immediately after the interview session, and the contents organized by coding categories. This will involve translating units of the data, that is, the interview responses and other forms of respondent information (gestures and other body language), into categories identified for the interview topics. While reading through the information obtained, the researcher will be assigning the content to predetermined coding categories by means of charting. The chart will be made up of three columns. In the first column will be recorded the names of symbols identified during the interview. The second column will embrace the interpretations of those symbols, and the third column, their functions or social relevance (i.e. the circumstances or events in which they are used). The table that follows illustrates how the interview responses will be categorized.

WHAT IS THE NAME OF THE SYMBOL OR ARTIFACT?	INTERPRETATION: WHAT DOES IT MEAN?	FUNCTIONS: HOW IS IT USED? (SOCIAL RELEVANCE OR SIGNIFICANCE)
1. . . . 2. . . . 3. . . .	1. . . . 2. . . . 3. . . .	1. . . . 2. . . . 3. . . .

Content of the interviews will be verified by reviewing the content of interview responses with the respondents. These reviews will serve as occasions for both researcher and respondents to reflect on the ongoing record of the interview transcript. Since the respondents will depend largely on their memory and personal experiences in responding to the interview questions, the salient points raised by individual respondents will be compared with each other. This is to clarify and corroborate similarities, commonalities, and differences in the information obtained. The findings will, in turn, be integrated with the findings as a result of the researcher's actual partaking in Ghanaian cultural activities and casual interactions with the local participants. This is to clarify the similarities

9

16

and/or commonalities between the verbal information and what pertains in actual practice. In this way, the researcher will ascertain the validity and/or integrity of the data obtained. The data will then be collated and presented in light of the research objectives, using a phenomenological description. The object of phenomenological description, according to van Manen, is to develop a narrative that lays bare the meanings of our daily existence. Specific examples of particular artistic expressions will be cited with reference to specific tribes or traditional areas. The described cultural activities will be illustrated by means of drawings, photographs, or video recordings.

Expected Results

It is envisaged that the outcome of this study will be a body of documented material that would validate information about the indigenous Ghanaian arts so that they can serve as educational material for Ghanaian schools, as well as for record purposes. Additionally, an approach to teaching and learning in the Ghanaian arts, based on the discipline-based arts education (D.B.A.E.) model, will be proposed. The documented body of literature on the Ghanaian cultural arts together with the suggested approaches to arts education will result in an arts programme that is appropriate for Ghanaian schools. It is intended to offer learners the opportunity to study the arts they have been living with as part of their lifestyle. In this way, the learners' artistic skills and practices, imagination, knowledge, and judgment would be grounded in their own indigenous cultural assumptions. This would render learning meaningful, thereby serving to build the cultural identity and self-identity of the learners.

On the whole, this research project would offer exemplary strategies that can be used as a model for studying other aspects of the Ghanaian culture, and also, other studies towards improving arts education in Ghana.

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10

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11

Artistic Scanning as a
Classroom Qualitative Research Activity

Steve Elliott

> Degas was a master of composition in that he gave
> you the impression that this (*teacher points to an art
> reproduction*) was just a little snippet of a much larger picture.
> What's happening in this picture that gives you the idea that
> there's much more going on?
> Mark?
> What was the question Mark?
> I don't know.
> Am I putting you to sleep? Listen to the question carefully.
> There's something about this composition, and about Degas'
> compositions generally, that make you think that there's more
> going on than just what you see. What might that be?
> Becky?   (Elliott, 1997)

How does the teacher decide what questions to ask to make viewing art
sessions as meaningful as possible for her students? Are the questions and the
approach the same for all types of art? What happened to Mark? Did he know the
answer?

The thesis for this paper grew out of my current research into the nature
of teacher directed dialogue during art viewing sessions in secondary schools.
During the data collecting sessions it appeared that some, and at times many, of
the students in the various classes being studied were only superficially involved
in the investigation of works of art. In addition to their apparent disengagement
with the process, student comprehension often seemed to be a product of rote
memory rather than deep personal understanding.

As an outside observer I became interested in considering the method
and content of such interactions with respect to what facility the process and
content of these sessions offered the students in making sense of the objects
being discussed. I began my observations by attending to how the students
made sense of each work viewed as an example of a particular style or type of
artistic expression and then to how the individual works related to a larger group
of things we call art. With an interest in making the art viewing activities within
classrooms as productive and meaningful for the students as possible, this work
suggests that by conceiving of and constructing the art viewing session as a
qualitative research activity student involvement and understanding may be
enhanced.

Talk About Art, Scanning and Frameworks

It is within the frame of critical and descriptive dialogue that students
explore understandings and value regarding historical works, student creations

12

and aesthetic categories of art (Feldman, 1994). In fact, "art criticism has become the storytelling aspect of art and aesthetics and transforms visual experiences into verbal expressions that can be shared with others." (Cromer, 1990, p.9)

Meaning and value in art then, are not taught solely through beholding. They are explored and understood through language associated with what we see. To facilitate instruction, teachers often employ a framework or regularized viewing process to organize student interaction with works of art.

Viewing art frameworks provide structures that direct the what's and the how-to's of looking at art. Their purpose is to make the viewing process as transparent and worthwhile as possible for both teachers and students. What is talked about during criticism sessions has the effect of drawing attention to characteristics or qualities of a given work that are of value to the work as it is revealed as an art object. Through these sessions the teacher "advances ideas that guide the viewers in their interactions with art" (Feldman, 1994, pg. 4).

A viewing art framework is intended to provide a set of categories that allow artistic experience to be parsed up and analyzed in specific terms related to strategies used by artists to shape the expression found in their work. The use of guiding categories narrows the range of expressive possibilities to be attended to and thereby limits discussion to those specific qualities identified by the framework as being most relevant to understanding art. An explicit outline can make instruction easier, and understanding clearer, and more focused for both students and teachers.

In addition to the possible explication virtues of using a specific set of terms during art viewing sessions, many schools, limited by reduced teacher expertise or shrinking time allocation for Visual Art instruction, can benefit from the use of frameworks as an organizational tool to guide classroom activity. The structure and process of working effectively with a framework can usually be taught to, and mastered by, students and teachers in a relatively short period of time (Broudy, 1987).

With a framework in place teachers may work together with their students in scanning the works to be studied. Scanning is the process of carefully observing and describing the specific expressive nature of a given work of art while using an outline of possible expressive qualities as a guide. According to Broudy (1987), scanning is a worthwhile strategy for viewing art because by using the framework as a guide it teaches a specific kind of insightful, artistic perception which is distinct from ordinary or general perception.

Existing Frameworks

Notwithstanding the instructional process advantages that scanning can offer art educators, strategies like Broudy's aesthetic scanning framework (Broudy, 1972) which advocates a single perspective for viewing art run the risk of having students look at art through incompatible or non illuminating perspectives. It would be ineffective, by way of example, to analyze an Egyptian artifact through

13

19

a modernist viewing paradigm. Each stylistic movement in art has its own particular way of viewing its creations.

The main problem of working with a great number of varied perspectives, like the expressive variety that exists in the collective canon of art, is to conceive of some organizing principle that will assist those involved in analyzing art in making both individual and collective sense of the works being considered. Such a principle must be individually illuminating, so as to retain the integrity of each work of art in the context of its creation, as well as be able to provide a place for the individual items within a broader range of things called art. As a result, items of interest are individually understood while, at the same time, collectively related.

Historically the notion of art as expression has been a useful principle around which to structure classroom discussion (Arnheim, 1971, Broudy, 1972). The term expression means that all art is intended to produce in the viewer a feeling that creates interest in the work as a physical entity, or in ideas or concepts for which the physical entity acts as a catalyst or point of entry into issues of interest. Simply stated. the general purpose for activity in visual art is *expression*. The art object represents, documents, embodies, or is a catalyst for an expressive experience. Art as expression has also been explored in other cultures as the way in which an artifact is deemed special or set apart from other experiences (Dissanayake, 1988).

One difficulty with existing frameworks (Broudy, 1987, 1972, Feldman, 1994) is that they were developed for use in analyzing works of modern art or works of other styles of art from a modem perspective. Modern art standards for shaping artistic expression are being eroded or rather exploded by a plethora of postmodern ideas. The use of sensory qualities, like colour and tone, or formal qualities, like emphasis and balance to carry the main expressive impact of works of art has been replaced in contemporary works by socially constructed conceptual triggers of expression. Many postmodern artists have rejected formal properties as their primary concern (Parks, 1988) and for some, aesthetic issues play no role in the expression of their work (Tilgman, 1984). As viewers of modern art are expected to experience a felt response because of what they perceive visually as being in the work itself, viewers of postmodern creations are asked to feel about the work because of what they think about what they see. Formalism is giving way to narration, metaphor, allegory, juxtaposition etc. (Parks, 1989).

In addition to the changing notions of art in a postmodern world there is the increased need to incorporate the arts of other cultures into classroom investigations (Koroscik, 1996). As euro-western artistic expression has moved beyond its modernist boundaries and the ethnic composition of our nations classrooms has become increasingly diverse, what constitutes clarity, understanding and contextual integrity, when talking about works of art in school has broadened.

Although some may call for an overhaul of traditional art education practices from a modemist to a postmodernist approach (see Wolcott, 1996, Fehr, 1994, Parks, 1989), the fact that the world of art has changed and

14

20

broadened does not necessarily mean that we must abandon familiar practices for viewing art. An instructional paradigm that simply replaces the protocols of working with modern art by ones that provide a postmodern perspective will run the risk of exchanging one narrow paradigm with a different, yet potentially equally narrow view. Not only has our world become postmodern, it has also become international and multicultural. As a result it may be prudent, from an art education perspective, to adopt practices that accommodate postmodernist paradigms as well as international and multicultural perspectives. If art education is to have integrity as a contemporary educational pursuit it must become increasingly inclusive and comprehensive in its scope not simply transposed to postmodern practice. As a result, any general frameworks to guide the viewing art process must use categories that can accommodate a wide variety of art styles types and contexts.

Engaging Students by Building a Framework as a Research Activity

Two initial concerns stated in this paper suggested that students are sometimes disengaged in the process of art investigation and that learning gleaned from these sessions often seemed a product of rote memorization rather than a synthesized personal position.

The suggestion being made here is that both of these instructional difficulties may be reduced or overcome if teachers adopt a research approach to viewing art in their classrooms. Through research both students and teachers become involved in the process of not only managing information that reflects value in works of art, but also involves them in structuring the frameworks that will help them make sense of what they are looking at and evaluating.

As students and teachers explore together the ways in which artists construct visual value through expression they are engaging in action research The learning that grows out of these types of activities will be more meaningful for both teachers and students than if the same information is read from a research report or textbook (Reynolds, 1983). As co-researchers they develop the tools that allow them to recognize and understand relevant information. In short, researchers are more involved with, and have an opportunity to better understand, the data than those who simply read about the research .

As mentioned earlier, in viewing art activities teachers and students are required to analyze objects that communicate or express as an important part of their function as art. Researchers working with communication materials have traditionally used a methodology known as content analysis which is described as a process for the systematic study of communication material (Berelson, 1971). Generally content analysis is viewed as a quantitative research activity but has great potential as a qualitative research paradigm as well. When conceived as a qualitative approach it allows for greater richness in description of data (Berelson, 1971). Although content analysis is typically used to study and analyze text, it can offer the art teacher a powerful method for studying and analyzing the expression

15

21

of visual art. Berelson (1971) suggests that communication content can include meanings derived through verbal, musical, pictorial, plastic or gestural symbols.

Since content analysis consists of making sense of communication materials, teachers can be seen to use informal content analysis as a regular part of their professional practice while correcting papers and guiding classroom discussions. As teachers include students in this process in a formal way they are engaging in research as an instructional approach (Reynolds, 1983).

To more fully involve the students in the process and to deepen their understanding, teachers and students can use basic content analysis protocols to identify and construct categories to be used in the shaping of a framework for scanning. By constructing the framework as co-operative activity, the students may more easily see it as a negotiable structure used to facilitate discussion rather than a fixed screen through which all art must pass.

For the purposes of this activity, content analysis methodology can be easily divided into seven specific steps (adapted from Johnson & LaMontagne, 1993).

1. **Identify of the basic problem or research question.** In the case of viewing art research students and teachers are investigating how artifacts act as art. This question requires that an inclusive definition of art be agreed upon by the class which identifies general characteristics of objects that qualify them for consideration as art. It is important at this stage not to become too specific as to limit the definition to a particular iteration or style of art. Earlier it was suggested that art as expression may be a good starting point for this type of definition. In some ways this definition would describe the experience of art and the research process would become an experiential learning activity. For any activity to be considered an effective experiential learning enterprise it must first be connected to a significant purpose or unifying principle (Kolb, 1984). This purpose or principle becomes the guide for the activity. With a well understood purpose one may know in which direction to strive, or when the striving has been successful, or what types of activities including sensibilities could be considered significant in the experience. This principle may also provide an interpretative structure for making sense of feedback.

2. **Prepare the data for analysis.** The data is represented by works of art. Students and teachers will collect a sample of as many different types and styles of art as they will study. Each work of art will become a different item for analysis.

3. **Become familiar with the data.** View all collected works of art and become familiar with their overall nature. Begin to recognize the particular way each work communicates with you as well as other possible audiences. During this phase both looking at and reading about the works of art and their cultural contexts may be required to understand the strategies that were used by the various artists to communicate and express.

16

23

4. **Identify units of analysis.** Specifically identify the various means used to create interest and convey meaning in the works of art.

5. **Define tentative categories.** Identify general categories that describe the expression (communication) strategies used in each work and into which they will be divided.

6. **Refine categories.** Combine categories that seem to relate to similar expressive strategies and generalize categories that can accommodate more than one of the specific strategies identified. For example, if the students find that in one work colour is used as an expressive element and in another texture is used, both could be considered sensory characteristics of expression and communication. If violence against women is the expressive theme in one work and destroying the environment is the theme of another, *social issues* could be used as a general category to accommodate both. This refining process is ongoing throughout the research.

7. **Create a framework.** The categories identified are then organized into a list to be used as a guide as works of art are scanned during classroom discussion. This comprehensive list will facilitate general understanding about the nature of art as well as assist students in making comparative assessments between styles and cultures of art. As new cases are encountered by the students that are not accommodated by their category list, new ones can be added or old ones modified making this type of framework a dynamic guide.

Concluding Thoughts

Content analysis is an excellent example of action research (Reynolds, 1983) that lends itself to the study of abstract concepts, emotions, and thought processes that are difficult to study through other forms of applied behavioral research (Johnson & LaMontagne, 1993). Through this approach to viewing art, students and teachers may benefit from the activity because as co-researchers that shape the research instrument, each will have the possibility of greater understanding. Understanding the relevance of classroom discussion could make the school experience more worthwhile for students and understanding the tools and methods of analysis could facilitate further independent study.

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mentor's introduction

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Teaching art from a multicultural point of view is a challenging and difficult task open to many interpretations and classroom practices. In the introduction to her book, **Mixed Blessings: New Art in Multicultural America**, Lucy Lippard[1] wrote: "The cross-cultural process is a recalcitrant, elusive subject" (p.3). For over a decade, Nancy Schien Parks has been researching issues related to art about and from many diverse cultures. Her background in museum education and classroom practice allow her to have insights and revelations into issues that involve introducing concepts about art to those both within and outside specific cultural contexts.

In her paper about cross-cultural interpretation and valuing of Northwest coast art by natives and non-natives, she raises some very provocative questions about what it means to teach art from what has been popularly termed a **multicultural point of view.** This case study portrays the good intentions of an art teacher at the elementary level who wishes to introduce the art of other cultures into her classroom practice. The information and insights into the Northwest coast native culture that she conveys to her students takes the form of a nicely wrapped package with nothing inside. She was not able to go beyond the boundaries of her own background and challenge herself and her students to think about the deep meanings of the symbolism and myths connected with art from another culture than their own and her own experiences.

What if the Haida sculptor, portrayed in Parks study, were to teach the 6th grade art class under consideration? How would conservative, rural, almost entirely white, community members respond to the teaching of religious aspects of a non-Christian culture to their children? From a community-based point of view, how 'dangerous' are new ideas that are foreign to the population of children in this research? Nancy Schien Parks provokes us to ponder our own questions about cross-culture teaching of art that indicate her future success as an art educator who will question how and why it is important to teach about art from a diversity of cultures and perspectives.

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[1] Lippard, L. (1990). **Mixed blessings: New art in multicultural America.** New York: Pantheon Books.

19

Cross Cultural Interpretation and Valuing
of Northwest Coast Art
by Natives and Non-Native Americans

Nancy Schien Parks

It is essential to bear in mind the twofold source of artistic effect,
the one based on form alone, the other on idea associated with
form. Otherwise the theory of art will be one-sided.

(Boaz, 1927 p. 13)

Changing demographics within the United States called for economic,
social, political, and educational change during the turbulent 60s which resulted
in a renewed look at diversity. Changes in educational institutions in respect to
multicultural initiatives, however, only began to have effect in the 1980s. As
noted by Sahasrabudhe (1992) " 'Multiculturalism was first adequately defined
only around 1979' by James Banks" (p.42). In the past two decades of the 1980s
and the 1990s, art educators have become increasingly involved in discourse
about multicultural education; they have been examining curriculum, instruction,
and assessment as they relate to art and culture (Chalmers, 1992; Hart, 1991;
McFee, 1991, Smith, 1994, Stuhr, 1991; Wasson, Stuhr, and Petrovich-Mwaniki,
1990, Zimmerman, 1990), although a few were also involved in inquiring into
these issues in the 1960s and 1970s.

This study explores how members of certain subcultures view and value
their own art as well as how members outside their cultural groups value art work
produced within these same sub-cultural groups. In a related study, Neperud and
Stuhr (1993) looked at cross-cultural valuing among Native Americans and non-
Native Americans. The purpose of their study was to determine how Native
Americans and non-Native Americans valued a selected range of art works made
by Native Americans living in the state of Wisconsin. They also tried to determine
if differences in valuing existed between Native and non-Native Americans. The
researchers categorized art made by Native Americans living in Wisconsin as (1)
traditional - works that utilized historical forms and materials, *(2) transitional* -works
that utilized traditional forms or combinations of traditional forms with
contemporary materials experienced through contact with European or the
dominant American culture, and (3) *transformative* - work using contemporary
forms and materials that may contain Native American subject matter. The
researchers then looked at responses of Chippewas, Menominees, and non-
Native Americans who ranged from middle school to college level, to art work
made by Native Americans that had been classified into one of the three
categories.

Their findings indicated that Native Americans in the study assigned the
Native American art categorized as *transitional* with the highest ratings and Native
American art classified as *transformative* with the lowest ratings. The researchers
anticipated going into their study that Native Americans' adherence to traditional
values would result in traditional forms rated the highest, but this was not the

20

case. The researchers speculated that this finding may be due to (1) the participants' education and exposure to Western conceptions of art, (2) the nature of cultural transmission of ceremonial and spiritual cultural art forms within Native American culture which is selective, or (3) understanding by participants that the art forms are not recognized as art within the Native American culture.

The non Native Americans subjects gave art classified as *traditional* highest ratings and art categorized as *transformative* lowest ratings. All of the non-Native American ratings of Native American art were lower than the responses made by Native Americans to Native American art. Although both groups rated *transitional* art as high. Native Americans rated *transitional* art much higher than did the non-Native Americans. The results of this study indicate that ethnic values are not static and unchanging, but fluid and dynamic.

Another area discussed within this discourse about multicultural education has been the role of the art teacher in helping students understand cultural diversity in the arts and the art contributions of all members of a multicultural society. In a discussion about issues and problems in multicultural art education, Clark (1990) used the teaching of African art to identify prerequisites for educators in order for successful teaching to occur, such as acquiring specific knowledge about a culture and its forms. He stated:

> To teach effectively about the Yoruba culture or about African tribal art in general requires, before all else that a teacher learn as much as possible about the interactions of European colonists and African tribespersons, the roles of tribal arts in local African cultures, the transformations of ethnographic objects into "fine art" objects by western cultures, and as much as possible of the social and cultural history of the people who originally made and used the objects being studied. (p.13)

Clark further stated that all citizens are exposed to a variety of cultures and that even though parents and teachers can't control children's reactions, they can 'engineer' more positive than negative reactions to art that originates in cultures with which students are not familiar.

Research Question

Recognizing the critical role that art teachers play in helping children engage and understand art from within and outside the United States, and the fact that the majority of art teachers are white females, I decided to examine cross-cultural interpretations and valuing of art from the Northwest Coast. Specifically, I focused on how Northwest Coast two-dimensional surface decoration that is painted, carved, or a combination of these two techniques, was interpreted and valued by a Euro-American art teacher and three white, sixth-grade students. A Northwest Coast Native American's interpretations of similar decoration was also examined to determine if differences between his interpretations with those of the art teacher and these students. A pilot study for this research was conducted during the Fall of 1995. The setting for this pilot study was a rural, midwestern elementary school with a total population of approximately four hundred and

21

twenty-five, predominately white students, in grades K-6. The art teacher in this study has been an art instructor for over twelve years and the art teacher for students participating in this study for five and a half years. This is the second time the art teacher has presented a unit of study on Northwest Coast art that emphasized the iconography found in this culture. The unit of study stretched over a four week period, with one week lost due to a staff development day.

According to Hamblen (1990), postmodern critiques of what she refers to as the 'cash aesthetic,' a singular aesthetic value promoted in educational literature and rooted in values of Modernity, have questioned whether art education should be narrowly focused on a Western "fine art" aesthetic point of view. Noting Blandy and Congdon's (1989) earlier criticisms, Hamblen stated:

> Folk, domestic, hiddenstream, collaborative, commercial, popular, confrontational, feminist arts - to mention a few - and the broad categories of multicultural and cross-cultural arts are absent or given token representation in most art education textbooks and state curriculum guidelines. (p.221)

When attempts are made by art teachers outside a sub-culture to present cross cultural art forms to their students, (1) How do they represent the art forms?, (2) What are the key elements or concepts focused on in the classroom, and (3) What resources does the art teacher use to teach about these art forms? and (4) How does the art teacher's understanding and valuing of particular aspects of objects transfer to the students' own knowledge and understanding of art outside their own cultures? Referring back to Clarks' statement about the role of art teachers in presenting art from diverse cultures to students, a pertinent question worth asking is are art teachers "engineering" only positive reactions to art from unfamiliar cultures? These are all questions I was curious about as I began my study.

Methodology

Semi-structured interviews, document analysis, and observation were the methods I used to collect my data. Ms. Nelson [1] was selected based on her experience as an art teacher, enthusiasm for art education, her interest and experience in teaching students about art forms of non-western cultures, and her gender and her Euro-American roots. The three students who participated in this study were selected by the art teacher, based upon her classroom experience with the students and their willingness to be interviewed about their understanding of Northwest Coast art. Initially, I spent several class periods observing Ms. Nelson and her sixth grade art class. As a basis for the interviews with Ms. Nelson, I developed an interview protocol which consisted of thirteen questions. Depending on responses from the art teacher, the order the questions asked varied from the organized protocol and in some instances alternative questions were raised. Student interviews were conducted at the beginning of the unit of study and later at the end of the unit. On two separate

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[1] A fictitious name has been used in order to ensure confidentiality of the art teacher.

22

occasions I interviewed Ms. Nelson, two sixth grade girls, and one sixth grade boy.

I conducted an analysis of documents used by Ms. Nelson to introduce her students to Northwest Coast designs. A scholarly book used to prepare for the unit of study was referred to during the time the she taught the unit. The book served as Ms. Nelsons' main resource for preparing for this unit of study. A written unit plan was requested, but initially, one did not exist. The art teacher stated that she had not actually written up her plans for the unit, but would be happy to do so if I supplied her with a form, which I eventually did. The students' final art products were analyzed to see if parallels existed between the student's art work, comments made by the teacher during her introduction to the unit, and the visuals she used in class. Data collected from the interviews were analyzed using content analysis, (Gordon, 1978; Holsti, 1969; Mostyn, 1985) to determine the evolution of the students' knowledge and understanding of Northwest Coast iconography.

A video taped interview with a Haida carver, Mr. Miller [2] served as my data source, which I transcribed and analyzed as my source of a native interpretation of the iconography of a Haida totem pole. The actual interview was conducted by an art teacher who visited the area during the summer of 1995 and interviewed three Northwest Coast Native American artists about their art. These interviews were not shown to student participants in the pilot study. In addition, scholarly writings on Northwest Coast art and design were analyzed for support or discrepancies between Ms. Nelson's and Mr. Miller's interpretation and valuing of Northwest Coast art.

Ethical Concerns and Subjectivity

Consent forms were provided for Ms. Nelson and the three students who participated in the study. Interview transcripts were made available for confirmation of data. My request for a written unit of study plan and Ms. Nelson's subsequent response raised ethical concerns for me, but securing a unit of study plan served as valuable data for my research. My desire to represent all subjects who participated in the study in a fair and balanced manner remained throughout my research. I was particularly sensitive towards recognition of my Euro-American cultural heritage and limited understanding of Northwest Coast art. I attempted to address my concerns by looking at video tapes, books, exhibition catalogues, and by attending a workshop held for art educators on Northwest Coast art.

Assertions

Ms. Nelson introduced the unit of study through a brief lecture where she discussed Northwest Coast iconography in a general way. Terminology like *ovid* and *S Form,* and the names of three major Northwest Native groups, the *Haida, Tlinglit,* and *Nootka* were written on the chalkboard prior to the students' arrival. The colors red, black, yellow, and green were written on the chalkboard and

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[2] A fictitious name has been used in order to ensure confidentiality of the Haida carver.

23

identified as typical colors used by Northwest Coast peoples . Ms. Nelson told students that Northwest Coast Native Americans revered animals and that many of their designs represented animals like ravens or whales. Ms. Nelson also explained that Native American designs from the Northwest Coast were symmetrical. She then asked for volunteers who remembered the term symmetrical from a previous lesson to reiterate the definition for the rest of the class. After a student explained that symmetry meant a design was the same on both sides, Ms. Nelson elaborated. A brief discussion about colors typically used by the Northwest Coast followed. Ms. Nelson explained to students that red, yellow, green, and in some cases blue-green were used. Ms. Nelson told her students that black was often used as a unifying color. Ms. Nelson also told her students that the sources for creating these colors initially came various minerals, which were prepared along with saliva. The students then were given black and white copies of Northwest Coast designs illustrated by scholars and a few color photographs of art work produced by Northwest Coast Native Americans.

The students listened intently during the introduction to the unit of study and to the directions for their studio project. The children were told that they were to draw an animal design in the style of the Northwest Coast that was represented in the visuals they had just seen or they could modify the designs in some way. After drawing their designs, students were told to outline them using black crayon and to fill in the interior spaces using colored tempera paint. After beginning their project, some students asked Ms. Nelson for help in the selection of designs and what colors to paint their designs.

Through my observations and interviews with the three sixth grade students and analyses of the interview with Mr. Miller, themes emerged which were categorized as (1) students viewed Ms. Nelson as an authority figure; (2) study of Northwest Coast art revolved around formal qualities; (3) students' understanding of Northwest Coast design and aesthetic forms was severely limited due to the approach used by the art teacher and (4) although Mr. Miller recognized formal qualities within Haida totem poles, his interpretative comments reflected an integration of both formal and contextual aspects of his carving. These themes now will be discussed in detail.

It became clear that Ms. Nelson was viewed by students as an authority figure, who provided credibility to the knowledge and visuals she presented. Students readily used the photographs and photo copies of Northwest Coast art to copy and in a few cases to create modified designs. One student explained, "The art teacher's presentation about Northwest Coast art was very helpful. She talked to us about the designs and symmetry and all of that. Her talk helped me to make my design like the Native Americans."

The students' finished art work reflected the art teacher's understanding and aesthetic valuing of Northwest Coast design. Analysis of the completed painted designs made by the students revealed a visual replay of the Ms. Nelson's interpretation of Northwest Coast designs and the formal qualities, which she emphasized throughout the unit. No additional time was provided for further exploration of the Northwest Coast culture and its aesthetic forms by

24

students. Attempts to explore Northwest Coast art as an integral part of the social, political, and cultural context of Northwest Coast society were purposely by-passed due to Ms. Nelson's belief that the information would not benefit the students. There was no evidence that attempts were made to integrate the art unit with other subjects in the general curriculum, with the exception that Ms. Nelson stated that her students had studied the Mayan Indians just prior to this unit and she indicated that she hope the students remembered some of the things they discussed during the unit. If relationships existed between Mayan art and Northwest Coast art, no attempts were made to formally address these relationships with the class.

The students' understanding of Northwest Coast design and aesthetic forms was severely limited due to the approach used by the art teacher. Ms. Nelson stated that she believed elementary level students required more "hands on" art experiences and that she felt their ability to digest contextual information was minimal. She also indicated that although she initiated the unit of study due to a personal experience, there was not adequate planning time or financial support for developing these kinds of unit of study. In addition, Ms. Nelson indicated through my interviews with her that she was unable to attend the state art education conference which included workshops on Northwest Coast art. She also did not mention searching sources like ERIC data base for pertinent information, nor did she identify any recent art education publications. Ms. Nelson did mention on several occasions an interest in checking Dover Publications (an educational publication company which produces resource materials for teachers) which she had heard had produced something about Northwest Coast art. The biggest obstacle to further investigation of educational and resource material was available time according to Ms. Nelson

Although Mr. Miller, the Haida carver recognized formal elements within Haida totem pole designs, his understanding and valuing of Haida designs were integrated within a contextual framework. Mr. Miller took great care in describing the various pole types and their functions like the mortuary pole, the commemorative pole, and the ridicule pole. A good deal of time was devoted to telling the Haida myth called "Wasco" whose characters were depicted in the pole he was carving at the time of his interview. The interview with Mr. Miller stands in stark contrast to Ms. Nelson's approach to discussing the Northwest Coast iconography with her students. Ms. Nelson did mention that many of the forms depicted in the visuals used in class were associated with Northwest Coast myths, however her statement came towards the latter part of the unit of study. Exploration of specific myths, therefore, was presented as an afterthought and occurred during the latter part of the unit. Ms. Nelson did not identify specific myths and their relationship to the design motifs found in many of the totem poles.

The value of the cultures' design and form was discussed only through its formal qualities, qualities believed to inherent within the objects. No attempts were made to have students explore the objects' functions as a determination of value, or as intricately connected to the value placed on the iconography by Native Americans. A statement made by Ms. Nelson during one of my in-class

25

observations reflects the decontextual approach used during the unit of study and her continued emphasis on formal qualities, "Northwest Coast designs were exhibited or actually painted on buildings or totem poles and we will stack our designs to look like a totem pole when we are finished."

Conclusions

This study reveals implications for in-service education of art teachers, and the accessibility to exemplary multicultural teaching resource materials, but perhaps more importantly, this study emphasizes the need for cross-cultural dialogues about art from diverse cultures. The face of American classrooms continue to experience dramatic changes while the representation of minority teachers within the field of art education have experienced minimal changes. Pre-service Euro-American art teachers or those already in the field in many cases have not been educated about American subcultures and their arts or about non-Western art. If we wish to avoid oversimplification of complex cultures, art educators must be willing to do research and present more in-depth art lessons that integrate formal and contextual information together instead of teaching the two as separate entities. A more anthropological approach in the teaching of art is called for. Art teachers must be willing to exam their own beliefs and attitudes about art and culture, and aesthetic systems of other cultures is necessary in order to expand their focus beyond a Western "fine art" point of view in the classroom. **Calliope's Sisters: A Comparative Study Of Philosophies Of Art,** by Anderson (1990) is an example of such an attempt. Otherwise art teachers will continue to engage students in meaningless activities which do little to make students literate about non-Western art or Western art. Hamblen (1990) explained:

> the creation of cardboard box totem poles, plaster of Paris Greek drama masks, and paper confetti Byzantine mosaics will probably not contribute much toward the development of multiple cultural literacies, let alone a critical consciousness of contrasting aesthetic and social value systems. (p. 224)

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28

3 4

mentor's introduction

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Before becoming a doctoral student in art education at Louisiana State University, Harriet Walker was an elementary teacher in the Orleans Parish Public Schools. She has seen the changes that have taken place in the schools in New Orleans since 1967 and has experienced both the frustrations and the rewards of working in inner-city schools as a classroom teacher, a Title I reading resource teacher, and a teacher of gifted and talented. Her research has grown out of her concern for the education of African American children and those issues she confronted on a daily basis. An issue of great concern to her has been that what teachers are required to each, the content of curriculum, has often seemed distant from the real lives and interests of students. Majoring in art education has allowed her to explore these issues through the lenses of curriculum and instruction, multicultural education, art history, anthropology, feminism, and African and African American studies. She became especially interested in the ideas of feminists who approached the study of art from a different perspective, and these feminist ways of thinking about art provided the inspiration for this study of African American art.

29

35

A Feminist Study of African American Art in New Orleans: Considerations of Aesthetics, Art History and Art Criticism

Harriet Walker

Feminist art scholars have exposed the political nature of art world process and the ways gender influences what is meant by art, who are considered artists, what is studied as the history of art, the standards applied to works of art, the meaning art has for viewers, and the way individuals are visually represented (Brand & Korsmeyer, 1995; Broude & Garrard 1982; Duncan, 1982; Parker & Pollock, 1981; Pollock, 1988; Raven, Langer, & Frueh, 1988). Ways of thinking about art also reflect a racially designated position in American society where makers, viewers, and patrons of fine art are expected to be White, and African American artists and their artistic production and meaning have generally been excluded from the dominant cultural dialogue. "The position of Black artists, men and women, past and present, in all cultural and class diversity of their communities and countries needs to be documented and analyzed" (Pollock, 1988, p. 15). When African American artists are included in the study of art, however, they are often added to the study of "great" artists and fine art that excludes many people who have contributed to American visual culture, and their art is usually considered in relation to accepted universal standards of greatness, ignoring African American social and aesthetic values.

The work of feminists in the areas of aesthetics, art history, and art criticism provides possibilities for restructuring the study of African American art. Modernist theories of aesthetic objectivity have been challenged by postmodern scholars who recognize that knowledge is constructed in and through relationships among individuals and social structures. Feminists have submitted that the art of women is an expression of, and receives its meaning from, women's experiences, cultural traditions, and social restrictions (Wolff, 1990). A social relationship to power different from White experiences has also contributed to the way African Americans perceive reality and this perception also influences how art is defined and produced. A feminist approach to the study of art was adopted for this research in order to contribute to an understanding of (a) how racially-defined social position and cultural values and beliefs influence African American aesthetic values, (b) the history and development of African American artistic production within a specific region, and (c) the way personal experiences have influenced the artistic expression of several contemporary African American artists. Investigations in the areas of aesthetics, art history, and art criticism were conducted using historical analysis and qualitative methods of research.

Art, as a visual expression of culture, reflects the worldview of its makers, viewers, and patrons. Exploring the values that are expressed in works of art allows aesthetic discussions to include the plural worldviews and social positions from which art is made and viewed. The aesthetic discussion of this study focuses on the values that have influenced the historic development of African American cultural production. The African American worldview was shaped by the

30

36

cultural retentions of African ethnic groups; the segregation of African American communities; individual circumstances such as gender, class, caste, region, etc.; and dominant White American values and social power which were assimilated, resisted, and changed (Mintz & Price, 1972). Historically, African American aesthetic values have been inseparable from the ideological struggles for self-determination (nationalism) and assimilation (integration). For example, although there is little record of slave material culture, the quilts of ex-slave, Harriet Powers are examples of the blending of African and European American ideas into a unique African American cultural form. The quilt, a form of layered textiles that originated in cold European climates, was appliquéd using the abstract style of figures from Dahomey and the symbolic function of African textiles, Christian stories from the Bible, and Kongo religious symbols. Powers' quilts functioned as the visual counterpart for the oral transmission of biblical and historic events, and as social commentary on the lives and suffering of slaves as well as the expected fate of slave owners. African American fine artists have also worked in Western traditions, adopting European American styles and standards while communicating their unique concerns. The aesthetic priorities of these artists has shifted between seeking acceptance as part of the mainstream fine art establishment and setting distinct cultural boundaries, as exemplified by the Harlem Renaissance and Black Arts Movements. The ideologies of integration and nationalism form a basis for understanding the function of African American art and its relationship to political agendas and racial identity.

Western aesthetic priorities have determined what is considered the history of art. To merely add some Black artists to the canon, however, does not explain the social, political, and economic context of African American cultural production. This study concentrates on the history of the particular region of New Orleans, Louisiana in order to understand ways of knowing the world and producing art that are socially, historically, and geographically relative and to discern how race defined the artistic roles available to African Americans.

Racial classification as "Black" or "free person of color" were devalued social positions that limited the artistic production of people of African descent in Antebellum New Orleans, and both class and gender oppressions were intensified due to racial designations. Some slaves were able to work in the mechanical arts, but most were needed as field hands and domestic workers. Slaves had no inheritance or material possessions and the labor of slavery from sunrise to sunset allowed little time for artistic practices. Additionally, women in bondage labored for their owners and performed domestic chores for their families. When these women were able to obtain the material for quilts (sometimes from the left-over thread and bits of cotton they managed to keep after long hours of work), they often had to spend their precious nights quilting. We can never know the creative yearnings that were unfulfilled by people held in bondage.

Free Black men in Antebellum New Orleans were often artisans who had earned their freedom by working as hired-out builders, blacksmiths, or carpenters. These people had the economic disadvantage of having to purchase themselves and their families. Women in bondage were often purchased as

31

37

"fancy girls" or for their ability to bear children. They were needed for domestic chores and were usually not hired out and, thus, usually were confined to the plantation or home in which they worked. These factors limited the possibility for women to purchase themselves and further restricted any possibility of supporting themselves as artisans.

A few free men of color, but no known free women of color, were fine artists in New Orleans. The unique culture of New Orleans, its opera houses and funerary portraits and sculpture, and the popularity of French art styles contributed to the achievement of the free artists of color, some of whom studied in Paris. Although well-respected as artists, few of these men were economically successful. During a period when White American artists visited New Orleans on a seasonal basis and traveled to other parts of the country painting portraits and landscapes, these artists were limited to working in New Orleans due to the increasing racial animosity toward free Blacks preceding the Civil War. Race also limited the personal lives of these free artists. For example, Eugene Warburg moved to Europe due to racial tensions in New Orleans and Florville Foy was only able to marry his White mistress during Reconstruction when miscegenation laws were briefly repealed (Brady, 1995).

Most patrons of the arts were probably White or free people of color in Antebellum New Orleans. Rather than expressing African American interests (as was seen in some of the work of African American artists Edward Bannister and Edmonia Lewis during the period of the Civil War), the art of these free men of color reflected the unique culture, the needs, and the concerns of people of mixed Black and White racial ancestry who belonged to the Latin-based Creole culture of New Orleans.

White supremacy, virulent racial hatred, and a social movement toward legal segregation following Reconstruction meant that artistic opportunities for all African Americans in New Orleans were scarce. Racial divisions between Black and White intensified when Louisiana laws defined anyone with a drop of African blood as Black and then restricted Black social, political, and educational rights. Resources were needed for political struggles and many African Americans are remembered today for their literary contribution to Black newspapers rather than the visual arts. As Creole and American Blacks began to socialize and play music together around the turn of the century, jazz, a particularly New Orleans type of music, also began to blossom in the honky tonks of Storyville.

Interviews indicate that race continues to have an influence on both the lives and the work of contemporary African American artists in New Orleans. In order to develop an approach to art criticism that explores African American perspectives, five artists who are well-respected in New Orleans were interviewed. The purpose of the interviews was to establish the basis for a dialogue that includes the voices of artists who are often silenced in the large; art world.

The artists who were interviewed were born between the years of 1940 and 1967 and their lives have spanned a time of great change in race relations in New Orleans. Previous racial interactions had been determined by the system of

32

slavery, and then by social, economic, and political exclusion through Jim Crow laws. In each case, ways were devised to devalue and dehumanize African American lives in order to exploit their labor. Today the traditional African American community in New Orleans is facing upheavals due to the resegregation of schools, loss of jobs, and the growth of large segregated communities.

Although "blackness" is an oppressive condition for African Americans, these artists, their families, teachers, and communities demonstrate how people explore the limits of their social position and refashion that position. All of the artists grew up and were socialized mainly in African American environments. They received messages about their worth and capabilities, the importance of life, the spiritual nature of the universe, and their responsibility to the community that are ingrained in the messages their art conveys. All of the artists responded to the customs of White society, to dehumanize and stereotype African Americans, by working to instill those positive messages they themselves had received in African American young people and in the community in general.

Although all of the artists work as teachers, teaching is more than a way to earn a living until their art is recognized, it is how they define themselves and their art. All of the artists are committed to their art but not as a way to be a star, to earn a lot of money, or to be in art books; rather, they feel it is important that African Americans see them as people who have achieved so they will be able to see that they, too, are capable. The artists hold up a mirror to the Black community so people take note of the values, the struggles, and the survival, and recognize their own strength, beauty, and spirituality. Additionally, the work of these artists speaks to viewers about the sacrifices, the dignity and courage of African American people whose labor has built the foundation of this country, with a hope that they will learn to think and act morally and with respect toward all people.

Racial identity can be seen through this study as an issue that is both personal and political. The individual conflict between striving for acceptance within a society that devalues people with African ancestors or rejecting dominant White cultural values mirrors the African American political agendas of integration or nationalism and the aesthetic struggles for mainstream acceptance or separate Black artistic values. This is a particularly relevant issue in New Orleans where racial identity is often ambiguous and African retentions are integral to New Orleans' unique cultural milieu. Adjacent to the issue of identity is the representation of African Americans and the concern of artists and political leaders for both images that portray the humanity of African American people and the recognition of African American artistic achievement.

Culture, identity, and notions of racially-designated place within society play a conscious and unconscious role in both the production and interpretation of art (Powell, 1995). Hoard (1990) found that the cultural cues of a particular visual aesthetic in African American abstract art were eviden' to the Black participants in her study, implying a continuum of African American cultural values expressed in artistic form. It was not the intent of this study to determine whether or not an African American style of art exists, but rather to understand the ways in which artistic production and the meanings of art are structured by racial positions

33

in society. Race has historically limited African American access to opportunities for artistic development. The very production of art has been a story of struggle and achievement for African Americans because the economic struggle has been so great for so many African American people. Race has also structured the meanings of art. Artists, connected to the masses of African American people, have expressed economic concerns, such as labor and land ownership, as well as African American spiritual values and religious beliefs, political protest, connection to the African and American past, and the achievements and humanity of African American people.

The aesthetic, art historical, and art criticism information in this study indicate that racial designation of the artist may not be apparent by either style or subject matter, but that it often structures the way art functions as a means of expressing cultural values and beliefs. African American art has been a way of expressing both political and personal struggles, of affirming Black intellectual and artistic ability, of defining the beauty and strength of African American people, and of professing the value of African American history, culture, and artistic production in spite of the social limitations imposed on African Americans.

An analysis of the personal, social, political, and aesthetic issues raised by this study of African American art can be a way for students to confront the contradictions in social institutions that are based on racial identity. Curricula based on this study can be presented in ways that relate to students' lives. Teachers may, for example, ask students to compare the content of this study to contemporary ideologies, current social attitudes, the writings of contemporary African American political and cultural leaders and the experiences and work of contemporary artists who are working in their regions. Issues of identity, representation, the transmission of cultural values, spirituality, and racial struggle can provide themes that reach across grade levels and subject areas. The study of art can then inspire students to explore the political dimensions of art, to recognize social contradictions, and to contribute to an inclusive cultural dialogue.

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35

41

mentor's introduction

David W. Ecker

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June Julian exemplifies the ideal of the artist-teacher, which has been the model for our art education program since its beginnings with Samuel F. B. Morse. Her environmental paintings have been exhibited in Spain, Greece, Italy and the U.S., while her long-time ecological concerns have led to the creation of what may well be the first high school course in environmental art in this country. While continuing as art instructor at the Gill St. Bernard's School in Gladstone, N.J., June is currently telecommunicating with other art teachers and students around the world via the Internet. As artist-researcher she is heavily involved in cross-cultural aesthetic inquiry in **Navigating Global Cultures**, a collaborative project of the Commission for Experimental Aesthetics, School of Education. Her own project on the World Wide Web, "A World Community of Old Trees," has attracted participants from places as diverse as Texas, Lithuania, Belarus, Ohio, Canada, and Nevada. June tells me that "Trees are coming in from all over the world!" For example, the High School for Environmental Studies in Manhattan is contributing art work of the oldest trees in Central park. (You can join in by visiting the Project Web site.) The address is

hhtp://www.nyu.edu/projects/julian/toc.html

The worldwide exchange of artistic images and expressions of concern for the environment continues to expand at a rapid rate, posing a methodological problem for June. But I fully anticipate that her completed study will offer the field an approach to art education for the 21st Century that is at once open, democratic and multicultural. The working title of her dissertation-in-progress is "Art Education On-Line: Toward a Theory of Ecology-Based Art Education." For many of us, what is at stake is nothing less that the viability of the world in which we live.

36

4 3

A World Community of Old Trees:
An Ecology Art Project on the World Wide Web
http://www.nyu.edu/projects/julian/

June Julian

Background

The research project, " A World Community of Old Trees," has its
beginnings with real students with deep concerns. To give life to the black marks
of text below, imagine young people in grades 7-12, worrying out loud in the art
room over the years, about the environment, and about what they could possibly
do to help. Please hear their voices as the inspiration behind the research. This
project is for them.

Although the conducting of an ecology art project on the Internet
has several on-line precursors, all of the early projects that I could find were
exclusively text-based (Julian, 1994). Background research shows that
"A World Community of Old Trees" is a pioneer ecology-based art education
research project on the World Wide Web. Because of the graphics nature of the
Web, participants and viewers can watch the project unfold over time as it
develops on-line.

Earlier ecology art projects provided project instructions via e-mail
and exchanged student art work at the conclusion of the project via regular mail.
With the World Wide Web, student art work and text can be placed in an on-line
Gallery as it comes in. This capability for interactive graphics and text developing
over time on-line is what makes "A World Community of Old Trees" a unique
forum for

"A World Community of Old Trees" is the research component of the
Ed.D. dissertation in progress titled: Art Education On-Line: Toward a Theory of
Ecology-Based Art Education. The philosophical bases for the study are the
ecology philosophy of Aldo Leopold and the environmental aesthetics of Arnold
Berleant. With a grounding in the work of both of these thinkers, the research
project calls for deep personal involvement with nature.

Leopold wrote "That land is a community is the basic concept of ecology"
(Leopold, 1949, p.viii). An Ecology-Based Art Education necessitates art
teaching that embodies the idea of community, the community of all living species
in the largest sense, and a community of learners within a specific project.

Environmental aesthetics as described by Arnold Berleant calls for deep
personal engagement with the physical world, a "true synaesthesia, a complete
union of the sensory modalities" (Berleant, 1992, p. 28).

Berleant, like Leopold, stresses the interconnectedness of all living
things and calls for vivid description of experiences with nature. His works

37

provide an appropriate model for ecology art projects, where students are encouraged to describe their world acutely and personally, as part of a community.

The practice of Ecology Art in the contemporary art world is a phenomenon that probably had its first incarnations in the 1970's with the art work of Newton and Helen Mayer Harrison. This couple focuses on an ecological problem somewhere in the world and through elaborate maps, charts, poetic texts and photographs, shows their design for a solution. (Cembalest, 1991, p.98). Current Ecology Art, a particular sensibility to making art about our interrelationship to our physical world, is a wide open category. Artists from all over the world are making art about everything from garbage to electromagnetic radiation, and of course, trees.

The promoting of environmental issues through art is not really new. From Paleolithic times to the present, human beings have been trying to make sense of their relationship to nature through art. Ecology-Based Art Education on-line, not only participates in this long tradition, but extends it beyond the self, beyond a single culture, exponentially, through the computer.

Statement of the Problem

By conducting "A World Community of Old Trees" on the World Wide Web, my purpose is to examine the potential of the Web as an interactive medium for communication and exchange for an ecology art project.

At the time of this writing, the project is engaging students, teachers, and artists, from around the world in identifying, writing about, and documenting with original visual art, the oldest trees in their environment. So far, student participation has come from various parts of the United States, including Ohio, Texas, Nevada, New York, New Jersey, Massachusetts, and from several foreign countries: Lithuania, Belarus, Mexico, and Australia, with more coming in every day.

Since the project's Web site has three main components, the Tree Gallery, the Tree Museum, and Tree Talk, there is ample and diverse digital space for participants to showcase art work as well as to contribute text.

The Tree Gallery, itself, has two main sections: one for student projects and the other for the imagery sent in from contemporary artists. The Gallery may include internal links, i.e., links to other "pages" on the project's Web site, or external links, i.e., links to other relevant Web sites.

The Tree Museum invites participants to contribute either text or imagery to three sections: (a) the Annotated Fibliography, where participants can point to tree information or tree imagery in standard print media, (b) Web Sources, which contains URL's (Web addresses) for sites relevant to the project, and the (c) Image Bank, where there are uncopyrighted images of existing trees that may be used as bases for art work.

38

44

The Tree Talk component of the project provides a space to share information and to discover ecological facts about ancient trees with internal and external links. It also includes a Commentree section where participants and Web surfers can share their comments and engage in an open discussion about the project.

At the conclusion of the student project component of the research project, selected ecological and post-modern education criteria such as openness, interrelatedness, and interactivity will be used to examine the results. Then, recommendations will be made to classroom art teachers for the use of the World Wide Web for ecology art projects.

"There is no all encompassing post-modern model; in fact, such a concept violates the openness of post-modernism's emphasis on each practitioner being a curriculum creator and developer, not just an implementor" (Doll, 1993, p16).

Method

The research has three distinct phases: (a) **What was the case and What is the case?** (b) **What could be the case?** and (c) **What should be the case?** (Ecker, 1992). Each phase employs one of three successive levels of discourse in Aesthetic Inquiry as outlined by Ecker and Kaelin (Ecker & Kaelin, 1972). For example, for the first phase, the inquiry was at the critical level where computer data on past and present Ecology Art Projects was collected from sources on the Internet to determine the history and status of similar projects. For the new Internet Ecology Art Project in phase two, the method of research is operating at the meta-critical level, addressing the findings of phase one and conducting the new Internet Ecology Art Project on the World Wide Web. The new project is, in fact, the metacritique in process. Finally, the third phase, at the theoretical level, will examine the completed project and make curricular recommendations.

"A World Community of Old Trees" addresses the question, **What could be the case?** Here a global community of learners is engaged in an open system of art production, dialogue, and criticism. The call for participation for this on-line project was posted on various educational listservs and Web sites, specifying exclusive participation for art teachers and their students in grades K-12.

The Shared Guidelines for the project are an application of Ecker's **Criteria, Concepts,** and **Activities** model (Ecker, 1992):

Criterion:	Ecological issues should be integrated into art education
Concept:	The Internet provides a way to practice ecology art principles
Activity:	Students find the oldest and biggest trees in their community; write descriptive text including the correct common and Latin name for the species, its location, estimated age,

39

circumference (54 inches from the base), local history, and personal reactions; document the tree with sketches and photos; and produce a final image of the tree in any medium.

Participants are instructed to send their art work to the researcher's e-mail account either as an e-mail attachment as a gif file not to exceed 50 K, or to send their materials via snail (regular) mail.

As I receive each participant's work, I write an HTML (hypertext mark up language) document to include the student's name and school, their picture file, their descriptive text, and their tree size and identification information. Then I transfer this file to the server and their contribution becomes live on the Web for all to share.

The idea has always been to encourage an open, democratic, and multicultural community of learners. Everyone will have access to all imagery on the site. Responses are invited about the project as it unfolds and at the close.

For the final question, **What should be the case?**, at the end of the Student Projects component, I will evaluate the potential of the World Wide Web as an interactive system for the conducting of an ecology art project. The on-line research itself should suggest ways to accomplish this evaluation. Some possible ways might be to request participants' self-evaluation, and to put out an open call for the project's evaluation on various educational listservs and Web sites. In this way, the evaluation criteria would come from without, rather than be imposed from within. A final assessment might be combined with my own observations of the presence of the beginning criteria of openness, interactivity, interrelatedness, community, etc. Since the dialogic process of the project itself could suggest other categories for analyses, this list then, is also open. Theory building comes from the combined observations of the researcher and the participants. In this way, the project 's entire on-line community produces responses to the question, **What should be the case?**

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46

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47

A Feminist-Based Studio Art Critique:
A Classroom Study

Anne Burkhart

Introduction

Many art educators (e.g., Congdon, 1991; Garber, 1992a, 1992b, 1990; Hagaman, 1990; Hamblen, 1986; Nadaner, 1984) strongly advocate that art should be understood in relation to its sociopolitical meanings and ideological bases. Hamblen (ibid.) cites the need for further development of sociopolitically focused theoretical bases for art criticism in art education, as well as frameworks for incorporating them into pedagogy.

Feminist art educators are among the most vocal proponents of understanding art in relation to its sociopolitical meanings and ideological underpinnings. Garber (1990) suggests that feminist art criticism can function as an exemplar for art criticism because of the variety of views within feminism and because of its respect for diversity. Feminist research in art education (e.g., Garber 1992a, 1992b, 1990) has begun to explore and articulate feminist theories and make implications for classroom applications.

I have long been interested in criticism, feminism, studio art critiques, and feminist art criticism. Hennessey (1993) states that "the myriad forms of violence against women, the persistent worldwide devaluation of femininity and women's work, and the intensified controls over women's sexuality and reproductive capacities are daily reminders of the need for a strong and persistent feminist movement" (p. xi). I concur with feminists who locate "gender as a dynamic element in all human experiences" (Garber, 1990, p. 20), and consider myself to be a feminist. I believe that feminist theories, among others, can help articulate frameworks for understanding how intersecting systems of oppression function and can offer suggestions for change.

As Garber (1990) states, the need is as great in art classrooms as it is anywhere else for students to explore the mechanisms of patriarchy and its interaction with other systemic oppressive practices, such as those pertaining to race, class, ethnicity, sexual orientation, and other factors. Representations, including those that commonly fall into the category "art" are an important cultural products that contribute to social understandings.

Criticism is a process that is connected to understandings which can potentially affect social change (Garber 1992a; Pollock, 1987; Nadaner, 1984). The studio critique can contribute to sociopolitical art understandings which can affect social change, although studio inquiry does not typically dc this (see Barrett, 1994). Constructions of feminist theories of art criticism and their implications for pedagogical structures fundamental to the art classroom, such as the studio critique, are needed to aid in making feminist art education a tangible practice.

42

Statement of the Problem

This study emerged from my interests in making, thinking, and writing critically about art, and in teaching others these same activities. As a studio artist, I remember the kinds of critiques I experienced that are also typical of many studio art classes. These critiques consist of a one-way exchange of information in which the instructor mostly offers the students advice on how to improve their artworks. A studio art critique is an organized session in which student artworks are viewed by both the class and the instructor, and in which students are supposed to learn something about the art being critiqued. Studio art critiques are typically conducted solely by the instructor.

During the introductory photography course I taught as a graduate teaching assistant, not only did students often demonstrate a lack of interest in and knowledge of how to explore underlying ideologies and sociopolitical implications of artworks during studio art critiques, they also displayed a general resistance to describing and interpreting images in general. I structured critical activities, and had some success in engaging students in critical dialogue, mostly about artworks that I presented as exemplars. Even after being introduced to some sociopolitically-focused ideas, including many feminist ones, and after discussions in which students voluntarily incorporated feminist or other sociopolitically-focused ideas in classroom discussions about artworks used as exemplars, students rarely demonstrated an interest in or understanding of incorporating these concepts in studio art critiques.

During studio art critiques, I noticed that despite my attempts to encourage interpretive discussions, particularly those which led to investigations of the sociopolitical meanings of some photographs, students often seemed the most interested in the kind of critical attention that they were used to receiving in other studio classes or thought they should receive during critiques. This critical attention centered around technical information that focused on how to make better pictures. Among the ideologies and implications that students seemed apathetic toward include knowledge of and sensitivity to feminist issues about representation. A lack of understanding and interest in these or other sociopolitically-focused ideas was reflected in students' discussions and critical writings. A number of reasons may have contributed to students' failure give consideration to sociopolitical concerns during critiques. Some of the possible reasons include attitudes and beliefs about both feminism and other sociopolitical concerns, and about studio art critiques. For instance, some students may not be interested in sociopolitical art understandings including feminist ones; some may have biased or limited ideas about feminism; some may be anti-feminist; some may not feel comfortable voicing their ideas; some may not have adequate strategies for investigating sociopolitical art understandings which would enable them to meaningfully use them during studio critiques; some may have preconceptions about the studio art critique that impair their willingness to engage in critiques that do not conform to their expectations. The latter point refers to a study by Barrett (1988) which determined that art education students conduct studio critiques similar to the way their studio professors conducted them, contrary to what they may have learned in art education classes in criticism.

43

Statement of the Problem

Garber (1990) and Barrett (1988) state that in art education, criticism usually results in an examination of the formal properties of works of art. Bright (1988) states that students' expectations in introductory photography courses center around technical proficiency, taking better pictures, and learning to succeed in the art world, not around developing a critical consciousness of the images that they make.

I perceive the need for a structured approach to conducting studio art critiques that both provides conceptual tools for and that encourages sociopolitical art understandings. I wanted to structure a way to help students to think not only about relevant technical information, but to help them think interpretively, and, to help provide conceptual tools for and to encourage examining the sociopolitical meanings of artworks during critiques. I believe that feminist theories are among those that can provide a rich core of ideas with which to structure such a critique because feminism has evolved into a complex range of sociopolitically-focused ideas.

Many questions guide this study. What is feminism? How can I use feminist theories to address art making in the context of the studio art critique? What might a feminist studio art critique be like? How would students react? Primarily I wanted to know whether feminist theories can influence studio art critiques in ways that significantly contribute to students' sociopolitical art understandings. I constructed a set of guiding ideas derived from feminist theories and applied them to the studio art critique.

Theoretical Frameworks

I began to look to various theoretical frameworks, and was already somewhat familiar with feminism and consider myself to be a feminist. Upon exploring feminism at length, I decided to cull ideas primarily from various feminist theories to help structure guidelines for a studio art critique.

There are several reasons why I believe that many feminist ideas lend themselves to help structure the guiding ideas for this critique. Feminist theories are by nature sociopolitically-focused. Feminist theories start with ideas about inequitable societal conditions concerning women and others, and seek ways to understand and improve those conditions.

There are many feminisms, making it a rich theoretical field with a long history from which to draw (see Tong, 1989; Humm, 1992; Jaggar, 1988). It is impossible to sum up major feminist frameworks in a sentence or two; therefore the following descriptions should be understood to be extremely limited and incomplete as representations of those theories. Important feminist frameworks include *liberal feminisms*, an influential set of ideas with a long history that is mostly concerned with individual rights, and that are embodied by organizations such as the National Organization of Women.

44

50

Marxist and materialist feminisms examine the material conditions of women's lives and examine economic factors in terms of gender. These frameworks focus on the fundamental nature of these factors, and, in varying ways, examine material conditions in terms of gender as determining social existence and therefore as keys to societal change.

Radical feminisms are fundamentally new theoretical frameworks (Jaggar, ibid.) that analyze gender inequality "in which men as a group dominate women as a group and are the main beneficiaries of the subordination of women" (Walby, 1990, p. 3). Radical feminisms analyze patriarchy and examines how sexuality and gender have been used to oppress and subordinate women (Tong, ibid.).

Psychoanalytic feminisms utilize Freudian theory to analyze early stages of gender development. Some theorists focus on childrearing practices including the impact of involvement by the mother and/or father. Some focus on how gender identity is tied to the acquisition of language (Bryson, 1992).

Socialist feminisms "inhabit, critique, and reconstruct" Marxist ideas (Johnson, 1991, p. 355) with ideas from radical feminisms. Socialist feminists believe that class issues as well as gender and its construction play equal roles in women's oppression.

Postmodern feminisms embody the interaction of feminist ideas with groups of ideas commonly called "postmodern" and/or explore feminist ideas as parallel to or postmodern in nature. There are many postmodern feminist ideas. Most critique ideas about the rational subject, exploring how it is constructing in masculine terms (McNay, 1992); and reject universalizing claims, and claims of neutrality. Other theorists (see Tong, ibid.) explore ideas of woman as the Other, celebrate the feminine, of Otherness as a way of being. Dichotomies such as reason/emotion and self/other, the idea of a coherent identity, concepts such as "woman" and "man," and of quests for truth are challenged.

Feminist women of color/women of non-dominant groups, have long been discussing different biases of much early academic feminism. In the mid-1970's, the Combahee River Collective started pointing out the importance of intersecting the identity-based constructs of gender, class, race, and sexual orientation (Humm, ibid.).

Feminist standpoint theories emerged mostly from materialist and socialist feminisms, and posit that a complex set of intersecting social forces comprise a person's standpoint, or way of seeing and being in the world. These theories are concerned with how social experience shapes reality. Because of the differences in class, race, age, sexuality, and other factors, these intersecting facets of women's identities, there are "multiple feminist standpoints" (Lather, 1992). These theorists also posit that people with marginal facets of identity have a less distorted, more objective perspective on social relations (Harding, 1993).

This list of feminisms is not complete and it should be understood that labels should be used with caution because feminist ideas are continually

45

evolving because of the complexity of feminism (Bryson, ibid.; Tong, ibid.). Many feminisms welcome the tensions within feminism as healthy and positive partially because these tensions resist fixing feminist thought by participating in ongoing self-critical activities (Weed, 1989).

Another reason to draw from feminist theories is to incorporate some directions that are being advocated within the field of art education. Many art educators increasingly articulate the need to welcome and acknowledge diversity in art classrooms. The diversity of and the debates within feminism may serve as exemplar for art educational practices. Garber (1990) has referred to feminisms that in addition to gender, hold parallel concerns for issues involving race, age, ethnicity, ability, sexual orientation and other factors; and she has pointed out that feminist art criticism can function as an exemplar for art criticism because of the variety of views within feminism and because of its respect for diversity.

I do not feel the necessity, nor would it be possible, to exactly align this project with one category of feminist thought. However, certain strands of feminism influenced the construction of my feminist studio art critique more than other strands. While in many instances they are still important, quests for equality are not necessarily enough or necessarily desirable. However, some directions in liberal feminist are still useful. One example is how the Guerilla Girls raise awareness about gender inequality in the art world through the use of statistical comparisons. While it can be useful and important to investigate the regulatory and restrictive practices of patriarchy, as radical feminists do, other repressive systemic structures should not only be simultaneously investigated, but investigated for the specific ways that they intersect with each other. Under-standings about people's lives and the potential for change must consider the material conditions of those lives, particularly as they relate to factors such as gender, race, and class. The social and political dimensions of gender and how gender is constructed should be explored. Thus, feminist standpoint theory has influenced this project, as have some postmodern feminist ideas. The instability and of identity-based constructs such as "women" should be explored, yet the ways in which those constructs are useful should also be explored. Weed states that the terms of feminism are "given to it by the social formations in which it is produced, and feminist practice becomes an ongoing theoretical and political process of re inscribing or dismantling those terms" (ibid., p. xvi).

The guiding feminist ideas that I constructed are as follows. It should be understood that it is the collection of ideas that I consider to be feminist, and not necessarily single ideas.

1. Artworks have "aboutness" and demand interpretation (see Barrett, 1994a).
2. Description can reveal important interpretive clues.
3. Interpretations and the consequences of those interpretations are the most important aspects of critiques (see Barrett, 1994a).
4. Artworks should be examined for their sociopolitical meanings and implications.
5. Concepts about identity can be important in interpreting artworks.

46

6. A plurality of interpretations should be encouraged (see Garber, 1990, Congdon, 1991).
7. Students should be encouraged to articulate their feelings about artworks in part because feelings can be clues to non-dominant ideas (see Jaggar, 1988).
8. Acknowledging and exploring the influence of the context of the studio art critique is important.
9. Students should be encouraged to explore criteria used to interpret and evaluate artworks (see Barrett, 1994a).
10. Intentionalist criticism should be encouraged (see Barrett, 1994a).
11. Artists can sometimes be informative resources for their artworks.
12. Instructors should encourage sociopolitical discussions of artworks.

Participants/location of research

I conducted this action-research based classroom study at a large, midwestern research university during one quarter in an introductory black and white photography class. I had previously taught the course was familiar with photo faculty and graduate students. I worked with an instructor who taught the class but allowed me to conduct the critiques. Photographic assignments that were part of the course were mostly typical of the kind found in introductory photo classes (e.g. documentary, self-portrait).

Components of a feminist studio art critique

Based mostly on feminist ideas, I constructed components designed to help participants generate and demonstrate sociopolitical art understandings during studio art critiques. One component of this critique concerns what is said; it is the introduction and reinforcement of critical strategies through the frequent use of a list of questions. Another component concerns who does the talking about what, and in what manner; it focuses on the structure of the class discussions, and the ways students and the instructor are organized during discussions.

The guiding list of questions

The list of questions was printed on a sheet of paper that was given to each student. Students brought the sheet to all critiques and were frequently asked to consider the questions on the sheet throughout the quarter. Students were asked to consider whether any of the questions might inform their critical understandings of artworks discussed during critiques. Students understood that they should consider the questions, and that the questions may or may not be particularly informative in guiding their understandings of the artworks. The first questions are critical procedures; other questions focused on differing sociopolitical concerns. The questions were as follows:

Describe and interpret the artwork. Consider the following questions.
1. What feelings do you have about it? Why do you have those feelings?
2. What does the artwork say about women?

47

3. What does the artwork say about men?
4. What does the artwork say about race?
5. What does the artwork say about class, sexual orientation, age, ethnicity or other factors?
6. How has your identity influenced your view of the artwork?
7. How do you think the artist's identity influenced the artwork?
8. What kinds of ideas about life does the artwork prompt you to think about?
9. What does the artwork make you think about photography, about art, about art making and the art world?
10. Are there other kinds of information that may be particularly useful in understanding this artwork?
11. What kinds of information might this be and how might you find it? Should you try to?
12. What function does the artwork have in society?
13. What function does this artwork have for the artist?
14. Evaluate the artwork.
15. What is/are your criteria for judgment?

Students, usually in small groups, were often asked to choose one question to augment the classroom discussion of artworks. The questions were designed to be a springboard for opening up discussions of a sociopolitical nature. These kinds of questions were not the only ones students were asked to consider during critiques. Questions that address technical and formal concerns were also included in all critical discussions.

Group structure

Some feminist theorists imply that the way that students are organized in educational settings has implications for enhancing feminist ideas. Bell hooks (1994) states that "making the classroom a democratic setting where everyone feels a responsibility to contribute is a central goal of transformative pedagogy" (p. 39), and that

> One of my teaching strategies is to redirect their attention away from my voice to one another's voices. I often find that this happens most quickly when students share experiences in conjunction with academic subject matter" (p. 151).

Garber (1992b) states that

> We must be prepared to give up some of our power. As teachers, we must no longer desire to be the masters of the discourse. (p. 27)

Students mostly discussed artworks in small groups, and all students were encouraged to contribute to discussions in small groups. Throughout the quarter, students were given more and more responsibility for what happened during the critique. As the end of the quarter neared, small groups of students had almost complete responsibility for leading critical discussions about artworks. Sustained, student-initiated and student-led dialogue that demonstrates

48

54

understandings about sociopolitical meanings of artworks is the goal of this critique.

Analysis

This study centers around the concept, "sociopolitical art understandings," which, in this study, refers to ideas concerning social and political issues about life and art that arise from participants' discussions of artworks. I read through transcript of the dialogue that took place during critiques and developed categories and codes with which I might analyze the data.

First, I coded for kinds of critical procedures that were demonstrated, because explorations of sociopolitical meanings are interpretive by nature. Then, I developed a numerical rating scale from one to five for students' sociopolitically-focused comments and discussions. What I rated is the participants' engagement with, the depth with which sociopolitical issues were explored, regardless of the kind of sociopolitical content of their comments.

A minimum qualifying example occurred during the discussion of a portrait of a woman who is smiling broadly. One male student stated that the photograph appeared to counter "lots of stereotyped things that you hear, like women are unapproachable." This statement qualifies as a very low level sociopolitical comment because the participant has gone beyond simply identifying a topic ('women') that is potentially rich in sociopolitical meaning and has begun to minimally explore at least one idea associated with that category, in this case, stereotypes associated with women.

While students may become engaged in discussing sociopolitical aspects of images, the results may or may not end in discussions that I would interpret as positive or as having what I will term "reconstructive potential." Reconstructive potential refers to discussions that reveal either oppressive or positive aspects of society, ideas that are reconstructive of society. I would be presumptuous to assume that I could know what is repressive or what is positive for various peoples and in terms of various social issues. However, there are ideas that many feminists in particular, as well as others, would agree that are probably repressive or probably liberating or which have reconstructive potential, at least to some degree. In the forward to an anthology, Maxine Greene refers to the array of feminist perspectives in the book, stating that:

> All, committed as they are to identifying an emancipatory feminist praxis, cannot but work to clarify what it signifies to "empower" and what, given the institutions in which feminist teaching must take place, empowerment may imply in specific contexts. (Greene, p. x, in Luke and Gore, 1992).

An example of a comment with minimally qualifying reconstructive potential occurred when one participant discussing the image of a well-toned female dancer, said

49

She looks like her looks are really powerful and striking....Plus her body is really muscled, well-defined. So this might say something about women, too.

In this example, what the image may be saying about women is mostly undeveloped. However, the implication of this student's comment is that depicting a powerful and physically strong woman might have been done to counter or make a point about how women are often depicted. Additionally, the student's phrasing reinforces this image as a legitimate and positive way of depicting women.

I coded sociopolitical art understandings, then, in two ways. The first indicates the extent of student's engagement with social and political issues as they relate to artworks discussed in the critiques. The second aspect of coding concerns whether or not those explorations have what I will term reconstructive potential. In other words, a participant could demonstrate sustained engagement with sociopolitical aspects of an image, yet those ideas could simply reinforce what is considered by many feminists and others to be negatively stereotypical.

Another aspect of a feminist studio art critique concerns additional ways that the instructor can further students' explorations of sociopolitical art understandings when it seems appropriate and meaningful to do so. The kind of situation in which it is appropriate and meaningful to do so occurs when students' comments and student-led discussions appear to need further momentum and/or direction in order to better explore sociopoltical ideas that relate to student artworks. Although the goal of this critique is for students to independently lead sustained sociopolitically-focused discussions of artworks, the role of the instructor is to sometimes augment and refocus discussions. I will term these instances as "instructor nudges." An example of an instructor nudge was demonstrated when students were discussing a photograph depicting the sign and storefront of a feminist bookstore, and trying to determine what point of view concerning the bookstore or feminism in general the image reflected. One male student stated,

I think it's not so ambiguous considering that we know the sex of the artist. That it's going to be more against than for it. I know Martin and he doesn't look like the militant feminist type.

In response to this the instructor intervened and asked that a specific sociopolitical aspect of the student's comment be addressed. The issue of who and what a feminist is and whether men can be feminists is an important one. The instructor requested a response, asking "because he's a man does that mean that this is an anti-feminist statement?"

Views about sociopolitical topics are obviously subjective. Another feminist instructor involved in a feminist studio art critique, for example, who does not believe that men can be feminists may not have nudged the discussion further, or may have nudged it to encourage a continuation of the discussion no matter what the outcome.

50

Results

This study represents a beginning rather than an end. It is a tentative study since the sample size is small. The information presented here should be understood to be a series of suggestions and ideas that will almost certainly be modified under different circumstances. The major strength of this project is that it represents a series of interventions that happened over the duration of a course. Therefore, the study is realistic about how change might be instituted: in increments, through sustained activities over long periods of time.

An important finding is that feminist ideas can be used successfully by everyone to enhance sociopolitical art understandings. All members of the class, men and women alike, used feminist ideas to discuss sociopolitical aspects of student artworks during studio art critiques. Since feminism is increasingly broadening, and now encompasses many concerns in addition to gender, and since many feminist theorists insist upon an ongoing critique of these theories, feminist ideas are more useful than ever in the studio art critique and other situations.

Another finding is that students are capable of discussing sociopolitical aspects of images with sensitivity, depth and thoroughness. Participants sometimes demonstrated extended engagement with sociopolitical art understandings throughout the course. At times students thoughtfully explored how identity-based constructs can influence art understandings during studio art critiques. A related finding is that students exploring issues about identity demonstrated some understanding of the complexity of identity-based constructs. The critiques also raised many non-identity-based sociopolitical issues. Topics discussed during critiques included motherhood, smoking, violence, fatherhood, and women in the media.

Another finding is that sociopolitical discussions can be encouraged by a nudge from the instructor to keep directing thinking about sociopolitical issues as they relate to artworks. A good example occurred when students were discussing the image of a dancer the discussion was nudged further. Students were asked to consider depictions of women in popular culture to prompt them to explore their reactions to the image. Instructors should be encouraged to nudge discussions in order to further encourage the exploration of sociopolitical ideas.

Another finding is that students value the variety of interpretations and world views shared by classmates during critiques. At the beginning of the Documentary Critique, students mentioned that they valued the views of other students and felt that they benefited the most from critiques when varying ideas were heard. This bodes well for criticism as it is advocated by many art educators and many feminist art educators in particular.

An important finding is that students tend to neglect and to doubt the importance of descriptive activities during studio art critiques. Instructors need to include descriptive activities in studio art critiques. Students' tendency is to

51

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Marilyn Zurmuehlen's Working Papers In Art Education 1996-1997

57

assume that description is superfluous since usually everyone is simultaneously looking at the same image during critique.

Another finding is that students are capable of sustained student-led critical discussions about artworks. A gradual shift of responsibility from instructor-led discussions to mostly student-led discussions throughout a course is advocated.

Another finding is that an instrument such as the Guide Sheet of Questions can contribute to students' sociopolitical art understandings during studio art critiques. Although students can be verbally prompted, they can forget, especially during small group discussions. The sheet provided a tool that participants continually referred to. Additionally, the specificity of the questions at times prompted specific sociopolitical directions of thought.

Another important finding is that although an instrument such as the Guide Sheet of Questions can contribute to students' sociopolitical art understandings during studio art critiques, it can also become tedious or seem too prescriptive to students. On several occasions, some students used the Guide Sheet of Questions with reluctance and apathy. I advocate using such instruments sensibly and sparingly, and to consider using a collaborative process between students and instructor in creating them. Additionally I encourage the development of other kinds of sociopolitically-focused instruments to be used in critiques.

Another important finding is that many of the ideas associated with the construct known as "the studio art critique" that students are likely to have been exposed to, are a formidable stumbling block to the goals of a feminist studio art critique. Among the undesirable ideas often associated with studio art critiques are that the instructor and/or the artist are the true authorities on artworks, that critiques should not focus on meanings of artworks but instead on expressive, formal and/or technical issues, that critiques are not important and therefore should be succinct, and that considerations of sociopolitical ideas in relation to the artworks are irrelevant and extraneous.

Another finding is that student-led sociopolitical discussions about artworks can be enhanced by classroom structures such as small-group discussion. This provides an opportunity for many students to articulate their views, and allows more time for discussion in intimate situations before discussing images as a large group.

Another finding is that studio art critiques in which sociopolitical aspect of artworks are discussed are likely to take more time than typical studio art critiques. One recommendation is to allow more time for critiques. Another is reserving less in-class time to artistic production. Another way to allow for more time is by perhaps reducing the number of artworks a student produces over the span of an art course.

52

53

Another finding is that an overtly sociopolitical art assignment is likely to lead to artworks and discussions during critiques that are clearly and purposefully sociopolitical. I recommend that instructors give significant consideration to the sociopolitical implications of studio art projects and consider the possibility of including some overtly sociopolitically-focused art projects.

Some recommendations for future studies include the need to explore different interpretations of feminist ideas as they apply to the studio art classroom, and especially to studio art critiques. Further studies that investigate different ways to reinforce an emphasis on sociopolitical aspects of artworks are also recommended. Further studies should be conducted concerning ways in which written critical activities might be interspersed with dialogue in ways that enhance sociopolitical art understandings. Further study is needed to explore ways in which different kinds of classroom structures for discussion can affect sociopolitical art understandings. Further study is needed to determine ways in which to counter undesirable ideas often associated with studio art critiques that oppose the goals of a feminist studio art critique, including methods for dissuading students from valuing intentionalist-based studio art critiques. Additionally, I recommend future studies that explore ways to facilitate descriptive activities during studio art critiques.

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53

59

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54

60

mentor's introduction

Patricia Stuhr

Ohio StateUniversity

Dear Readers and Jan;

I've had the unique opportunity and immense pleasure of sharing with Jan her MA thesis and Ph.D. dissertation research experiences. I feel that we both learned a great deal about the relationships possible between art and special education; the benefits and pitfalls of collaborative teaching/learning practice; and about ourselves as art educators, researchers and people through these investigative endeavors.

Jan's theoretical knowledge and practical experience with special populations is extensive. Her MA thesis was a superb action research project. She dealt with areas in the field of art education that have been greatly neglected, learning disabled special needs students, interdisciplinary curriculum planning and pre-service teacher preparation. Her work was thorough, intellectually stimulating, and innovative. Jan's dissertation research built upon her MA investigation. The results of her MA study found that a cooperatively planned and interdisciplinary, integrated arts curriculum had great benefit for elementary learning disabled students and their classroom teacher. In addition, she determined that the collaborative process was crucial to the success of an interdisciplinary teaching and learning experience.

She utilized this information on the collaborative process when formulating her dissertation and added a pre-service art teacher preparation component.   Her Ph.D. research provides educators with a model for integrating the arts into the curriculum for learning disabled students and their teachers and provides a method of pre-service teacher training in this area. Many states have mandated mainstreaming students with special learning requirements into regular classrooms. Jan's research breaks the ground for the formulation of curriculum and teaching of pre-service teachers in new ways to fulfill this mandate and contributes in this way to the teacher reform movements. Her work is clear, theoretically grounded and written an accessible manner. I believe that Jan's work makes serious research contributions topically, methodologically, and practically.

Jan relied on action research as the primary research methodology for her case study investigations. She innovatively combined ethnographic strategies with action research techniques to explore pre-service teacher preparation in collaboration with a special education teacher. Her work provides an exemplary model for ethically narrating complex classroom and collaborative interactions while retaining the integrity of the situation.

55

Another laudable element of Jan's research is the fact that the curriculum employed in the study was designed to take the students' and teacher's work community into account. The students were encouraged to explore the aesthetics, art, and artists available, literally in their own backyard, using an integrated curriculum. In this way, constituents from the community became involved in the student's learning. Students were also able to connect in a more concrete and intricate way with their community, which positively affected their self-esteem and their pride in their neighborhood.

Many academics and teacher/researchers have considered the issue of who benefits from research projects. In Jan's research projects everyone involved in the projects won in a big way. The collaborating teacher, pre-service teacher, learning disabled students, researcher, and members of the community all gained from the experience. This was not a "surprise" outcome of her research, but rather a serious consideration embedded into the study design from the beginning. I have used Jan's work in my graduate classes as an example of altruistic and moral research planning and encourage anyone interested in this aspect of research to seriously review her work.

Indeed working with Jan has been a pleasure. A pleasure compounded by the fact that we became friends through the graduate studies research process and are now colleagues in the same state university system. Thank you Jan for all I've learned from you.

Sincerely,

Pat Stuhr

56

63

Designing a Collaborative Arts Program:
Implications for Preservice Art Education

Janet S. Fedorenko

Almost all teachers at some point during their teaching experiences will be responsible for the education of students with disabilities. Present day classroom student compositions include students with individual needs and learning styles. In the art classroom the process of mainstreaming, that is the placement of students with disabilities into the regular classroom with their peers is not new. Schools continue to battle with theoretical interpretations of federal legislation imposed by Public Law 94-142, The Education for All Handicapped Children Act, passed in 1975. This landmark law established mandatory access to public education for all students regardless of their disabilities. Under this law, schools were required to provide appropriate educational services for all students in order to receive federal funding. The law contains a provision requiring that the student with disabilities "be educated in the least restrictive environment [LRE] that is consistent with his or her educational needs and, insofar as possible, with students without disabilities" (Hallaman & Kauffman, 1994, p. 32). The diversity of student populations continues to increase as schools attempt to comply with this law. Defining such an environment has been a key issue in the special education debate.

The art classroom is no exception to today's education inclusionary legislation. Art teachers must deal with mainstreamed students. According to Pffeuffer-Guay (1993):

> As individuals in special education communities questioned the need for special programs and the validity of continued separation of students, the concept of exceptionality in the classroom gave way to one of diversity. Art teachers were challenged to meet the needs of an extremely diverse population in integrated art classrooms (p. 222).

Art teachers struggle with methods of integrating these students. The teachers faced with the problems of revising their teaching practices and providing effective instruction for all students are, in many cases, unprepared to do so.

I first became interested in the possibilities of using art as a teaching method for special education when it became evident to me that the special needs students, whom I was teaching as an art specialist in elementary and secondary school programs, often flourished in my classroom. The potential art might have as a learning tool for special students led me to initiate, develop, and investigate the results of a curriculum that integrated art concepts and production in a learning disabilities classroom (Fedorenko, 1994). My previous site-specific research focused on the study of art as an educational learning tool for students with learning disabilities. It was a collaborative effort between the learning disabilities instructor and myself. We utilized art to facilitate language acquisition through writing and discussion about artworks, enhanced students' self-esteem

57

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through art production related to the artworks discussed, and incorporated interdisciplinary team teaching methods by means of collaborative teaching. I determined from this study that there was a need for further investigation of art as an enhancement for students with disabilities and that educational reform in the area of special education should include collaboration between the art specialist and the special education teacher.

Background to the Problem

Regardless of the type of integration a school has selected, all teachers, whether they are prepared or unprepared, will experience a large student population containing students with a variety of special needs. Hallman and Kauffman (1994) warned, "Because many children with exceptionalities may receive some or most of their instruction in regular classrooms all teachers must be prepared to work with exceptional students" (p. IS-3). Art teachers are no exception. They must be prepared to teach mainstreamed and included students.

As a university supervisor for preservice art education student teachers, I had many opportunities to touch base with practicing art educators in the reality of the teaching world. These art teachers provided me with many insights concerning the integration of students with disabilities who were mainstreamed into their classrooms. During this university assignment in the fall of 1995, I distributed a survey to the practicing art teachers. It asked questions regarding their personal attitudes and beliefs about teaching students with disabilities. Feelings of frustration and insecurity surfaced. One teacher commented,

> "I understand they should be included in society and the classroom.
> I did not choose to teach art to special education students. I chose art education. I did not realize special education would be mainstreamed back when I began this job" (personal communication; 1994).

The majority of the teachers claimed to have little, if any, preparation to teach special needs students. When asked about the sources of their support, most of the teachers responded that they obtained information about specific students or disabilities by seeking assistance from the special education teachers in their buildings.

Their greatest concerns were how to deal with the wide range of disabilities that they encountered and how to provide lessons and projects that were challenging for the able students yet adaptable to the limiting conditions of the students with disabilities. The solutions that they suggested to resolve these problems included better preparation and inservices regarding the special needs, abilities, and limitations of mainstreamed populations.

Teacher Preparation

Whereas special educators must overcome their inhibitions concerning the use of art in their classrooms, the field of art education needs to address

58

64

problems art educators and preservice art education students experience with regard to their personal conceptions of the limited capabilities of students with disabilities. Blandy (1994) demanded that "we rethink our conceptions of disability and become uncomfortable with the stereotypes that we bring to our encounters with people experiencing disabilities" (p. 179). He maintained that due to art educators' personal biases and misunderstandings concerning the special students, they are ill at ease teaching them. Present art programs for those with disabilities often have been influenced by these misconceptions and are simplistically conceived. They tend to be therapeutic and rehabilitative in nature, constructed around special activities or special art. Providing experiences for art education preservice students to work with students with disabilities may assist in altering their preconceived notions about them. He proposed that future art educators need to be aware of legal aspects of discriminating against students with disabilities, need to become informed about disabilities through literature, and should be involved in fieldwork experiences at sites where persons with disabilities are served.

Williams (1990) conducted a study of preservice education programs which required a course in special education for regular education teachers. Participants were regular classroom teachers who had taken a course as undergraduates and had at least one year of teaching experience. They were surveyed about what improvements in course content they felt were necessary to better their preparation. The teachers found that even a single course had offered some assistance in dealing with mainstreamed or full-inclusion students but advocated for an improvement in the way the material was presented and recommended more field work experience.. When discussing teacher preparation in the area of special needs students, Askamit (1990) stated, "Models for teacher preparation vary considerably. Some programs require a course in special education, some infuse the mainstream into existing undergraduate course(s) while others combine these approaches" (p. 22).

Collaboration

Collaboration in my previous study was initiated through local university contacts (Fedorenko, 1994). Following that study, I was given the graduate student university teaching assignment as supervisor to art education preservice student teachers. Throughout my assignment I contemplated the role the university might play in strengthening the preparation of preservice art education students for teaching students with disabilities in the art classroom. I believed that the formation of a collaborative learning experience among a university representative, a preservice art education student, and a special education teacher in a local community school would enhance teacher preparation, encourage collaborative learning, and bridge the university and the community school.

The Holmes Group (1990) supported creation of links between community schools and universities. Their collaborative model was designed to improve the teaching profession "[b]y linking experienced teachers' efforts to review their knowledge and advance their status with efforts to improve their

59

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schools and to prepare new teachers" (p. xv). It was the intent of the Holmes Group to enrich teacher education and at the same time to research the needs and effectiveness of teacher development programs. To form a true partnership with the schools, one which is reciprocal, they advised that the Professional Development School (PDS) sites should cultivate collaboration that promotes mutual learning opportunities for all involved: professors, novice teachers, and students.

Inclusion of special needs students in the art classroom is a reality. Educational reform in the special education curriculum is promoting student inclusion in all areas of education, and the art classroom is no exception. I feel that art teacher preparation should be investigated because art teachers continue to face problems related to curriculum delivery for special needs students.

My study, investigation of the development and implementation of an art integration program and special education curriculum, was based on a collaborative curriculum effort of a special education instructor; a preservice art education student; and myself, an art education graduate student. My research was twofold. It focused on the integration of art with a curriculum for students placed in a special education classroom and on the effects of a university/community collaborative teaching process for all those involved.

Purpose of the Study

The purpose of my study was to initiate and describe the collaboration that took place between the special education teacher, the preservice art education student, and myself in the development of an art integration program in a special education classroom. The effectiveness of the collaboration in curriculum revision and the description of the collaborative efforts and relationships between the community school and the university were explored. It was my objective to answer the following questions:

1. What happens in terms of collaborative development and peer learning when an art education preservice student, a special education teacher, and a university researcher integrate art into a special education program?

2. In what way is community/university collaboration helpful in preparing art education students for teaching special needs students in the mainstreamed or inclusive art classroom?

3. How can a collaborative teaching situation aid a special education teacher, a preservice art education student, and a university graduate student in developing an integrated art program?

Site and Participants

The site where the research took place was a sixth grade junior high school special education classroom for developmentally handicapped (DH) students located in Columbus, Ohio, in close proximity to The Ohio State

60

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University. The ages of the students ranged between 11 and 13. Their developmental problems spanned a wide range. These students, the principal, and other staff members were the secondary participants of the study. The primary participants were the special education teacher, Noreen, who had been teaching in the DH classroom at this school for five years; the preservice art education student, Jancy; and myself, an art education doctoral student and researcher.

Methodology

The methodology selected for this research project is descriptive case study. An important characteristic that I considered in the design of the study was the subjective nature of the research problem. To insure rich description of the social situation I was studying, I employed the practice commonly termed *triangulation*. Triangulation, the use of multiple data sources, increases the validity of my findings (Miles and Huberman, 1984). I borrowed techniques from anthropological ethnographic research for data collection; participant observation was documented through the use of field notes, interviews, teacher journals, and document collection in the form of videos and photographs of student work.

Stake(1988) defined an educational case study as one which explores "an educational problem in all its personal and social complexity" (p. 254). Stake further described a case study in this way: "The case study focuses on a bounded system....What is being studied is the case. The case is something deemed worthy of close watch. It has character, it has a totality, it has boundaries" (p. 256).

Data Analysis

Spradley (1979) observed that analyzing the data collected in a participant observation study requires a search for patterns that emerge throughout the data collection. During this study I used the data analysis method described by Glesne and Peshkin (1992), that includes writing memos within the field log collections, developing analytical files, applying rudimentary coding systems, and sorting and recoding through data display.

The written account of the data analysis is a descriptive case study of the collaboration of the teachers. Taking the suggestion of Glesne and Peshkin (1992), my story was constructed "like that of a painter whose vision emerges over time from intuition, sense, and feeling." (p. 151) They continued; "For many, constructing a text is quite possibly some combination of both plan and intuition" (p. 151).

Results and Implications of the Study

The research findings of the study supported my original convictions; that a collaborative program between an art education preservice student, a special education teacher in a community school, and a university researcher and teacher promotes interdisciplinary curriculum revisions, improves art teacher

61

67

preparation for teaching students with disabilities in the art classroom, and provides an arena for collaborative experiences between universities and community schools. Previous studies (Fedorenko, 1994; Krone, 1978; Ozimo & Ozimo, 1988) supported an interdisciplinary curriculum that integrated art in a special education curriculum. In each of these studies students with disabilities were provided alternate methods of learning that enhanced their understanding of their traditional curriculum content. My latest research reaffirmed the contention of these previous studies. Results of this present study indicated students improved their verbal language skills when discussing art works, and they developed self confidence through talking about their personal art work. They were proud of their accomplishments. They successfully applied math related concepts to artwork and their confidence when working with monetary figures increased.

The health unit addressed in this special education classroom focused on student self-esteem and encouraged students to develop a sense of personal pride towards their community. This integrative art program often focused on community-based art education and promoted positive attitudes for the students concerning their community. They were excited to learn that art existed in their personal world and they eagerly shared this new found information with their peers.

According to Blandy (1994) and Pffeuffer-Guay (1993, 1994), art teacher preparation programs have not adequately prepared teachers to teach students with disabilities who are mainstreamed or included in the art classroom. My study provided a preservice art education teacher fieldwork experience in teaching students with disabilities. Results indicated that because of the fieldwork experience, the preservice student increased her confidence when teaching students with disabilities, became less frustrated and biased concerning the abilities of these students, and was introduced collaborative interdisciplinary planning and teaching methodology.

Barry (1994) and CEC (1994) did studies that both support collaborative teaching as a way to deal with the inclusion of students with disabilities. Both studies found that the development of partnerships between teachers encourages teachers to integrate curriculum methods that address the needs of students with disabilities. It was suggested that by providing teachers with experiences in collaborative programs, they may develop confidence and be willing to undertake such an endeavor again. In my study, all of the primary participants were introduced to collaborative teaching. Results indicated that at the onset of the program the teachers involved in this study often experienced problems related to unfamiliarity with collaboration, territorial domain issues, and the flexibility necessary in exchanging teachers' roles and responsibilities. As the program progressed, the teachers became more willing to share responsibilities, to cross previous territorial boundaries, and to participate as team teachers. Through this collaborative experience teachers developed flexibility and were more comfortable in collaborating together.

62

Suggestions for Further Research

This study examined art teacher preparation with regard to teaching students with disabilities and supports previous studies that suggest preservice programs should provide students with fieldwork experiences in teaching special populations. (Blandy, 1993; 1994; Pffueffer-Guay, 1993) This study supports the belief that universities need examine their present regular education and art education programs and should investigate program models that promote teacher preparation in the area of special education.

My study relied on the collaboration of a special education teacher, an art education preservice student, and myself, an art educator and university researcher. It contended that the effectiveness of collaborations may be reliant on several key issues; mutual initiation of the program, a sharing of leadership, and a strong commitment to the endeavor. Further studies that promote opportunities for collaboration between teachers might assist in developing teacher flexibility and confidence in such endeavors and encourage them to support future collaborative teaching methods.

This study also advocated that teachers, preservice students, and educational researchers can benefit from collaboration between community schools and local universities. It illustrated that university personnel can and should conduct research that promotes a sharing of knowledge with public school teachers. Additional studies may included the investigation of collaborative endeavors between university researchers and community schools. Future studies might investigate the possibilities of incorporating art in a curriculum for students with disabilities through collaboration.

Although not a initial aspect of the research, much of the interdisciplinary program we introduced focused on art within the local community. This community based art education component of the curriculum encouraged students to become active members of the physical community in which they lived. This evolutionary emergence illustrated the positive effects of community based curriculum. Future curriculum studies might include investigation of community art resources and their inclusion in interdisciplinary programs for students.

In my collaborative study, I, as a university researcher, supervised a program that linked the university with community schools. I was able to observe educational theories that support collaboration being applied to teaching practices. My study afforded the special education teacher in a community school an opportunity to learn art methods applicable to interdisciplinary teaching through curriculum planning with the preservice art education student and myself. In turn, the special education teacher became an invaluable resource for the preservice student by providing insight as to the abilities of the special needs students. This study suggests many avenues for further research in the areas of teacher preparation, collaboration, and curriculum revision.

63

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64

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65

mentor's introduction

Sydney Walker

The Ohio State University

In August 1993 I received a letter from Sydney, Australia introducing me to Jane Gooding-Brown, who was arriving as a doctoral student in The Ohio State University Art Education Department. My first name is Sydney and I considered it an ironical coincidence that I had been assigned as Jane's contact advisor. Later I realized this was a most fortuitous assignment, as Jane and I had much in common, both from an intellectual and personal perspective. Because I regard Jane as much a friend and colleague as a doctoral advisee, I would like to write this introduction as a letter to Jane.

September 21, 1995

Dear Jane,

You have been absent from the art education department a OSU for almost a year and I certainly have missed your presence. I look forward to your return in January when we can resume some of our extended talks about postmodernism and its often convoluted theory. Although you and I have been on different continents for most of our lives, I believe we have much in common when it comes to education. I know from our conversations that we both are primarily interested in teaching students to think.

I remember in your first quarter you selected the philosophy course, "The Theory of Knowledge", as an elective, and I thought, here is someone whom I would like to know better. I believe we both pursue the question, "How do we know what we know?" with great seriousness. I recall you greatly admired and respected the professor in that course, although you eventually found his theories too conservative for you. During that quarter, your discussions and struggles with the philosophical foundations of knowledge stimulated my own thinking.

This investigation into the foundations of knowledge is still highly relevant for your present work with Derrida and Foucault. As I interpret your research, I view you asking the question, "What are the structures of knowledge, and moreover are there such structures at all?" This question represents your difficulties in aligning Foucault and Derrida. You began with Foucauldian discourses which represent structures and hierarchies; and after discovering French poststructuralism, you asked, along with these theorists, "How do we avoid the trap of structuralism?" The answers you are finding have to do with

66

72

difference, disparity and contradiction. I understand the difficulty of this inquiry since the obvious answer, extreme relativism, is not an option for you.

As you found in your research, even Derrida says we cannot forego the center. I well remember your search to locate that particular citation from Derrida. "First of all I didn't say that there was no center, that we could get along without a center".[1] Derrida, as you know, is about systems and rigor and not at all like the popular reading of him.

Jane, you have brought a personal imprint to your study. Your interest in how individual discourse positions affect meaning making is strongly felt as I read your work. This, I believe, reflects your own generous social nature and desire to always be involved in the thick of things. I can never imagine you squirreled away in some ivory tower for too long.

Finally, I am so pleased that you view scholarly research from a classroom perspective. Your teaching and research are reciprocally related and you are genuinely interested in reforming art education classroom practice. Practice always challenges theory. I'm certain your teaching this year has shaped your thinking. When you return in January to finish your research, I selfishly hope you'll require a lot of talking time to work it out.

Best Regards,

Sydney

Jane will return to OSU in January 1996 to complete her dissertation research. I believe the interim year of teaching between her course work and proposal will be invaluable to her understanding of postmodern theory and classroom practice.

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[1] J. Derrida, "Structure, Sign and Play". In R. Macksey and E. Donato (Eds.), **The Languages of Criticism and the Sciences of Man**, (Baltimore: The Johns Hopkins Press, 1970), p. 171.

67

73

Text, Discourse, Deconstruction and an Exploration of Self: A Disruptive Model for Postmodern Art Education

Jane Gooding-Brown

Background to the Study

There is a need to reposition visual arts education away from the modernist approaches which have dominated this discipline for more than 50 years and move it into the particular postmodern way of thinking which is characterizing much of the cultural life of the late 20th century. In recent developments in American art education there has been the recognition of the necessary inclusion and intermeshing of the disciplines of art history, art criticism and aesthetics with studio practice. This means a more informed, polysemic, different world view via the visual arts can be included in the curriculum. The development of postmodern approaches and strategies in this expanded field of art education must reflect the continuing recognition and significance of difference, a vital postmodern issue, now occurring in our society.

In the State controlled secondary (Grades 7-12) education system of New South Wales, Australia in which this study is locate In the State controlled secondary (Grades 7-12) education system of New South Wales, Australia in which this study is located, the interrelationship of the disciplines of studio practice, art history, art criticism and aesthetics has been the basis of the State mandated Visual Arts syllabus for a number of Grades. The disciplines incorporate the processes of practitioners in the State mandated Visual Arts syllabus for a number of s. The disciplines incorporate the processes of practitioners in the field of the visual arts with artists, art historians and art critics as models for inquiry. Visual Arts is a subject area which students elect in Grade 8 (aged 14) and, like other electives, extends through to Grade 12 where it involves examination in the Higher School Certificate, a high school exit and a university entrance examination similar to the British General Certificate of Education or the International Baccalauréate. Students electing Visual Arts therefore have a number of years of in depth study in the disciplines of art education. Recently (1994), in a revision of the Visual Arts syllabus, there has been a realignment of the disciplines to recognize that aesthetic theory permeates all disciplines of art education and therefore aesthetics has been 'excluded' as a discrete study. As part of this revision there has been the inclusion, into the syllabus, of a postmodern framework, along with cultural, subjective and structural frameworks, through which students and teachers can approach art practice, criticism and history. This is a timely acknowledgement of a postmodern plurality. Although I situate my study against an Australian background, there are significant implications for visual arts education, and for education in general, for a world wide perspective.

Since the Second World War there has been a 'rethinking' about how we understand the world. We have tended to call this thinking, postmodern.

68

74

When I rethink the world as postmodern I understand that it can no longer be seen as an overarching monoculture or as dominant patriarchal discourses (white and Eurocentric) with 'outsider' marginalized subcultures and ex-centric groups, existing on the fringes. The promotion and the inclusion, into the dominant discourses, of these previously marginalized voices, is necessary for the continued functioning of society in general. If we believe that the 'grand' narratives of modernism have lost their credibility (Lyotard, 1984) under critical interrogation, they give up their claims to 'Truth'. In some ways they appear to have been displaced by "the contingent, messy, boundless, infinitely particular, and endlessly still to be explained" (Murdoch in Lather, 1991, p.6) narrative. Likewise, the subject, having been decentered by modernist and structuralist practices is now "refashioned as a site of disarray and conflict inscribed by multiple contestatory discourses" (Lather, 1991, p.5). The notion of multiple interpretations and inscriptions, of cultures and of self, emphasizes and privileges the concept of difference. Ricoeur (in Foster, 1983) observes:

> When we discover that there are several cultures instead of just one and consequently at the time when we acknowledge the end of a sot of cultural monopoly. . . we are threatened with the destruction of our own discovery. Suddenly it becomes possible that there are just *others*, that we ourselves are an 'other' among others (p.57).

It is therefore in this postmodern 'condition' that I no longer see my world in terms of 'right' answers or single meaning when the notion of difference brings with it different interpretations of self and identity and the world. The particular ways I interpret experiences and meanings of self and identity in the world are socially and historically constituted by all discourses or discursive practices. Further I am particularly constituted by those in which I am more dominantly positioned-- woman, white, middle class, heterosexual, mother, teacher, student, post colonial. However, all discursive practices constitute who I am. Moreover, the particular interpretations of others in the world, constituted by discursive practices, also contribute to my concept of self. The experience of interpretation and the interpretation of experience adds to my own concept of self and identity. It is, therefore, my belief is that everyone makes interpretations of meanings or 'sees' their world differently, and constructs identities, through, and because of, their positionalities in the practices of all discourses.

Visual arts education, situated in a postmodern framework, is uniquely positioned to examine those different interpretations and identities. An acknowledgement of postmodern difference also means the inclusion of art genres which were previously marginalized by being called 'craft'; or by being the traditional art of ethnic or racial groups; or by being the art texts produced by new or non 'traditional' technology; or art texts identified as particularly women's or homosexual's or children's. Equally important for inclusion here are the art texts[1] of our own students.

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[1] Throughout this project I use the word 'text' to refer to all art works and art writing.

69

A Problem for Art Education

One project for research in art education, particularly in art criticism, should be the investigation of a postmodern perspective for interrogating interpretations of meanings in art texts. Such a perspective involves taking poststructuralist approaches to interpretation and meaning in order to disrupt modernist assumptions of fixed meaning in art texts. The consequences of such a perspective ultimately lead to an understanding of how interpretations (of meanings) have been socially and historically constructed by discursive practices and how the experience of interpretation contributes to an exploration of self and identity. We need to have a way to unpack and 'repack', through techniques of postmodern critical activity, those rich, dense interpretations of meanings in art texts in such a way as to understand and expand upon concepts of self and identity and difference. The visual arts have been involved this century in the exploration of the artist's self and identity. In this postmodern condition the viewer of art is also involved in an exploration of self and identity.

Theoretical Framework

In this study the French theorists, Jacques Derrida (1976, 1978) and Michel Foucault (1972, 1973, 1978, 1980, 1985, 1986) offer the primary sources for an understanding of poststructuralist theory. These theorists afford me opportunities to disrupt art texts. Foucault gives me opportunities to examine discourses and practices of the self. Derrida's deconstructive play with language directs me to possible strategies of writing interpretation and the strategies of deconstruction give me 'disruptive' methods of entering art texts.

For further discussion of both postmodern and poststructuralist issues I look to literary theory, feminist theory, educational theory and postmodern psychology. I am also informed by my readings of critical theory, art criticism, 'new' art history and aesthetics.

In art education, Efland, Freedman & Stuhr (1996) have published an overview of postmodern strategies for curriculum development. Roger Clark (1996) has written on postmodern pedagogy. Graeme Sullivan (1993) has examined the postmodern phenomena in art education. Debates centered around the concept of disciplines in relation to the Getty funded research into Discipline Based Art Education have A number of art educators, Terry Barrett (1994), Elizabeth Garber (1989), Anne Wolcott (1991), have examined the nature of interpretation of meanings in art texts and Michael Parsons (1992) has looked at interpretation as cognition and emphasizes the importance and role of language but without privileging either speech or writing.

Issues of Significance

Issues which inform and which are examined in this study involve the concept of text, interpretation, discourse, and the poststructural activities of deconstruction and disruption which are involved in the research methodology and the resultant disruptive ~~model~~.

70

Text

I believe that "A text can be considered as [any] system of signification -- pictural (sic), [oneiric], filmic, as well as literary -- whose devices of meaning go beyond the linguistics of the sign." (Ropars in Mowitt, 1992, p.167) and "Text in general is any system of marks, traces, referrals. . ." (Bennington in Papadakis et al, 1989, p.84). In using the word 'text' I am tentatively referring to the broad postmodern view of 'text' as that which can be 'written', 'produced' or 'read', that allows the viewer to enter at any point, and is 'overpopulated' with the practices of discourses. In substituting the word 'text' for 'work', I acknowledge Barthes's distinction that the 'work' is a closed structure already permeated with meaning waiting to be deciphered, while text is "irreducibly plural, an endless play of signifiers which can never be finally nailed down to a single centre, essence or meaning" (Eagleton 1983, p.138).

This idea of text is important to postmodern practice of discourses. Postmodern texts combine two important drifts; they are part of Foucauldian discursive practices, and they contain the Derridean network of traces which enables them to be deconstructed and reconstructed in "a seamless weave of codes and fragments of codes. . . ." (Eagleton, 1983, p.138). Lather (1991) notes that "we cannot exhaust the meanings of the text, . . . a text can participate in multiple meanings without being reduced to any one, and . . . *our different positionalities* affect our reading of it." (my emphasis, Lather, 1991, p.145).

The Role of the Art Text

I understand in this postmodern condition that the emphasis in looking at the art text is not to see it as a vehicle for individual genius. Nor do I see the art text as a direct expression of the artist's personality, or that it is an expression of an eternal Truth untainted by issues of the social world (Rees and Borzello, 1986). Without pushing the art text to the other extreme articulated by some new art historians, in looking only at the art text as a illustration of social issues, I use art as a text intentionally created by an artist constituted in discursive practices, which is acted upon by all other texts in the world. The art text represents within it the embeddedness of social, historical discourses, yet maintains a quality which makes it art and not something else, an issue I will not pursue in this study. In focusing on the art text in this study, it is not to know the text as aesthetic object but to understand it as a site through which to look at self, an opening for opportunities regarding self and identity.

Interpretation

Interpretation is understood to be the major task of critical inquiry where the art text is made to reveal or give up meanings. Those meanings or what the art text is 'about' may be revealed or given up to the viewer in a number of ways. In my study, interpretation turns towards, not what a particular text means as art , but how the discursive practices embedded in the art text's meanings can be unpacked and situated in the social world. Interpretation acts as interpreter or translator of meanings into discursive practices. The viewer, in positioning herself

71

in these discursive practices, positions herself in the art text. An awareness of complex positioning within the discursive practices of the art text's interpretation, within the discursive practices of the art world itself and within the discursive practices of interpretation, allows the viewer to interact with the art text both as an experience of aesthetic object and of social construction thus reconnecting the link between the aesthetic and the social world. Interpretation also acts here as a technique of the self (Foucault 1986). In realizing that one's own interpretations are constructed by one's variable positioning in discourses, an understanding of the constructedness of self and of the world may lead one to an awareness of the potential for choice or change.

Discourse and the Self

My study involves in part the recognition of the world as a web or network of interconnecting social discourses and in choosing to use the word 'discourse' I am fully aware of its difficulty as a concept because of its many conflicting and overlapping definitions. Using Foucault, I define discourse as a way of constituting knowledge about an object, via a system of discursive practices. To this definition I would add Martin Jay's (1993) characterization of discourse as a loose shifting system of practices; statements, associations and metaphors, which form the objects of discourse. I use the words 'discourses' and 'discursive practices' interchangeably throughout this study.

Coupled with this understanding of the constitution of objects by discursive practices is an analysis, articulated in Foucault's last writings, of how the individual comes to know her/himself as a subject. Foucault calls the process by which the individual reaches such an understanding, techniques or practices of the self. I will maintain in this study that interpretation is a practice of the self. For this study I assume 'subject', 'subjectivity' and 'self' as terms applying to an individual in society constituted by discursive practices and brought into being by self reflexive activity. I understand identity as the experience of self. The most relevant understanding of self for my study comes out of feminist theory with the concept of a multiple, shifting and often contradictory identity, being contradictory because of its being representative of many discourses. My belief therefore, is that our selves are positioned differently, that they are unstable and shift about within discourses. One's interpretations of meanings are constituted by the discursive practices in which one is positioned either dominantly or marginally. It is the differing discursive practices ranging from the material ordering of one's day to day experiences to the spiritual significance that one attaches to one's activities that Foucault understands as the ways in which individuals give meaning to their activities and seek to interpret their experiences. In understanding the discursive constructedness of self I also understand the autonomy and agency that I can exercise in the practices of my life. An exploration of self and agency in adopting positionalities and making interpretations will play a significant part in this project.

Methodology

The methodology for research in this study is conditioned by the way I learn about and understand the world. My belief about knowledge is articulated

72

73

by the feminist writer, Dale Spender (in Reinharz, 1992): that "at the core of feminist ideas is the crucial insight that there is no one truth, no one authority, no one objective method which leads to the production of pure knowledge" (p.7). My method therefore is to use and integrate a number of data gathering strategies which provide me with a dense network, an excess, of information. Lather's (1991) statement that the methodological task has become one of "generating and refining more interactive, contextualized methods in the search for. . . meaning[s]rather than prediction and control" (p.72) fits with the research strategies, particularly text deconstruction in this study.

As a feminist researcher I state my position in the major discourses of woman and education in relation to this research. I also articulate how my experiences as a feminist within those discourses may influence the research project and the data. By stating this I am avoiding an objectivist stance where the researcher is invisible.

A case study methodology allows me to incorporate a number of data gathering strategies. These strategies look at student's conversations in a number of art criticism classes which use particular contemporary art texts for discussion. They look at visual verbals[2] as writings of these same students, the writings of professional art critics and art educators who have used the same art texts for interpretation and interviews with the artist. My own journal, in which I recorded my interpretations of experiences during the research study, is also examined. The artist whose work I use in this study is the contemporary installation artist/photographer, Sandy Skoglund.

The students chosen for this study were Grade 11 art students, preparing for their final university entrance examination in Grade 12. These students attend schools for gifted students in Sydney, Australia, schools which have reputations for 'excellence' in the visual arts. The use of the conversation and writing of 'gifted' students allows for an 'expert student' viewpoint and focuses on students who are 'unusual' thus allowing for the collection of information which is rich and dense (purposeful sampling, Patton 1980).

Text Deconstruction

The methodology is informed by my understanding of Foucault (1972, 1973) and Derrida (1976, 1978). From Foucault, an understanding of the concepts of discourses allows me to illuminate discursive practices in art texts. The concepts located in the writings of Derrida are used to (post)'structure' or conceptualize a 'loose system' of textual analysis or textual deconstruction of the conversations and writing of these secondary school students, of the artist, of writings of the selected professional art critics and art educators and my own reflective journal writing.

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[2] The term 'visual verbal' came out of support documents associated with the Visual Arts Syllabus, State Board of Studies, N.S.W., Australia, in the 1980's. These documents were written by a committee of art educators employed by the Board of Studies.

73

A Disruptive ~~Model~~

From the research data gathered out of the case study, I propose a disruptive ~~model~~ of interpretation for art criticism. This ~~model~~ may be used as a self reflexive ~~model~~ which allows students to look at themselves as social constructions, for who they are and how they might have become who they are. My aim is to enhance student understanding of the construction of discursive practices in the world, and, particularly of the social construction of self.

My belief, supported by Bowers and Lather (in Lather, 1991), is that reflexivity and critique are two essential skills that we want our students to develop. Students in modernist structures of educational practices rarely find themselves with access to knowledge, skills or strategies which they need to be self reflexive. So I am looking beyond the practices of structuralism, in developing a ~~model~~ which uses postmodern art educational practices, to give students strategies to be reflexive about the constructedness of the world and themselves.

The ~~model~~ developed in my study is a disruptive one in that it proposes to critically dismantle practices that surround and involve the interpretations of meaning in art texts. My reason for choosing to strike through the word '~~model~~', is that I consider that the word is inadequate, but necessary. The word '~~model~~' is often used in structuralist theory and its connotations of structure, pattern, system, would be inappropriate in this poststructuralist project without some modifications. By striking through the word *and* printing it, I am both allowing *and* rejecting these connotations of '~~model~~'. In using 'disruptive' I refer to the Derridean use of that which seems to occur in a structure when it is subjected to close reading or critical dismantling. Close reading or the critical dismantling of a text implies scrupulous attention to that within the text which appears resistant to reading. Culler (1982) notes that close readings seem "to depend on the investigation of possibilities that would be neglected or eliminated by other readings and that are neglected precisely because they would disrupt the focus or continuity of readings which their elimination makes possible" (p. 246). I propose to examine the concept of 'disruption' in educational practices as an implication of this study.

The 'disruptive' ~~model~~ will be used for interrogation of interpretation of meaning as discursive practice. It becomes self reflexive conversation as students explore their positions in discursive practices revealed in art texts and reflect on the constructed nature of those practices. Students come to see that not only their own interpretations of meanings in art texts are constructed from discursive practices but also that the experience of interpretation is constructed out of and constructs their concepts of self. When I talk of deconstructive art critical practice I am inventing a critical practice out of pieces of my interpretation of Derridean and Foucauldian strategies of thinking and writing. The 'disruptive' ~~model~~ will vary each time it is used and there will probably be .1o 'answers', but i would hope that there would be critical and reflexive thought about one's self in the world.

I propose to develop the 'disruptive' ~~model~~ further as a postmodern 'writing' genre for use by students when interpreting art texts. The student

74

becomes another producer of text, traced through other texts and discourses. It will be developed as a 'palimpsestic'[3] project, an alternative process to traditional interpretive art 'writing'. Students, through deconstructive and reconstructive strategies can continue to interrogate their palimpsestic texts further, to understand the positions from which their own interpretations are coming.

Limitations of This Study

Although I assume and acknowledge other systems of interpretation and art criticism and recognize that they inform my work, I do not examine them in relation to this study. The modernist framework has influenced my teaching in art criticism for many years and its incompatibility with my own ideology of interpretation has formed the catalyst for change. I make the assumption that interpretations of meanings in art texts are not 'found' by looking but that we actively engage with the text's discursive practices in order to find meaning that explains self, identity and difference. The art text and the viewer can act together to extend meaning into the social world.

While acknowledging the significance of the postmodern and poststructuralism as theoretical frameworks, I have limited my examination of these to areas which are most relevant to this study. The issues are explored in a limited case study of two high school art classes in Sydney, Australia. The postmodern case study defies the traditional convention of looking for generalizations and instead looks for specificity or even exceptions. The data from this case study of a specific site and specific participants has heuristic value-- while it will not be generalizable it will suggest different directions for the development of a disruptive model in the practice of art criticism.

Purpose and Significance of the Study.

This study proposes to develop a postmodern disruptive model for the interpretations of meanings in art texts leading to an exploration of self and self reflexivity through those interpretations. The model may also be developed into a different 'genre' of art writing, the visual verbal. In understanding the social practices of discourses, students could come to see their own shifting positions in discourses and understand how those positionalities constitute and condition their interpretations of the world. This has important implications for multicultural concepts in art education. The empowering of students by the personal construction and understanding of aesthetic knowledge and knowledge of self allows for greater expansion of interpretations, critical thinking, multicultural thinking and innovative 'risk taking' in their everyday experiences.

Postmodern poststructuralist concepts bring with them disruptive, contradictory, ambiguous, disparate ways of understanding the world. Students need to see that these are rich and dense areas for interpreting and making meanings. With the development of disciplined based art education and multiculturalism we need to have, in visual arts education, a way to unpack and

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[3] Palimpsestic: from 'palimpsest', the concept of reading one text through another or one text doubling for another or the extracting of a new text from an old one.

75

'repack', through techniques of postmodern critical activity, those rich, dense polysemic interpretations of meanings in art texts in such a way as to understand and expand upon concepts of self and difference.

The implications of subjectivity and understanding of self for critical art theory and critical thinking at the senior school level are significant. If students are able to understand and recognize their own and other's positioning in particular and different discourses they can examine their own interpretations through their relationship with the discourses embedded in art texts. By deconstructing the discourses in art texts for polysemic interpretations students can begin to see their selves in the world as social beings and see how they link with others. Their interpretations of meanings in all art texts and of the world become richer and more numerous. Students, in understanding how different positionalities in different discourses interconnect and interact may also critically think about programs in art education such as multiculturalism which could become as a whole irrelevant in their postmodern worldview.

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76

82

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77

83

mentor's introduction

VESTA A.H. DANIEL

The Ohio State University

Wanda Knight has focused her steady gaze on the future. She has gathered her considerable experience as an educator, world citizen and parent and is now involved in the business of constructing or bolstering strategies for meeting the needs of America's diverse student population. All who know her recognize that she is serious about the challenge. Indeed, her research regards the current and future demographic changes in America and responds by investigating approaches to preparing prospective teachers to deliver discipline-based art education to heterogeneous student groups. Specifically, Wanda's questions have focused on:

* How and to what extent are visual arts preservice teachers being prepared to work with learners whose backgrounds are different from their own and from others?

* How and to what extent are visual arts preservice teachers being prepared to function non-ethnocentrically within pluralistic classrooms and schools?

* How and to what extent are visual arts preservice teachers being prepared to provide discipline-based art education instruction about the pluralism of U.S. society?

While conducting her research in higher education classrooms Wanda was also functioning as a student teaching supervisor and guest lecturer. During the course of these interactions Wanda became a highly regarded mentor for many undergraduate art education students. They listened with obvious interest to her scenarios and anecdotes about teaching, her views about the relationship between schools, higher education institutions and communities and her questions to them about their responsibilities as educators. It was as clear to the students as it was to the faculty that Wanda was well informed by her many years of teaching experience and administrative involvement.

Recently, Wanda's reputation for clarity of thought and vision, excellence in the areas of teaching and teacher preparation, organizational skills and devotion to equal access to excellent education won her the position of principal of the first Africentric school in the Columbus Public School System. Gratefully, her sphere of influence will now enlarge to include more direct contact with children, preservice teachers, teachers, parents, community members and administrators. I fully expect Wanda's research results and her positive involvement in education to be significant, impactful and visionary.

78

Preparing Preservice Teachers to Work with Diverse Student Populations: Implications for Visual Arts Teacher Education

Wanda B. Knight

Abstract

The fabric of our U.S. society is changing (Gmelch & Parkay, 1995; Alley & Jung, 1995). The student population in the United States classrooms is more racially and ethnically diverse than in any previous generation in American history (Burstein & Cabello, 1989).

With the increasing population of culturally diverse students entering U.S. classrooms, particularly in urban areas, and criticisms of our failure to provide successful school experiences for those students, there is a critical need for teacher education programs to equip teachers with knowledge and skills to work with diverse student populations (Burnstein & Cabello, 1989).

Though the particular Department of Art Education being evaluated has a national and international reputation for the quality of its faculty and graduates, little seems to be known about how and to what extent its prospective teachers are being prepared to deliver discipline-based art education to today's students who represent a multiplicity of colors, languages, backgrounds and learning styles. Moreover, a review of literature signifies that research on the preparation of visual arts teachers to address the needs of diverse student populations is sorely lacking.

This investigation seeks to evaluate how and to what extent a proposed preservice visual arts teacher education program is preparing its future teachers to provide balanced discipline-based art education instruction to diverse student populations represented within their classrooms. This type of research on teacher education focuses on three domains and their linkages: antecedents or pre-existing conditions, processes, and outcomes (Nelli and Nutter, 1984). The study uses descriptive studies, participant-observational studies, and survey research methods.

Descriptive studies are utilized to provide an analysis of local antecedent conditions. Participant-observation is utilized to research processes in the implementation of the art teacher education program, whereas survey methods will be used to collect data on the outcomes of the program. Further, it is intended that a discipline-based multicultural art education curriculum model for preparing preservice teachers will be developed from this study.

Statement of the Problem

The American educational system serves an increasingly diverse student population. Students come to school speaking an array of languages and

79

dialects and with various levels of English proficiency. They have diverse learning, communication, and behavior styles based on their ethnic, socioeconomic, and regional backgrounds. Unfortunately, a great majority of these students fail to succeed because teachers have not been adequately prepared to provide instruction that is appropriate, inclusive, and sensitive to their students' needs (Beck, Namuth, Miller, & Wright, 1988; Drucker, 1989).

Likewise, art teachers have not been adequately prepared to teach the increasing population of culturally diverse students entering U.S. classrooms. It has been my experience, as a parent, public school art teacher, and supervisor of preservice arts specialists, that art teachers are unable to provide balanced discipline-based art education instruction to diverse student populations represented within their classrooms, and at the same time recognize individual and cultural differences as they are reflected in learning, human relations, motivational incentives, and communication skills. Art teachers have little knowledge of how gender, culture, ethnicity, age, socioeconomic level, physical and mental capabilities, and religion can affect student learning in the educational environment.

In a newsletter of the National Council of the Accreditation of Teacher Education (NCATE), president Arthur Wise (1991) declared that states and school districts insist that every child be taught by teachers prepared to teach effectively so that every child has a genuine opportunity to learn. This admonition implies that schools and the teachers who serve in them must change. Likewise, teacher education must change (Holmes, 1986). Change can be viewed as the modification of existing conditions in response to present forces or future needs (Freiberg and Waxman, 1990). Teacher educators must provide programs that help all teachers acquire attitudes, knowledge, and skills needed to deliver education to all students equitably (Burstein & Cabello, 1989). This, of course, implies that visual arts preservice teacher educators must examine their own programs to determine how well they are currently delivering such competencies.

This study was conceived while I was supervising preservice art teachers at a major mid-western university. The teacher candidates that I supervised and others in the program, in general, were severely limited in their experience and/or understanding from a sociodemographic perspective. Also, many of the teacher candidates appeared to be limited in their ability to perceive and cope with diversity. Recognizing that the increasing population of culturally diverse students entering U.S. classrooms would mean that our future teachers would likely teach students whose backgrounds are different from their own, I designed this study to provide insight into the nature of visual arts preservice teacher education at the research site. Specific areas of concern are as follows:

1. How and to what extent are visual arts preservice teachers being prepared to work with learners whose backgrounds are different from their own and from that of others? (The focus will be on processes and experiences that help future teachers acquire the knowledge, skills, and dispositions needed to effectively work with diverse student populations in educational settings).

80

86

2. How and to what extent are visual arts preservice teachers being prepared to function non-ethnocentrically within pluralistic classrooms and schools? (The focus will be on processes and experiences that affect practices in art history, art criticism, art making, and aesthetics, and prepare future teachers to work equitably with all learners).

3. How and to what extent are visual arts preservice teachers being prepared to provide discipline-based art education instruction about the pluralism of U.S. society? (The focus will be on processes and experiences that will help future art teachers provide pluralistic curricula and instructional experiences to all learners).

Significance of the Study

The thrust toward a more substantive, comprehensive art program has required future art teachers to not only learn studio competency, art history, art criticism, and aesthetics, but to move beyond the Western tradition and address the many cultures of the world. Further, the increasing population of culturally diverse students entering U.S. classrooms, has forced many teacher education programs to begin to reconceptualize their programs toward diversity as they must equip future teachers with knowledge and skills to effectively work with diverse student populations.

Research on the preparation of visual arts teachers to work with diverse student populations has not been investigated in a sustained way. This paucity of research concerning the impact of multicultural education on prospective art teachers indicates that there is a need for more information about the scope of effective educational practice, program design, course content in the disciplines of art making, art history, art criticism, aesthetics, and field experiences and placements. The proposed study is designed to advance knowledge in the field of art education as it relates to preparing preservice teacher to address issues of diversity in art classrooms using DBAE as a platform.

Review of Literature

Reports of practicing teachers as well as national studies of teacher preparation programs (Grant & Secada, 1990; Holmes Group, 1986) clearly indicate the lack of attention given to working with diverse populations. There is a rich body of literature on multicultural education, yet there is virtually no research on which practices are most effective in preparing preservice teachers to work with diverse learners in their classrooms (Grant & Secada, 1990). There are many gaps left by the existing base of research and theory on multicultural education that should be addressed. My research concentrates on the multi-layered teacher training, responsibility, challenge, and opportunity and its implications of multicultural education for the art classroom.

81

87

The following three categories have been identified as significant to this study:

1. Teacher Education Responsibility
2. Teacher Education Challenge
3. Teacher Education Opportunity

The literature review focuses on the challenges associated with preparing teacher candidates for diversity because preparing them for future classrooms grows more complex as the school population becomes more diverse.

Teacher Education Responsibility

At a time when the percentages of students of color in the U.S. schools are increasing, we can no longer afford to perpetuate Western European Values and norms (Banks, 1988). This statement implies that it is the responsibility of educators to provide an education that is appropriate, inclusive, and sensitive to all students' needs (Smith, 1994; Garibraldi, 1992; Banks, 1977; Zimpher & Ashburn, 1992; Nieto, 1992).

Schools, colleges, and departments of education have the responsibility of preparing all educators, regardless of race, to teach in culturally diverse classroom settings (Garibaldi, 1992). This responsibility includes that the culturally diverse nature of the U.S. is reflected in the curriculum, student body, faculty, and policies (Banks, 1977; Zimpher & Ashburn, 1992).

Teacher Education Challenge

Preparing preservice teachers to address issues of diversity in their future classrooms is not easy. There are numerous challenges associated with educating teachers for diversity, therefore, I found it necessary to discuss some of them as they are bound to surface when designing curricula which will adequately prepare preservice teachers to sufficiently address the needs of diverse learners in their future classrooms.

Overall Challenge

An overall challenge is the controversial nature of multicultural education as there is a fear of radicalism in the U.S. Also, numerous published criticisms have been leveled against multicultural education (D'Souza, 1991a, 1991b; Sykes & Billingsley, 1992; Schlesinger, 1991; Feuer; 1991). Positions on political issues define much of the debate.

Defining Multicultural Education

Multicultural education means different things to different people (Banks, 1977; Grant & Sleeter, 1985; Sleeter & Grant, 1988). This lack of definition contributes to multiple interpretations and competing notions, thus permitting critics to reject multicultural education or view it as a concept with no theoretical

82

underpinnings. This impact and the state of confusion can be recognized in curriculum frameworks, textbooks, and teacher education programs that claim to be "multicultural" yet lack any coherent guiding philosophy.

Art Education

Art education has its own unique set of challenges. Research and reports have focused on the extreme variation of how the arts are supported and represented in schools in the U.S. (Fowler, 1988; Leonard, 1991; Viadero, 1993; *Toward Civilization,* 1988). Art education in general is held in low esteem (*Toward Civilization,* 1988; Geoghegan, 1994). In many schools art classes often are associated with play, and the amount of time relegated to the study of art is minimal at best (Grant, 1990)

Discipline-Based Art Education

There has been a broadening of the belief that art education is more than the identification and cultivation of unskilled talent in the gifted few and a taste of civilization for the rest. The discipline- based art education movement focuses upon the integration of ideas and activities derived from the disciplines of art production, art history, art criticism, and aesthetics (Clark, Day, & Greer, 1987). The teacher education challenge associated with this broadened definition includes preparing future teachers to teach art from a much broader perspective than from which they themselves were taught (May, 1989; Cohen, 1987).

Discipline -Based Art Education and Cultural Diversity

Developing curriculum which effectively integrates cultural diversity into the art discipline, has been a long standing goal of art educators (Barbanell, 1994). However criticisms leveled against DBAE present a challenge to teacher educators who must prepare future teachers to teach diverse student populations using DBAE as a platform. For example, some researchers and art educators have questioned whether DBAE is capable of recognizing and addressing issues of diversity (Blandy & Congdon, 1988; Collins & Sandell, 1988); and whether it is open to multiculturalism at the conceptual level (Thurber, 1992; Grant, 1992). Others researchers and art educators, have argued that DBAE offers an avenue to help stimulate intellectual activity (Grant, 1992); addresses a wide range of learning styles (Day, 1992); and helps build self esteem (Day, 1992).

Limited Frame of Reference Among Preservice Teachers

Four years of data describing today's teacher education candidates (American Association of Colleges for Teacher Education [AACTE], 1987, 1988, 1989, 1990) provide a profile of future teachers that is very similar to the contemporary profile of teachers. Findings from a random sample reveal that the average preservice student is a white female from a small town or suburb who attends a college or university less than one hundred miles away from home and aims to return to a town, similar to the one from which she came, to teach middle-

83

income children of average intelligence in traditional schools. Feistritzer (1983) describes the typical teacher as a white, forty-year-old married mother of two children; she is not politically active, and she teaches in an elementary school in a suburban community. Further, students mostly come from surrounding counties or from the same state (Zimpher & Howey, 1989). Therefore, these teacher candidates are limited in their ability to perceive and cope with diversity.

Broadening the Perspectives of Preservice Teachers

Research shows that teacher education candidates are typically severely limited in their experience and/or understanding from a sociodemographic perspective, thus teacher education is challenged with broadening the perspectives of its current population (Zimpher & Ashburn, 1992; Barnes, 1989).

Reconceptualizing Teacher Education Toward Diversity

Educational research has shown that educators acknowledge the ideals of cultural pluralism, but that, traditionally educational institutions have not adopted pedagogy to reflect the needs of students from diverse cultural, socioeconomic backgrounds, and racial and ethnic groups (Barton & Wilder, 1964; Winfield, 1991). Additionally, schools have made little progress in incorporating information into curricula concerning the achievements of traditionally underrepresented groups as a Euro-centric bias has dominated the American educational system. Changing schooling to better serve children from diverse backgrounds, particularly African American students, is a goal that the American public school system has been reluctant to accept (Maeroff, 1989). Garcia and Goebel (1985) assert that the challenge associated with reconceptualizing teacher education toward diversity is that new plans for teaching about differences has been formulated largely through the eyes of mainstream scholars and historians. As a consequence of this mainstream perspective on diversity, Green (1983) observed that those not in the mainstream remain invisible.

A further challenge to reconceptualizing teacher education toward diversity is that the process of education occurs within a social framework (Apple, 1979; hooks, 1994); and is designed to perpetuate the aims of society (Apple, 1979; hooks, 1994; Katz, 1975; Bowles & Gintis, 1976, Giroux, 1983).

Curriculum

There is a rapidly growing tendency among art education faculty and students to reject traditional curriculum and course content as "androcentric" and 'Eurocentric," recognizing that the art curriculum in higher education has been dominated by a Western European, male-focused perspective. Proposals for reconceptualizing teacher education include suggestions for adding courses or infusing courses with multicultural perspectives and changing the nature of field experiences to expose teacher candidates to culturally diverse school settings (Banks, 1994; Banks, 1993; Gay, 1988).

84

90

Changing Attitudes of Teacher Candidates

Teachers' attitudes are crucial to their ability to convey multicultural content. Teachers' attitudes affect their behavior toward children, which in turn, has an effect on the self-esteem and performance of children. Moreover, children's attitudes and beliefs are influenced by their teachers as they directly affect their interactions with and behavior towards others unlike themselves. Such interactions can be positive and growth enhancing, or they can be negative and result in hate, distrust, and rejection (Pang, 1988). It is imperative that future art teachers be prepared in ways that will make them more accepting of diversity.

Expanding the Cultural Diversity of Teacher Education

If teacher education of the future is to present a model of the positive incorporation of racial, ethnic, and gender diversity, its student body and faculty must become more culturally diverse. Green (1989) offers a variety of strategies designed to recruit diverse student and faculty populations in teacher education programs.

Funding

The difficulties associated with culturally homogeneous teacher education will not be adequately addressed without financial assistance from federal, state, and private sources. Peseau(1990) declares that most colleges and universities interested in curriculum reform must do so with limited funding from within their institutions. He further note that most institutions of higher education are in a state of crisis, meaning that they are distinguished by inadequate resources and retrenchment threats. Clearly, such conditions impact programs of research and training associated with the challenges of preparing teachers for multicultural populations.

Teacher Training Opportunity

The cultural, racial, ethnic, and religious diversity that Western nations are facing is a challenge. It is a challenge because ethnocentrism, intergroup hostility, and other forms of conflict erupt when groups with divergent values and cultures interact. Challenges can become opportunities if educational leaders "respond positively to the challenges posed by this increased diversity" (Banks, 1987, p.62; hooks, 1994).

If the educational profession does not exercise its opportunity to participate in the formulating and restructuring of government policies affecting education, "it will not only leave the destiny of American education in the hands of others, it will be abdicating a good part of its professional responsibility to our society as well." (Molnar, 1987, p.6). Finally, Molnar captures the challenge succinctly: "We cannot escape our responsibility for the world we turn over to our students" (p. 6).

85

91

Methodology

Qualitative investigations assume that reality is affected by personal interactions and perceptions, and beliefs (Merriam, 1991). Conceptually, teacher education is a multifaceted, layered, interactive, and ongoing mix of people, roles, ideas, contexts, beliefs, and activities; thus, qualitative methods of research have been employed to obtain data about how preservice visual arts teachers at the research site are being prepared to meet the needs of diverse student populations.

This research focuses on three domains and their linkages: antecedent conditions, processes, and outcomes (Nellie & Nutter, 1984). Antecedent conditions refer to any condition existing prior to teaching and learning that may relate to the outcomes (Stake, 1976) (e.g. student selection, program structure, student and faculty characteristics, physical environment, political/social context). Processes refer to those practices used to educate teachers: those essential aspects associated with the actual delivery of the teacher education experience. Outcomes refer to those learned or evoked behaviors exhibited by teachers following participation in an education intervention (Nellie & Nutter, 1984). This would include both teacher behavior and student reaction to the behavior.

Nellie and Nutter (1984) indicate that descriptive studies are the most basic kind of research on teacher education. These studies will be utilized to describe the program and local antecedent conditions. Local antecedent conditions will be described in terms of students, faculty, and resources.

Participant-observation is critical to this study as observation is fundamental and critical in all qualitative inquiry (Marshall & Rossman, 1995). This phase of my research involved observation of all core and teacher preparation courses in the Department of Art Education at the research site, during the 1995-1996 academic year. My intent was to study the processes in the implementation of the art teacher education program. By directly observing the program's operations and activities, I am better able to understand the context within which the program operates. Also, by being on-site, I have less need to rely on prior conceptualizations of the program. Observational data described the setting, the actions that took place in the settings, and the people who participated in those activities.

The next phase of my research will be to collect data, via questionnaire, on the outcomes of the program from the program participants (faculty, preservice teachers, university supervisors, and cooperating teachers). The close-ended and open-ended questionnaire will elicit information related to the respondents' general perceptions of the undergraduate and graduate art teacher preparation program at the research site. The data collected will help answer the questions that give direction to the study.

86

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Conclusion

The demographics of the student population are rapidly changing, while the demographics of the teaching force are not (Zimpher & Ashburn, 1992). When we speak of educating teachers for diversity, we are speaking of educating, for the most part, white, middle-class females (Feistritzer, 1983; Zimpher & Ashburn, 1992).

It is incumbent upon art teacher educators to recognize the new demographics and identify and respond to their educational implications as they prepare their future art teachers to work with diverse student populations in American schools. Such a lack of preparation will likely result in teachers being woefully unprepared and students being miseducated.

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89

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91

97

mentor's introduction

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The research that Billie Sessions has undertaken is essential for the field of art education. Her work helps move art education in a much needed direction, through the questioning of current practices within high school ceramics education. More than it being a critique of present ideas and practices in ceramics education, the work conducted by Ms. Sessions proposes "new" theoretical and practical directions for this often neglected curricular area within high school visual arts education. Her work stems from a variety of questions about the current state of high school ceramics education, and she inquires about the long-standing lack of meaningful instruction in this curricular area. Through this research Ms. Sessions investigates current ideas and practices in high school ceramics education, and proposes a more content-based and multi-dimensional approach to ceramics education.

Her research into ceramics education reflects much of what occurs in other art content areas within a DBAE format, and is focused on making works of art central to high school ceramic art instruction. The field is in need of such research. Over the past decade, while there has been a great deal of emphasis placed on the inclusion of a DBAE framework in public schools, much of this effort has been directed toward two-dimensional art instruction, particularly at the elementary school level. Ms. Sessions proposes an expansion of DBAE to include the curricular area of high school ceramics, a topic which is often overlooked.

Prior to graduate school, Billie Sessions taught secondary school art for thirteen years; during much of that time Ms. Sessions taught ceramics at the high school level. Her work as a graduate student, ceramics teacher, and ceramic art maker coalesce, and position Billie Sessions as an ideal person to conduct this much needed research within the field of art education.

Ms. Sessions has for many years made a strong commitment to the field of art education. I expect this to continue in the future. She has been the NAEA vice-president for the Pacific Region. For the past twelve years Ms. Sessions has been involved in state and national programs of the NAEA. She has twice been the recipient of international study awards--one, a summer National Endowment for the Humanities award, in Paris; the other a Fulbright Scholarship in The Netherlands. She was also the recipient of a 1996 Doctoral Fellowship in Art Education, awarded by the Getty Education Institute for the Arts. Without question Billie Sessions has the skill and experience to assist in shaping the future of art education, and her dissertation research into ceramics education is a significant contribution to our field.

92

A New Case for Clay:
Multi-Dimensional High School Ceramics

Billie Sessions

How can ceramics educators be better teachers? And how can
they enhance the status of ceramics in education? . . . You
cannot advance the field of ceramics education unless you see it
in relation to the goals of art as a whole and goals of general or
liberal education.

<div align="right">Feldman, 1988, p. 21</div>

Introduction

Ceramics in high schools has changed little in the past forty years. It is
often focused on technique and process, seemingly concerned with educating
the infrequent career artist rather than promoting the general education of
students. My conviction, supported by the work of De Muro (1992) and Hill
(1988), is that many high school ceramics programs are vestiges of outdated
rationales, that address erroneous objectives, and are often only concerned
with projects and techniques. There is a need to extricate and reconstruct
conventional practices from their present position.

The potential of educating through ceramics has not been articulated
in the field, accordingly ceramics education has been marginalized within art
education. A change in methodology is proposed—moving from traditional
ceramics instruction to instruction that meets the demands of education in a
postmodern world. It is my premise, that to meet the needs of today's student,
ceramics in schools should include many things beyond the conventional focus
of process and pointless object-making.

This paper will characterize the problematic background of ceramics
education followed by an abbreviated account of the development of a construct
and description of research activities designed to advance a pedagogical shift in
ceramics education. The central question for this study is, "What is the structure
of the world of ceramics and how can the application of it guide how we view
ceramic objects and ceramic instruction, thereby proposing a new case for clay?"
The first part of the paper will briefly describe the background of the problem.
The middle section of the paper will furnish a condensed account of the
development of a construct[1] designed to facilitate a new perspective for ceramics
education. The last part of the paper will summarize how the construct was
employed in the thesis research.

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[1] Construct and structure are used interchangeably in this paper.

The Case for Clay in Art Education

This study is dedicated to addressing key questions that were raised during *The Case for Clay in Art Education*, a 1988 national symposium,[2] dedicated to focusing attention on the value of ceramics education in schools (Williams, 1988). Presentations at the symposium noted that a lack of supportive research on the educational value of ceramics had conceivably undermined ceramics education in school.

Conference keynote speaker Edmund Feldman commented, "If ceramics educators think they teach pot making for the sake of making pots, then they deserve educational oblivion" (1988, p. 21). Among the many presentations at the symposium, New York University art educator David Ecker asked in his topic, "If Clay is the Answer, What is the Question?" Four basic questions unfolded in his presentation: "What was the case for clay?, What is the case?, What could be the case?, and What should be the case" (1988, p. 20)? This research study is resolved to respond to Feldman's (1988) observation and Ecker's (1988) four questions.

What Has Been the Case for Ceramics in Schools?

It seems obvious that the aim of making pottery in a high school is not production for sale. The student is neither a professional craftsman nor a mature artist. . . . To assume, from his [sic] involvement with the same materials. . . . inhibits some students from using the class situation for growth and involves them in a frustrating battle to turn a learning situation into a producing one.

Powell, 1973, p. 23

Since the work of Peter Voulkos work in the 1950s ceramics has become more securely positioned in the world of fine art. However, ceramics education has not become more securely positioned in art education or in schools. Current art education methodologies have been sluggish to address peripheral media such as ceramics; little has been published on ceramics education, particularly the capacity to education multi-contextually.

The research studies of De Muro (1992), Hill (1988) and Ropko (1977) emphatically pointed to technically oriented high school ceramics curricula; instruction that contributes little information to other aspects of the world of ceramics. For decades art educators and high school ceramic teachers have looked to the professional ceramic world and higher education as models for ceramic instruction in public schools. College ceramics courses are generally structured toward educational objectives that are ill-suited for high school students. College art education students, who will become high school ceramics teachers, do not have their pedagogical needs addressed within the general ceramic courses in higher education. Hill (1988) and De Muro (1992) stated that pre-student teachers acquire only technical skills, and gain little ability to articulate

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[2] The symposium was cosponsored by *Studio Potter* and New York University.

94

a conceptual framework for teaching more than ceramics processes. Pre-teachers are not instructed on how to translate the studio-based model into content-based art education methodology and sound educational objectives for ceramic education.

The problem is then, there is no clear sense of the educational role/value of ceramics in art education or general education in today's schools. I believe this is the situation because: (a) the field of art education has not adjusted to a renewed respect for ceramics as an art form in the last half of the 20th century, (b) co-existing obsolete art education models do not satisfy today's educational situation, (c) outdated Modernist goals and language are deeply ingrained in school ceramics, (d) contemporary art education models (theories and methodologies) have neglected ceramics instruction, (e) sparse research exists concerning ceramics instruction and curricula, (f) high school ceramics instruction illogically models college ceramics courses, often thoroughly based on the studio model, and (g) technique and process are the primary instructional and curricular focus, at the expense of time spent on other issues and information about art, ceramics and life outside of school.

Dimensions of a New Case for Clay

References, responses and expectations: these are what
ceramics also evoke, in their own terms. And amongst those
references are echoes of other ceramics and other art. . . .
Indeed our ceramic culture is filled with echoes.

<div align="right">Rawson, 1983, p. 13</div>

Ceramic objects are, among many other things, reflections of ideas from their cultural origin (Clark, 1979; Cooper, 1979; Leach, 1948; Walter, 1905), function (Hopper, 1986; MacKenzie, 1987), connections to the art world (Slivka, 1978, Alexander & Day, 1991; Carpenter, 1995), and production considerations (Leach, 1948; Nelson, 1971; Rawson, 1984).

The World of Ceramics: A Basic Structure

As Rice (1990) and Clark (1983) have suggested, ceramic objects can be analyzed for content through universal lenses. If a ceramics object is placed in the center of a contextual arena for analysis, several questions may be asked about the object. Where, when and how was it made? What was its intended use? Who made it? How was it decorated and fired? What are its "roots?" Does it have a special meaning to the society? And lastly, does it have a relationship to other handmade artifacts? These questions indicate universal circumstances that ceramic objects share. They also indicate evidence of a contextual field for ceramics. Therefore, contextual lenses could be used to view all ceramic objects and a structure of the world of ceramics could be developed. Subsequently, the structure could be used to contextually examine the content of any ceramic object.

A conceptual model of a structure of the world of ceramics is advanced in this research. Figure 1 is a viable "structure of the world of ceramics." This

95

FUNCTION
2.1 Utilitarian
2.2 Non-Utilitarian
2.3 Common
2.4 Luxury
2.5 Decorative
2.6 Architectural
2.7 Honorary
2.8 Ceremonial
2.9 Socio-Political

PHILOSOPHICAL ISSUES
3.1 Value / Significance
3.2 Judgment / Interpretation
3.3 Reflection / Supposition
3.4 Art Market
3.5 Aesthetic Inquiry
3.6 Dialogue / Language
3.7 Art / Craft
3.8 Craft / Sculpture

VISUAL QUALITIES
4.1 Basic Shape
4.2 Attachments
4.3 Style
4.4 Texture / Surface
4.5 Embellishments
4.6 Color(s)
4.7 Decoration(s)
4.8 Pattern
4.9 Symbols

HISTORICAL / CULTURAL FOUNDATIONS
1.1 Cultural Heritage
1.2 Traditions of Society
1.3 Historical Influence
1.4 Geography
1.5 Cultural Terminology

CERAMIC OBJECT
[artifact, vessel, sculpture, art work]

ART WORLD CONNECTIONS
5.1 Fine Art
5.2 Philosophies of Art
5.3 Art Movements
5.4 Cultural Styles
5.5 Artists
5.6 Art Schools
5.7 Inter- & Cross-Craft
5.8 Art Skills

SOCIOLOGICAL / IDEOLOGICAL ISSUES
8.1 Modern/Postmod. Issues
8.2 Contemporary Issues
8.3 Craft and Gender
8.4 Ceramics Criticism
8.5 Cultural Capital
8.6 Connoisseurship

TECHNICAL COMPONENTS
7.1 Preparing the Clay
7.2 Condition of the Clay
7.3 Clay Bodies
7.4 Tools and Equipment
7.5 Construction Method
7.6 Basic Forms
7.7 Types of Finishes
7.8 Types of Glazes
7.9 Decoration Devices
7.10 Kiln Types
7.11 Firing Methods
7.12 Firing Fuels

PRODUCTION CONDITIONS
6.1 Production Method
6.2 Type of Studio
6.3 Studio Setting
6.4 Phil. of Craftsmanship
6.5 Work Ethic
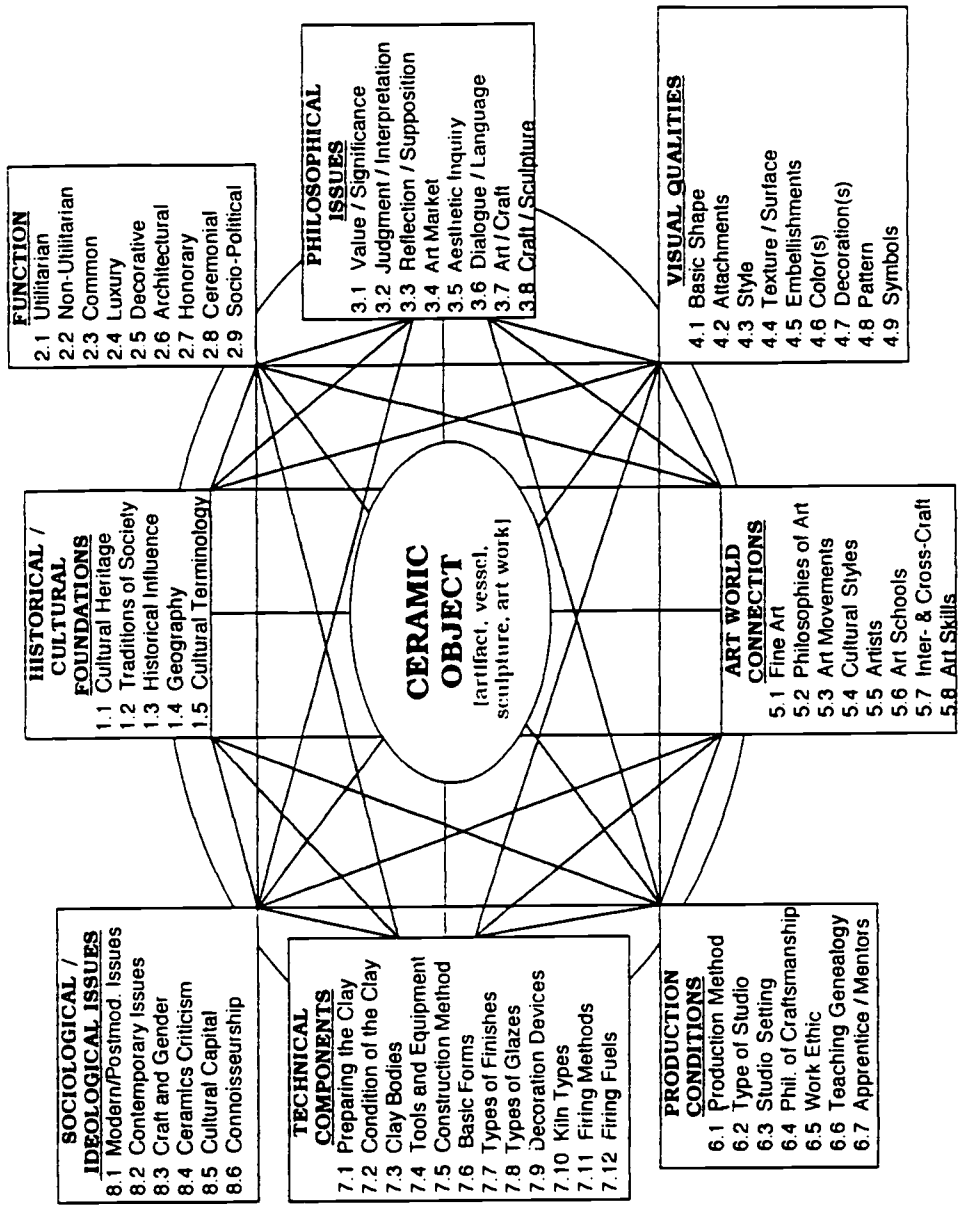6.6 Teaching Genealogy
6.7 Apprentice / Mentors

FIGURE 1:
A STRUCTURE OF
THE WORLD OF CERAMICS

96

"construct" illustrates that ceramic objects reflect their cultural, social and technical circumstances whenever and wherever they are made; that they are carriers of information and traditions from past times to the present; that they connect with other spheres of information outside as well as inside the art world.

Eight domains have been identified as universal contextual lenses for ceramic objects and ceramics instruction. The domain topics represent what I have "systematically and objectively" (Stone, 1966, p. 13) identified as universal circumstances for mapping the text of any ceramic referent. The domains illustrate the interplay, intercontextuality, and reciprocity of the circumstances in the world of ceramics. Together the eight contextual avenues, with possible subtopics, provide an in-depth management system to analyze the circumstances of the object. Clearly, individual circumstances of each object impart a different contextual journey.

Each domain provides the opportunity to explore a particular aspect or circumstance of the world of ceramics: (1.0) Historical/Cultural Foundations—the cultural, historical, and geographical origins; (2.0) Function—why it was made?; (3.0) Philosophical Issues—the aesthetic issues; (4.0) Visual Qualities—its appearance; (5.0) Art World Connections—where and how it links to other media, artists, artifacts, and styles; (6.0) Production Conditions—the influence of the studio environment; (7.0) Technical Components—how it was made; and, (8.0) Sociological/Ideological Issues—critical relationships with society.[3] Clearly, it is necessary to view the object through each lens or domain, however it is impossible to understand the object through only one domain.

The domain topics and subtopics work in two ways, (a) they provide the sources for questions that could be asked about an unknown text, and (b) they serve as guideposts for organizing information about the object. As inquiry sources, the eight topics can be turned into questions, for instance: What are the cultural foundations of this object? What is its function? What are the visual qualities? As guideposts the domains provide clues for organizing the research on the object. Questions in one domain may lead to information or other questions in another domain.

Diagram

As illustrated in Figure 1, the contextual arena surrounds the object. The outer edge of the diagram is an oval, signifying the global and endless circuit that connects each of the domains. Though the domains are connected around the oval, the contextual analysis of the object will not necessarily unfold in a circular fashion. Information and questions will flow back and forth across the diagram. This construct demonstrates the interconnectedness and multi-dimensionality of the world of ceramics. The straight lines emanating from the central object fan out and connect with each domain. However, the lines also pass throug,1 ihe object and connect with each other. Each domain must be linked separately to each of

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[3] Extensive definitions of the domains and their subtopics are included in the thesis research.

97

the others, as information from one domain often determines information and questions in another domain.

The framework has been designed so that any ceramics object can be placed in the center and analyzed. For example, any of the following objects could be placed in the center of the structure, a Japanese piece from Bizen, Italian tin-glazed apothecary jar, Delft tile, Greek Krater, Limoges tureen, Peruvian stirrup pot, Adelaide Alsop Robineau's *Scarab Vase*, Patty Warashina's *Kiln Car*, Adrian Saxe's antelope jar, Richard Notkin's eco-political vessel, Jim Melchert "clayworks" performance, or Clary Illian's functional work.

The Subtopics

Ceramic objects are made in a particular way, in a particular place, for a particular reason. The subtopics are included in Figure 1 to assist the researcher (teacher or student) in understanding what "type" of information might fall within each topic. The subtopics direct the researcher to specific circumstances of the object within the domains.

The subtopics expose various questions that might be asked within each domain. For instance, typical questions under the (4.0) Visual Qualities domain would be: What is the basic shape (4.1)?[4] Is the object glazed (4.4)? If the object is not glazed, what method was used to decorate or finish the surface (4.5 and 4.7)? Questions within the (2.0) Function domain could be: Was the object used to prepare family meals (2.1)? Did it have ceremonial or ritual uses (2.8) ? Was it made to brighten a dull corner (2.5)?

Some ceramic works connect or contextually read more frequently and more in-depth in a particular domain and might scarcely make contact in others. Some domains will have more sub-topic contact points and therefore more domain interaction. For example, a simple milk pitcher might have many connections to (7.0) Technical Components. It is a stoneware clay body (7.3), composed of wheel thrown and mold construction (7.5), a handle was pulled (7.5 and 7.9), it has cobalt stains (7.7 and 7.8) under a salt glaze (7.8), and it was wood fired (7.11 and 7.12). However, as a simple pitcher, it may have only one contact point in the (2.0) Function domain—it is a utilitarian object and is useful in daily life. It may have several (4.0) Art World Connections. It could have echoes of a (cross-craft) metal pitcher (5.7), it was also influenced by the art deco movement (5.3), and ceramic objects made by well-known ceramists modified the maker's perspective (5.5). Moreover, this pitcher may only reflect in one (8.0) Sociological/Ideological Issue—as a wood fired salt glazed object, trees were destroyed and the air was polluted to create the finish (8.2).

Multi-dimensional Circumstances

Cultures, artists, traditions, raw materials, and functions alter the set of circumstances of the object, therefore the domains must accommodate variable

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[4] Numbers in parentheses refer to and correspond with the subtopic numbering system in Figure 1.

98

105

circumstances. "Multi-dimensional" is used within this research in two contexts: the relationship of the eight domains (or sets of circumstances), and the countless variables (or sub-topics) within each domain. Therefore, the object can be viewed a number of ways using the inventory of references within each domain. A multi-dimensional view is critical to understanding the depth and breadth of the construct. The breadth of the construct is formed by the domain topics; the depth of the construct is built on the variables or subtopics within the domains.

The domains are contextually linked—the circumstances in one domain influence the circumstances in another. For instance, (1.4) Geography, a subtopic in (1.0) Cultural Foundations imposes the type of soils available for the (7.3) Clay Body, a subtopic in (7.0) Technical Components. The type of clays available will modify some aspects of "how" the object was made. How the object was made, influences the variables within (4.0) Visual Qualities. The visual qualities of an object often guide the researcher to the artist's craftsmanship philosophy, a subtopic of (6.0) Production Conditions.

What Could Be the Case for Clay?

I believe students can be taught all the skills necessary to manipulate materials. If that is all that is taught, then what you have is a very industrialized and machine made result. . . . The mind needs to be stretched and fed with much more in a clay program. More emphasis needs to be placed on developing skills through criticism, history and philosophy.

Paragon, 1988, p. 28

This study is based on my concern for, "What has been the case for clay" (Ecker, 1988, p. 29) in public high school ceramics classes. A new case for clay is pledged to respond to Ecker's question, "What could be the case for clay" (1988, p. 29)? Yet, how does knowing the structure of the world of ceramics—and knowing how to explore the content, help in designing a new case for clay? If teachers used this instrument/structure to unravel the content in the world of ceramics, what is its usefulness toward a new case for clay? What aspects of ceramics education can be analyzed through the structure?

Clearly, ceramic objects and instruction are at the heart of ceramics education. Therefore the structure developed in this study was employed to "read" the context of ceramic objects and to analyze and/or map instruction. The structure of the world of ceramics, as developed in this research, will help us to understand ceramic objects in the most complete way, providing substantive information for ceramics instruction.

Employing the Structure

Ceramic Objects.

Ceramics education can be advanced beyond technique and process by analyzing the content of objects. To illustrate the potent contextual space

99

available within the construct, contemporary objects were selected as examples for in-depth discussions in the thesis research. Each object discussion was followed by a contextual diagram. The five objects were all made within the last twenty years. Contemporary objects were selected for the contextual discussions. Clark (1983), Rawson (1983), and Shaner (1996) have pointed out that contemporary objects are based on past tradition and technology. This perspective highlights the diversity of contemporary objects, prompts an investigation of broader aesthetic options, and while provides an active dialogue of ceramic object making today.

The discussions were included in the research to illustrate how the "text" of an object can be "read" utilizing the eight domains and their subtopics as depicted in Figure 1. Obviously, the world of ceramics is so extensive that five objects cannot begin to explore global production and social circumstances in the field. However, the objects that were discussed were thoughtfully selected using Clark's (1983) four curatorial classifications (Primal, Decorative, Figural, Architectural) developed for The Contemporary Art Society's *Ceramic Echoes: Historical References in Contemporary Ceramics* exhibit at the Nelson-Atkins Museum of Art in Kansas City, Missouri.

The five artists and objects included in the research were: Warren MacKenzie: Bowl (Primal), Andrea Gill: *Marie's Madonna* (Decorative), Patti Warashina: *Coupling* (Figural), and Joyce Kozloff: *Harvard Square Subway Station* — Section III - *Folk Art* (Architectural).[5] Because the work of Peter Voulkos created such a shift in philosophical and technical production, a fifth object (a Voulkos Plate/Drawing) was included as the fifth object. One contextual diagram (for Andrea Gill's *Marie's Madonna*) is included in this paper as an example of how an object can be contextually read (see Figure 2).[6] The contextual discussions in the original study provided a solid and practical foundation for this research, illustrating the utility and application of the structure and diagrams.

Ceramics Instruction

To determine the workability of the structure and to analyze the breadth and depth of instruction as it applies to the world of ceramics, the structure was used as a template to examine content-based ceramics instruction. A participant observation case study was chosen as the research tool. There were two objectives: (a) to view contemporary ceramics instruction, striving to move beyond the traditional ceramics approach and, (b) to assess the comprehensiveness of the content and instructional activities to substantive

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[5] Three of the five objects selected for this study were "researched" from reproductions—the research technique usually available to practitioners. However, two objects are included in this study as examples of the enhanced layer of information that is only possible from handling the work or seeing it up close. The bowl by Warren MacKenzie was accessible to me and therefore the discussions reflected a hands-on component. It serves as an example of the extension of details available from using an actual object; the discussion on *Marie's Madonna* reflects personal contact with Andrea Gill and *Marie's Madonna*.

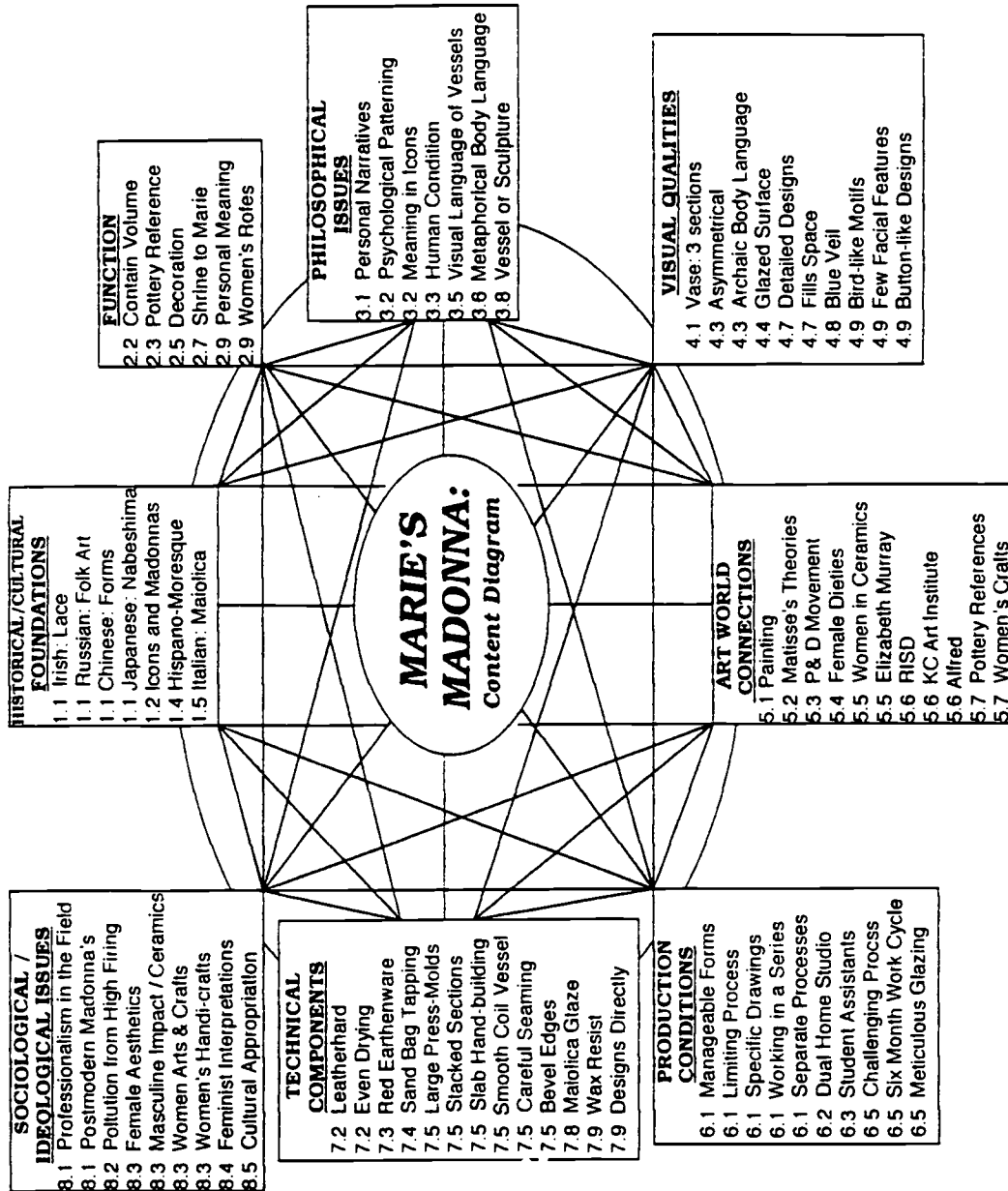[6] The numbers in parentheses correspond to the subtopic numbers in Figure 1.

100

107

FUNCTION

2.2 Contain Volume
2.3 Pottery Reference
2.5 Decoration
2.7 Shrine to Marie
2.9 Personal Meaning
2.9 Women's Roles

PHILOSOPHICAL
ISSUES

3.1 Personal Narratives
3.2 Psychological Patterning
3.2 Meaning in Icons
3.3 Human Condition
3.5 Visual Language of Vessels
3.6 Metaphorical Body Language
3.8 Vessel or Sculpture

VISUAL QUALITIES

4.1 Vase: 3 sections
4.3 Asymmetrical
4.3 Archaic Body Language
4.4 Glazed Surface
4.7 Detailed Designs
4.7 Fills Space
4.8 Blue Veil
4.9 Bird-like Motifs
4.9 Few Facial Features
4.9 Button-like Designs

HISTORICAL/CULTURAL
FOUNDATIONS

1.1 Irish: Lace
1.1 Russian: Folk Art
1.1 Chinese: Forms
1.1 Japanese: Nabeshima
1.2 Icons and Madonnas
1.4 Hispano-Moresque
1.5 Italian: Maiolica

MARIE'S
MADONNA:
Content Diagram

ART WORLD
CONNECTIONS

5.1 Painting
5.2 Matisse's Theories
5.3 P & D Movement
5.4 Female Dieties
5.5 Women in Ceramics
5.5 Elizabeth Murray
5.6 RISD
5.6 KC Art Institute
5.6 Alfred
5.7 Pottery References
5.7 Women's Crafts

SOCIOLOGICAL /
IDEOLOGICAL ISSUES

8.1 Professionalism in the Field
8.1 Postmodern Madonna's
8.2 Pollution from High Firing
8.3 Female Aesthetics
8.3 Masculine Impact / Ceramics
8.3 Women Arts & Crafts
8.3 Women's Handi-crafts
8.4 Feminist Interpretations
8.5 Cultural Appropriation

TECHNICAL
COMPONENTS

7.2 Leatherhard
7.2 Even Drying
7.3 Red Earthenware
7.4 Sand Bag Tapping
7.5 Large Press-Molds
7.5 Stacked Sections
7.5 Slab Hand-building
7.5 Smooth Coil Vessel
7.5 Careful Seaming
7.5 Bevel Edges
7.8 Maiolica Glaze
7.9 Wax Resist
7.9 Designs Directly

PRODUCTION
CONDITIONS

6.1 Manageable Forms
6.1 Limiting Process
6.1 Specific Drawings
6.1 Working in a Series
6.1 Separate Processes
6.2 Dual Home Studio
6.3 Student Assistants
6.5 Challenging Procss
6.5 Six Month Work Cycle
6.5 Meticulous Glazing

FIGURE 2: MARIE'S MADONNA
CONTEXTUAL INFORMATION
CORRESPONDING TO SUBTOPICS

101

Marilyn Zurmuehlen's Working Papers In Art Education 1996-1997

information determined by the world of ceramics and illustrated in the construct developed in this research.

The criteria for selecting the field site centered on the goal of ceramics instruction in the school, the curricular strategies implemented, and the dedication of the instructor to provide content-based instruction. A classroom was located where the teacher was sincerely devoted to undertaking the difficult transition from traditional studio-based ceramics to a contemporary art education methodology.[7] Observing the instruction in this kind of classroom conceivably provides an effective site for examining the relationship between the information presented by the teacher and the content available in the world of ceramics.

Two units were presented during the semester case study (i.e., figural sculpture and vessels). The content of all activities, assignments, demonstrations, written assignments and handouts were analyzed according to the structure. The construct provided an effective template for assessing the content and activities of instruction. The structure proved very useful for analyzing the instruction and how domains were activated within the classroom, as well as which topics were latent. Figure 3 is included as an example of how the structure was used to analyze instruction. The diagram illustrates the activated domains and subtopics of the case study.[8]

My research indicated that units of instruction based on content (as illustrated in Figure 1) from the world of ceramics are sparse. When content-based lessons have been developed, the information and activities generally only touch on information outside of process and technique. Therefore, within the original research, a unit of instruction was developed as an example of how the contextual discussions and the construct could be used to guide instruction/curricular practices. This unit was posited to illustrate the potential for a structure of the world of ceramics to provide a template for planning/organizing instruction or curriculum. The contextual discussion research on Andrea Gill's *Marie's Madonna* was developed into a unit of instruction as an example for employing the domains/subtopics in the construct.

Marie's Madonna proved to be an excellent ceramics object on which to base a unit of instruction. The vase not only illuminated the structure, but it unearthed pertinent and substantive content for ceramics instruction. It provided a comprehensive and substantive learning experience including European and Asian design influences, sculpture-vessel dialogue, cross-craft contacts, modern-postmodern issues and media, traditional and contemporary ceramic concerns, painter-potter skills, contemporary interpretations and strong art world connections. Components from the unit were designed to activate domains that were latent in the case study (see Figure 3), as well possible ways to include newer classroom technologies (i.e., computer designing, digital appropriation, and a student cyberspace exhibit).

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[7] The teacher was striving implement discipline-based ceramics education.

[8] The figures in parentheses following the topics indicate how many times the topic was mentioned or activated during the case study data collecting sessions.
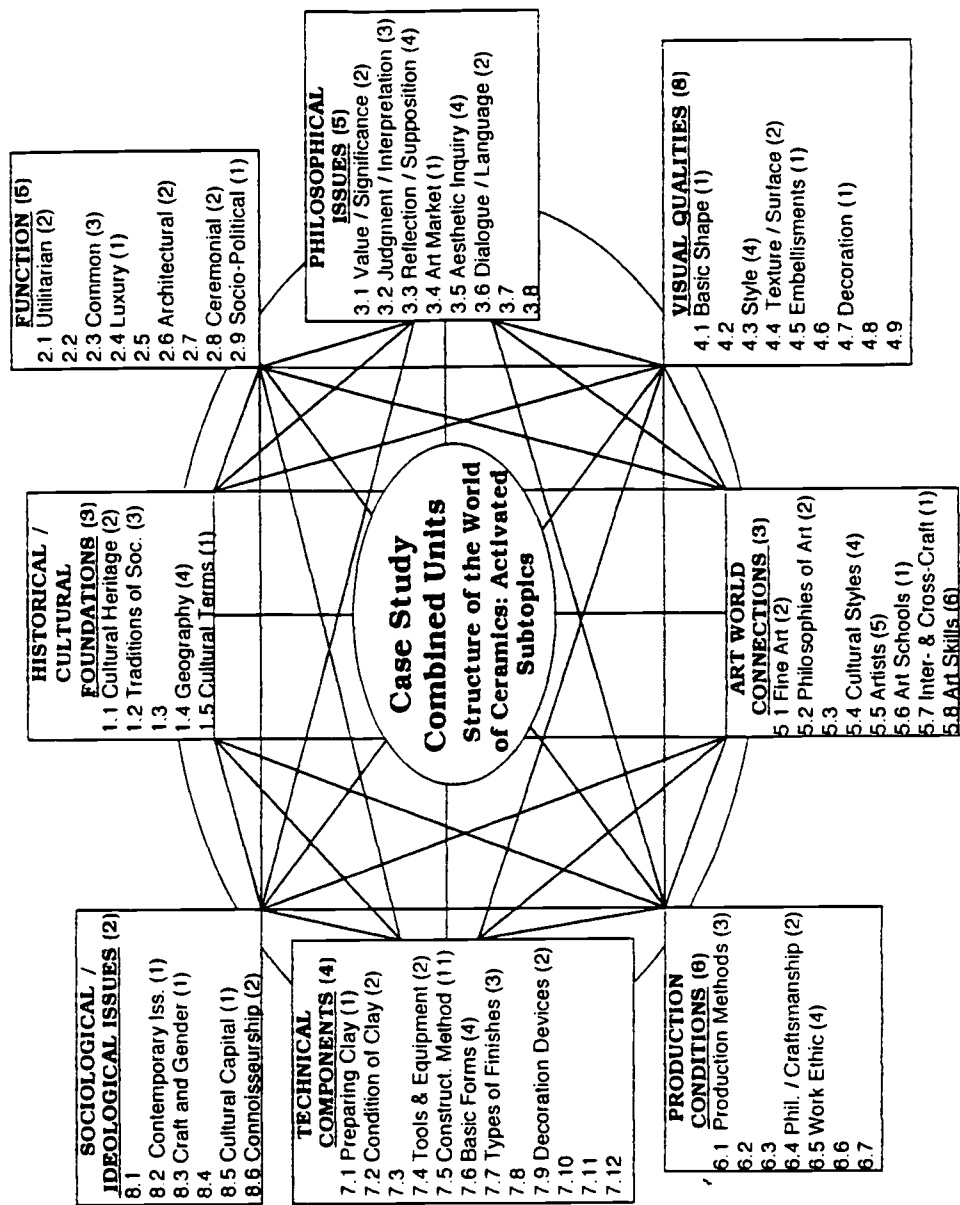
102

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FUNCTION (5)
2.1 Utilitarian (2)
2.2
2.3 Common (3)
2.4 Luxury (1)
2.5
2.6 Architectural (2)
2.7
2.8 Ceremonial (2)
2.9 Socio-Political (1)

PHILOSOPHICAL ISSUES (5)
3.1 Value / Significance (2)
3.2 Judgment / Interpretation (3)
3.3 Reflection / Supposition (4)
3.4 Art Market (1)
3.5 Aesthetic Inquiry (4)
3.6 Dialogue / Language (2)
3.7
3.8

VISUAL QUALITIES (8)
4.1 Basic Shape (1)
4.2
4.3 Style (4)
4.4 Texture / Surface (2)
4.5 Embellisments (1)
4.6
4.7 Decoration (1)
4.8
4.9

HISTORICAL / CULTURAL FOUNDATIONS (3)
1.1 Cultural Heritage (2)
1.2 Traditions of Soc. (3)
1.3
1.4 Geography (4)
1.5 Cultural Terms (1)

Case Study
Combined Units
Structure of the World
of Ceramics: Activated
Subtopics

ART WORLD CONNECTIONS (3)
5.1 Fine Art (2)
5.2 Philosophies of Art (2)
5.3
5.4 Cultural Styles (4)
5.5 Artists (5)
5.6 Art Schools (1)
5.7 Inter- & Cross-Craft (1)
5.8 Art Skills (6)

SOCIOLOGICAL / IDEOLOGICAL ISSUES (2)
8.1
8.2 Contemporary Iss. (1)
8.3 Craft and Gender (1)
8.4
8.5 Cultural Capital (1)
8.6 Connoisseurship (2)

TECHNICAL COMPONENTS (4)
7.1 Preparing Clay (1)
7.2 Condition of Clay (2)
7.3
7.4 Tools & Equipment (2)
7.5 Construct. Method (11)
7.6 Basic Forms (4)
7.7 Types of Finishes (3)
7.8
7.9 Decoration Devices (2)
7.10
7.11
7.12

PRODUCTION CONDITIONS (6)
6.1 Production Methods (3)
6.2
6.3
6.4 Phil. / Craftsmanship (2)
6.5 Work Ethic (4)
6.6
6.7

FIGURE 3: CASE STUDY
COMBINED ACTIVATED UNIT CONTENT
CORRESPONDING TO FIGURE 2

111

103

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Summary

Ceramics is ideally suited to what Silverman recommends for art education, in that "Concepts and media need to be investigated as one seeks to represent and interpret personal experiences, the visual environment, and prevailing attitudes and values" (1988, p. 14). This research explores the multi-dimensional content and potential of the world of ceramics in a new case for clay or, "what should be the case for ceramics in high schools." Ceramics production can become a conduit to strengthen student learning in a multi-dimensional manner by employing information from the world of ceramics. A new perspective in ceramic education can keep the craftsmanship, creativity and skill level in tact, while concurrently addressing the treasury of educational opportunities. Ceramics can be an active site for investigation, reenactments, dialogue, inquiry and writing activities.

The central elements of this research provide reasonable possibilities for altering the focus and approach of conventional ceramics classrooms. The construct developed in this research maps substantive content in the world of ceramics. The object discussions (in the thesis research) pointed out the strength of the construct for unearthing and organizing contextual information. The case study examined current practice as it relates to analyzing and employing content from the world of ceramics. The unit of instruction illustrated the potential for the construct to prompt and employ instructional practices based on the information available from the world of ceramics.

This study developed a new dimension for ceramics education, positing a construct to ground ceramics education in the history and dialogue of ceramics. Students would explore past, present and future worlds, as well as acquiring global knowledge. Ceramic works of art and their content would be the focus of ceramics education and students would be encouraged to work, think and act like artists. Application of the structure promises substantive content, meaningful experiences and improved education opportunities for ceramics students. Exploration of the structure invites further research for myself and others.

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105

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A Meta-Critical Analysis of Ceramics Criticism
For Art Education:
Toward an Interpretive Methodology

Booker Stephen Carpenter, II

Ceramic art defies easy categorization—it steps over the boundaries
between fine art, design, industry, and craft—and for that reason, it
seems to elude understanding.

—Michael McTwigan[1]

Our culture is and will increasingly become diverse, comprised of plural,
discontinuous, disputed realities. The arts can be primary vehicles with
which to navigate differences and articulate ourselves to each other. The
alternative to such openness is a sterile, narrow and irrelevant artistic
culture.

—Ward Doubet[2]

Introduction

By developing an interpretive methodology for contemporary ceramics
that promotes the creation of socially relevant meaning, I have challenged
established perceptions of criticism in both professional and at educational
contexts. Where traditional approaches to ceramics criticism have celebrated the
aesthetic and craft qualities of these works, I have argued that ceramic artworks
can also be interpreted in a manner in which their social and cultural significance is
realized. With this realization comes a clearer recognition of the diverse, multiple,
and disjointed realities of ourselves, our culture and our world.

I began the study by conducting a meta-critical investigation of traditional
ceramics criticism, which has typically focused its attention on perspectives that
relate to the art/craft issue. As a result, I discovered that critical writing on ceramics
tends to locate these works at one end or the other of a continuum; as either
sculptural or utilitarian. Following the premise that crafts and art actually exist on a
continuum, rather than as separate entities, I determined that this debate has
ignored ceramic works that have attributes of both art and craft. In response to
traditional ceramics criticism in which accusations of "anti-intellectual" writing and
the descriptive analysis of the formal qualities of a work abound, I have argued
that there are works of art, such as those produced by Adrian Saxe, Edward
Eberle, Neil Tetkowski and betty Woodman, among other, that demand to be
discussed critically from both art and crafts perspectives. Further, the traditional
centers of ceramics, which include issues of style, class, gender ornamentation,
decoration, utility, function, and ceramics history have been used as focal points
from which critical discussion of clay works are usually discussed. By themselves,
these criteria limit the critical discourse of ceramics and further remove the works
from consideration in many artworld and art educational contexts. Additionally
by limiting discussions of ceramic works to only these aesthetic and discipline-
specific concerns without engaging in inquiry of contemporary social, cultural

107

and conceptual relevance, discourse is limited to issues and characteristics that directly relate to the physical work.

Without a meta-critical approach, critics neglect connections to aspects of the world that are suggested by and through the symbols in the work. In turn, these connections influence curriculum and allow for an interdisciplinary transfer of knowledge that incorporates diverse components of the world. In response to these conditions, I have argued for a realignment of the traditional philosophical and aesthetic perspectives of ceramics criticism to compliment the explicit and implicit symbolic meaning of codified symbols found in contemporary ceramic works. This realignment of critical perspectives is intended to foster discourse in which the diverse and often contradictory nature of the aesthetic, social and cultural significance of ceramic works is inspired. Conversely, when such discourse is absent, students are restricted from a broad, pluralistic, and divergent understanding of the realities of their society, culture, world and life.

Limits of the Study

The interpretive methodology developed in this document is limited to a particular domain of contemporary ceramic artworks known as vessels. Vessels by Betty Woodman, Neil Tetkowski, Edward Eberle and Adrian Saxe were specifically chosen for this study because they serve as a fairly random sample of the variety of contemporary styles and techniques and because they embody traits that belong to the traditions of both art and craft objects. For example, works by Adrian Saxe were specifically chosen for this study for two reasons. First, his works appear as both sculptural and narrative creations, depicting antelopes, gears, and buttons as well as including distinctively recognizable elements, such as lids, handles and bases, that can be read literally and symbolically. Second, the student population used for the study did not have an extensive background in the criticism of ceramics or art, and it was my belief that they would be better able, and less intimidated, to engage in critical discourse about the more literal visual elements of Saxe's works such as the spouts, handles and lids, rather than the more abstract and non-objective elements of many other contemporary vessels. Saxe's works provide a middle ground for beginning ceramics critics as they are able to choose whether they wish to address the literal, conceptual, aesthetic or sculptural aspects of the works and the meanings they suggest.

By limiting the study to the critical writing on works by Saxe, Tetkowski, Woodman and Eberle, I excluded works that can be positioned more definitively at either end of the continuum. It is my belief that the methodology ca be applied to ceramic works position at any point on the continuum, from utilitarian jugs, pots and plates displayed at an arts festival to site-specific environmental and performance work. These issues are important and should be addressed by the fields of art criticism, art education and ceramics education, but are beyond the specific scope of this study. Ultimately, it is the role of the critic, using the methodology as a guide, to make connections between the work of art, regardless of medium, and the larger contexts of society, culture and world.

108

117

The Interpretive Methodology

The semiotic theories of Umberto Eco and Roland Barthes in combination with the interpretive theory of film critic David Bordwell, functioned as the primary sources for the interpretive methodology. Umberto Eco (1989) contends that when works of art are viewed as *open works*, they allow us to understand "new aspects of the world." In turn, these open works serve as "epistemological metaphors" for larger aspects of our existence. The interpretive methodology developed in this document directs a similar approach to a select group of contemporary ceramic vessels. Through the methodology, the visual signs that comprise a work, and the works themselves, are viewed as open and therefore can be interpreted to reveal connections to various relevant, and often dissimilar, aspects of the world, past and present.

Roland Barthes' (1974, 1984) concept of the function of "good interpretation" in which an artwork must be written "into the text of our lives" also contributes to the theoretical groundwork of the interpretive methodology. My analysis of critical essays written by professional critics and students has determined that some of these authors do make connections between contemporary works of ceramic art and the text of their own lives. These connections are made plausible when the notion of critical level interpretations, put forth by Umberto Eco (1990) is employed. Eco insists that critics must substantiate their interpretations by pointing to a critical level interpretation in which specific examples and explanations of how symbols, whether entire works or portions of them, refer to external content. To better aid students in the construction of socially relevant meaning, Eco's notion of critical level interpretations has been useful. Simply, as the development of the methodology continued, emphasis was placed not he ways in which critics supported their observations through critical level interpretations that delineated exactly how and why particular signs man. As critics provided specific examples from their own lives to support their critical level interpretations, diverse experiences and frames of reference were established.

Film critic David Bordwell (1989) submits that criticism can include everyday language and refuse definite [read traditional] boundaries as to what might constitute relevant data. It is this component of the methodology which best allows critics to write an artwork "into the text of their lives" as Barthes suggests. Bordwell's four types of meaning have also contributed significantly to the development of the methodology. Originally applied to the interpretation of films, his types of meaning have been adapted in this study for use in the interpretation of ceramic works. Bordwell's four types of meaning are significant to the methodology because they provide an effective lens through which professional and student critical essays can be viewed and analyzed.

Fundamentally, the interpretive methodology demands that critics investigate contemporary ceramics for meaning that is based on coded information through inquiry into how the work mean--*referentially, explicitly, implicitly, and symptomatically*. For clarity, *referential* meaning reveals the referential nature of the visual elements of a work by demonstrating important

109

associations between the work and similar imagery without degenerating into an exercise in formal comparisons. Critics find ways in which they can most directly point to the history and traditions of ceramics, through descriptive statements which address the nature and unique quality of the material of clay, the form of the work, and the techniques and firing process used to construct the work.

In essence, the criteria for referential meaning reflect the limits of typical approaches employed by ceramics critics. I have argued that Bordwell's three other types of meaning provide additional criteria which enhance the critical act and allow for conceptually meaningful and socially relevant interpretations of ceramic works to be constructed. *Explicit* meaning is essentially obvious to the critic and can be read through the visual signs that denote its meaning. *Implicit* meaning is slightly hidden and requires the critic to seek the connotations of symbols, codes, or other signs evident in the work. *Symptomatic* meaning is conceptual in nature, and like implicit meaning, is dependent upon connotations suggested by both the work itself and the signs that comprise the work. Symptomatic meaning is the most conceptual and the furthest removed from the physical aspects of the work. Additionally, symptomatic meaning is pedagogically the most useful type of meaning to construct because it allows a critic to reveal the socially relevant nature of a work by presenting how the work reflects issues, philosophies and consequences that pertain to and exist within contemporary society and culture. In this way, the work of art serves as a point of departure from which cultural and social codes and signs are interpretable. The particular background of the critic and the critical perspective held by the critic also inform the interpretation of ceramic works and ultimately determine the frame of reference from which symptomatic meaning is constructed. As critics from divergent backgrounds compose their symptomatic interpretations of the same work, they will essentially reveal the specifics of their own unique perspectives of the world.

When critics write socially relevant interpretations of ceramic artworks, additional criteria are also employed. For example, effective interpretations span two levels of meaning, semantic and critical. A semantic level reading involves description and comprehension of signs and symbols. A critical level interpretation provides reasoned explanations regarding the reading of a sign or symbol in a particular way. In other words, a critic must supply evidence of research, such as quotations or visual imagery, in order to create plausible connections between evident signs in the work and external texts, contexts, and ideas.

Although, traditionally, ceramics critics have included biographical information in their critical essays, the methodology developed in this study demands that critics include only biographical information relevant to the particular work or works. This content then acts as contextual information which adds to the meaning of the work. Artistic intentions and philosophies proposed by the artist are also considered to e contextual information. Rather than reflecting and supporting artistic intention, however, a good interpretation often challenges and supplies an alternative reading of the work. This is especially the case when socially relevant meaning is constructed by critics with different life experiences.

110

A critic should also engage in playful conjecture about how and where the visible and conceptual signs provided by the work actually mean by asking questions, raising issues or concerns, and suggesting puns or other visual or conceptual relationship which might be further interpreted. These acts of "textual playfulness" often appear in an interpretation in the form of actual questions or in the form of references to songs, movies, plays and television commercials. As the critic consciously works towards a critical level interpretation of a ceramic work through such acts of conjecture, issues and questions related to previous interpretations about the work often surface, especially when a critic is familiar with the critical writing produced by other critics about a particular ceramic work. When critic are conversant with the work of other critics, they are able to raise questions throughout the construction of an interpretation. Pursuing the answers to such questions becomes a means by which a critical level interpretation is developed.

Additionally, an interpretation can be modified, changed, and altered throughout the critical process. A critic who asks "what could the artist have meant by this?" or "what purpose could this part of the work serve?" establishes questions upon which to build an interpretation based on the answers he or she provides. Understand that as critics construct their own questions, later reconsideration of their point of view is acceptable. For example, a critic who asks "what could the artist have meant by this?" might, during the course of a critical essay, revisit this question, positing several different possible meanings. It is conceivable that over several encounters with a work, its symbols, and contexts, the critic could revise the initial reading and conclude the essay with an interpretation that resolves the uncertainty posited at the beginning of the essay.

The criteria outlined above challenge existing traditional criteria for writing on ceramic artworks. As such, the interpretive methodology established in this study advocates an extension of the critical discourse surrounding ceramic works beyond physical, tactile, material, decorative and utilitarian concerns to include symbolic, conceptual, social, political, cultural and other similar perspectives. These additional considerations, once synthesized with the traditionally established criteria of ceramics criticism, allow critics to interpret ceramic artworks as both aesthetic and conceptually complex objects.

The Methodology Applied

The methodology was used as a means of understanding selected professional essays written on the ceramic artwork of Edward Eberle, Betty Woodman, Neil Tetkowski, and Adrian Saxe. The results of this investigation suggest that the majority of critical writing on contemporary ceramics attends only to the development of referential and explicit meaning. As such, this writing emphasizes traditional denotations of ceramic works, such as artists' style and methods, visual and tactile qualities of the material, utility, decoration, and status. Less frequently, critics of these works produced implicit interpretations in which they addressed the connotations generally linked to these works and the artworld contexts in which they are viewed and appreciated. Few instances of symptomatic [read socially relevant] meaning were observed in most of the professional critical essays analyzed in this study. Critics Peter Schjedahl and

111

120

John Bentley Mays (1985-86, 1987) occasionally produced symptomatic readings of the work of Adrian Saxe. Of the professional critics, Jim Collins (1993), was most successful in that he steadily produced symptomatic meaning for the work of Adrian Saxe. Collin's interpretations most closely reflect the "openness" to which Eco refers, because of the ways in which they inform and reflect how Saxe's works are products of the society and culture in which they exist.

To determine the workability of the methodology, three groups of pre-service elementary education teacher, who also had a fairly modest background in the visual arts and ceramics, were asked to construct socially relevant interpretations of the work of Adrian Saxe. Two specific examples of the impact of the methodology on the critical writing of these students in outlined in the following paragraphs.

Once familiar with the criteria of the methodology, student critics frequently constructed socially relevant and symptomatic interpretations, made connections to the diverse nature of the current social landscape, and included references to popular movies, rock music, economics, world history, the art market, industrialization, endangered animals, the environment, spirituality and conceptions of the passage of time. On a critical level, critics are required to supply connections between evident signs in the work and external texts, contexts, and ideologies in the world. In the essays by Jennifer, Kevin, and Lisa, the figure of the antelope, based on its position on top of the work and its gesture as a signifier of the animal's vulnerability and the encroachment of humankind on their space.

In another example, Barbara, makes a connection to current cultural examples through the film "The Lion King." Barbara explains that "the father lion tells his son, Simba, that "although they may hunt and kill antelope for their survival, they also maintain respect for this creature and its position in the higher order of all living things." By referencing this particular scene in the Disney movie, Barbara was able to construct a meaningful interpretation of the finial on Saxe's antelope jar. Barbara also included the lyrics of a song by the rock group Phish as critical level support of her interpretation of the antelope, as well as many other animals, "as things are out of human control." She said that she "accidentally came upon some lyrics which appear quite relevant to this theory," which state, "set the gearshift for the high gear of your soul, you've got to run like an antelope out of control." Through these and other examples, students who employed the criteria of the interpretive methodology outlined in this study, demonstrated their ability to interpret contemporary ceramic artworks to reveal plausible aesthetic, social, cultural and political meaning for ceramic works. the findings of this study in turn promote reflective thought about the critical writing and investigation of works of ceramics and the use of these aesthetic and socially meaningful objects in both ceramics education and art education.

112

121

Conclusion

In effect, this study offers a redirection in ceramics education in which the development of intellectually critical modes of thought are employed. In other words, I have established a foundation for a pedagogy of ceramics education which engages students in continual acts of critical inquiry with works of art, ideas of fellow students, critical essays, and important issues found in current social and cultural contexts. Such a pedagogy invites the continuos exploration of possibilities and meanings of ceramic works which in turn promotes a more intellectually charged and socially conscious studio setting. Experiences of this type extend beyond narrow and often sterile aesthetic concerns in order to initiate critical discourse that prepares students to enter a critically and intellectually responsible citizenry. This critical discourse is supported by the conscious inclusion of the creation of actual ceramic artworks by students. the studio assignments undertaken by students, in conjunction with socially relevant critical and aesthetic inquiry, would challenge both their critical and visual inquiry through direct investigation of relevant issues in art, culture, society, and other contexts. As contemporary ceramic artworks, such as those created by Adrian Saxe, continue to simultaneously hold a dialogue with the entire history of ceramics creations and the contemporary contexts in which they exist, the criticism and interpretation of such works, both professionally and in the art classroom, must respond to this complexity.

Ultimately, I have presented an interpretive methodology for contemporary ceramics that analyzes the signifying practice in ceramics criticism. Through the rough and sometimes awkward postmodern discourse we return to the polysemy of traditions and discourses upon which modern-day ceramics has been built. Indeed, there is, and most likely will always be, an element of global unification associated with ceramic objects. In this study, the degree to which the discourse about works of ceramics has advanced this understanding is unclear. What is more obvious to me, though, is that, through the honest philosophical contemplation of works of ceramics, we provide a solid means by which to educate students about, and to gain an understanding of, our relationship with the social and cultural contexts of our world in ways that may be impossible to achieve through any other means.

Footnotes

[1]Michael McTwigan (1986). **American Ceramics**, v. 4, o. 4, p. 7)

[2]Ward Doubet (1989. "The Reemergence of Pluralism," in **American Ceramics**, p. 13

113

122

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114

mentor's introduction

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The last quarter of the 20th century has been a period in which new conceptions of knowledge have emerged. During the 1930s and 40s the dominant view of knowledge was defined by a narrow conception of science; to truly know was to have a scientific basis for making testable claims about reality. Perception was believed to provide the stuff that served as the subject matter of claims, but it was the claims, not the subject matter, that really mattered. Perception of the so-called "furniture of the world" could lead to misleading beliefs. It required a scientific method to secure propositions that one could trust.

Richard Siegesmund's work participates in the newer conceptions that have become so attractive to scholars in the past quarter-century. The concept of reasoned perception would, I think, be regarded as an oxymoron 50 years ago. After all, reason was one thing, perception another. And the idea that perception itself could be reasoned was probably more than most philosophers and theoreticians could bear.

Yet today, the idea has very attractive features. As perception becomes increasingly appreciated as a process that is active rather than static, engaged rather than complacent, subtle rather than course, mindful rather than mindless, the idea of perception being a process through which reason itself is exercised is no longer strange. Siegesmund regards the practice of art education as concerned, in the main, with advancing the quality of reasoning that goes on in perception.

But Siegesmund's interests do not terminate with an exegesis of the relationship of reason to perception, he is concerned with the ways in which the process can be enhanced. Put more simply, he is interested in the quality of teaching. Ultimately, educational goals, whether in art education or, say, in the field of mathematics education, have no chance of realization outside of the conditions that are provided in classrooms from which students can learn. Teaching is among the most important of these conditions -- though far from the only one. Classroom norms, the substance of the curriculum, the procedures used to evaluate what students have learned also matter. The examination and improvement of classroom conditions, including teaching, is a subject that must receive attention if the aims advanced by art educators such as Richard Siegesmund are to be realized. His agenda seems to me to be not only theoretically important, but practically useful. The marriage between conception and actualization needs critical examination. Richard Siegesmund is pursing the study of that marriage. Lets all hope that in the end, the marriage is a happy one.

115

Teaching Art as Reasoned Perception:
Aesthetic Knowing in Theory and Practice

Richard Siegesmund

In his **First Meditation**, Descartes (1641/1951) posed the skeptical question of how is it possible to know anything that we perceive with our senses, because we may in fact be dreaming. He concluded that we cannot trust our perceptions, that we must regard sensory experience as false, for all that we perceive may only be a dream world of our own subjective creation. Such a skeptical view was by no means a new philosophical position at the time of Descartes, but Descartes' reformulation of the skeptical argument has had an iconic power that has proved enduring. It leaves us with the idea that our perceptions, our senses, our feelings, are essentially untrustworthy. The information we gather through our senses is open to skeptical challenge, and we cannot make a claim for it as knowledge unless we can find another means of verification.

Cognition is defined as "the intellectual process by which knowledge is gained about perception and ideas" [**Webster's Third New International Dictionary**]. Cognition is the process of *coming to know*. Cognition is not static. It is a movement towards knowledge. While the end point of the cognitive process is knowledge, it is not where cognition begins. The process of cognition is a sorting out of information, the identification of what is pertinent, and categorization. The process includes also a manipulation of new information within the constraints of our previous knowledge. Cognition is an active, aggressive, act which fits an object into a subjective frame. Out of the process of cognition, we form beliefs regarding the validity of our knowledge.

Epistemology is the study and evaluation of our beliefs regarding what we hold to be valid knowledge. One of its concerns is the results of the cognitive process and examining the warrant for our beliefs in making those claims. Epistemology asks if claims to knowledge are trustworthy. Epistemology, with its concern for the outcomes of cognition, thereby has a legitimate claim to study, and evaluate the success of, the cognitive process itself.

By definition, perception is acknowledged as a part of the cognitive process, however, when we try to take a closer look at the role of perceiving and coming to know, the echoes of Descartes argument haunt us. The ghost is reflected in the **Webster's** definition--"knowledge...*about* perception." It is unclear where within the process of visual perception we can say how or when we have crossed a line into cognition. From an early age, the simple entertainment of illusionists teaches us that seeing is not always a reliable basis for believing. Therefore, as cognition is a process of coming to know, where in the cognitive progression does visual perception play an active role? Is all of perception a part of the cognitive process, or is only a portion of perception cognitive? Is perception simply a tool for assembling raw data which feeds more subtle and sophisticated mental operations? Is there a point where visual perception ceases

116

125

to play an active role in cognition as higher order mental skills take over? In what sense is cognition greater than perception? In what ways was Descartes right? Or, can visual perception make a direct link to knowledge--is there an epistemological base to perception? Descartes would have us believe that knowledge is always an end product achieved through the mediation of other cognitive processes separate from perception. The question then becomes, while visual perception may be cognitive, through its contributions to the cognitive process, is it ever epistemological--do we ever know?

My research interest is in understanding art education as a field of inquiry where the problems of cognition, perceiving and knowing are explicitly engaged. My interests are grounded in theory, but my interests are not limited to the theoretical. I am interested in how art is taught, and how theory is realized in practice. I am interested in art classrooms, and I am interested in the real, daily work of art educators .

In my view, expert teaching in the arts is concerned with the developing the immediate experiential skills of perceiving. Perception is not simply the passive recognition of an image cast on a blank slate. Perception cannot be reduced to a photographic metaphor. Perception is an achievement of active intelligence requiring mental constructs permitting us to perceive (Dewey, 1916/Hanson, 1958). Expert art teaching is engaged in a dynamic relationship of instructing students in knowing what they see directly and providing a intellectual and experiential knowledge base allowing them to see. This dialogue between seeing and knowing, which is played out in an arts classroom through a multitude of experiential moments, can be described as "reasoned perception."

Through this term, a combination of reason and perception, I pose a challenge to classical formulations of what reason is for, since Plato, sense and thought, mind and body are considered to be separate entities. Reasoned perception suggests, contrary to Descartes, we do come to know our world through perception. Learning to perceive is not mere enrichment. It is not ancillary. I would disagree with other researchers (Gardner, 1983; Davis and Gardner, 1992) in attributing perception as an affect of a separate intelligence. It is a fundamental and basic part of cognition.

I do not believe there is anything particularly new about "reasoned perception." I believe it is the way many expert art teachers have taught for years. What may be new, or at least worth restating, is suggesting this instruction, based in the discipline of art, makes a legitimate and important contribution to cognition. Such a reconceptualization of the paradigm of cognition, may have specific and significant impact for the perception of the role of the arts within the overall school curricula.

It is important to note that in referring to art education both as a discipline and as a field of inquiry, my research question is consciously placed within a particular historical debate concerning the structure of an art curriculum (Barkan, 1966). While "reasoned perception" gives credit to the experiential nature of art education, there is also the suggestion that within art education there are specific

117

126

bodies of knowledge to be mastered. Schwab (1969a) described these as "fields of systematic intellectual activity" (p. 2). In Schwab's view, each academic discipline represented a discrete approach, utilizing specific tools, to intellectual inquiry. I suggest whether it be the understanding of the components and interrelations of a color wheel, the experience of the explosion of concentrated watercolor pigment on a piece of water saturated paper, the historical awareness of specific artists who have sustained over time an interest in particular kinds of aesthetic problems, or the knowledge of a specific vocabulary within our language that can be utilized to explore and understand expressive form, these are all elements of a particular body of knowledge and are all significant components in the teaching of the discipline of art. This is how Bruner's (1960/1977) reference to "the teaching and learning of structure" (p. 12) within a subject area pertains to art education. Therefore, expert teaching in the arts is informed with a experiential knowledge of the structure of the discipline itself--not simply a structure of a lesson plan with precisely coordinated procedures, objectives and rubrics for assessment. Reasoned perception is firmly grounded in experiential ideas of discipline, structure and inquiry.

Reasoned perception

Reasoned perception is an ancient idea traceable back to the original Greek concept of Logos, the fundamental controlling principles of the universe. Marcuse (1955) suggests Logos' original meaning was much broader than our contemporary understanding which associates the word with reason. Logos originally refers to a fully realized self-aware state of being. Logos is an ontological condition. A part of Logos was *aisthanesthai*--the ability to perceive. *Aisthanesthai* is the root for the English word aesthetics. To pursue the etymology further, within the Greek language, verbs are conjugated in one of three ways: 1) as an action that an individual initiates, 2) as an action that is done to an individual, or 3) an action that is simultaneously both initiated and incurred. *Aisthanesthai* is conjugated in the third fashion, thus creating a meaning that reflects a dynamic state between subject and object with each effecting (not simply affecting) the other. Therefore, it can be argued Logos originally incorporated the capacity to appreciate the sense of qualities and distinctions of an object within the subject's perception. Moreover, appreciation was an action which required active mental engagement by the viewer in the process of observing an object which possessed its own tangible presence independent of the viewer.

Plato, however, argued that Logos should properly be seen as utilization of logic over base instincts (his pejorative term for perception). The privileged place Plato assigned to logic initiated a distinction between mind and body. Later, Aristotle contended that Logos *is* rationality, thereby solidifying the mind-body distinction. Thereafter in Western thought, from Aristotle to Hegel, and into the present day, reason is a struggle of mind over sense.

Reasoned perception seeks to reverse this Western historical trend and reclaim a role for the senses in the exercise of rationality, thereby recapturing a pre-Aristotelian concept of Logos. Reasoned perception does not reject the

118

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achievements of rationality. On the contrary, it seeks to incorporate them into a new paradigm that attempts to overcome the mind/body dualism.

Despite the dominance of the mind/body dualism in Western philosophical thought, reasoned perception has been, and continues to be, a continuing philosophical concern. For example, one of the abiding themes in the philosophical work of Immanuel Kant (1929/1965) is the relationship of the individual to objects existing in an external world. In the **Critique of Pure Reason** (1787/1965), Kant's concept of *anschauung*, deals with the phenomenon of our apprehension of physical entities having an objective reality yet are simultaneously created by our perception of them. Kant did not consider this to be aesthetic since the process of conceptualization --cognition--was engaged in this experience. In the **Critique of Judgment** (1790/1987, Kant suggested aesthetic experience occurred by our perception of objects which by their nature possessed no attributes, no concepts, by which they could be conceptually categorized, thereby triggering the free play of the imagination, and resulting in--*requiring*--a reconstruction of our conceptual categories.

Continuing into the 20th century, from Martin Heidegger (1971) and Theodore Adorno (Horkheimer and Adorno, 1944/1994) in Germany to John Dewey (1916, 1929/1988, 1934/1989) and Maxine Greene (1995) in America, there is a concern to expand what counts within epistemology while preserving the accomplishments of the rationalist tradition. Dewey (1929/1988) suggested that knowledge existed only in relationship to objects, not as fixed meanings that could exist outside of time and space. He observes that "physical time designates a *relation* of events, not the inherent property of objects." (p. 116). In **Art as Experience** (1934/1989), he spoke to the qualities of those relationships as contributing to cognition:

> To think effectively in terms of relations of qualities is as severe a demand upon thought as to think in terms of symbols, verbal and mathematical. Indeed, since words are easily manipulated in mechanical ways, the production of a work of genuine art probably demands more intelligence than does most of the so-called thinking that goes on among those who pride themselves on being "intellectuals." (p. 52)

The Gestalt psychologist Rudolph Arnheim (1969) is similarly concerned with these experiential qualities of relationships. He suggests that our perceptual experience is not antecedent to cognition, nor does perception merely supply the data which other cognition mechanisms process, but that perception itself is a cognitive act:

> cognitive operations called thinking are not the privilege of mental processes above and beyond perception but the essential ingredients of perception itself. I am referring to such operations as active exploration, selection, grasping of essentials, simplification, abstraction, analysis and synthesis, completion, correction, comparison, problem solving, as well as combining, separating, putting in context. These operations are not the prerogative of anyone mental function....There is

119

no basic difference in this respect between what happens when a person looks at the world directly and when he sits with his eyes closed and "thinks." (p. 13)

Gestalt experiences are rich, complex, and not transparently knowable or describable in clear propositional terms. Lakoff and Johnson (1980) suggest metaphors are records of experiential gestalts. Each gestalt is a framework with which to see, a grid on which we can construct our own knowledge-- an empirical grid woven from experience. Our perceptual world is key to our experiential world which we name and quantify. Perceiving itself is an act of differentiation. We need the grid to construct meaning in it provides a frame for selecting qualities out of undistinguished commonalty. The construction of knowledge, or more accurately the re-construction of knowledge from discriminating perception is a process of re-collecting and recombining. We reconstruct our metaphors into meaning.

Working out of the Gestalt tradition, cognitive psychologists (Spelke, E., Gutheil, G. and Van de Walle, G, 1996) have done extensive tests with infants to understand what infants can learn through perception before they have developed the cognitive capacity to categorize and classify. Their work shows the making of meaning is not a merely linguistic construction of connecting referent to symbol. Our ability to build meaning from experiential gestalts is present at birth.

The work of these philosophers, psychologists, linguists and neuroscienctists are all part of a substantial historical project to mend the stark separation of traditional epistemology which sought to separate mind from body through ontology, the science of being. It seeks not to see things as separate, but understand them as existing in relationships. There is a new appreciation, discovery --a contemporary re-collection--of logos. Within this project, art education has a role in this project as a process of training the eye to differentiate, of learning to make reasoned judgments, and being aware of criteria on which those judgments are based to the end of creating personal frameworks on which we build individual meaning.

Theory and Classrooms

As I stated at the beginning of this paper, my interest in art education is not simply theory driven. Theory plays a role in the structure of curriculum, but curriculum is profoundly shaped by pedagogy. Consequently, my concern extends to what happens in a classroom led by expert practitioners. In my research, I seek to identify examples of purposeful teaching of reasoned perception. Purposeful teaching is categorized by Shulman's (1986) as the skillful implementation of three forms of knowledge which inform the craft of teaching: "knowledge of rules of principles, knowledge of particular cases, and knowledge of ways to apply appropriate rules to properly discerned cases." (p. 31) Shulman suggests, beyond the content of the discipline, expert teaching involves a dynamic interaction between teacher and student. Expert teaching incorporates adopting appropriate pedagogical moves (Shulman's "principles") to knowledge of students (Shulman's "particular cases"). Such expertise, is a

120

129

prerequisite to the ability to teach a discipline. Consequently, purposeful art educators who teach utilizing reasoned perception would be able to articulate a strong theoretical foundation for their teaching and demonstrate in their classroom practice a wide repertoire in applying "appropriate rules to properly discerned cases."

Traditionally, much of the assessment, for both students and teachers, of what goes on in an art class, centers on an evaluation of the objects that are produced. My research is less concerned with objects and is more concerned with teaching and learning in a dynamic creative environment. As a part of this interest, I want to look at how students engage the creative process in their work; however, I want to carefully separate this concern from an investigation into products--particularly the aesthetic valuing of artistic objects. In doing so, I do not mean to suggest the products of arts education, and aesthetic valuing, are unimportant; however, I believe the aesthetic valuing of finished products as a principle form of student assessment is not a primary concern of teaching art as reasoned perception.

As I am choosing not to use aesthetic valuing of artistic objects as lens for looking at art classes, how then will I recognize an exemplar classroom? What is the content that would categorize an arts classroom where reasoned perception is taught? What is pedagogical environment where that content would be delivered? Green (1983) describes classroom as communicative environments. Although Green was articulating a linguistic perspective on research, her method, with it emphasis on dynamic constructed activities, captures the feel of creative process which is valued in art education:

> From this perspective, events evolve during interactions as teachers and students work together to meet instructional goals. Therefore, classroom events...are dynamic activities constructed by teachers and students as they process, build on, and work with both their own and the others' messages and behaviors. (p. 357)

Although this environment may be dynamic, it would be a mistake, especially in an art education context, to consider it arbitrary. Gage (1978) and Schwab (1983) suggest an educationally constructive, interactive process is structured by rules. I suggest these models can be applied to an arts classroom concerned with creative process. Creative process is purposeful and directed. As Schwab observes:

> Every art, whether it be teaching, stone carving or judicial control of a court of law...has rules, but knowledge of the rules does not make one an artist. Art arises as the knower of the rules learns to apply them appropriately to the particular case. Application, in turn, require acute awareness of the particularities of that case and ways in which the rule can be modified to fit the case without complete abrogation of the rule. In art, the form must be adapted to the matter. Hence the form must be communicated in ways which illuminate its possibilities for modification. (p. 265)

121

130

For Schwab, expert teaching is governed not simply by pedagogical rules, but rules that arise out of the discipline itself. Schwab (1969a, 1969b) suggests teaching and learning as structured forms of inquiry within disciplines. In appealing to the knowledge of a discipline, there is an explicit suggestion that there are certain kinds of knowledge. In effect, there are territories of knowledge. Each territory has a contribution to make to our understanding. Schwab describes "fields of systematic intellectual activity (1969a, p. 2)." There are bounded fields, and within each field there is a particular kind of knowledge that is worth knowing. By the use of words like systematic and structure, it is suggested these are fields best explored with guidance. Teaching, therefore, is an introduction to the conventions and structures of each field.

The Structure of Practice

Schwab proposes a specific procedure for teaching the structure of inquiry within a field of knowledge. He calls the process of this inquiry "reflexive scrutiny." (1969b p. 65) and offers a description of this process as the "means by which to identify and segregate the appropriate and inappropriate and to show that they are the one or the other." But this is not simply a process of naming and categorization. Schwab speaks to the need of the students to *experience* the discipline (p. 51). To know the subject matter is not enough. Schwab suggests while the experience of a discipline can only be learned through intimate knowledge of the structure of a discipline itself, that experience can only be achieved by avoiding a "rhetoric of conclusions." (p. 52). Schwab claims through his method of enquiry not just knowledge of the data within a discipline is achieved, but the ontological relation, an experience, of the discipline is achieved as well.

Schwab contends enquiry is a process of conceiving a problem, planning a specific approach towards dealing with the problem and then marshaling and examining the data pertinent to the approach. The products of enquiry, the object created --what would commonly be called the conclusions-- are not uninteresting, but they cannot become rhetorical endgames. These conclusions--these objects-- "will not appear alone and unchallenged." (p.52) In fact, "in many instances, they will be members of a pair or a trio of enquiries, treating a similar subject matter in different terms, posing different problems, seeking different data and argument." (p. 52) The concept of teaching is not as direct transmission of facts and figures which are poured into empty vessels, towards the end of reinforcing a predetermined set of conclusions, but a process through which "the sense and soundness of materials are dealt with by students and instructor in concert." (p.53)

Following Schwab's "Arts of Recovery", I suggest there are six ways (rules) in which teaching for reasoned perception can be identified in an arts classroom:

1) Students are directed to observe their world and *assemble specific observations* through the use of particular visual media.

2) There is an emphasis of *process over product*. Products produced

122

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through the assemblage of observations are not presented as autonomous objects for aesthetic enjoyment, rather they are presented as embodiments of ideas to be shaped, focused and sharpened. It is the process of embodying ideas which interests the practitioner of reasoned perception, not a traditional aesthetic appreciation of an object or a performance.

3) An arts class emphasizing *an open exchange of ideas* about art. Within reasoned perception there is an expectation works of art or performances were motivated by an idea. This idea was distinctly embodied in the medium in which the artist or the performer chose for their expression. Although the idea does not possess a precise direct referent in language, reasoned perception suggests both the artist and the audience can meaningful discuss the ideas the work of art is dealing with. Most importantly, the creator of the work of art can consciously embody an idea in a work of art--a symbolic art. This idea is not allegorical. It has a direct meaning in itself; yet it is the product of the creator.

4) Not only is it possible to use language to explore ideas underlying works of art and performances, there is an expectation *language and discourse are appropriate tools* for increasing our understanding of the ideas embodied in art. This discourse enhances our capacity to use the arts in the expression of our own ideas. This means significant portions of class time are dedicated to student discussion.

5) Works of art and performances have *structures which can be analyzed and compared.* Out of this analysis, judgments can be made. Reasons can be offered to support such judgments.

6) To understand works of art requires *attention to perceptual detail.* Works of art and artistic performance require consideration of the unexpected and the unknown. They present the possibility of conceiving the world in a different paradigm. The arts pose the potential of seeing the world through new lenses. Therefore students must be trained to perceive the unexpected, ground their inquiry in detail, and avoid generalizations. Attention to perceptual detail leads back to the assemblage of specific observations and so creates a natural loop of discourse and growth.

For Schwab, the rules can only be implemented by a teacher knows a discipline "through and through." Schwab defines this as having the "syntax, vocabulary, and organization appropriate to the meaning [the materials of the class] are to convey." (1969b, p.52) Furthermore, this enquiry must be guided by an alert sensitivity to what each student says and does. Most importantly to maintain the dynamic of enquiry, "the instructor's aim must be, as far as possible and especially in the beginning, to 'honor' each student response." (p. 67)

The Passion and Concern of the Discipline

Teaching is more than multiple sets of pedagogical moves specific to a discipline and fully translatable to a lesson plan. Teaching requires a pedagogical means of finding an embodiment to the passion of a discipline. The embodiment

123

132

of the passion of the discipline is a much more vivid description than knowing a discipline through and through, although I don't believe this distorts Schwab's meaning. Passion speaks to the experiential character of knowledge that is more than simply knowing but extends to caring about content of the discipline.

Teaching would then require a particular kind of passion to explore a field of inquiry. Passion suggests the process of dealing with the sense and soundness of content is not a detached, abstract task of demarcating a territory, but there is a physical and emotional quality to inquiry. Knowledge requires the embodiment of the sensory experience of inquiry. There is a physical sensuousness in our moving in a particular intellectual territory. The teacher embodies the passion, the sensuality, of the discipline, models it and allows the opening where this passion can be experienced by students. In so doing, the students, if they want, can make this passion their own. Passion, the sensuousness of teaching, is not limited to the experiential encounter with the disciple but is part of the interaction between teacher and student. Passion lies at the heart of the moment of transfer of knowledge. My research would be particularly interested in looking for these occurrences of teaching which invite and engage the student in experiential moments, and entered through the act of perception. Experiential moments are those engaging both the mind and the body.

Besides the embodiment of knowledge, Schwab speaks of good teaching as engaging and honoring students. There is a responsibility of the teacher to be concerned with the integrity of the subject matter itself, to be connected to a field of ideas, and to care enough for their students so they have an opportunity to connect with this concern as well. Maxine Greene (1995) has suggested, teachers need to recognize that epistemology goes beyond naming and embraces caring and concern. Therefore, a classroom where art is taught as reasoned perception would show sensory experience is a part of the content, and the feelings of students an integral component pedagogical concern.

Conclusion

My research can be broken down into two broad concerns: 1) an explication of the concept of reasoned perception, and 2) an analysis of how art is taught as reasoned perception, limited to a set of specific cases. Most importantly, I am concerned with the content of teaching. To do this, I want to be in classrooms and watch exemplar teachers teaching. In those classroom, I do not wish to be simply an ethnographic reporter because I am equally concerned with issues of worth. I want to do more than accurately record what is happening; I also want to reflect upon the intentions of the teachers and the worth of what is being taught. Why have particular teachers chosen to teach the arts in a particular manner? What is it they hope to teach? With this perspective I would compare how it is these teachers actually appear to teach, and what it is that students appear to learn.

In such classrooms, expert art educators address on a daily basis Descartes' skeptical question of how is it possible to know anything that we

124

133

perceive with our senses. It is the challenge expert art educators confront in each of their classroom for art education is a field of inquiry in which the tools of the discipline are experiential feelings and sensory concepts. In response to Descartes, when art education is purposefully taught, with passion and concern-- as reasoned perception--it can provides students insight into exquisitely varied forms of artistic representation providing us access to Descartes ultimate goal: knowledge of our world.

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125

134

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mentor's introduction

Elliot Eisner

Stanford University

American universities, like universities in other parts of the western world, have long prided themselves on their attention to the development of theory. Theories are ideas about aspects of the universe that are believed to be true -- or nearly so. Theories represent in the views of most academics the ultimate intellectual achievement. They are products of the mind when the mind operates at its highest level. The values associated with the creation of theory and therefore the achievement of a rational understanding of the universe have provided the bedrock for building a climate within which learning at the university level can be fostered. this climate has not always been hospitable to the arts. the arts, if anything, have not been regarded as theoretical and have seldom been thought of as contributing real understanding to the human's search to know. As a result, the arts have occupied a less than central role on university campuses. The problem that Janice Ross addresses in her important dissertation is one of articulating the ways in which a climate oriented to me values of theory have influenced the way in which dance -- and by implication other art forms -- have been shaped when they have had to lead their lives on university campuses.

We seldom think about the ways in which the university as a social and intellectual institution impacts how problems are conceptualized, how intellectual priorities are established, and, indeed, how the culture in which we live is affected. The categories that are regarded as legitimate, the fields we regard as being disciplinary, the status we assign to science, the forms of apprenticeship that are made available to students, the selection of books and journals we ask our students to read, the criteria we apply in selecting students for admission, the prizes and positions we award to those who achieve in particular realms of human activity all contribute to the crafting of an environment. This environment, in turn, influences what will grow, what will languish, and what will die. In a sense, Janice Ross's dissertation is a story of the life, death, rebirth, and development of dance as it is had to make its way in an environment whose first priorities reside in the pursuit of theory that I described earlier.

Just what does a filed within the arts need to do to put down roots? What must its practitioners do to become academically legitimate? How does dance, and other arts for that matter, find a place at the academic table and how will its contributions be regarded by colleagues in other fields? Janice Ross's research addresses these and other questions. In doing so, her dissertation has the potential not only to illuminate the specific history of dance at the university level, but to teach what may very well be an even more important lesson. That lesson pertains to the forms of adaptation that disciplines must achieve in order to keep their place on the university's agenda.

127

What we have in this study is a picture, historically couched, that helps us understand the non-neutrality of any environment. Its most important contribution may very well be making the lesson so clear that we can begin to ask not how universities affect, in this case, one of the arts, but we might begin to ask how the arts might reshape the university environment so that the culture of the university can enrich in a far broader way than it now does the wider culture in which it lives.

128

137

The Feminization of Physical Culture: The Introduction of Dance Into the American University Curriculum

Janice Ross

My dissertation takes as its point of departure the introduction of dance classes into the American university curriculum. The classes I am studying were exclusively for women and were initiated in 1917 at the University of Wisconsin at Madison. What I want to understand is how this art form, only twenty years earlier reviled as an unhealthy and degenerate practice, entered the academy as a respectable subject for women, although not for men. I am also studying the emergence of dance in the university as part of the larger social transformation of women's place from the private to the public sphere. I want to examine these changes against the background of the American University's role in helping to create and perpetuate ideals of womanhood as well as in framing the arts as socially functional disciplines.

My research methodologies will be drawn from cultural history and feminist inquiries into turn of the century female health and exercise practices. In addiction, I am using studies in material culture as models to help me analyze the Victorian woman through artifacts such as studios/gyms created for these first dance classes and the special costumes the dance students wore. My research will look for the historical interconnectedness between the general public regard for dance, new agendas for higher education, and changes in women's social status in late 19th and early 20th century in America.

In particular, I want to examine the larger social context that frames this first acceptance of dance as an art form into the American university curriculum. I also want to trace how this institutionalizing of a performing art served to both legitimize and constrain dance practices involving women's bodies in education. This first acknowledgment of women's physical bodies in American higher education carried with it a number of implicit beliefs about making the dancing body more about personal expression than physical display. It also initiated a new consideration of the female body in education as an entity where intellectual and spiritual growth were supported rather than undermined by the proper physical training.

I will being by exploring the recondite historical and contemporary links between the cultural and political climate of the late 19th and early 20th century America, the university, and dance. In particular, I want to examine the larger social context framing the acceptance of the art discipline of dance into the American university curriculum in 1917, and the subsequent establishment of the first dance major in 1926.

My research will delineate the complex relationships between social reform, education, and the status of dance in American society in the last third of the Nineteenth Century. This knowledge is foundational for understanding the social and moral tensions surrounding status of dance as a theater form at

129

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the turn of the century. This will be background for looking at the forces that helped to transform it into an academic discipline. Woven inextricably into this story are shifts in national educational reform agendas and changing women's roles. This chapter will explore the status of the body in education and society during this period, the theater as a site of danger for virtuous women, and the social status of women in the public sphere of the university.

My interest is in not only illuminating the beginnings of dance in higher education, but also to introduce this historical scholarship as a basis for better understanding the pressing problems of dance in the university today.

The situation for all the arts in American education, and particularly dance, is riddled with paradoxes. A 1990 Louis Harris Nationwide Survey of Public Opinion reported that 91% of Americans Support the arts in education, yet the influential 1988 study, Toward Civilization: A report on Arts Education, prepared by the National Endowment for the Arts at the request of Congress, concluded "In general arts education is characterized by imbalance, inconsistency and inaccessibility." (Levine 1994) Indeed, among all the constraints that impact the curriculum in higher education, no disciplines feel it so as the arts. Yet, as many Americans seem to realize, the consequences of an artless education is an artless culture.

This will be a cultural history of the beginnings of dance, as one of the more contested art disciplines in American higher education. It will be set against the larger historical context of the university policies and politics. In 1994, Dance/USA, the Washington-based national dance service organization, noted after a year-long examination of dance in American education, "The place of dance education within the university is far from secure...Advances over the last two decades are being undermined as budgetary constraints lead universities to streamline or eradicate programs." (Levine 1994) These funding uncertainties may well be tied to larger issues of knowledge legitimation and the historical roots of dance in academia.

My research will include an overview of the present position of dance in higher education in America. While the field of dance in higher education has boomed numerically in the 78 years since dance entered the curriculum (the 1994-5 Dance Magazine College Guide lists 565 colleges and universities that offer degrees in dance), (McCormack 1994) most recently it has been marked by instability and fragmented objectives and identities. by way of introduction to the historical beginnings of dance I will look at five different college dance programs-- those of the University of Wisconsin at Madison, Bennington College, Mills College, the University of California at Los Angeles and Stanford University. The situation at each is distinct yet similar, for each program now faces major challenges of redefinition, reconstitution or reconceptualization if it is to survive as a vigorous program into the next millennium.

What of the early history of dance education might be relevant for thinking about these current constraints on the roles of the performing arts in higher education? At the moment the situation for dance in higher education is

130

very uncertain: The University of Wisconsin at Madison, the oldest program, ceased granting degrees for nearly 10 years and is only now preparing to seek university approval to resume granting degrees. (Interestingly the woman heading it is a dance historian on loan from the Theater Department which in itself suggests a major ideological shift and one perhaps challenging the long standing division between dance as an activity or an art form UW initiated.) UCLA, long one of the most reputable dance programs in the nation, ceased using the word dance for its movement classes in the fall of 1995 when it launched a new World Arts and Cultures Department with traditional modern dance only one of many players. Bennington College's dance program, founded in the 1930's, soon after UW's, currently only has 2 graduate students a year. Mills College's dance program is operating on a model that hasn't changed significantly since the 1950's.

My research will offer a fresh historical context for viewing these portraits of dance in higher education today. Among the questions I hope to answer is that of the frequent mis-perception of the performing arts, and particularly dance, as merely narrow recreational or entertainment activities. In what way might this outlook be rooted in the initial conceptions of dance when it first entered the university seventy-eight years ago?

How were the tensions between the various facets of dance as a physical art form and an intellectual discipline negotiated in the University? What of this 1917 accommodation might have made for lingering tensions in the academy? How was dance framed as an art form and an intellectual enterprise in the first two decades of the 20th century, and what was the balance that was articulated between it as a physical experience and an art discipline? Why are so many dance programs today in trouble?

As part of my research, I am studying photographs, lesson plans, reminiscences of students and faculty, as well as conducting numerous interviews with students from this early period. I am also looking at archival documents from the personal collections of the chair of Women's Physical Education, Blanche Trilling and those of Margaret H'Doubler, the instructor who taught the first dance class.

My description will strive to offer as vivid a sense as possible of the classroom, curriculum, and academic ambiance of that maiden year for dance in an American university. I will examine the maturing of dance at the University of Wisconsin into a full-fledged undergraduate major in 1924 and a graduate major in 1928. In particular, I will explore the relationship of educational progressivism and vocationalism to the structuring of this first dance major which was designed to produce dance teachers for American schools.

I will explore how dance solidified its base in the university during this decade of the 1920's and early 1930's against a backdrop of the social and cultural climate of America during this period. I will also steadily contrast this with the situation of dance as it developed as a performing art outside the university.

131

140

This period saw the solidification of the new American art form of modern dance. What needs did dance serve in the university and in society?

I am seeking to discover patterns, a rationale, and significant links between the complex and multifaceted world of early Twentieth Century culture and the equally complicated culture of American higher education. For me the search begins with dance, which has been my primary focus as a critic, historian, and educator for nearly two decades. In addition my background as a journalist, a staff dance critic for a metropolitan daily newspaper, has conditioned my interest in looking at what usually goes unexamined.

Much has been written about the contested status of arts funding in America in recent years, about the emergence of culture as an ideological battleground, and the university as a forum for revisionist readings of Western culture, particularly literature. However, in regard to the visual and performing arts, no one has looked both broadly and closely at the origin and status of their present state within the university.. this research is particularly timely given spreading confusion about the role of the arts both inside and outside the academy today.

Therefore, by combining the methodologies of investigative cultural reporter, an educational researcher, a social historian, and a dance critic, I hope to shed new light on a pivotal but little explored realm of higher education, history, and dance education. the larger realm I speak of is that of the emergence of a cultural hierarchy for the arts in the American university. With the advent of recent scholarship about culture and politics, women in society, the body as a medium on which social values are inscribed, and institutional agendas within higher education, the time is right for a rigorous and comprehensive, investigation into this material.

As the music historian Leonard Meyer has noted in his aesthetic exploration of music however, questions about *one* art form continually lead to questions about other arts and, more broadly, about the ideas and beliefs that characterize our culture. (Meyer 1967) Yet I believe that methodologically the corollary is also true, that the search for relationships between the arts, society and education, can initially be traced most clearly by narrowing one's gaze to a single defining art form, in this instance dance.

I want to extend the filaments of my search to include educational institutions as well as curriculum. Particularly in the United States, higher education has served as our most influential forum for intellectual thinking and learning. Society's imprimatur of approval on a discipline is often reflected by the inclusion of that subject within the university curriculum. Yet correspondingly, as Emil Durkheim has illustrated, "We progress in studying change in systems of higher education by pursuing the question as to how their structures and beliefs, their many parts individually and collectively, constrain and induce changes." (Clark 1984)

132

141

This leads one to wonder if it might also be true that where and how a discipline like dance, is *placed* within the university also reflects and reinforces the social regard for that art form *outside* the university?

As Lawrence Veysey notes in his history of the American university, "The university must be understood as a magnet for the emotions, not alone as a project of conscious definition." (Veysey 1965) the arts too reflect social issues and concerns more readily than they manufacture them. A close examination of the arts in the university then offers rich possibilities for reading into cultural dispositions through the arts, the university's regard for them, and back into society. In this study my aim is to stand on the metaphorical magnet Veysey speaks of and survey what clings to it, and why, and where it comes from.

My conclusions will, I hope, offer insights on the fundamental question of What does all this information and exploration mean for American schools? What insights does it have to offer that might improve the lot of dance programs in higher education today? What kind of tailoring has dance as a discipline had to undergo to earn a place in academia? Are there lessons here for the cultural shaping universities exert on the arts?

It is my hope that, in providing answers to these question, this study will help make a case for the importance of dance in the education of people. This early tale of dance in academia may reveal useful things about the link between cultural agendas and academic legitimacy. What is the connection between larger cultural ambitions for the nation and the social and academic esteem art knowledge is accorded?

My quest in this study is normative. My aim is to historically investigate how dance came to be a worthy academic subject for the American woman and in doing so to help improve current reassessments of the place of the arts-- particularly dance--in higher education. A critical reading of the history of both dance and its first decade of curricular and institutional history in higher education, is the ideal way to undertake such a quest. It is through an awareness of history that we come to recognize the flow of events and discover how significantly the past conditions and shapes the present as well as our perception of it. Therefore, rather that retreating from the problems of the moment for the arts in the university, this examination is a studied look back as a prelude to surging forward with a more firmly grounded understanding of how things came to be and the forces both encouraging and mitigating against change.

In the process of undertaking this historical examination, I also hope to provide higher education with a cautionary tale about the long term costs of making short term pragmatic decisions about curriculum. fundamentally however, as an educator and art advocate, I am interested in helping higher education professionals situate the arts more centrally in the University curriculum and also to reveal the university curriculum as being more central to the arts. By this last statement I mean to prompt a recognition that over time what we have valued in higher education institutions are qualities of perception, understanding and ways of knowing the world that are in fact integral to all intellectual enterprises

133

and particularly the arts. I have an interest in using the arts to make a positive difference in the lives of those who attend our schools. I want to use educational history and inquiry as "a major resource for helping the rest of us better understand how to deal with the problems we face," (Eisner 1989). Doing this necessitates understanding how the arts have been developed and used in education up until now.

mentor's introduction

GRAEME CHALMERS

The University of British Columbia.

Students with different backgrounds can help us to redefine and broaden our conceptions of art education. Cameron Graham is such a student. He comes to doctoral studies in art education with experience as a teacher and cultural journalist in South east Asia. His work effectively and provocatively combines and contributes to issues in art, education, anthropology, museum studies, and tourism.

Within art education Graham is one of the very few people to focus his work on *living* museums. In this case study of "meaning making" at the Sarawak Cultural Village he challenges limited and limiting definitions of curriculum. As Graham states the study will be a "bricolage," an attempt to understand interaction and how visitors/guests and workers/hosts remember, connect, interpret and understand their museum experience.

A unique aspect of Graham's well-rationalized research methodology is his decision to work with "guest" groups and pairs, rather than individuals. Like Karen Knutson, Graham chooses the *forum* as his dominant image of the museum. Consequently his methodology provides a necessary forum for interaction and discussion of ideas related to the museum experience.

135

144

Of Hosts & Guests: Curricular Discourses at a Southeast Asian Cultural Village

Cameron Graham

This paper explores the ways tourist-visitors and personnel at "Cultural Villages" (whom I call, after Smith's (1989) work, *Hosts* and *Guests*, respectively) might engage in processes of informal learning and meaning making through their exchanges, and their interaction with promotional literature, activities, artifacts, performances, and the architecture of the cultural village site. Having not yet found a definition of a Cultural Village in the available literature, I will offer my own: Cultural Villages (known also as "Living Museums") could be characterized as commercial and/or heritage sites where a particular time, place and culture is "reconstructed" in a contemporary context. Within, museum personnel--often members of the groups featured at the museum (be they ethnic, tribal or trade oriented)--perform various characteristic cultural activities for visitors. Such institutions have become a widespread phenomenon in southeast Asia in recent years. Both Hosts and Guests, I suggest, bring pre-formed ideas, attitudes and expectations to their interactions, which can be partially interpreted through reference to theories of memory, meaning-making, and the anthropology of tourism.

These complex processes could constitute an informal curriculum frameable within contemporary curriculum theories. Curricula occur in Schubert's (1986) and Cremin's (1961, 1976) opinion, at sites as diverse as churches, temples, media and businesses; even day care centers and families possess their own curricula. Davis and Sumara (1997) concur, observing that similar activities occur at "shopping malls, restaurants, food banks, retirement homes, churches, festivals, hockey games, etc." (p.123). I will argue that discourses of *Authenticity* are central to interpretations of the curriculum of the Sarawak Cultural Village, near Kuching, in east Malaysia--where I am doing my doctoral research.

Museum Metamorphoses

Although a cultural village might not possess all the attributes of the "traditional" museum, it does exemplify the diversifying of the museum model; for as Lisa Roberts (1994) suggests:

> There is no 'true museum'. Rather, there is an ongoing
> argument about what properly constitutes the institution and its
> activities...Museum history is a tale of conflicting philosophies
> and institutional manifestations. Indeed, it is out of such
> conflict and argument that museums lumber forward, change,
> and grow. (p.154)

Moreover, the proliferation of "heritage parks", "cultural villages" and "living museums"--to mention but a few of the names the current crop of outdoor museums have generated--has ensured that "the distinction between a museum

136

and a tourist site is not always clear, and the two often overlap. Colonial Williamsburg and Lincoln's New Salem are outdoor museums as well as tourist attractions" (Bruner, E. 1993, p.6). Graburn (1983) states;

> Museums are the sine qua non of the packaging of our understanding of culture, history, nature, geography etc., and have a history and functions that are inseparable from tourism itself...from world's fairs and theme parks to local and ethnic events". (p.26)

Graburn suggests that museums (in their many guises) and tourism are inextricably linked, and are influential in shaping contemporary understandings of heritage and culture. Exploring how a specific cultural village "packages" culture, how tourists and site personnel interact with the representations they experience and each other, and what understandings are established, necessitates a flexible, pragmatic orientation to the research endeavor.

At the Sarawak Cultural Village, complex interactions occur on a daily basis between administrators, personnel, tourists, tourist guides and a host of different kinds of visitors. Their exchanges and interpretations are coloured by their preconceptions, the nature of their relationships, the reasons for their being on-site, what they experience whilst there, and the design/architecture of the site itself. To discover the curricular discourses at work within this milieu entails a study of key actors and artifacts, and enquiries into their interrelationships. Lévi-Strauss' (1976) notion of *Bricolage* illuminates the inherently site-specific, adaptive qualities of such an approach.

Biography, Bricolage and the Case

> Consider him at work and excited by his project. His first practical step is retrospective. He has to turn back to an already existent set made up of tools and materials, to consider or reconsider what it contains and, finally and above all, to engage in a sort of dialogue with it and, before choosing between them, to index the possible answers which the whole set can offer to his problem. He interrogates all the heterogeneous objects of which his treasury is composed to discover what each of them could 'signify' and so contribute to the definition of a set which has yet to materialize... (Lévi-Strauss, 1976, p.18)

So Lévi-Strauss describes the bricoleur at work. Within the research canon, that "existent set" is the researcher's ideas, attitudes and theories, based on his informal recollections and formal schooling in the discipline. The treasury is his repertoire of useful ideas and techniques. In this section I will describe how the concept of bricolage provides a valuable metaphor for the biographic underpinning of culturally-oriented studies such as my own.

137

My own life history has led me toward the research question. Having acquired various values, attitudes and beliefs, I possess a particular interest in, and approach to, my research. Denzin and Lincoln (1994) observe that; "qualitative researchers self-consciously draw upon their own experiences as a resource in their inquiries. They always think reflectively, historically, and biographically" (p.199). Qualitative educational research also refers to the significance of biography (Butt, 1985; Connelly & Clandinin, 1987). A Borneo resident of almost five years standing from 1990 until 1994, I worked as an art and design lecturer in Brunei Darussalam, and also as a freelance writer. Focusing on cultural issues, I covered arts events, festivals, and the work of local artists in east Malaysia (Sarawak and Sabah) and Brunei Darussalam. This enabled me to establish many contacts in the regional arts community. These connections have been maintained during my Canadian study sojourn. My acquaintance with the Sarawak Cultural Village came via this informal network of associations. Moreover, I have family connections in the area, further cementing my commitment to the region.

The resourceful use of personal knowledge and connections in research can be construed as a form of intellectual *bricolage*. The *bricoleur* was formerly interpreted, according to Lévi-Strauss (1976), to be analogous to the odd-job man who, making use of the materials at hand creates new objects and structures in the process: "The bricoleur is adept at performing a large number of diverse tasks... His universe of instruments is closed and the rules of the game are always to make do with 'whatever is at hand', that is to say with a set of tools and materials which is always finite and is also heterogeneous" (p.17). Since Lévi-Strauss' (1976) observations, this notion of "handiness" has been attributed to the role of cultural researchers, in their everyday encounters with difference. Indeed, Roberts, M. (1994) observes: "...*bricolage* ...was subsequently to prove... influential as a model for the interpretation of cultures, whether 'civilized' or 'primitive'" (p.11).

"On site", the researcher-bricoleur will adaptively phrase his questions, sensitive to his on-site encounters. Consequently, the inquiry techniques used, and subsequent interpretations are likely to change to some extent, as structures of meaning are built, found wanting, and erected in different forms:

> An implicit inventory or conception of the total means available
> must be made...so that a result can be defined which will
> always be a compromise between the structure of the
> instrumental set and that of the project. Once it materializes
> the project will therefore inevitably be at a remove from the
> initial aim (which was moreover a mere sketch). (Lévi-Strauss,
> 1976, p.21)

The bricoleur-researcher is participative, and hence deeply involved in the case. This involvement is inherently reflective, though steeped in the particular epistemological frame and research tradition which he brings to the milieu: "The researcher-as-bricoleur is always already in the empirical world of experience. Still, this world is confronted, in part, through the lens that the

138

147

scholar's paradigm, or interpretative perspective, provides" (Denzin & Lincoln, 1994, p.199).

Indeed, the researcher-as-bricoleur acknowledges the significance of his own life history in all stages of the research process:

> The 'bricoleur'...does not confine himself to accomplishment and execution: he speaks not only with things...but also through the medium of things: giving an account of his personality and life by the choices he makes between the limited possibilities. (Lévi-Strauss, 1976, p.21)

The work of the researcher-bricoleur is inherently process--rather than product--oriented. However, his presence in the research is evident: "[the]'bricoleur' may not ever complete his purpose but he always puts something of himself into it" (p.21).

My background will govern the questions I ask, of whom I ask them, and my ensuing interpretations. Walton (1992) acknowledges the idiosyncratic, personal motivations which undergird research choices: "In actual research practice...cases are chosen for all sorts of reasons, from convenience and familiarity to fascination and strategy" (p. 125). Nevertheless, whilst motivated by a host of personal reasons, the question once chosen "must be justified...shown to be a case of something important" (p.125). By inquiring into the curricular discourses of a southeast Asian Living Museum therefore, I make the claim that something worthwhile and illuminative will be discovered through my research. Ross (1994) neatly encapsulates the personal orientation toward studies involving human participants, alerting us to the need for an ethical standpoint informed by an awareness of potential pitfalls. He also reminds us that the subsequent ideas arising from such studies should prove to be useful, and innovative:

> The most honest, or least delusory, path is to accept that writing about others (nothing will silence this desire) is usually autobiographical, and hope that the self-indulgence carries over, mutatis mutandis, into some useful region of thought and action for which there are no guaranteed navigational co-ordinates. (p. 29)

My earnest hope is that, through my research at the Sarawak Cultural Village, I will not only advance museum and tourist education theory, but also help establish new cultural links--professional and informal--between Canada and southeast Asia. Such pan-Pacific link-ups are increasingly valued internationally, both in educational and wider cultural fora. Furthermore, I believe my work will help promote interdisciplinarity and qualitative orientations toward educational inquiry.

139

Meaning, Intersubjectivity and the Case

A theoretical overview informing my interviews with Hosts and Guests will be Silverman's (1995) notion of meaning-making. Originally directed toward the learning styles of museum visitors, I will suggest that the concept also bears upon the practice of case study research at a cultural village.

At living museums visitors, in their encounters with performances, objects and architecture emblematic of certain cultures, experience learning events. However, they also bring their own preconceived ideas to their experience of the living museum. These ideas are grounded in culturally and personally determined conceptions of what constitutes a museum experience and what learning about other cultures might mean within these contexts.

Meaning-making draws from elements of discourses such as post modernism, constructivism and contemporary literary theory. Communication-- from a postmodern standpoint--is conceptualized in non-linear terms, so the various communications of museums are considered processes of negotiation in which new meanings are created, rather than as acts of linear transmission from museum "insiders" to visitors. Meaning-making was described by Silverman (1995) as:

> the visitor's active role in creating meaning of a museum
> experience through the context she/he brings, influenced by
> the factors of self-identity, companions and leisure motivations.
> As a result, visitors find personal significance within museums
> in a range of patterned ways that reflect basic human needs,
> such as the need for individualism and the need for
> community. (p.161)

Visitors to museums make meaning through an ongoing process of remembering and connecting. A body of theory (Silverman, 1995; Falk & Dierking, 1992; Hermann & Plude, 1995) supports this view. These scholars have suggested that perception and learning hinge upon the accommodation of new information into existing mental structures and frameworks. Similarly in museums, people attempt to place what they encounter--be it text, object, or graphic communication--within the context of their previous experiences.

Memories and ideas are not exclusively the domain of individual experience; they are also formed collectively, and communally. In a number of museum visitor surveys, it has been concluded that people tend to visit in groups rather than on an individual basis: "Seventy-five to ninety-five percent of visitors encounter museum artifacts in the company of others, over one third in pairs. Most often, visitors are in the company of loved ones, such as partners, relatives and friends" (Silverman 1995, p.163). Within such groups, collective and individual meanings are established (Diamond, 1986; Dierking, 1989; Falk, 1991; McManus, 1987; Rosenfeld, 1980).

140

The establishment and (re)affirmation of shared memories and ideas has been described by Wells (1991), Rommetveit (1985), Coles (1978), Schutz (1970) and Percy (1954) as *Intersubjectivity*. Coles writes: "Intersubjectivity has to do with knowledge and meaning--insofar as both, in turn, have to do with individuals directly or indirectly calling upon one another for assistance, and, not least, rejoicing together when the appeal is successful" (1978, p.72). Schutz (1970) observes:

> the world of my daily life is by no means my private world but is
> from the outset an intersubjective one, shared with my fellow
> men, experienced and interpreted by others; in brief, it is a
> world common to all of us. The unique biographical situation in
> which I find myself within the world at any moment of my
> existence is only to a very small extent of my own making.
> (p.164-5)

Schutz maintains that the worlds of our daily lives are interpreted by others. Their interpretations become part of our experience of them, and thus, reshape the meanings which we establish. He also suggests that only a small part of individual knowledge emanates from personal experiences. Socially-formed knowledge predominates; such knowledge comes from friends, acquaintances, family, teachers and the like.

Wells (1991) highlights the shared intention which characterizes intersubjectivity. He identifies the; "mutual belief of the participants in an interaction that, by virtue of the uttering and uptake of communicative acts, they are jointly attending to the same aspect of the situation in which they are involved" (p.6). He also refers to the often long process of negotiation which finally ensures intersubjectivity, and the importance of the cultural context in that process:

> Intersubjectivity is verbally negotiated over a considerable
> stretch of discourse and, in others, it is implicitly assumed on
> the basis of presuppositions which each participant has built up
> over his or her whole lifetime, as a result of membership of a
> number of cultural groups. (P.6)

In my relationship with cultural village personnel, management and administrators, I will be engaging in conversations not only designed to find out more about a particular issue; I will also be negotiating a range of shared, intersubjective meanings which will allow us to further our discourse about the Sarawak Cultural Village. Equally, in my conversations with personnel and visitors alike, I will be drawing on a repertoire of shared, long-term assumptions which allow us to meaningfully communicate. Within this context, my own history--and its resonance with the lives of the people with whom I speak--will be of profound importance.

Zurmuehlen (1981) describes the special significance and meaning she derives from her experience of an Egyptian make-up box at the Cleveland

141

Museum of Art, noting the elements of her biography which enable her to establish significant meaning around the event, and in the physicality of the box itself. Describing the personal meanings with which the box is for her, imbued, she writes: "Certainly you realize it is mine. I cannot know for how many others it also is theirs. But I take comfort in understanding that it belongs to such a community of us" (p.26). Zurmuehlen also invokes Boas' (1950) conception of how we find meaning in art objects, wherein the piece plays a provocative role as "have[ing] become, above all, an invitation to interpretation" (Boas, p.313).

In its staged re-presentations of architecture, community, artifact, ceremony and activity, I would suggest that a cultural village also issues a similar challenge to interpret and understand to host, guest and researcher alike. Multiple, negotiated intersubjectivities are likely to ensue from the experience of the cultural village. These complex understandings will likely reflect the way individual meaning is shaped by group consensus and discord. This could be said to exemplify the process of meaning-making which the individual-as-group-member undergoes.

Through my research I engage in my own process of making meaning about the Sarawak Cultural Village. My intersubjective understandings about the research event will emerge from my biography in its entirety. Particularly significant will be the meanings established with my prior research community, and my main contacts on-site. Ultimately, what I learn will be shaped through incidents which occur during the research "adventure", and might differ radically from my initial expectations. My writing will mark and interpret these incidents for others to read. Stake (1994) alludes to the transformations of meaning which occur during the writing process: "Case content evolves in the act of writing itself" (p.240). Readers will also derive new meaning from their interpretation of the study, hopefully gaining an enriched conception of the phenomenon: "The reader comes to know some things told, as if he or she had experienced them. Enduring meanings come from encounter, and are modified and reinforced by repeated encounter" (p.240). They will also have brought their own previously established meanings to their experience of the text, which will further modify consequent understandings.

Silverman (1995) describes how museum visitors contextualize their experience within the broader fabric of prior memories. Therefore, memory is key to the process of meaning making: "visitor studies as well as informal observation in galleries suggest that, through memory, visitors bring forth past experience...to shape present meaning" (p.162). Special knowledge, expectations and norms, and life events and situations are deemed to be specially significant as types of memory brought into play within current museum experiences. Resultant interpretations yield fresh meaning which, as humans, we wish to convey to others; this would apply equally to hosts, guests and researchers, although the form and content of that expression might differ markedly. Three factors, according to Silverman are especially significant: Self identity, companions, and leisure motivations and benefits. Self identity refers to our need to affirm--whatever the activity--not only our sense of self, but also our relationship-as-self with the group of which we are a member. In general, we

142

151

tend to visit museums as members of groups (Draper, 1984). Consequently, "as in so many other realms of human life, people create content and meaning in museums through the filter of their interpersonal relationships" (Silverman, 1995, p.163). Finally, leisure motivations fulfill a variety of human needs which Graburn (1983) defines as reverential (an out-of-the-ordinary, "sacred" experience), associational (an opportunity to gather socially), and educational (a chance to learn).

The above characterization of meaning-making in the museum can be readily adapted to the living museum visit, as the same phenomenon of self-as-leisure group member is likely to shape meanings arrived at during the cultural village tour. How then, can the researcher discover these new meanings through his interactions with tourists and personnel? The interview, which is at the center of my research strategy, offers one means.

"Authentic" Questions

For ethnographers, tourists, and indigenous peoples the question is not if authenticity is inherent in an object, as if it were a thing out there to be discovered or unearthed, but rather, how is authenticity constructed ? What is the process by which an ethnography, a tourist performance, or an item of culture or practice achieves an aura of being authentic ? What are the processes of production of authenticity ? Just as ethnicity is a struggle...authenticity, too, is something fought over, and reinvented. (Bruner, E., 1991b., p.326)

Central to my study of the Sarawak Cultural Village case are the questions guiding, and limiting the parameters of my research. My key questions inquire into the discourses of *Authenticity* occurring at the village. A discourse can be defined in structural and post-structural terms as "a discursive practice which itself forms the objects of which it speaks...it exists at the level of 'it is said'" (Pinar, Slattery, Taubman, 1995, p.462). Discourses run through various disciplinary boundaries; therefore, "one can speak...of a psychological discourse, a medical discourse, a curriculum discourse, or one can speak of a discourse on madness or sexuality" (p.462). Consequently, discourses can also run through each other, creating new meanings and discursive events. As a culturally defined confluence of meaning, authenticity is an influential issue in contemporary life. Within a cultural village milieu, museum, tourism and curricular discourses intertwine. Significantly, they each appropriate discourses of authenticity, to which I shall now refer.

Tourism Authenticities

Tourism anthropologists have discussed the role of the authentic in tourism for more than twenty years. Leading scholars in the field Dean MacCannell, Erik Cohen and Edward Bruner interpret authenticity in tourism in a variety of illuminating ways. MacCannell's (1976) contribution is grounded in the premise that tourists seek escape from the alienation and meaninglessness of

143

152

contemporary life. Tourism provides an opportunity to experience the authenticity of the pristine, primitive and natural, through a pilgrimage to that which is so far untouched by the "modern". Cohen (1988) however, proposes that "authenticity is a socially constructed concept and its social connotation is, therefore, not given, but 'negotiable'" (p.374). Authenticity could then be construed to be a personally constructed, contextual, and changing concept. Tourists are thus active creators of meaning in their tourism experiences, rather than passive recipients. Bruner (1991a) proposes that not all tourists are alienated from their worlds nor are they all seeking MacCannell's notion of the authentic experience. Instead, Bruner suggests that some tourists might find a "commercialized replication of local customs" (Cohen, 1988, p.378) a sufficiently authentic product. Bruner describes these products as "authentic reproductions" (1991a, p.240-1).

Museum Authenticities

Historically, the aura of authenticity surrounding museum (re)presentations has depended on that institution's authoritative role as a cultural arbiter of value. Indeed, Crew & Sims (1991) argue that;

> Authenticity is not about factuality or reality. It is about authority. Objects have no authority; people do...Authenticity--authority--enforces the social contract between the audience and the museum, a socially agreed upon reality that exists only as long as confidence in the voice of the exhibition holds. (p.163)

Duncan (1991) suggests that this social contract has enabled the museum visit to become a western ritual of good citizenship: "The West...has long known that...museums are important, even necessary, fixtures of a well-furnished state" (p.88).

Cameron (1971) identifies two distinct stances that museums have assumed vis à vis their role as cultural arbiters of authenticity. The first, arguably more traditional role of the museum is seen as that of a temple, where it plays a "timeless and universal function, [and uses] a structured sample of reality, not just as a reference but as an objective model against which to compare individual perceptions"(p.201). The second position is that of the museum-as-forum, a place which becomes a focus for "confrontation, experimentation, and debate" (p.197). In its temple role, the museum confers authenticity not only on the artifact, but also on its unambiguous public contemplation. Within the museum-as-forum setting however, the status of the artifact and the way it is viewed are reflected on, and its assumptions critiqued.

Significantly for cultural villages and their like, Crew and Sims (1991) do not locate authenticity in the appreciation of an isolated artifact. Rather they situate it within the act of visiting a museum or cultural village. Moreover, the visitor is not seen as a passive recipient. Instead she is considered to be an active co-creator of meaning: "It is the event that is primary, not the things or even our

144

directed thoughts about them. And it is in the place/time of the event that the audience takes part, becoming cocreators of social meaning. Authenticity is located in the event" (p.174).

Curriculum Authenticities

Mature scholars and beginning students alike have bemoaned the plethora of definitions [of curriculum]. We do not see this as a terrible problem. A complex field will use central terms in complex, sometimes even contradictory, ways. (Pinar, Slattery, Taubman, 1995, p. 26)

Within the limits of my research, I will also accept the innate complexities of contemporary curricular debate. Curriculum will be understood as being comprised of diverse discourses, each of which furthers its own "territorial" conception of curricular authenticity. In this context, the curriculum is not to be understood as a process of linear transmission of knowledge, ideas and attitudes. Rather, it is a site of contentious communication between diverse groups, from which a host of meanings emerge. Davis and Sumara (1997) explore this dynamic conception of curriculum: "Teaching and Learning must be understood as simultaneously shaping and being shaped by the circumstances in which they occur" (p.122). They also highlight the inherently adaptive, ubiquitous quality of curriculum: "'Teaching' and that which we call 'learning' might be better understood as mutually specifying, co-emergent, pervasive, and evolving practices that are at the core of our culture's efforts at self-organization and self-renewal" (p.123). They also argue that curricular discourses emerge at locations unfamiliar with the practices of mainstream educational institutions:

Rejecting the cultural arrogance underlying the belief that the formal educational setting is the principal location for the study of cultural knowledge, we are suggesting that other sites be seen as places of teaching and learning: shopping malls, restaurants, food banks, retirement homes, churches, festivals, hockey games, etc. (p.123)

My own territorial vantage point is to understand the curriculum of the Sarawak Cultural Village (which could be comfortably added to Davis' and Sumara's [1997] list of sites of non-formal pedagogy), as being situated within MacLaren's (1991) notion of culture-as-discourse, and hence a ground of change, resistance, and transformation.

Forms of identity are promulgated--or resisted--at institutions like schools, museums and cultural villages. These representations are significant as such institutions carry the stamp of institutional authority, and hence authenticity: "Representation becomes important, then, not only because it reflects identity at a particular historical conjuncture; it is important because it also creates that identity" (Pinar, Slattery and Taubman 1995, p.346). Cultural Villages and their attendant curricular discourses rely on the idea of "authentic reconstruction", in which buildings, activities and costumes are re-constructed to traditional forms in

145

an appeal to the authority of history. This exemplifies the idea of the simulacrum, which is "the identical copy for which no original ever existed," (Jameson 1991, p.18). Interpreting Jameson's position, Pinar, Slattery and Taubman (1995) comment,

> we see in the postmodern era a proliferation of theme parks
> which reconstruct, for instance, colonial villages, or Disney
> versions of older historical and architectural styles, or we see
> the "historical" docu-drama which produces historical images
> for which no real signified exists except in the form of other
> signifiers and interpretations. (p.471)

We thus encounter a site wherein a curriculum of "authentic" reconstruction of buildings, objects, events and ceremonies is enacted, although no original template exists. However, the transmission of such an authentic discourse is problematic. Conceptions of authenticity pertaining to the cultural village experience are likely to vary amongst involved actors, thus producing a complex web of meaning surrounding the event. It is this complex web with which my study is concerned, and which I will endeavor to make meaningful to subsequent readers.

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146

155

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147

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148

157

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149

mentor's introduction

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Karen Knutson comes to doctoral studies in art education with a background in art history. Rather than focus specifically on the museum educator, Knutson's cutting edge work focuses on museum exhibitions. *Museology* itself is seen as having to do with methods and approaches to *education*. Knutson shows that curatorial concerns *are* educational concerns. Exhibition designers are educators and "auteurs" with subjective voices. As she states, "the exhibition itself, as the systematic and persuasive articulation of ideas . . needs to be more critically examined."

As a site for such critical examination, Knutson consider the hanging, and possible re-hanging of the works of Canadian artist Emily Carr. As Knutson points out, as an artist and as a woman Carr is something of a Canadian "legend:" the subject of a growing critical literature. Americans more familiar with the works of and literature surrounding Georgia O'Keefe will be able to apply the questions that Karen Knutson asks of Emily Carr: How has she been "constructed" by curators and authors? How has her work been "hung?" "In what ways does "display" = "education?" If one was to re-hang Georgia (or Emily) what would the (educational) issues be around the use of text?

150

Hanging Emily: Issues in Art, Text and Education

Karen Knutson

> We delude ourselves when we think of museums as a clear and
> transparent medium through which only our objects transmit
> messages. We transmit messages too -as a medium we are also a
> message- and it seems to me vital that we understand better just
> what those messages are. (Weil, 1989, p. 31)

This quote by Hirschhorn Museum director Stephen Weil aptly sums up
the key distinction between what might be termed the "old" and the "new"
museology. For while the "old" museology focused on museum methods, the
new museology has been primarily concerned with the study of the theoretical
underpinnings, frameworks and constructs; the assumptions that underpin the
representation of objects and ideas in museums. This past decade has been a
period of heightened awareness and interest in museums, and the concerns of
the new museology have attracted scholars in a variety of fields. However, while
this has been important and necessary work, more recent critics have begun to
search for practical applications of these theoretical ideas to museum display.

In my dissertation I will explore some of the ways in which these ideas
might affect an installation of work by artist Emily Carr (see Blanchard, 1987;
Tippett, 1979; Shadbolt, 1990), an historical figure whose import to British
Columbia and Canada might most closely be related that of her American
contemporary Georgia O'Keefe. Through the course of this re-installation,
which will be jointly undertaken by the educator and curator at the Vancouver
Art Gallery, I am interested to explore areas of historiography, exhibition
development and museum education.

In addition to following how these recent museological developments
might impact the display of Carr's work I also want to examine how Carr comes to
be constructed in terms of the exhibition narrative. What stories will be told?
Which facets of Carr's life and work will be privileged, and which avoided, and how
will Carr's established place in the history of Canadian art be interpreted for the
public? Will her work be contextualized, in a setting that evokes perhaps her
studio, or the types of exhibitions in which she participated? Will her works be
displayed as aesthetic entities with no reference to her life and times? Will there
be a critical perspective to the display of her work, or will care be taken to preserve
(or emphasize) Carr's iconic status in Vancouver? In broad terms, how will Carr's
history be presented within this exhibition?

New Museology

Interest in the ideological workings of museums, or the "new museology"
(Vergo, 1989), has been growing over the past decade, and scholars have
examined many different facets of how museums operate to perpetuate or
promote cultural and social messages, using diverse mechanisms including its
architecture (Duncan and Wallach, 1980), and its methods of display (Hooper-

151

Greenhill, 1992), in order to appeal to a certain social class (Bourdieu & Darbel, 1991).

While these ideological critiques of museums tend to be based on the assumption that museums are monolithic and purely hegemonic entities, the museum community is diverse and has been rapidly changing. And there have been numerous museums and exhibitions that have managed to deal with the challenges of appealing to, and representing a diverse public (e.g. Karp and Levine, 1991). Accepting the notion of the museum as political site, new museums are being established that address local, and/or marginalized communities and their specific concerns. From the traditional notion of the museum as a temple, there is now great interest in the notion of the museum as a forum (Duncan, 1995).

More recent museological studies (Bal, 1996; Greenberg, Ferguson & Nairne, 1996), reflect this changing perspective and focus on the ways in which museums communicate with their visitors. As Bruce Ferguson notes, "both the art object and the museum in which it is found then are the special subjects of a new critical industry whose criticality often ignores the genres, systems, histories and architectonics of exhibitions and their reception" (1996, p. 176). And many authors suggest that it is precisely the exhibition itself, as the systematic and persuasive articulation of ideas, that needs to be more critically examined (Bal, 1996; Luke, 1992; Huyssen, 1995).

The art museum

The art museum poses a different set of problems for the new museology, a fact that is easily revealed by the lack of in-depth studies dealing with art in museums in the new museological literature (Vergo, 1989). Much of this literature on museums deals with natural history or ethnographic collections, which, with their imperialistic roots, offer a fruitful line of inquiry for those interested in the politics of collecting and display. And in terms of beginning to examine the constructed nature of exhibitions and display, history, as presented in museums, has become an important object of study (Kavanagh, 1996).

The display of art, on the other hand faces different challenges for the new museologist. In most cases the display of art remains bound up in Western, modernist notions of what art is, and what art is for (Huyssen, 1995). As Bourdieu and Darbel (1991) suggest, the display of art without interpretation effectively excludes that portion of the audience that does not have prior knowledge of art appreciation. And as Dobbs and Eisner (1990) point out, there remains a strong resistance towards any direct intervention (such as labelling) between the viewer and the direct "aesthetic experience" of the contemplation of the artwork among many art galleries.

In spite of the resistance, new museology has posed a serious challenge to the traditional display of art operates under implicit notions of chronology, progress and quality, presenting an "objective" display of art works. And while museum educators are making great strides in their often "second tier"

152

interactions with visitors (Hooper-Greenhill, 1994; Coté & Viel, 1995), working to promote more inclusive and individual responses to artworks, the contemporary art exhibit seems to offer more possibilities for the promotion of the idea of museum as forum. One popular means of addressing, or challenging the traditional, implicit "authorial voice" in exhibitions is by using an artist as curator. By inviting an artist in to curate a show, what Heinich and Pollak (1996) call an "exhibition auteur," there is greater flexibility to present the exhibition as a subjective and personal viewpoint. Artist Fred Wilson, to cite a well-known example, created an exhibition that managed to turn traditional curatorial traditions upside down, exposing the mechanisms of selection and authority, in a way that the curator, as institutional voice, would not be able to do (Karp and Wilson, 1996). Wilson's show **Mining the Museum** used the museum's collection in a startling way, to overturn the traditional meanings of the objects to expose a radically different point of view.

Historical collections of art

At this point there remains a disjunction between the theory and the practice of museums (Weil, 1995; Preziosi, 1995). To date there have been few studies that have investigated how the two might begin to intersect in the context of more traditional art collections. To my knowledge no studies have dealt with how exhibition designers deal with these issues and how they might begin to implement new educational strategies in art museums. While, important work is being done, within natural history and ethnographic museums, in contemporary art galleries, and by museum educators on all fronts, it seems as though a question remains as to how museum exhibitions might be able to more adequately deal with these museological concerns in the area of the display of historical survey collections of artworks, by a single artist or by a group of related artists.

Examining texts

The interest in text has also been studied along a more museographic vein. For instance, the recent interest in providing a broader and more contextual frame for the artworks on display stems from, I believe, an increased interest in the museum as educational forum--to become more accessible to a more diverse public. Artworks were traditionally presented without the mediation of text under the guise that artworks could and should speak for themselves. Unfortunately by following this view, only those who had some training in the language of art were able to follow art exhibitions and all other groups were effectively excluded from this venue.

While museum professionals are interested in how to more effectively communicate to their visitors, there is still relatively little information on the development and use of text in museums. As curators have traditionally been the ones to develop texts in exhibitions, it is perhaps not surprising to find that many texts on museum education do not directly address the issue of textual material in the museum and its potential to educate (Berry & Mayer, 1989). Recently though, entering from the area of visitor studies and science museum

153

162

techniques, the issue of text development to encourage audience interest in the exhibition has become a more central concern. (Hooper-Greenhill,1994; Blais, 1995).

My interest in the museographic arena concerns the use of text in exhibitions. It seems that in order to address postmodern notions of curator as the 'bricoleur' of exhibitions, as the teller of tales, as subjective voice, instead of the notion of the transparent authoritative voice of the institution, text has come to play a larger role in exhibitions. Text is the medium, whether it be implicit (as tradition dictates) or explicit (as current thought suggests) through which exhibitions persuade the viewer to accept (or entertain) a certain point of view. And exhibitions by nature always have a point to make. On this level, exhibitions have become interesting sites for the interrogation of cultural beliefs (Luke, 1992; Bal, 1996; Greenberg, Ferguson, & Nairne, 1996).

The Vancouver Art Gallery

The Vancouver Art Gallery is a contemporary art gallery, whose mission is to engage people in contemporary art and ideas. Much of the space is allocated to changing exhibitions and the gallery regularly brings in large touring exhibitions. Recent among them are **Art for a Nation: The Group of Seven, War and Memory: Nancy Spero and Leon Golub**, and **Traditions Tensions: Contemporary Asian Art**. The Vancouver Art Gallery also has the best collection of Emily Carr's work; the Emily Carr Trust Collection that was gathered and bequeathed to the Vancouver Gallery in 1945. Carr's work is displayed on the third floor, where the gallery has a permanent installation called **Art in British Columbia**. The display is changed from time to time, but for the most part it is fairly static, and the Carr collection has received the least attention to date. The Carr collection is a major draw for the Art Gallery, and forms the hub of the permanent collection. Emily Carr is also the central focus for much of the educational programming at the gallery.

The curatorial position of the gallery is quite wide-ranging. Within the gallery at the moment there are numerous installations in which the curatorial position is direct and offers subjective and challenging viewpoints. Other installations follow a more traditional format focusing on artist biography and chronology. It is interesting to note that in spite of the prevalence of active individual curatorial voices throughout the gallery, the Emily Carr collection remains (explicitly) silent. It is primarily a non-textual chronological hang. The gallery hopes to offer a re-installation of Emily Carr's work. and it must address a multitude of museological issues. An investigation into curatorial and educational opinions and the resulting re-installation will reveal the tensions that exist between different types of display practices. In preliminary discussions with the public programmer and the curator these museological issues are of great interest and concern. In fact, they have suggested that it is partly due to these concerns that Carr's works have remained hanging without much curatorial intervention at all.

They have suggested that the difficulties posed by the hanging of Carr's work also stem in part, from her position within the community. Carr is a popular

154

cultural figure, and her popularity reaches far beyond the influence of her art. As an artist, a woman, and a writer, Carr stands as an icon in Canadian history; a fact which is reinforced by her portrayal as such in a "Heritage Minute." Heritage Minutes are short history "commercials" shown on television and at movie theatres that serve to bolster a sense of Canadian identity by featuring key Canadian figures in history. As a woman, eccentric, and lover of Native culture who became successful only in her late fifties, Carr fits well into this particular series of films which focus on those who managed to succeed against the odds (Cameron, 1995; McGinnis, 1995).

The installation of Carr's works in the Vancouver Art Gallery has become even more interesting lately with the addition of an exhibition of works by Native artist Lawrence Paul Yuxweluptun in the adjacent gallery. These works, dealing with Native issues in Canada, have been allowed to confront works by Emily Carr and they, in fact, impinge on her gallery space. His works have been displayed so that they form a dialogue with Carr's works, done in the 1920s and 1930s. At that time, many of Carr's works included a great deal of Native subject matter, as she, like many, believed that one should get out there and document this 'dying culture' (Moray, 1993). Yuxwelupten's work addresses issues such as Native land claims, and Native rights. There is a lot of text accompanying the exhibition, and curator Andrew Hunter subjectively contemplates his own role as a non-Native in the denigration of Natives in Canada, and the destruction of the wilderness. These two adjacent galleries provide a very interesting example of differing beliefs about displaying art.

Conclusion

I'd like to examine how the recent upheavals in museology might come to be reflected in an exhibition of historical artworks in Canada. I am interested in exploring how educators and curators attempt to deal with these complex museological issues in their pursuit to create an accessible and coherent exhibition. In an exploration of how meaning is created in the museum context, I am interested to trace historiographic issues through the process of exhibition development as a possible strategy to make more explicit the role of historians and curators in creating the history or artists and artworks. By making this role more explicit (and I think that there has been a trend to do this) the potential exists to engage viewers more directly in the experience of exhibits, to open the display of artworks to a variety of interpretations, whether they be personal, institutional, or otherwise.

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155

164

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157

mentor's introduction

Carole Henry

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Dena Eber's work is on the forefront of current research in art education. Her focus on the creative process as it relates to the making of a virtual environment work of art is an attempt on her part to explore the artistic potential of a technological medium all to often perceived primarily in terms of its novelty.

Dena is an artist, a mathematician, and a sensitive observer of the impact of works of art on her life and on the lives of others. She has an undergraduate degree in mathematics, a Master of Science degree in Computer Science, a master of Fine Arts degree in Studio Art (Photography), and is currently completing the requirements for a Ph.D. in Art. She writes of her interest in the visual arts, "Art was always there and was always a part of my everyday life." While working on her undergraduate degree in mathematics, Dena became aware of the similarities between math and art. The math professors, according to Dena, were like "artists in their own right. Watching them write elegant proofs was like watching forces in nature create beauty from pure elements." These intense mathematical expressions reminded her of "a work of performance art." Her artistic interests were nurtured, and she discovered computers and digital imagery.

Since that time, Dena has sought to learn all she can about the use of the computer as an artistic medium. She has experienced the wonder of virtual environment works of art and has created similar works of her own. Dena speaks the language of the computer age, but, most importantly, she has the vision of an artist. She believes that virtual environment works of art have the unique potential to facilitate the aesthetic experience for the viewer in a way that is unlike that of any other medium. The artist is acutely aware of this potential and seeks to create works that maximize the viewer's experience.

It is this creative process, the makings of the virtual environment work of art, that Dena's work explores. Dena's documentation of that process will serve to inform us of how the creation of art with such far reaching boundaries occurs and can guide us as we introduce this new art form to our students.

158

167

The Creative Process and the Making of a Virtual Environment Work of Art

Dena Elisabeth Eber

Introduction and Purpose

> Art is a human activity consisting in this, that one man [or woman]
> consciously by means of certain external signs, hands on to others
> feelings he has lived through, and that other are infected by these
> feelings and also experience them.
>
> Tolstoy, from *What is Art?*, 1897

A work of art, according to Tolstoy (1898/1960), is sincere, and it transmits feelings through lines, colors, sound, or words. The feelings embedded in the imagery start with the creator and the creative process. The work may take any form, but to be art, the object, idea, or installation goes beyond the physical and contains some form of human experience. Art may be created with any tool, as long as the artist rises beyond that tool into an experiential realm. Many have debated the existence of the creative domain with the computer art medium, especially virtual environments (VE). With the tools to create a VE, the artist will learn a new technology that may influence the nature of and how she reaches the creative level. This is especially true when the technology, like VE, is an underdeveloped state, one which requires the artist to learn new techniques and pay close attention to the tool.

In addition to the acquisition of new information, the artist who chooses to work with VEs also has a new set of aesthetics to consider, as the final work of art is wholly different from that using any other medium. Contrary to the concepts expounded in the popular media, a VE art installation can be more that a display arena for the art of others (Picasso, for example) or a "shoot 'em up" computer game. It can be a work of art in and of itself, one that requires of the artist the same level of abstraction into the spirit of creativity as any traditional medium demands. How and at what point does the creative process happen for a VE artist in a world of computer peripherals and code?

This study will examine the creative process of an artist constructing a virtual environment work of art. By a VE, I mean computerized simulation of a scene that a viewer experiences using various computer peripherals. The experience is interactive, stereoscopic (true three dimensional display), and immersive. In the last few years, computers in general have made a mark in the world of art. Museums now show installations that include computers and work that was created using them. Art departments in public schools and universities are slowly adding computer classes, majors, and concentrations. Despite all the attention computers have gained in the art world, there is little or no research on the creative process of an artist using them. In fact, the computer is often thought of as an extension of traditional art rather than a stand alone medium. In the case of an artistic VE, the final product is the viewer's experience with the VE. This is

159

a new medium with new aesthetics, creative thinking, and learning approaches for an artist making a VE installation. This specific study on the creative process for an artist making a fine art VE will reflect on perceptual and educational issues for students and artists making and leaning about computer art. The purpose of this study is to describe the nature of the creative process for a digital artist creating a VE work of art.

Problem Statement

A virtual environment (VE), also referred to as virtual reality (VR), is a synthesized world generated by a computer and its peripherals. This hardware may include a head mounted display (HMD) or an unencumbered cave environment, one that shows imagery and displays sound without peripherals (Kalawsky, 1993). Within this environment, the user interacts with and experiences three dimensional (3-D) spacialized sound and stereoscopic imagery which are responsive, in many cases, to his head and hand movements. Thus, imagery and sound change as the user alters both head orientation and physical position in the world. The VE may instead, or in addition, track hand or other body movements, depending on peripherals. to be a true VE, the world is immersive, stereoscopic, interactive in real time, and provides a multimodal interface (National Research Council, Committee on Virtual Reality Research and Development, report, August, 1995).

In the last few years, virtual environments (VEs) have gained recognition as computer simulated worlds that can be used for diverse applications such as training pilots and soldiers for national defense and workers in hazardous operations, visualizing complex information and scientific data, manufacturing products, educating students, computer games, marketing products, and providing a work environment for its users. These VEs are designed by computer scientists, engineers, game designers, and specialists such as psychologists, aircraft designers, educators, and marketing professionals.

Most recently, a handful of artists have used the idea of VEs to create computer based virtual environment art installations. An art installation is a work of art that goes beyond an object that exists on a wall or behind glass, but encompasses an infinite number of artistic possibilities including alternative presentations, environmental constructions, multisensory stimulation, viewer interactivity, and theatrical performance. In short, an art installation is usually any art construction that goes beyond traditional presentation. Most of these so called VE works of art are either not true VEs, or they lack aesthetic consideration and content. This confusion is understandable as a result of overzealous media attention and the unrealistic expectations of VE.

Although there are many applications for VEs, researchers in the field are not considering their use as fine art installations (National Research Council, Committee on Virtual Reality Research and Development, report, August, 1995). However, I believe such an environment will provide new aesthetics and experiences for both the artist creating the work and the user interacting with the work. Despite the opportunity to create art in a new medium with new aesthetics,

there are relatively few artists who are producing VE works of art. As it is, artists must wade through misconceptions, hardware, and software in a world designed for computer scientists and engineers. These factors, along with the new characteristics of VE, pose a fresh set of aesthetic challenges.

Because the thinking and act of creating in this medium of art will extend ideas connected with the creative process, there is a need to explore the procedure that an artist goes through to produce a VE work of art. This process requires artists to explore and acquire the necessary hardware and software, learn to use the hardware and software, consider content and formal elements, think about the viewer's experience, define what a VE is for them, and ultimately go beyond the technology in order to express themselves through a work of art.

Research Question

This study will focus on the main research question:

What is the nature of the creative process for a digital artist making a VE work of art?

Because the nature of my research necessitates data collection and analysis simultaneously, new questions (or sub-questions) will emerge and also be addressed. Some of these questions related to the computer and VE art may include:

What is the relationship between the technology and the creative process?

Do gender issues in computer technology and environments affect the creative process?

Does the nature of the computer culture (both with the machinery and the other people involved) disrupt, change, discourage, or enhance the creative process?

What is the role of the aesthetic experience (if any) in the *creative* process?

How does the *learning* process influence the *creative* process?

How does the artist perceive the VE work of art (before and after creation)?

How do non-novice computer artists rise above the technology to make the VE?

Is the artist more concerned with the technology or the art?

How does the artist translate their artistic ideas into a VE?

161

170

What aesthetic considerations - old and new - does the artist employ?

How does the artist consider the aesthetic experience of the viewer with their design?

General Method

My research question examines the ephemeral process of a person creating a VE work of art. This study will follow a phenomenological model in which the researcher attempts to understand the meaning of an event, person, or process to people in a given situation (Bogdan & Biklen, 1992). The specific instance of the phenomenon is a *case*. A *case study* is the analysis of a single case as it is embedded in a system (Denzin, 1989), and the case is the *bounded system*. The *bounded system* is a case that "is an examination of a specific phenomenon such as a ...process." (Merriam, 1988, p.9). For my study, the case will be the experience of creativity for an artist constructing an artistic VE. The experience is the bounded system, and it will include myself and one other participant. The participants are purposefully sampled for their experience and maturity as computer artists. I will act as a mentor and teacher for both and use a narrative method for collection, analysis, and presentation of the text. Specifically, I will use *the personal experience narrative,* which will necessitate myself as the key data collection instrument. The many forms of narratives will include pre-histories, daily reflections and final reflections by the participants and researcher observation. This qualitative method will provide whole and vivid descriptions of the user's process of creation and will seek to inform VE designers, art educators, studio artists, and art critics about the nature of the creative process for VE works of art.

Final Presentation and Analysis

In the final layer of analysis, I will reread all the text with the aim of making sense of the creative experience for an artist construction a VE work of art. I will note emerging themes and differences and will create a final narrative that will embody the creation process for participants. My final summary will be a level of abstraction above the text, and will use the *"progressive-regressive"* (Denzin, 1989, p.67) method to reflect forward and backward from the entry into VE construction.

The final presentation will consist of the two personal history stories, the two final reflection stories, and the abstracted themes in the form of a final documentary narrative. The aim of the final narrative will be to explicate the emerging patterns that describe the nature of the creative process in artistic VE construction. Although this experience will be particular to artistically mature artists working with digital media, it has the potential to shed light on the experience of many artists learning about and creating art with the digital medium. The results will ultimately inform educators about how to teach the digital art medium and artists about how to work with and think about it.

162

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163

mentor's introduction

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Masami Toku's interest in the distinctive qualities of Japanese children's drawings originated years ago in a seminar on children's artistic development taught by George Hardiman, now Professor Emeritus at the University of Illinois at Urbana-Champaign. In conjunction with her work in that course, professor Hardiman urged Ms. Toku to collect a number of works from the young student's she taught each weekend in a Japanese school in Chicago. When these renditions of playground activities drawn by Japanese children living, temporarily or permanently, in the United States were compared to interpretation of the same theme produced by a more heterogeneous group of American children, the contrast was dramatic. When participants in George's seminar attempted to categorize these drawings, using the 13 categories of spatial treatment generated by Eisner (1976), it soon became apparent that the drawings made by Masami's students were far more difficult to classify than any of the drawings produced by children in Chicago, Champaign-Urbana, small town or suburban Illinois. As we would predict, the content of the drawings reflected each child's preferences and circumstances, and some accommodation of space to topic. But Japanese children's drawings seems, in several respects, to defy predicted evolutionary patterns to which other children conformed, to a considerable degree, in their drawings.

In her dissertation-in-progress, Masami attempts to describe the particular ways that Japanese children depict space in solicited drawings, and to isolate some of the specific cultural influence which suggest different models for Japanese children to follow as they represent spatial relationships in their drawings. Her search has lead her back to Japan, where she collected 2,000 drawings from elementary school children in three cities in different parts of the country. She later interviews those children and attempted to ascertain their preferences for various forms of spatial treatment in drawings. As she has continued to pursue this study, her questions have become progressively deeper and more inclusive, moving from the descriptive to the interpretive, seeking not only to identify cultural differences but to locate their sources.

164

Spatial Treatment in Children's Drawings:
Why Do Japanese Children Draw in Particular Ways?

Masami Toku

Introduction

In the study of children's artistic development, there are two main issues: one is universality in the pictorial world (pictorial presentation, composition, spatial treatment, and so on); another is called non-universality, which is social-cultural influences which appear in children's drawings (See Examples, Alland, 1983; Arnhein, 1954, 1969; Golomb, 1992; Goodnow, 1977; Kellogg, 1969). The debate has been over which is predominant in children's development; however, the debate is no longer meaningful because we do not doubt that these two issues interact strongly. The debate in artistic development should be what kinds of social-cultural influences tend to emerge depending on the particular culture based on the universality in the pictorial world with children's physical growth (motor skills) and cognitive development (cognitive abilities).

The purpose of this study was to examine what kinds of social-cultural influences tend to emerge in the spatial presentation of children's drawings depending on the particular culture. How and why such particular social-cultural factors influence children's cognitive development was examined to consider a proper art curriculum to support children's cognitive development by understanding the effect of cultural and social influences on children's visual-spatial abilities. If cultural and social backgrounds affect children's cognitive development positively or negatively, it is crucial to consider the kinds of art curricula that should be developed to help children's visual thinking skills reflect cognitive development, by examining the effects of social-cultural factors.

This paper is divided into three parts: 1) the importance of studying spatial treatment in children's drawings; 2) the reviews of the pilot study of cross-cultural analysis of Japanese and US children that I did from 1993 through 1995; 3) Japanese children's characteristics in the spatial treatment from 1996 through 1997.

1. The importance of studying spatial treatment in children's drawings

As human abilities of cognition, how infants start to perceive depth and how they experience space as three-dimensional are fascinating subjects in developmental psychology. In the study of artistic development, how children start to draw space/depth on two-dimensional surfaces, such as paper, a wall, the ground, etc., and develop technique s of spatial presentation that allow them to depict relationships in a realistic manner is an important subject in the study of drawing.

We live in a three-dimensional world. We are able to perceive depth, length, and height without learning how to perceive these qualities from others.

In addition, with physical growth (motor skills) and mental growth (cognitive abilities), infants start to scribble and eventually create their own pictorial worlds in drawings. In the process of creating a pictorial world, we can see a developmental direction in spatial presentation in children's drawings. How do children know how to create space/depth on flat surfaces by using techniques such as relative size, relative density, relative position, overlapping, and, finally, linear perspectives? Do children invent such techniques by themselves or learn from someone else -- parents, teachers, peers, or visual models? Is there a universality in the process of creating space on two-dimensional surfaces? When and how do social and cultural influences appear in spatial presentation in children's drawings? Which is dominant, universality or non-universality (culture specificity), in children's drawings? Does this dominance shift with age?

Although we take for granted the possibility of creating convincing illusions of space on two-dimensional surfaces, we have to realize that the techniques used to create space were just invented after the Renaissance period, in the fifteenth century. Until the Renaissance period, even adults who were artists did not have such techniques to create space on two-dimensional surfaces. Did children living in the fifteenth century know the techniques, although adults did not know? It seems unlikely. It is easy to imagine that there should be some differences between the drawings of children in the twentieth century and children in the fifteenth century and in the ways children create space, although we have few records of children's drawings in the fifteenth century. Furthermore, the new methods of creating space in the Renaissance period were just spread over Western world of Europe in those days. In Asia, Africa, Australia, and other areas, artists invented and used other techniques to create space on two-dimensional surfaces. For example, it is well known that Japanese artists created a new technique in the fourteenth century called "a bird-eye's view (looking obliquely down from sky like birds when they are flying)" to express space/depth on two-dimensional surfaces such as screens, hanging scrolls, and sliding doors. How and when universality and non-universality are interwoven in the process of creating space in children's drawings is an interesting and important subject in the study of artistic development.

2. The pilot study of cross-cultural analysis of artistic ability between US and Japanese children (1993-1995).

In a pilot study for Cross-cultural Analysis of Children's Artistic Development, about 1,000 drawings were collected from mainly two populations in Chicago and Champaign, and two cultures, which were Japanese and US children from 2nd, 4th, and 6th grades. There were significant differences in spatial development for the two populations as a result of analysis based on Eisner's 14 categories that he constructed in 1967 to see the differences between advantaged and disadvantaged children in the US (Eisner, 1967, 1972).

One difference is the speed of spatial development. In moving from one category to another, Japanese children are faster than US children and they showed a tendency to choose more complicated methods of creating space in

166

their drawings than did US children. The reason is seemingly obvious. Unlike art education in the US, Japan has adopted a national curriculum, which means no matter where they are born, Japanese children have to take art class as a required course as well as other subjects from 1st through 9th grade during the compulsory educational period. It is easy to imagine how the art educational curriculum encourages Japanese children to develop their artistic ability.

I also found that Japanese children seemingly use some unique patterns when they create space, which US children seldom use. Actually, more than 20 % of Japanese children's drawings could not be classified into Eisner's categories, although less than 5% of US children's drawings could not be classified into the categories. Then what kinds of techniques do Japanese children use? I found at least 3 patterns: *bird-eye's views*, *exaggerated views*, and *multi-perspective views* (Toku, 1995, 1996).

However, it was too early to conclude that these were exactly Japanese children's characteristics since the drawings examined were collected from Japanese children who lived in Chicago, not in Japan, due to their parents' employment. To determine whether the patterns are really unique to Japanese children in elementary schools, I decided to develop this study to identify the socio-cultural influences that are responsible for the early emergence of these characteristics.

3. Why do Japanese children draw in their own ways? (1996-1997)

To find what kinds of socio-cultural factors actually influence the characteristics which appear in Japanese children's spatial treatment in drawings, in this study two tasks were given (drawing and judgment tasks) with the following hypothesis:

Hypothesis

1. There is a direction of development in spatial treatment in Japanese children's drawings regardless of areas in Japan.

2. There is a valid artistic developmental stage theory which can describe a qualitatively equal shift from one category to another in spatial treatment.

3. There are no unique patterns of creating space in Japanese children's drawings -- Bird's-eye view, Exaggerated view, Multi-perspective view, etc.

Drawing task

About 2,500 drawings of 1st through 6th grade Japanese students who studied under the Japanese national curriculum were randomly selected from three areas (northern, central, and southern parts of Japan) to confirm whether characteristics which appeared in drawings are really particular to Japanese children. Japanese children drew the same subject as in the pilot study, "My friend & me playing in the school yard," a theme investigated in an earlier study

167

Figure 1: Eisner's 14 Categories of Spatial Treatment in Children's Drawings
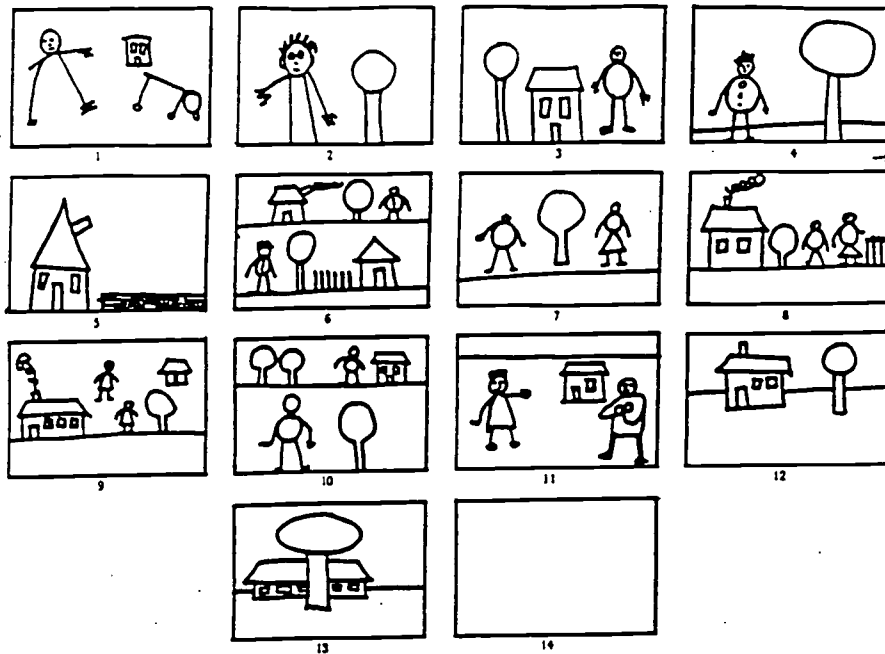
FIGURE I
VISUAL EXEMPLARS OF EACH CATEGORY

Category 1: No horizon line present. Morphemes "floating," not standing on edge of paper.
Category 2: Morphemes standing of bottom-edge of paper. No horizon line drawn.
Category 3: Some morphemes standing on bottom-edge of paper, others floating in space.
Category 4: Morphemes standing on bottom edge of paper and horizon line drawn.
Category 5: Partial horizon line drawn.
Category 6: Two or more horizon lines drawn.
Category 7: Horizon line drawn. Morphemes floating above horizon line.
Category 8: Horizon line drawn. Morphemes standing on horizon line.
Category 9: Horizon line drawn. Some morphemes standing on horizon line, others
          floating above horizon line.
Category 10: Morphemes overlap ground but do not overlap horizon line.
Category 11: Morphemes standing on bottom edge of paper and overlap horizon line.
Category 12: Horizon line drawn. Morphemes clearly overlap horizon line.
Category 13: Horizon line drawn. Morphemes overlap each other.
Category 14: Unclassifiable.

168

Figure 2. Spatial Treatment in Drawings of Japanese & US Children

Marilyn Zurmuehlen's Working Papers In Art Education 1996-1997
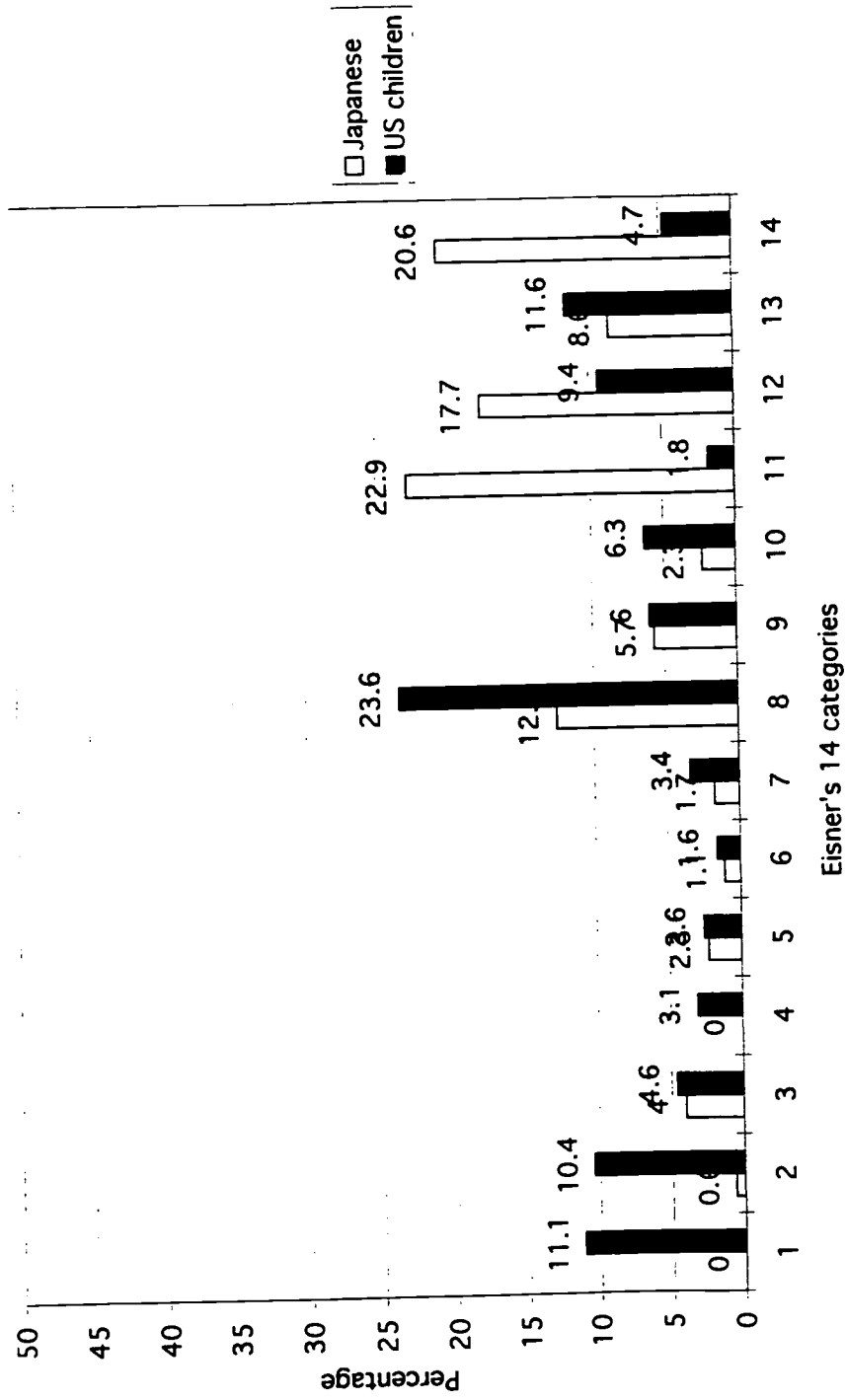
by Elliot Eisner (1967). First, Eisner's 14 spatial categories were used to classify the spatial similarities and differences of Japanese children's drawings with the statistical method, Chi-square. The result was that all three hypotheses were rejected. This means that Japanese children do not develop from one category to another based on Eisner's spatial categories and there is not a concrete direction of the development of spatial treatment in children's drawings. However, at the same time, we can see the same tendency found in the pilot study appear in three areas of Japan, as more than 30% of Japanese children drawings could not be classified in Eisner's categories. This indicates that Japanese children clearly have some unique patterns when they create space on 2-D surfaces.

The drawings were then reclassified according to Toku's 20 categories (1997) (which were constructed based on Eisner's 14 categories) to classify spatial presentation in Japanese children's drawings. These new categories were developed to categorize Japanese children's unique patterns of spatial treatment that could not be classified by Eisner's 14 categories. However, these do not a form spatial scale to show a developmental direction since children do not always shift from one to another category with their age. These categories are mainly composed of 8 concepts: 1. Mapping (category 1), 2. Alignments without a ground line (categories 2 through 4), 3. Alignments with a ground line (categories 3 through 10), 4. More than two ground lines (categories 11 and 12), 5. Open space (categories 13 and 14), 6. Photographic & exaggerated views (categories 15 and 16), 7. Bird's-eye views (categories 17 through 19), and 8. Multi-perspective views (category 20). Regardless of which of the three areas in Japan, children showed a tendency to often use complicated techniques of creating space considering their ages, such as photographic and exaggerated views in spite of the fact that younger students (1st and 2nd grade) chose alignment techniques when they created space due to their lack of skills rather than their lack of knowledge of the concept of space.

Judgment task and observation

The judgment task was implemented by asking six questions based on seven different types of spatial drawings to confirm the relationship between children's knowledge of depth and their actual drawings. About 1,000 pieces of data were randomly collected from the same three areas in Japan and analyzed to determine the correlation between children's cognitive development and their preference for drawings.

The following six questions were asked: 1. Which picture is the best in showing spatial depth? (Which picture is the best in showing the relationship of far and close?); 2. Which picture is the worst in showing spatial depth?; 3. If you were to draw a forest scene, which picture is the closest to the one that you would draw?; 4. If you were to draw a forest scene, which would you never draw?; 5. which is your favorite picture?; 6. Which is your least favorite picture? The first two questions were to determine students' knowledge of space. The third and fourth questions were to find their actual drawings when they drew spatial scenes regardless of their knowledge of space. The fifth and sixth questions were related to aesthetics rather than drawing preference. These questions were given in
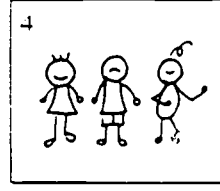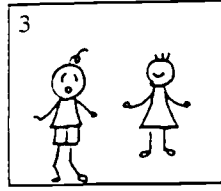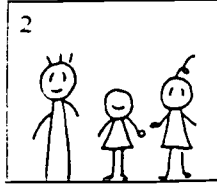
170

180
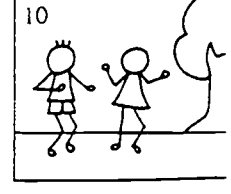
Figure 3. Spatial Treatment of Japanese Children's Drawings

171
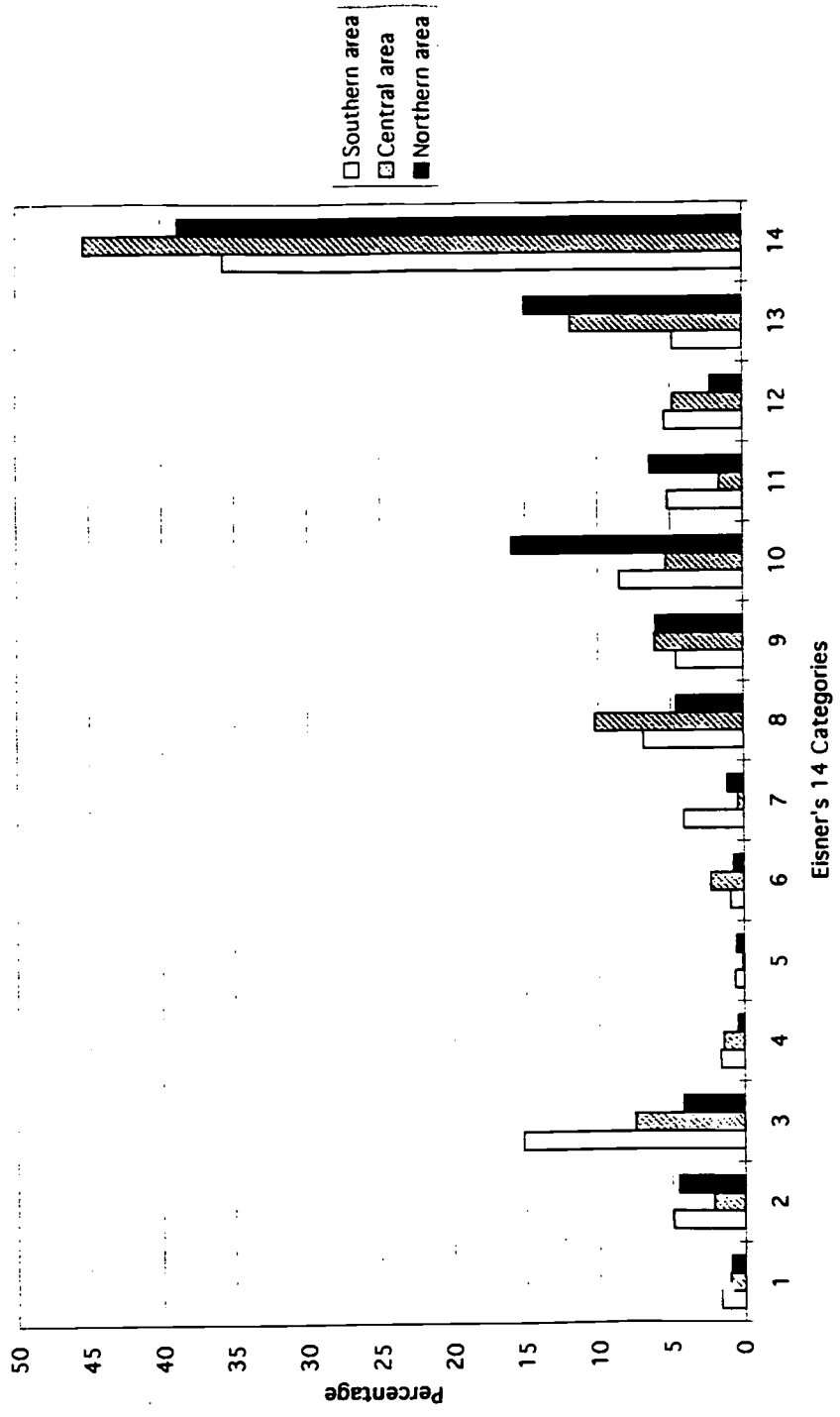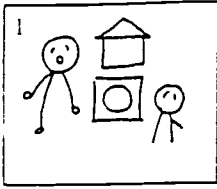
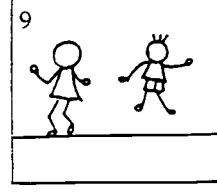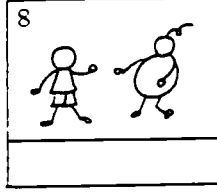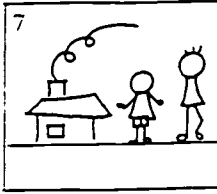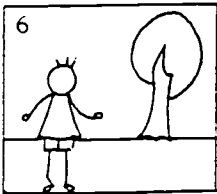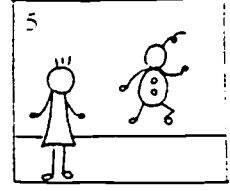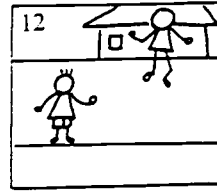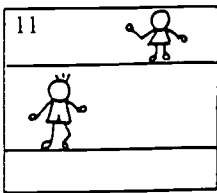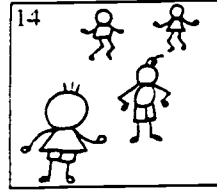I. Mapping   II. Alignment (without a ground line)   (with a ground line)
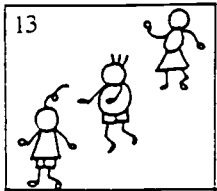
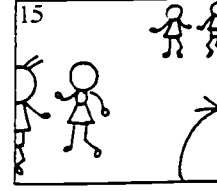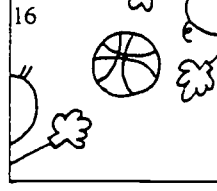(with two ground lines)

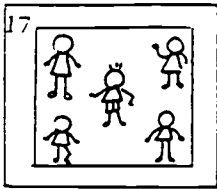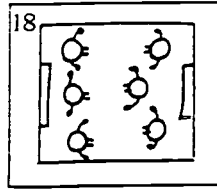III. Open space   (relative position/size)   (photographic view)   (exaggerated view)

(+ grid: side view)   (+ grid: top view)   (+ grid: open view)

172

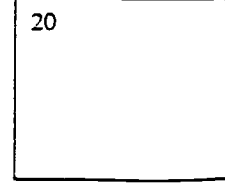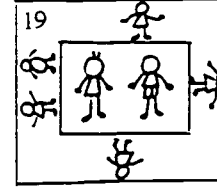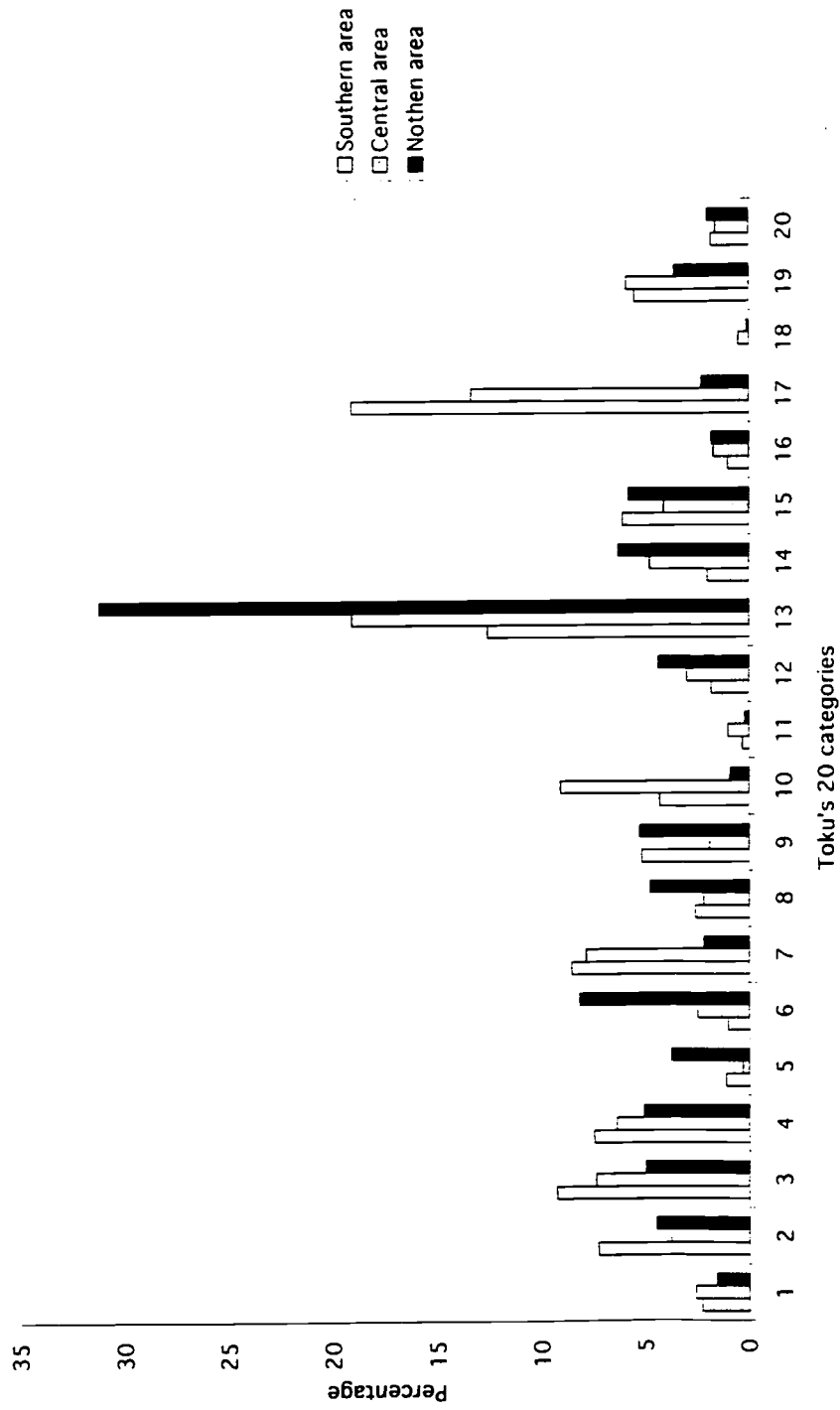Figure 5. Spatial treatment in drawings (3 areas in Japan)

□ Southern area
□ Central area
■ Nothen area

Percentage

Toku's 20 categories

Marilyn Zurmuehlen's Working Papers In Art Education 1996-1997

7 Different Types of Pictures for Judgment Task
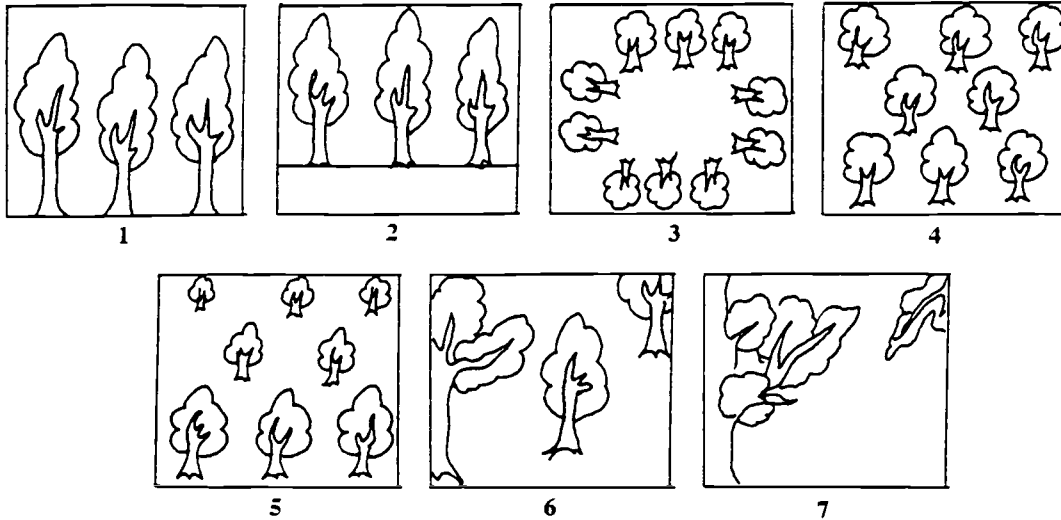
Questions for Judgment Task

Question 1: Which picture is the best in showing spatial depth?
(Which picture is the best in showing the relation ship of far and close?)

Question 2: Which picture is the worst in showing spatial depth?

Question 3: If you were to draw a forest scene. which picture is the closest to the one that you would draw?

Question 4: Which would you never draw?

Question 5: Which is your favorite picture?

Question 6: Which is your least favorite picture?

different ways depending on their ages to make sure of their understanding of these questions' meanings. For each question, students were allowed to select one number and wrote which they chose among seven drawings (if students did not understand the meaning of the question, they were allowed to select the 8th number) without discussing it with anyone. At the same time, students' reactions to these questions were observed.
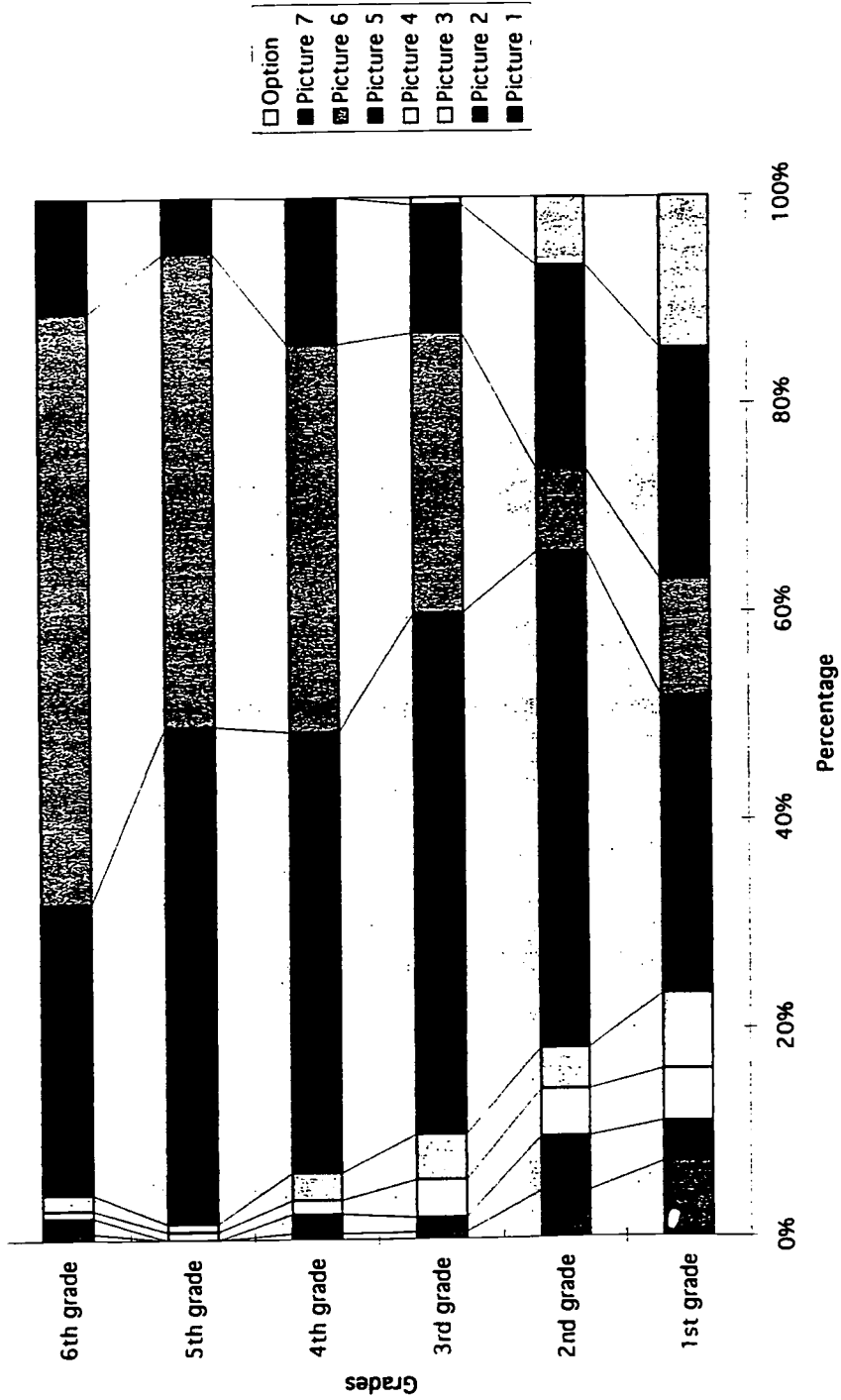
In response the first and second questions, there was a big difference between 1st graders and the rest of the grades. According to the data, 1st grade students' responses were spread over six pictures, which suggests that they did not have the concept of space. In addition, 10 to 15 % of 1st grade students responded that they did not understand the meaning of the first and second questions. However, most students already tend to have the concept of space before reaching 2nd grade. In the 3rd and 4th questions, students' actual drawings shifted from the alignment type of drawings to more complicated spatial drawings, such as picture six (photographic picture) and seven (exaggerated view) with their ages. In spite of the fact that most students, regardless of their age, show their preference for the number five (relative-size picture) or six pictures, younger students tend to choose the technique of number one and two (alignment pictures without and with a horizon line) when they draw. This indicates that students have a tendency to draw at that their own skill level rather than their preference. In the final 5th and 6th questions asking their aesthetic preference, more than twenty percent of all students selected the exaggerated view (picture six) as their favorite picture, and they selected the open-box view's picture (picture three) as their least favorite picture. Despite students' aesthetic preferences, their actual drawings show their ability and limitation of motor skills.

Discussion

According to the results of the observation, the assumption that Japanese children's creation of space in their drawings was due to the national curriculum was rejected. In the elementary school in Japan, teaching the concept of space and the techniques of creating space in drawings was not required in the national curriculum. This means that most children never learn the techniques of creating space through art education of the national curriculum in Japan. Then how do Japanese children learn unique patterns of creating space in drawings and why do they draw in particular ways?

There are some possible reasons beyond the national curriculum. One possibility is the classroom orientation. Unlike the US, where children are encouraged to solve problems individually, Japanese children are encouraged to think about problems in a group. Through conversation with peers, children tend to solve problems relatively easily and quickly (e.g. how to create space in 2-D surfaces). Another possibility is the Japanese aesthetic. Golomb (1992) says that each culture has a different type of aesthetic when they create spatial presentation. Finally, the third possibility is the big influence from Japanese cartoons, called "Manga" in Japanese. Many researchers mention that the influence of Manga appears in Japanese children's pictorial worlds, especially on figures in their drawings. However, the influence of Manga was not only on

175

187

Figure 7. Question 1 in Judgment Task

Legend:
- □ Option
- ■ Picture 7
- ▨ Picture 6
- ■ Picture 5
- □ Picture 4
- □ Picture 3
- ■ Picture 2
- ■ Picture 1

Grades: 6th grade, 5th grade, 4th grade, 3rd grade, 2nd grade, 1st grade

Percentage: 0%, 20%, 40%, 60%, 80%, 100%

176

Figure 8. Question 2 in Judgment Test

| □ Option |
| ■ Picture 7 |
| ▨ Picture 6 |
| ■ Picture 5 |
| □ Picture 4 |
| □ Picture 3 |
| ■ Picture 2 |
| ■ Picture 1 |

177
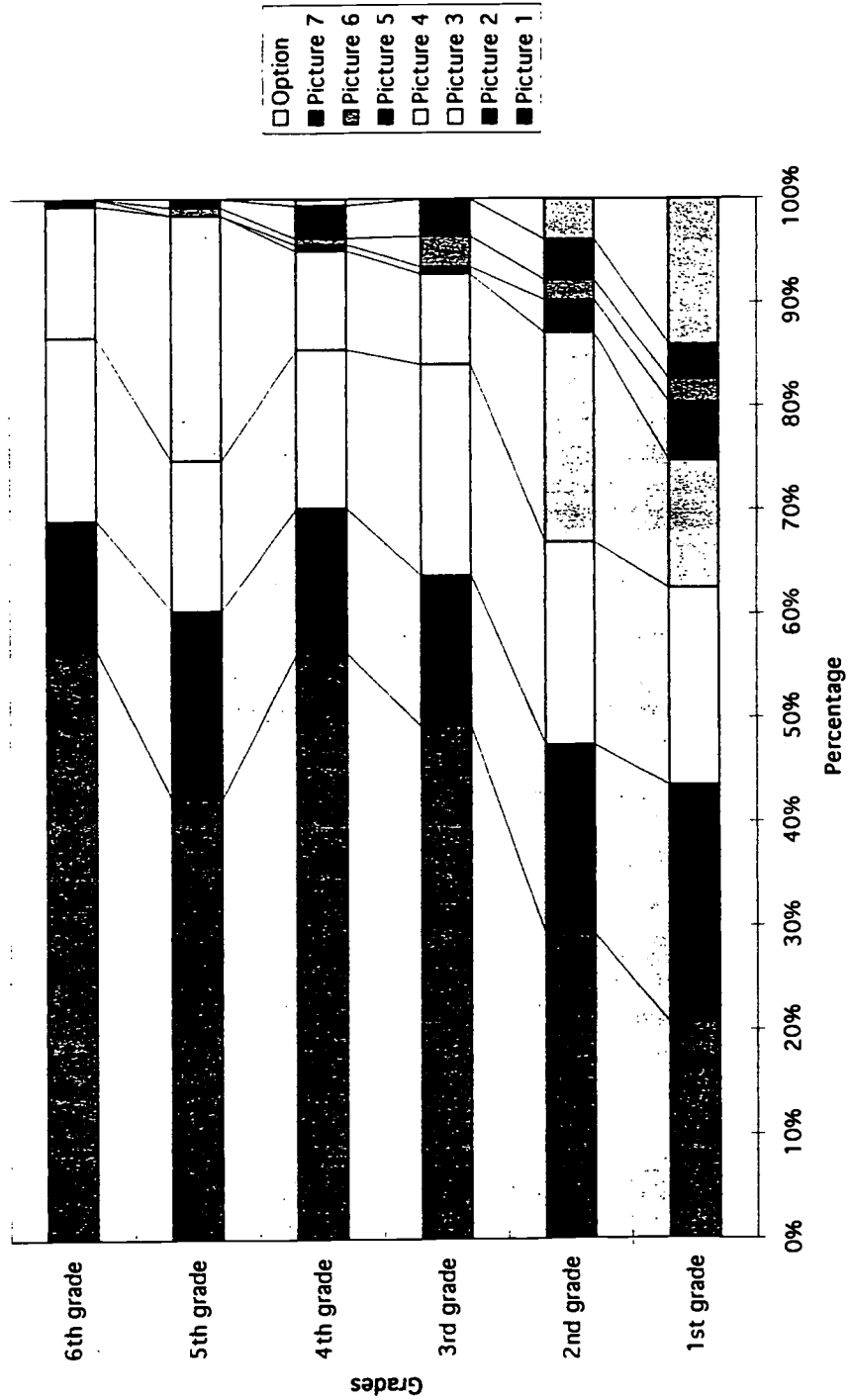
Figure 9. Question 3 in Judgment Test

Legend:
□ Option
■ Picture 7
▨ Picture 6
■ Picture 5
□ Picture 4
□ Picture 3
■ Picture 2
■ Picture 1

Grades (vertical axis): 6th grade, 5th grade, 4th grade, 3rd grade, 2nd grade, 1st grade

Percentage (horizontal axis): 0%, 10%, 20%, 30%, 40%, 50%, 60%, 70%, 80%, 90%, 100%

178
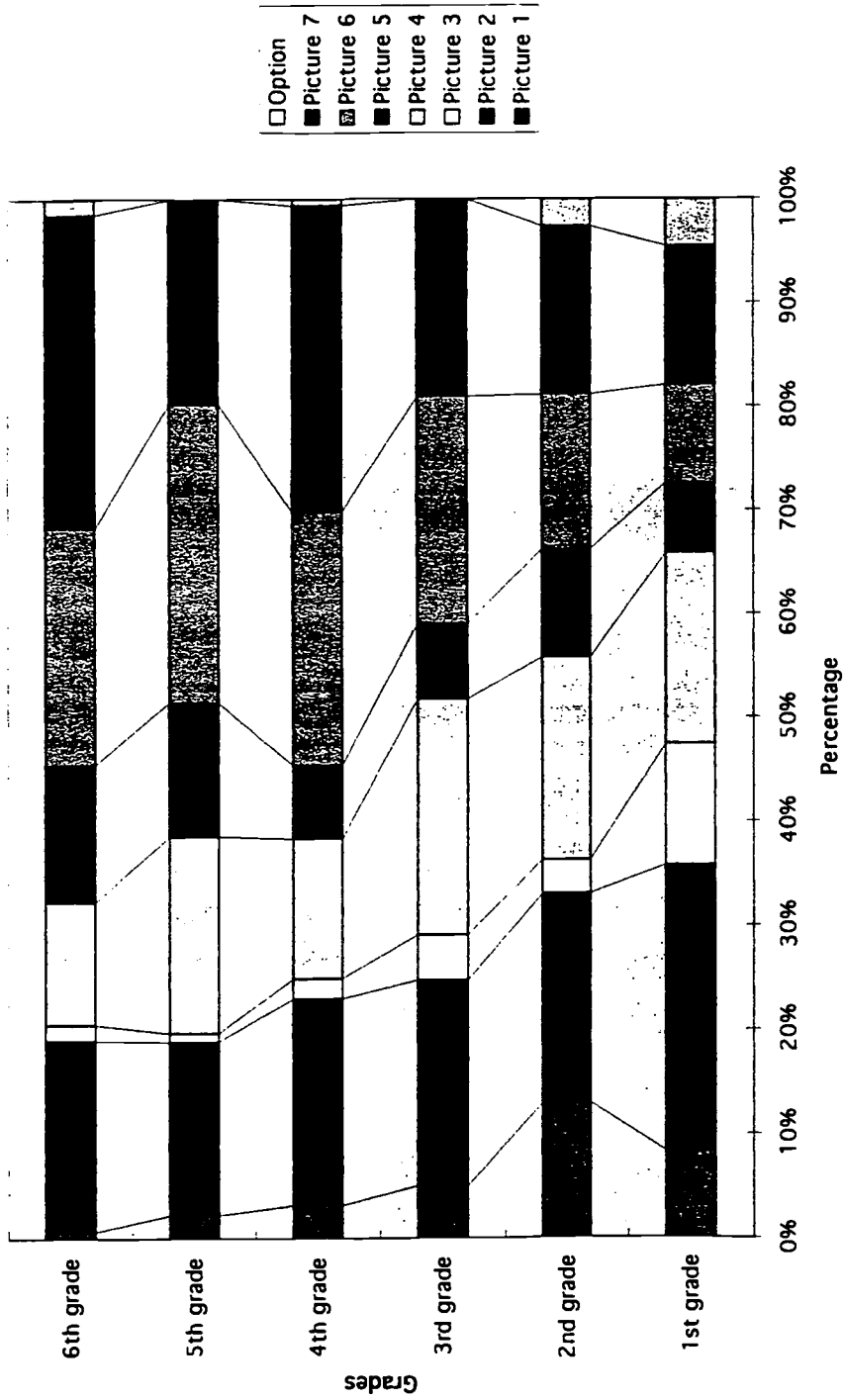
Figure 10. Question 4 in Judgment Test

□ Option
■ Picture 7
▨ Picture 6
■ Picture 5
□ Picture 4
□ Picture 3
■ Picture 2
■ Picture 1

100%

80%

60%

Percentage

40%

20%

0%

6th grade

5th grade

4th grade

3rd grade

2nd grade

1st grade

Grades

179

Marilyn Zurmuehlen's Working Papers In Art Education 1996-1997
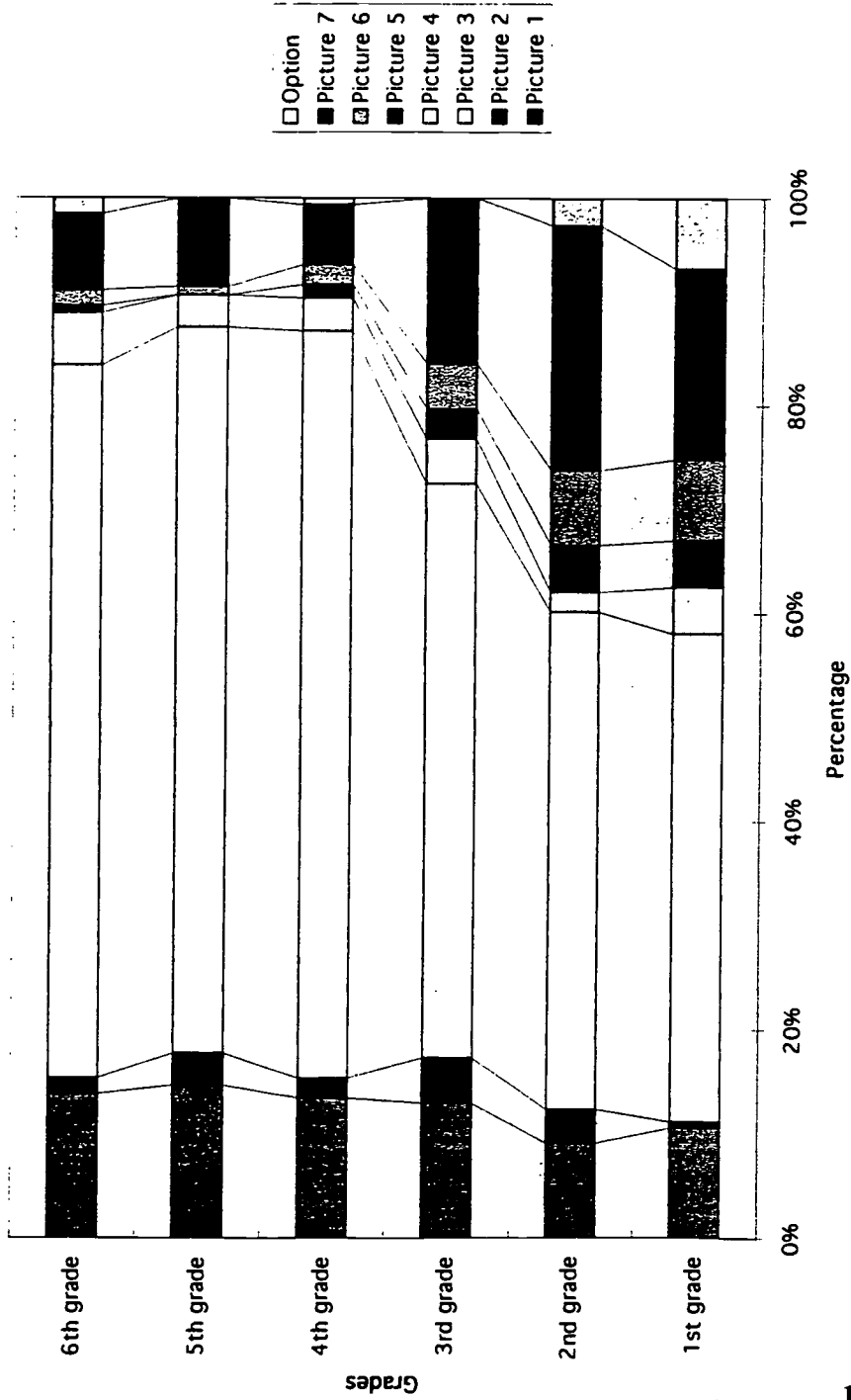
Figure 11. Question 5 in Judgment Test

Legend:
☐ Option
■ Picture 7
▨ Picture 6
■ Picture 5
☐ Picture 4
☐ Picture 3
■ Picture 2
■ Picture 1

Grades: 6th grade, 5th grade, 4th grade, 3rd grade, 2nd grade, 1st grade

Percentage: 0%, 20%, 40%, 60%, 80%, 100%

180

197

196

Figure 12. Question 6 in Judgment Test

Legend:
- □ Option
- ■ Picture 7
- ▨ Picture 6
- ■ Picture 5
- □ Picture 4
- □ Picture 3
- ■ Picture 2
- ■ Picture 1

Grades: 6th grade, 5th grade, 4th grade, 3rd grade, 2nd grade, 1st grade

Percentage: 0%, 10%, 20%, 30%, 40%, 50%, 60%, 70%, 80%, 90%, 100%

181
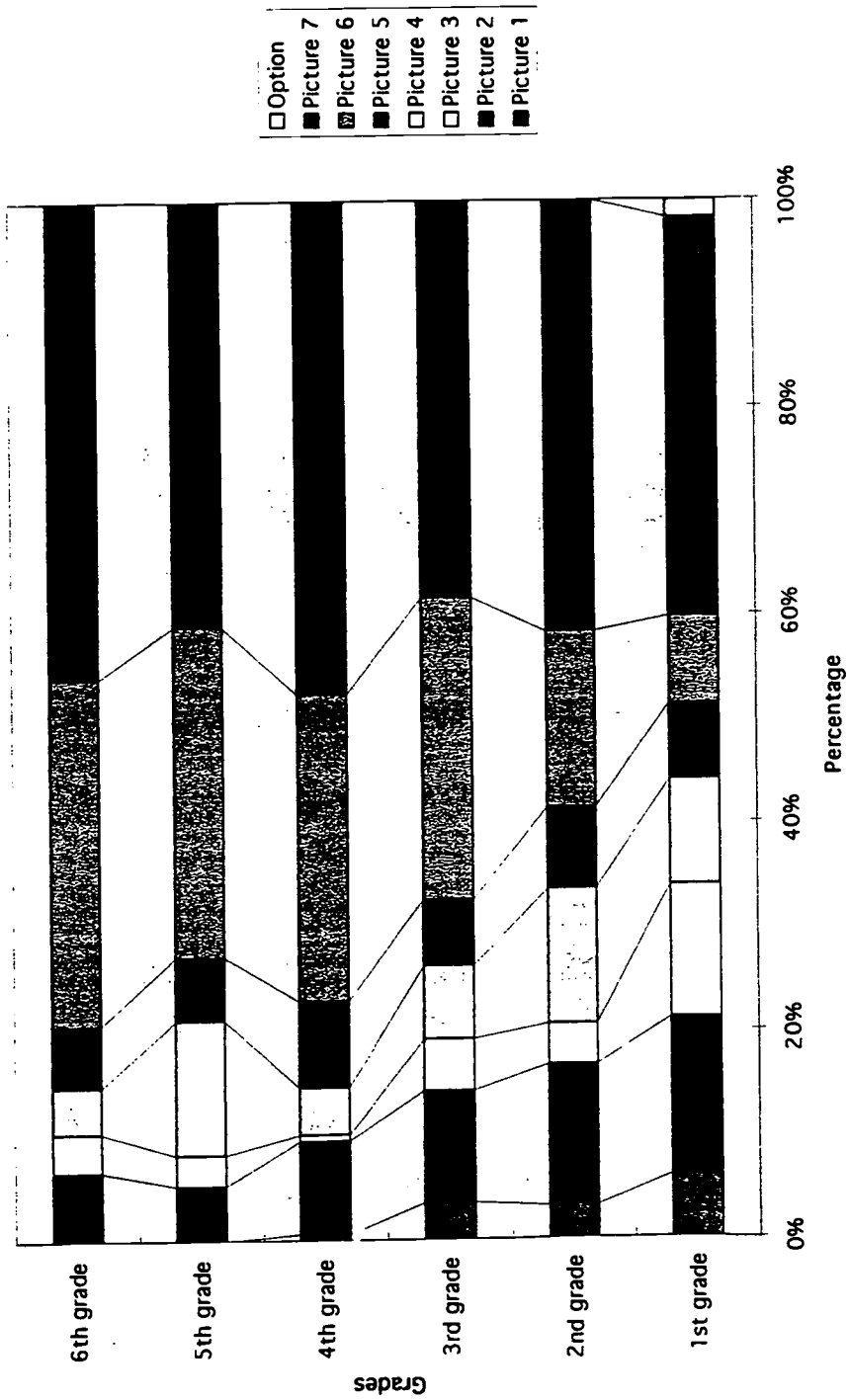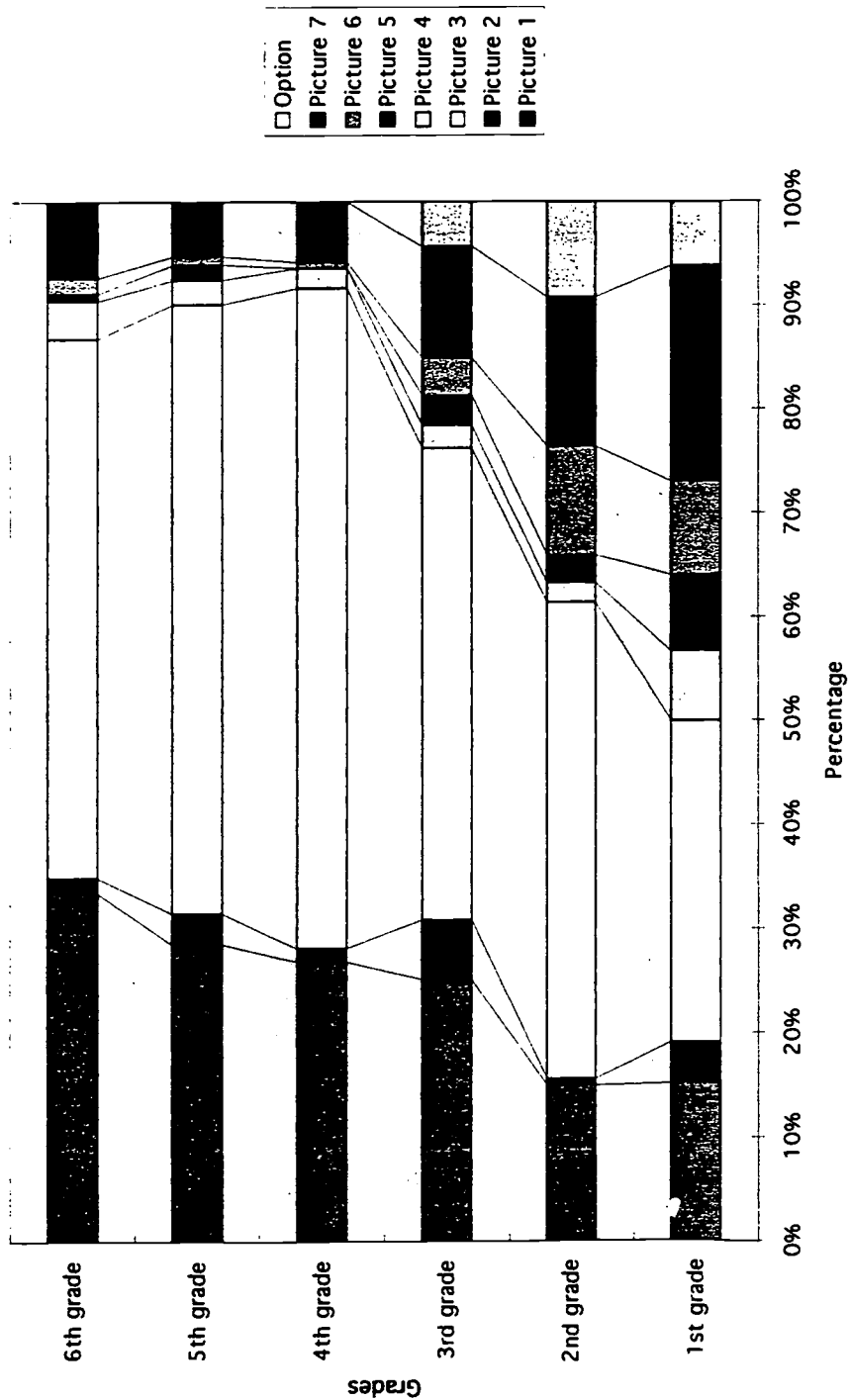
figures, but also on the creation of space, since one of Japanese Manga's characteristics is the complexity of background depicted in the drawings. Manga is not just in comic books in Japan. Manga is already a part of Japanese culture. Through the pictorial creations of Manga, children learn how to draw and how to create space on 2-D surfaces, but not from teachers, and not from the art curriculum itself.

As another possibility, some researches tend to easily conclude that characteristics which appear in Japanese children's drawings are due to the influence of Japanese traditional art such as the bird's eye views of screen painting and the exaggerated views of Ukiyo-e painting. Those Japanese traditional arts might influence the spatial treatment in Japanese children's drawings; however, these influences cannot be main factors. If Japanese children's characteristics are a result of Japanese traditional arts, the same kinds of characteristics should have emerged for a long time in Japanese children's drawings. I could not often find such tendencies in Japanese children's drawings as early as 30 years ago. Assuming some strong socio-cultural influences have caused the appearance of these Japanese children's drawing characteristics since that time is more likely than ascribing these characteristics to the influences of Japanese traditional arts.

Conclusion

Bruner (1996) says that all development is undoubtedly not free from culture. Nevertheless, Cole (1996) argues that there is no theory which explains how a particular culture affects cognitive development in a particular direction. It might be true since it is very difficult to define what is the particular socio-cultural factor which causes a particular direction of children's cognitive development. The process of cultural development is not so simple that a conclusion cannot easily be reached. However, it is also true that it is relatively easy to find some socio-cultural characteristics which appear in children's artistic development in a particular culture. The problem is that we cannot determine what the main socio-cultural influences that cause such characteristics are.

The purpose of my research is to challenge Cole's argument. One of my research goals is to find what particular cultural factors cause such characteristics as appear in Japanese children's techniques in spatial treatment in their drawings that the US children seldom use. In addition, how the particular cultural influence, which mainly appears only in Japanese children's drawings, may possibly expand to other children who belong to different cultures in other Asian countries. I am eager to try to construct a "map" of cultural expansion. If I can find a clue of the map of cultural expansion based on my research, which is "spatial treatment in children drawings," it may be possible to predict how a particular cultural factor tends to spread to other cultures. Also, this might lead to the creation of proper art educational curricula to support and encourage children's cognitive and artistic development as well as their interests and preferences.

182

200

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183

201

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184

202

mentor's introduction

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In the following excerpt from her dissertation, Mary Jane Zander invites us to stand beside her as witnesses to a decisive moment in the shared experience of an art teacher and his students. Quietly, in a manner that alternates between the matter-of-fact and the ceremonious, Steve takes his leave from a school where he has taught for many years and a group of students he has know for far too short a time. It is almost as if Steve allows his students to eavesdrop as he pauses to reflect upon their future, to absorb his concern that the unfinished edges of the work they accomplished together will unravel if he is not there to hold the strands in place, just a bit longer. He leaves them with a tentative assurance that all will be well, an expression of his hope that they have internalized an understanding of art that will resonate within them and protect them from the potentially distorting influences of indifferent or inauthentic teaching. And, then, the class continues, established routines are played out one last time: Life goes on.

We understand this encounter, and readily empathize with those who participated in it, on many levels. Who among us has not cast a wistful backward glance at places and people we were reluctant to leave, for whom we felt responsible in some way, with whom our business was unfinished, our hopes only partially fulfilled? Who has not endured the departure of someone who mattered, who cared, who was a part of our everydayness? As teachers and as human beings, we are touched by the scene Mary Jane recreates; we understand what it must have been like to be that teacher, those students.

And yet, our understanding is, always and inevitably, partial: There are things about this scene that may puzzle each of us, may cause us to consider how we might act and react if we found ourselves in circumstances similar to Steve's or to his students'. A s we view this candid shot, we come to realize that. as it reveals the universality of its subjects, it also reveals their uniqueness, their particularity, and their otherness. And it is here, in the differences between us, that phenomenological inquiry begins, in the area just beyond the everydayness we inhabit and take for granted. this is the area where the researcher's search for meaning emerges and constantly returns, where description deepens into research. where Dr. Zander's consideration of conversation as pedagogy originates.

185

Conversation as Pedagogy in the Teaching of Art

Jane Zander

This is a short "portrait" from my dissertation that is only meant to give you the flavor of my research. I hope you enjoy it.

> "I've learned more than I ever learned in my whole life [in this class]. When I came in I was uncomfortable but I really liked the class, because it was kinda free and he really wasn't like the other teachers. He was very open about everything that he explained to us and I enjoyed it. And I know it is totally different."
>
> (comment from a student)

In my research I wanted to know what a teacher had said to inspire this kind of response in a group of high school students. How do art teachers maintain control of a class and yet develop an atmosphere in which students feel free to create and express themselves as individuals? If the arts are generally considered to "teach" creativity, how is language used in this process? Are there any particular ways of saying things that spark the creative juices, or how does a teacher frame his or her instruction so that students are empowered to develop their own ideas.

Steve, the teacher I studied was an exceptional teacher but he began his class much like any other. As students came through the door, Steve gave them directions. His classroom looked like an art room in any university or school of art, but this was a high school. It was bare except for a dozen drawing benches scattered about the room. Two score of flimsy easels were piled against one another at one side. The floor was unfinished concrete waxed to an institutional sheen.

> "Put it by the board here. Make sure it is identified. I don't want to guess who handed in what."

When the students continued milling about he lowered his voice and said firmly and almost inaudibly. *"Stop!"*

There was a long pause and then Steve continued almost in a whisper but very slowly and deliberately with a measured rhythm to his phrasing and emphasis placed on every third syllable.

> "Place *all* three **components** of the *final* exam on the **table** over **there**. If it is *large*, like **Sara's** canvas. **Put** it **here** on the **board**."

His voice returned to a normal volume but the even rhythm continued.

> "Make *sure* that *all* the pieces are **clearly** indicated as to **who** owns **what**. As well, I **need** to **see** those **pieces** that you **intend** to submit to the **Student Museum** show and I **need** to **see them today!**"

186

There are no terms of politeness here and the absence is significant (Brown, P. & Levinson, S. C., 1994). When these directions are not immediately followed, the word "Stop" and the silence which follows it create a dramatic pause which demands attention. The students sense the silence and when they look over at their teacher, they see that his head is erect and his body stiff and his face unsmiling as if in reprimand. In silence and stillness. Steve has taken full control of the class.

The talk is an example of what Amidon, & Flanders, (1967) Amindon and Hunter (1966) would refer to as direct teacher talk. It is commanding, but it also fits into the category of scolding -- although the reprimand remains unsaid.

The students, however, did not seem to respond to the comments as scolding. It is the end of the year, they know the routine. They held themselves responsible for their behavior and they comply immediately. Were these ideal students in an ideal class? I don't think so, but there is a respect between student and teacher which has been negotiated throughout the school year and it shows in how students are empowered in some situations and dominated in others.

The atmosphere relaxes and the students begin to fill the conversational void. This becomes a time when there is a transition from the administrative duties of the class into instruction. One girl complains about her hair band not working right, but although she is loud, her comment is unintelligible and ignored. A few students engage in some light chatter and then they begin to assemble on the assorted drawing benches grouped in the middle of the room and they and drew them up to listen.

Steve sat in a green plastic chair, the only seating fixture in the room with a back on it, and he leaned forward to continue a conversation that had begun the day before. After twenty years of developing a highly respected art program, he was leaving this school to teach at another similar school and to begin work on his doctorate. There were a few questions about where Steve was going and why, but then the students quieted and both students and teacher leaned toward each other and there were no distractions.

"*So, what can I do for you in these last few days so that you feel comfortable about next year?*" The question was rhetorical and Steve did not wait for a reply.

"*You may find the program somewhat different. You may find the system somewhat different. And I'm kind of feeling a little guilty about you guys in particular because it usually takes about a year or two for the system that I use to really start to kick in -- so [that] you start to feel comfortable and be yourself and actually get the idea that you can work anywhere.*"

"*You are not controlled by the environment. You aren't controlled by the material. You can use just a stubby little pencil to do high quality work.*

187

So the worst thing for me [to do] would be to leave you guys in the half way zone, because you really haven't had a lot of high tech technical training. (aside) That just kinda comes along with your perceptual development and your own personality."

Linguists and sociolinguists,(Amidon, E.J.,& Hunter, E.H ,1966; Amidon, E.J.,& Flanders, N.A. 1967,)would criticize this as being a lecture. They have reported that teachers who are identified as superior by their students and colleagues use fewer instances of direct teacher talk than do teachers who are ranked low. Similarly, Courtney Cazden (1988)would refer to the use of rhetorical questioning and a lecture format as a teaching device which stifles student input. Steve, however, does a lot of lecturing. He doesn't lecture for every class, but the bulk of his instruction is conveyed to students in a lecture format, but it is not so much the style of his speech that is important, but the content. It is obvious that Steve is worried that these students will not continue to get the kind of support that will encourage them to work independently.

He must also be aware that the other art teachers emphasize photographic realism and production rather than emotion and individual expression for he creates a hypothetical example.

*"So, if you were to go to another program where they were focused on these photographic renderings of still life and stuff, you might just feel a little uncomfortable in that position. Frankly you might not draw all that well, Not in a **global** sense but I think that the trade off is that you **think** very well and you **feel** very well and that **inside** stuff is going to work its way **outside** and get into your **hand** and get into your **pencil** and get into the **paint brush** and you will make these **incredible** images."*

Steve excels at focusing on the essence of a situation and he speaks in a rhythm that almost drives the point home in a way that imitates poetry as he says,

*"You **think** very well and you **feel** very well and that **inside** stuff is going to work its way **outside**.*

There is an emphasis on each syllable which approaches poetry in its metronomic quality and although the imagery is slightly confusing, the metaphors being created stretch the imaginations of the listeners. The repetition of these phrases is accompanied by sweeping hand movements which add deliberateness to the phrasing and emphasize the accented words.

These hand movements also direct the flow of thought from one image to another like the swaying motion of a snake charmer-- and the students are entranced. The moment of instruction has become a mini-drama, and he orchestrates it artistically.

It doesn't matter that the student may not know what it is to think very well and "feel" very well -- the phrasing is rather ambiguous but the meaning comes from the combination of associations. The words by themselves are ambiguous

188

and not particularly well stated, but the image that they connect with is that of something unique that each student knows is inside him or her. This is the inner core which Steve has tried so hard to awaken in them: the part that feels and knows itself. :

In some ways, what Steve has just said stands out because of the spiritual nature of the information. Schools in the United States don't really talk much about what is inside a person or what is "real". Some teachers do not feel comfortable with such comments. In some arenas of public education, this is not considered appropriate or politically correct, but Steve's comments do not suggest or promote any kind of political agenda. Rather, he is encouraging students to look inside themselves and to get in touch with what they think and feel. He encourages them to think and to trust in their own judgement.

Steve has said that he has tried to teach other teachers to teach as he does, but he was unsuccessful, because they didn't truly believe that the purpose of education was not to convey information, but to teach students what it is to be human. In carefully studying the conversational aspects of a teacher who was loved by his students and colleagues, what eventually became apparent was that it wasn't so much what this teacher said about art, but what he didn't say. He didn't tell people what art is, he showed them how to use materials, but then he was able to help them through the creative process by identifying the landmarks along the way.

Because he was a practicing artist, he fully understood the processes of creating art. But he was able to identify the feelings that go along with creating art and to explain them and the process of creating art to his students. In many of his conversations, he used a very directed approach to teaching, but it was his ability to understand what was happening inside not only his students, but himself that made him able to become a mentor and master teacher.

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189

207

mentor's introduction

Steve Thunder-McGuire

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Lorraine's dissertation effortlessly balances ways of interpreting culturally embedded art activities. From the point of view of weaving in Dagestan, Russia, Lorraine's ability to recognize a weaving project as representing both continuity and improvisation makes it possible for her to play that double recognition as an insight to be celebrated and understood. She avoids a research methodology that reduces flexibility so as to be attentive to a complex string of relationships: art production, necessities of survival, patterns of consumption, acquired habits of tradition and the fluidity of contemporary variation. Over the course of three trips to Russia Lorraine cultivated a style of attention, appropriate for ethnographic and anthropological inquiry, and, focusing on meaningful art production.

190

Sharing the Mountain; Tabasaran Weaving Culture

Lorraine Ross

The village rains had swept right past the door of our enclosure moving ever downwards to still lower parts of the village. Then the steady breezes helped to half dry the earthen path upon which so many villagers trod. I live near the center of the village, or at least the center of the older part, for in two years since my last journey here the small village was growing considerably. Part of this is due to the war torn regions around the area, and often entire families are returning to the villages of their parents or relatives in a hope to be able to make a living for themselves and have peace for their family.

I had been the entire school year studying in Kazan, a day's ride east of Moscow on the train, and had tried to get letters through to the people I knew in Dagestan. I was concerned about the war between the Chechen and the Russians, which made travel routes to Dagestan difficult at best. Many people had tried to discourage me from taking the risky journey. It began first via train from Moscow to Makhachkala, the capital of Dagestan, then to Derbent and finally via bus and foot to the villages themselves. Now high in the mountain villages among my Tabasaran friends I felt much safer with the fearful journey behind me. War creates uncertainty and people were more skeptical of outsiders. I depended on the people I came to know two years ago to reassure others that my presence in the villages was with good intent.

I stay in a house where three families live together. All were related either through marriage or by blood to the head male. Today my friends, a neighbor and many children decide to take me for a walk to show me a particular place.

We leave our enclosure making our way upwards towards the well closest to our area. The path takes us through the ancient graveyard, where stones lean precariously at various angles. There the path divides: one leading slightly downwards and one which leads off to a newer part of the village. We first descend along the lower winding path often used by sheep and cattle returning home from the mountain pastures or oxen pulling cartloads of wood.

Then as we progress steeply upward, the area grows more wooded and the fog which we had seen coming to our valley drifts closer and thicker about us. Five year old T____ had held my hand almost the entire way as we climbed the mountainous area. N____ had carried her two and a half year old almost all the way on her back. Out of all the children, only one uttered protests of being tired. Everyone was urged on and X____, a boy of sixteen and the oldest male of the present group assumed the unchallenged role of guide for the whole procession. He is not working as shepherd today and takes pleasure in showing this area of the mountains. We passed several large piles of rock gathered together here and there. Later, these would be picked up, often with aid of oxen and a handmade cart and hauled to an area where someone wished to build a house, or perhaps add onto an existing structure.

191

Suddenly we come into an area where wild flowers of unimaginable variety fill the sheltered hollow we have reached. As we continue our climb, I am at times literally wading knee high in a giant bouquet of sorts. M____ points out to me that some of these flowers only bloom for two to three days. It is a fragile beauty and I think something like the fragility of their own lives in such a challenging place as the Caucus mountains.

M____ sees my amazement at such a place, smiles quietly and tells me it is a carpet—A carpet of flowers. She looks at me intently to see my reaction and I suddenly make the connection. The older carpets are rich with flowered designs, and even many of the more modern ones carry a flowered pattern somewhere through the carpet. The flowers have grown here for hundreds of years and the attempted carpet standardization in earlier Soviet times did not give them their ideas. The Tabasaran had been in a sense bringing the outside inside to their homes making their living spaces a flood of restful colors as beautiful as they found in the soft cushioned dips here and there between the towering chain of mountains and the crevasses below.

We begin picking some of the flowers and move higher still out of the little sheltered valley almost to the very top of the first mountain. They discard as many flowers as they gather. The fog has moved in so thick that we are in a little world unseen by anyone.

Pictures are always an event. My friends make sure that all look fine. Two of them have even brought a change of skirt which they don to look more beautiful. They share a comb, and discuss how and where they should stand. Laughing and joking they break out into a song and wave their hands in a typical dance gesture of the Caucuses.

In the popular weaving culture the human figure does appear and the female is often in the form of a dancer, facing front, arms bent gently out away from the body. The male too can be shown as a dancer, unmistakably from the Caucuses as he sports the "papakh", a heavy lambskin cap for men. The figures may be generic humans or actually be a specific person. Carpets made for special occasions such as weddings often had a pair of dancers, and it was said that sometimes the dancers looked as the real people did. A myth in the area supports the idea that they can and occasionally do make portrait images in the carpets. They say that if you stay long enough in the village the master weavers can create a portrait of you in a carpet. They tell this myth with great pride, to emphasize the Tabasaranian reputation of being the most skilled weavers of the Caucuses. Nevertheless, one sometimes finds clear representational images of folks who have never set food in these villages. Lenin still hangs from some walls, and a very popular Azherbaijanian singer has been produced on several occasions. They tell me she is much older now but still she is very popular. These pictorial images are always done on larger carpets and never on the small "padyshkas" or cushions the women create for stools. The portrait images demand a greater working area to capture the person's likeness.

192

The carpet then, can become a way of representing a person or occasion—but today the camera recorded whom they wished. It was a rare occasion for them to have their picture taken. Here the recorded image is of special occasion and they took pleasure in the process. After a couple of photos, X____ takes my camera, and takes a few more photos, not feeling the necessity for squaring off the camera, and apparently undisturbed by the rolling fog about us.

The picked flowers are used for embellishments in the photos, and then for the most part discarded, a reminder here that everything is process, rather than considered for existing in some particular state. The flowers are part of the continuity of life and death. Similarly, there is enjoyment in the act of preparing for and taking the photograph, and a relative unconcern that there should be a photograph for each pose taken. In a parallel way, the nonchalant passage through the graveyard site hints that the line between life and death is not so defined. Carpets themselves, which may take a month of continuous labor are simply laid on the floor, and may receive many accidents from numerous small children. Things are useful as they are used but not entirely ends in themselves. Everyday life itself is a process.

The fog now is so thick that I hope X____ or one of the others knows the best way down the mountain. We have made many turns and although I feel generally the right direction in which to go, the fog is so thick that I can see only a few feet ahead. We must descend. Somehow in the descent our group becomes divided, and we call out to the others as we realize we have lost their company in the thick underbrushed area, but receive no answer. It is only at the bottom we all meet again to cross the valley together and work our way up again to the village. Down below the weather is much warmer and without fog, although undoubtedly there will soon be rain again.

It is time to rest and to eat. Still there are always things which must be done. I help fulfill an incessant need the community has by readily taking up the kuvshen, the water jug, which is associated with the woman and occasionally seen on the carpets. My life has become interwoven with theirs and I learn more and more of how the Tabasaran weave their lives together. Tomorrow I am certain that on rising I will find N____ at her upright loom busily working on a "padyshka". The process of weaving and the process of living will eventually result in still another Tabasaran carpet, and another cushion, which mark the rhythms of lie in this Tabasaran village.

193

211

Color Shards and Carpets: Context in Dagestan

Lorraine Ross

Dagestan—The name itself means land of mountains, and people even in the lowlands usually maintained their links with their auls or regions. The second year I was there, this was even more true as many Russians and other non-Caucus peoples had left the area as there were various heated political battles with serious ramifications for living peacefully there. I was doing my field research amongst the Tabasaran, one of the 38 officially recognized ethnic groups in Dagestan. Having descended to Makhachkala, which is nestled between the mountains and the Caspian Sea I felt the heat and humidity of the lowlands. Makhachkala was always like the home base when either coming or going to Moscow.

Most of my time in Makhachkala was spent at the Institute of History Archeology and Ethnography and this day was no exception. I was using the archives there to find information on Dagestan weaving to supplement the first hand information I obtained from the mountain people themselves. During that time I was staying with a family of Komyk origins, another of the officially recognized groups in the Caucus region. Farida, one of my key links with the Institute, accompanied me home chatting as we slowly covered the few blocks within about twenty minutes.

We entered our enclosure which met the edge of the sidewalk and hid within it a veritable oasis from the heat and dust of the public road. Here grapes weighed the vines strung upwards over the walls and small round fruits related to plums were so plentiful as to provide a constant supply of quenching juice. We stopped to put on inside slippers before entering the house itself. Usually a drink was quick at hand as well as fresh fruit from the well planned garden.

This day my hostess was planning to roll up the interior carpet which covered the large living area except for a small exposed lane of polished wood on either length of the room. "They give off such heat" she explained as she waved her hand in front of her face. They have to be removed from the room for summer. She continued on about how exhausting it would be with the wool carpets. "You do not have a carpet culture." she told me, "You don't know how much problem it is with them. She lamented at being unable to get moth balls this year, as they had been unavailable in the market. Her deep whispery voice made her seem out of breath as her somewhat hunchbacked frame moved to the end of the room. All three of us would roll together the huge carpets putting the splendid overall red color away for the summer. As we rolled the carpet up, trying to keep it as even and tight as possible. I considered her statement, "You do not have a carpet culture."

Having just returned from the mountains where carpets like these were being made by hand knot by knot, I realized the relativity of her statement.

194

212

In the mountains there is also a "carpet culture" and yet they would not be rolling up their carpets, putting them away in moth balls for the summer. There would be very different steps to taking care of their carpets. It was amazing to think that a day's bus ride from the mountains would suddenly put these carpets in a different situation even though I was still amongst one of the Caucus ethnic groups. Carpets had originally been used to defend the homes from cold, once having been even laid on earthen floors but now thanks to progressive times on plaster covered stone or on wood. Having once slept in summer in a mountain abode bearing an earthen roof, I understand the necessity of having carpets to adorn the floors and walls. They fulfill an aesthetic as well as practical necessity and their treatment is quite different.

I remember my first entrance to one of the small villages. I was being shown around the village and as we clambered up to a rooftop, a dull constant flapping sound caused me to turn about to discern what might be making such a noise. There on another roof top somewhat farther up the mountain I could see a carpet laid out on a rope with an elderly figure steadily beating it with a stick. It was a method of cleaning. I was to learn later that if carpets need a more thorough cleaning, they might get hauled down to an icy river, laid out on the rocks and then saturated with water and rubbed with what the locals considered poor quality Soviet washing powder. Then the rug may be left for a day to hang in the sun.

An item put in a different context loses some of its original quality while gaining others. In Makhachkala amongst the Komyk with whom I stayed there was a real emphasis on the carpet staying extremely clean and neat. At the same time in the Tabasaran family with whom I spent much time in the mountains, carpets were part of the everyday goings on within a family, even to receiving accidents from the many small children. In both situations the carpets are a mark of belonging to the Caucus culture, but there is a slight shift in what is emphasized.

We easily forget that everything must be always considered in context in our desire to categorize and explain the places and objects which cross our path. I have only to gaze upon the small piece of broken peacock blue ceramic tile which now lay among the assortment of objects crowding out my desk. One sunny morning in Derbent as I had set out for the market, it had been most fortuitous to cross along the back of a multi-family building whereupon I discovered an area of broken tile strewn out in the dust. Picking a piece up, I had noted how it was that same exquisite blue which was found on many exterior door and window frames, interior shelving or often found on the bottom half of interior spaces. The color at once reflected the bluest summer mountain sky and the bluish green of the Caspian Sea. Thinking I had somehow captured this color in all its splendor, I saved it.

While returning to the United States from Russia, I reached into my pocket and absent-mindedly running my fingers over the smooth surface of the shard, I fondly remembered Dagestan, with all its beauty and problems. Pulling it out, I was suddenly dismayed and somewhat shocked. It had transformed. The color no longer reflected its surroundings, both natural and created as it did in its original context. It had become swallowed up by a cacophony of color so that it

195

seemed to be a somewhat dull blue and perfectly ordinary in its existence. Still, I kept it as a small piece of something greater which I had felt in Dagestan.

The experiences caused me to consider carefully the way carpets and carpet cultures can be viewed. Carpets had classifications and particular weaves which could be charted and analyzed but like the tiny ceramic shard I held before me it was the context which breathed life into their threads. Only a relatively short distance away from the original location something could adopt new meaning and concerns while dropping others. The differences between the mountains and the lowlands cultures, though both can be said to be carpet cultures highlighted these differences.

My journeys and travels continued to elaborate on the significance of the carpet for Tabasaran identity. and in a more general sense Caucus identity. A key part of the task was always to be aware of the back and forth communication whether explicit or implicit between people and object. . Such communication reveals, a contextual understanding of the culture which made these objects.

Within the Tabasaran mountain regions I found myself focusing on three families. I was participant and researcher, learning the rules of society sometimes by inadvertently trespassing the unwritten laws and at other times learning the processes of Tabasaran life through conversations, sharing work and simply living. I was keenly reminded that I was not only the *observer* but the *observed*. Early in my journey the first time, I found that I was as much of an attraction and oddity to them as I had found their ways of life, which are almost a century behind in western technology. For many, I was the first North American they had ever seen in their lives and so we shared a mutual curiosity towards each other. One day, for example, sitting amongst a group of women, I heard the comment that people in Canada must have thin short hair, like mine. It was a situation which highlighted to me that I was the *observed* as well as the *observer.* They were trying to unfortunately generalize from one person-- an error which I hoped to avoid when putting together what I had learned about the importance of weaving within Tabasaran culture. I also hoped that I would manage to do the right behaviors to leave the people with a good impression not only of myself but of North American peoples.

In many respects, what I was doing is represented by a Mobius strip. Years ago, when I was first introduced to the Mobius strip, I had marveled over the simple concept that following one edge of the strip brought one all the way around to the other side of the same strip and then back to the starting point. One point was inextricably connected to the whole and led one to the other side, which is another point of viewing. I was not alone in my fascination. Years later I found Catherine Bateson, express a similar interest in the Mobius strip (1994). The Mobius strip was a metaphor for learning to understand a people. For me, it was a metaphor to explain my journey and my study of women's weaving amongst the Tabasaran in Dagestan, Russia. The weaving is a part of the Mobius strip-- a part of the larger culture. My way of looking allowed insight into the culture and in turn the other parts of the strip,-- other aspects of the culture,-- were to reveal aspects of the importance of weaving within the culture.

196

214

Another way of looking at this is to bisect the Mobius strip. This leaves two parts of the original object linked together, much as one would see in the magic of two rings intersecting each other. These two parts can never be the original object but they are always inextricably linked. I then could never claim to have the entire whole of the Tabasaran culture, but I did record part of one of the magic rings which intersects another and which, when originally together emblematically represented Tabasaran culture.

Several factors operated in conjunction with each other to keep women's weaving very emblematic of Tabasaran culture. Under Islamic influence, women had always remained more isolated in their villages since they had maintained the homes while men traded goods or took care of livestock in the lowlands during the winter. Since women did not come into contact with neighboring groups, each village eventually had very original design features so that it was possible for the Caucasus people to identify the wearer of a particular woven shoe design or cloth style as originating from a specific village. (Wixman, 1980). Potential assimilation of groups, and hence designs, was further inhibited by constant rivalry over pasture lands owned by clans, leading to division among the Tabasaran as well as between the Tabasaran and other Caucasus peoples. Woven goods, along with other artistic products, were used as commodities in trade centers. If a particular village design became popular, it was less likely to change rapidly because it heightened the group's identity and, in this way, also served to resist assimilation by other neighboring groups.

Belief, tradition, and cultural understanding are brought together when we view Tabasaran aesthetic creations. Made alive through the artist who has submitted to the artistic call, learned the cultural traditions and understood intuitively the connections between living and image, between all the materials which give the work life, the aesthetic whole surpasses any one of its singular components. It potentially links other humans within the community who receive the work and recognize their own lives, their own cultural histories.

Would someone have recognized the origin of that shard I held, which in its small form highlighted some prevalent traits of Dagestan architecture and Dagestan presence? Perhaps, and if they could, I felt sure that they too would bear links with Caucus community, identity and cultural history. Their story and experience of carpets would be unique to the context which they had experienced for both carpets and shards originate from specific locations. My shard, grown cold in its contextual removal, would once again be imbued with the warp and weft of Caucus culture.

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197

mentor's introduction

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Lisa's research is a kind of testimony of experienced collaboration. The chapters in her dissertation convey some of what can happen in a gifted and talented way when older elementary students begin to think about their art after working deliberately on one self-sustained project for months. Lisa connects being an artist to the students' stories and both of these to the discoveries her students were making. When the students signaled their readiness to broaden the depth of involvement in their projects, make them more personal and detailed, Lisa shared with them techniques and skills and stories of making her art. Lisa worked from this juncture of teaching and doing research. Lisa took on a vivid interpretation of gifted and talented through her ability to connect students to their valuing their own efforts to learn.

198

216

Anton and Jay's Sports Trading Card Series: Embracing the Presence of Letters

Lisa Schoenfielder

On a crisp day in November Jay and Anton, two sixth grade boys, were the first off the school bus. The art room held five good sized work tables. Throughout the year the children in the gifted art program had been grouping themselves primarily by gender but also by shared interests. This year the five girls in class chose to crowd around one table. Soon after Jay and Anton arrived, others came and began transporting works in progress to their workspaces. At the girl's table, there was a partially constructed horse arena, some clay chickens that needed to be painted, a wooden wagon and the beginnings of a winter skating pond. The remaining nine boys tended to be distributed at the other four tables, grouped according to boys who liked animals and science, boys who liked vehicles and war scenes and boys who liked sports.

Jay and Anton were boys who liked sports. At the end of the school year I went to copy the series of home-made sports trading cards produced by Jay and Anton. The man behind the counter at the copy store wanted to know who had made the cards. He seemed surprised when I told him that the series of cards were the latest artistic endeavor of two sixth grade boys. "No kidding, two kids made all of these? These are better than the one's you buy." He picked up the *Tim Hardaway* card sitting on top of the pile and looked at it more closely. I noticed the similarity between this card of Anton's and the clean economical designs of Keith Haring's. Anton had outlined the figure using a thick yellow line and placed it against a deep blue background. There were yellow lines that radiated subtly around the figure as well. The outlined arms raised in the air reminded me of sunshine against a deep blue sky. I agreed with the store clerk. The two boys had produced a series of sports trading cards that were more vibrant than any I had seen come from the commercial card industry. I looked down at the array of cards noticing the luminosity the watercolor markers and fluorescent highlighters brought to the cards in comparison to commercial inks.

Upon their early arrival on that fall day, the boys headed straight for their table at the end of the room. Jay sat down, opened his pencil box and instantly remembered the promise I had made to him at the end of the last class. *"Hey, did you get em' ?"* Jay asked sitting with his legs tucked tightly under the table and his neck twisted back around as far as physically possible toward where I was getting some supplies out of a storage cabinet. "Get what?" I teased. "Oh yeah, permanent markers," I said slowly, still pretending as though I might have forgotten them. Anton quickly caught on. *"Nice try. Where are they?"* I placed a black Sharpie Fine Point in each boy's hand. *"You give me one and I'll give you three,"* Jay said as he held out an open hand with three dried out firo point permanent black markers. Jay quickly retracted his hand as I reached for the markers but not before I noticed how the word Sanford and other letters on the plastic casing had partially worn away. Anton began to count out loud his empty markers, making sure that I was watching as he found and pulled each one out of

the box. The fact that both Jay and Anton had saved these useless tools puzzled me. Were the used-up markers a trophy of sorts, a reminder of the weeks and months the two boys had put into making the series of sports trading cards?

The collection of dried out markers with the Sanford trademark worn away reminded me of the country and western singer Willie Nelson's favorite guitar that had a hole where the pick had worn through the wood over time or the clear spot that could be seen in the center of the tennis racket I used when I was in junior high school. The hole in the guitar, the sweet spot on the tennis racket where the strings wore thin and the saved empty markers are evidence of intense involvement and commitment to a particular activity.

When Jake and Andy began creating the series of home-made sports trading cards my initial instinct was to tell them they could not work on the cards in art class. The boys had collected pages from *Sports Illustrated* and other magazines. In class they sorted through their stockpile of images and began selecting ones to crop and fit onto 21/2" x 31/2" cards. Once a cut-out image had been pasted down the text and graphics were arranged in the white space that remained around the figure.

Perhaps the designs created around Jake and Andy's cut-out figures seemed too easily resolved, which explained my initial unease with what they would be doing in the class that met for two hours every other Monday throughout the school year. I wanted the children in the gifted art program to follow a path of inquiry that was personally satisfying. But, I hoped a balance could be struck between making art and learning art concepts. Unsure of what to do next, I waited and paid close attention to the unfolding of Jake and Andy's series of sports trading cards. By March, they had made over one hundred cards between them, and I began to notice their critical sense of appreciation for the subtlety and nuance of their growing artistic series.

Jay and Anton cultivated skilled thinking in an ongoing critique of their unfolding body of cards. As cards evolved over time the boys developed more sophisticated levels of connoisseurship. When they talked to me about their series I could understand the extent to which this project had allowed them to acquire ideas, skills and techniques for the purpose of making their cards. I noticed for instance, that the trading card series had led Jay and Anton to make refined distinctions in their use of graphic design.

"*Anton look. Here was your first card,*" Jay reflected. "*Oh yeah. Michael Jordon,*" Anton said, looking intently at the very first card he had made. A moment of silence passed as the boys looked at the card. "*Hardly any writing,*" Anton finally pointed out to me breaking the silence. This first card of Anton's had a border within the perimeter of the card. The photographic image of Michael Jordon was a rectangle with one foot breaking out of the confines of the inside border, and one hand holding a basketball breaking out of the rectangle as well. The entire photograph, figure and background were intact and placed within the rectangular card. At a point in the series, the boys left the background out completely and focused exclusively on cutting out the contour of the figure.

200

I could imagine that the commercial photo image with a part of the figure breaking out of the confines of the picture space in Anton's first card was a precursor in some way to the boys freeing the figure from the environment in which it was initially set.

Compared to cards that came later in the series, Anton's first card showed less action because the figure was restricted by the rectangular format it was confined to in the photo image. Across the central rectangular image was a plain banner with Michael Jordon simply printed. The design and text did not interact with the same complexity and sophistication integral to cards that came later in the series. It was as if the photo image and the applied graphics existed on separate planes with one plane simply superimposed on top of another. When Anton looked at the card he said slowly, *"Yeah, this is still a good card."* It was as if he was telling himself that the card still had merit in spite of its simplistic features.

Anton had since become a master at folding text and design in and around the photo images that had been perfectly cut and cropped to give the optimal effect of action within the small rectangular cards. He stared blankly at his first card for a few seconds longer and then turned quickly to another Michael Jordon card for me to see. *"Look at this Jordon. This is one of my favorites. See how I did the Jordon and the Michael and everything. See the Jordan makes letters look like they move. I have about five different types of letters that I make."* Anton pointed to examples as he named them:

> *Double letters. Autograph letters. That is just like writing. Letters written with colors around them like this Art Monk. Striped through letters like Emitt. Emitt Smith. This I don't know how to explain. I guess kind of a tall letter. Shadow letters. Little letters like this Lawrence Thunderbird. This kind of different slanted missile. There is another writing we really like. Fuzzy writing like around this Scottie Pippin. You put yellow down first and then you put color and you get like fuzz. I didn't really do this it just happened. It was an accident but it turned out really neat. Straight stripe. Slanted stripe. Oh yea and these dots between letters are kind of different. It kind of makes it look like you are spelling it or something. I don't know, I just do it for the fun of it . Here's one. Do you see how I wrote that? I put like a triangle and I really put it in a slant and it ended up writing it . See how it goes here, here, here, here, and then I put a little space for the D and the E and then all together its all one thing and here the end. It's all one - it's like one shape .*

Anton exhibited a growing awareness of the plasticity of letters and how his could be used to produce particular effects. For instance, he described dots between letters as being like spelling out loud. Anton understood the way in which dots between letters worked as short pauses, creating a rhythm much like spelling a word out loud. Letters had become more than signifiers of words that had meanings. His seemed to have crossed over to a point where letters became more than themselves, displaying particular abstract qualities. Anton had embraced the presence of letters. He could see them as the multi media artist

201

Warren Lehrer had, for their ability to "dart and swoop and blare and recede and curl up and pop out and undulate and zoom across" (Lehrer in Ingalls, 1996, p. B5) a surface. Letters to Anton had become forms with other functions such as movement or rhythm as he had pointed out to me.

Jay, like Anton, could not help but respond critically to the cards he had produced early in the series. Jay pointed to a card of Tony Gwyn and said, *"This is one of my first ones. I don't really like it that much but a lot of people like this. They say it is really good but I think I could do better on it. I don't know. Maybe make the same masterblaster different and make a different background."* I remembered Jay showing this card to other boys at his table one day in class. They were impressed with his work. When Jay looked at this card he probably remembered the positive response he received and was not ready to give up the thought that he was, even then, a good artist. Yet he knew that the cards he could make now would be better. Jay looked at the somewhat shaky black printing that sat rather lifelessly on the surface of the page and thought about how he would now make the "Masterblaster" differently.

For Jay and Anton, "how" to make a card included improving on their own previously made cards. The trading card series, as the boys had devised the project, offered many chances to develop and correct what they did before. Continuing work on their series offered the reward of a steadily growing ability to make better cards. Each week Jay and Anton made a few more cards and their confidence and skill level grew. Anton proudly explained to me: *"I give my mom or dad my whole notebook and I say pick one. Just pick any one in there and I'll make it into a card for you and then I just do it."* He paused and looked at me for a moment as if to make sure that I understood the significance of his statement. By telling me this story Anton was letting me know that he had acquired a level of confidence as a card-maker. A confidence rooted in combining letters and images in dozens of cards.

When Anton spoke about his use of color I was reminded again of the ways in which he seemed to have gained a rich understanding of complex art principles in the unfolding series. *"This is supposed to be Roberto Aloman. Whoops, I spelled his name wrong but I like this electric blue around this one. I like it that he looks like he is moving pretty good. It looks like fire or something."* The orange cast to the skin and face did indeed give the appearance of an orange and blue flame. Jay explained to me that orange and blue were the team colors that determined his use of color in a card but Anton went on to say more.

> *Sometimes I don't just use the team colors. One thing that I like using that kind of goes with anything is that bright yellow. That goes with anything that highlighter does. That goes good with any color. It's really nice it makes it stand out. But its almost like white sometimes on the white page. And gray. Gray I use a lot. I use a lot of turquoise but gray is kind of a color - well it just works with anything because well it's just kind of almost white. On this page is one of my favorites. I like the way the colors all kind of fit together. That was super hard to do getting all the colors like that - you see them.*

202

Anton pointed to a background design of solid red marker placed next to a textured pinkish shape made with a red crayon. The pinkish color was obtained by letting the white of the paper show through. The monochromatic color scheme in which he had achieved a transition of dark to light was repeated in several cards. Many of the team colors were complementary colors. By using these contrasting colors over and over in cards, Anton became aware of how complementary colors act in relation to each other. As he searched for other colors to add to this complementary schema he discovered the way gray could be neutral and the way fluorescent yellow on a white page makes the white more neutral. At one point Anton learned how to make an edge without an outline.

> This one here is the only card where I ever used just two colors. Kevin Johnson. This one here is kind of hard to figure out. I didn't really know how to do that cause this here was the last thing I did. [Anton points to the V in Kevin where the purple and orange meet] There was orange on this side and purple on this side. And I thought, 'how am I going to do that' And then I thought, 'can I do that without getting in the colors?' And then I thought of splitting it ... I didn't use black markers between because then you couldn't read it. So then I just did that so they're not even touching. And I had to split that there too. And now his shoes are the thing that stands out the most.

It was Anton's intention to make an all purple and orange card. As he started the task he had assigned himself, he could not figure out how to do this without using black marker to delineate between shapes. In the course of making this card Anton figured out how to make an edge without outlining. He also noticed that while the purple and orange were pushing and pulling, advancing and receding, the white shoes came forward most dominantly. Pointing to particular cards, Anton spoke about his ability to achieve desired effects by his manipulation of letters, colors, shapes and compositional devices that he used. He had worked so extensively with color and other design elements that he came to know these concepts intuitively. Describing these principles of design to me in our conversation was a natural outcome of Anton knowing more intuitively subtle distinctions between qualities.

When it came time to begin a new card both Jay and Anton paged through magazines looking for images and ideas. I watched Jay one day go to his stock of stored images and find a photo of Shawn Kemp jumping toward the hoop. He carefully cut out the figure and pasted it down on white card stock. Next on white paper, Jay drew a circle about twice the size of Shawn Kemp's head. He cut out and pasted the large basketball shape on Kemp's fingertips that were reaching toward the hoop. The planet Saturn was drawn in orange marker behind the figure and the words "space," "Shawn," and "Kemp" were printed in yellow highlighter across the sides and bottom of the picture plane. Jay outlined the word space in lime green highlighter and then began coloring in a dark night sky behind the words and images. As he darkened the background the oversized basketball became like the moon.

203

221

Anton talked about finding an image that gave him a similar idea for a background. *"This Tim Raines is really good. I like that one a lot. I saw the picture of him jumping into the sky and I started to think 'the moon, he's jumping over the moon.' So I cut out a picture of the moon."*

Both boys borrowed freely from commercially marketed cards and from each other. In another card, Jay drew clouds and a sky behind Dominque Wilkins slam dunking the basketball. Jay and Anton used the clouds and sky in several cards to exaggerate the heights to which many players could jump.

Jay and Anton would not simply copy from each other or from commercial cards that appealed to them. Rather, they would create cards of their own using themes and graphic devices found in commercial cards and other sources. Space and sky themes were used to exaggerate a sense of height. Radial line designs were used to indicate the explosive quality or the impact a player had on a situation. Both boys were drawn to the dynamic quality of designs that incorporated these themes in commercial cards. Anton described his attraction and use of the commercial packaging of a particular type of card:

> There is this kind of football card called sky box. It's a new kind of card. And on the cover of the package they have this picture and it looks like he is breaking through. You cut that out and put that on a card and it looks like he is breaking through the card. I just kind of used this. When you buy a pack of cards the cover will have this. So I just kind of used it right off the pack cause it looks good like he is coming right out at you.

Jay's depiction of abstract shapes breaking the surface of the picture plane in his "Jackie Joyner Hershee" card was also a borrowed device to show the powerful force of movement created by the runner. Radial designs were appealing as a device that created movement. *"See his (pitch) is faster than the speed of light,"* Jay said pointing to the radial star design behind Doc Goodin winding up for the pitch. Lightening bolts and flame-like spikes coming off of moving figures portrayed a fierce burst of movement but also served to make the figure a more dominant element in the composition. Another borrowed feature from commercially made cards was that of a target or scope. *"I use the scope for a quarterback when he has to give it up. You know he has to like shoot the ball"* Jay explained. Flames, spikes, bolts of lightening, radial designs, targets, and scopes were used to indicate speed and accuracy. Many of these commercial images represented in cards were appealing to the boys because of the dynamic quality of the designs and their visual appeal. Although the borrowed features were often clichés the boys learned the use of design elements and principles by using similar imagery in their cards.

The very first cards made by both boys incorporated simple printing. That is, the printing looked as if it were made by a child in elementary school. Anyone who were to sit down with Jay and Anton and listen to their story of making the card series would come to understand the extent to which they sequenced their own learning. As the series progressed they borrowed more difficult to master concepts. Slanting the simple printed text and outlining letters in color came

204

before the boys actually began to experiment with making various typestyles and borrowing from more sophisticated styles in commercially made cards.

By pointing out to me all of the types of writing he does, Anton illustrated his growing ability as a graphic artist. He first described what he called normal letters and then what he referred to as autograph letters. Anton unfolded for me the history of his coming to have a vast repertoire of styles of lettering, borrowed and invented, from which to choose. Each type of lettering he described to me was a little more difficult to master than the last. In fact, Anton identified a total of twelve types of writing that he employed rather than the five he said he would name. Sometimes his journey led him to make discoveries by accident, as in the "fuzzy letters". As he made more cards, Anton could master more difficult concepts relating to typography and graphic design exhibited in commercially marketed trading cards. In charge of his artistic serial he demanded of himself increased mastery of the art of creating text and design.

I looked at a page of Anton's more recently made cards and noticed that none of the players were outlined in black or colored marker. Outlining had been the device used most often in the earlier cards to make players stand out. These outlined figures were clearly placed against a solid background. In his recently made cards the figures became more integrated into the space created by type and design. When I placed an old and a new card side by side I noticed similarities between the cards. Two cards had the same color scheme. Green, yellow and black were used predominantly. The older card was very flat, and the figure seemed separate from the background. It was as if there were two planes, a foreground and a background.

Rather than one plane being superimposed on another the more recent cards gave the illusion of space in which parts of the figure might be located on various points of the picture plane. Anton had colored in a black rectangular form behind the figure which let some of the text show through. The black form behind the figure created a deep space on the picture plane. If he had continued the green background behind the figure, the illusion of the figure integrated in the space would not have been created. In the newer card, principles of color theory were discovered and used in conjunction with the design and type of lettering used. Green was used to recede and yellow to advance on the picture plane. Although Anton used this principle of color theory on the older card as well, his black outline of the figure and the yellow outline detracted from the ability of the yellow to come forward on the plane.

Early cards often displayed a centrally balanced figure with the text layered on top, almost like a banner or nameplate. As the cards progressed, the figures were placed in every possible location within the confines of the rectangle, and the text was woven masterfully into the composition. The first cards often displayed the entire figure, but eventually the two boys became more daring with how they cropped the photographic image, and the figure's orientation in space became less conventional.

205

223

Anton cropped and positioned the figure in his "Brian Reese" card in a fashion that cut the entire card diagonally in half. The photograph was cropped so severely that it was not obvious at first that the viewer was looking at a human form. A horizontal image placed across the top of the card intersected the diagonal force of the two arms reaching for the hoop. The hoop itself was barely discernible. In this card, the photographic images were more abstract. Anton had created the impression of tremendous movement with the force and direction of the two diagonal shapes. He had cropped the photograph in such a way that the subject matter was less recognizable at first glance. This was not to say that Anton was not concerned with the recognizability of the subject matter. Rather, what may be indicated, was his appreciation of the shear force of the form created in the space. He seemed to become increasingly aware of the nature of form and design in his unfolding series.

Anton addressed formal components of making art when he pointed out various aspects of the cards he had made. When he made statements such as, "This is good because I like how this stands out," he was paying attention to the functions of design and composition. How text, image and design worked together was of major concern to Anton, like a game he was learning to play well.

That Anton and Jay learned elements and principles of design in their unfolding series confirmed for me that students in the gifted art program could learn these concepts in self-defined projects that were personally meaningful and satisfying. I could have planned lessons that separated particular components of design and taught these concepts to Jay and Anton and the fifth and sixth grade students. But would I have been as successful teaching Jay and Anton these notions as they had been discovering them in the four months they worked on cards? When I talked to Jay and Anton about their cards they referred to aspects of their work that I recognized as design elements and principles of art. When I used such terms to explain how I saw components of their works they understood what I was talking about and indicated this to me in their response.

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mentor's introduction

Steve Thunder-McGuire

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Traditionally, graduate students approach many of the most important activities of field research with very little explicit training. But Erin had the perfect blend of imagination and experimentation to carry out the project of traveling in the Botswana bush on The Zebra Mobile--a station to station roving art program conducted by traditional contemporary artists.

Erin learned a lesson by setting her experiences of studying in Japan, Botswana and The United States, side by side. Erin proposes multi-cultural education be conducted through participation in art and ritual. It was not until after Erin returned to classrooms in The United States that she learned how visiting another place and understanding depended on encountering patterns of behavior and unraveling them. Reciprocally Erin set up in classes students' efforts of finding patterns and putting the small details of art and ritual in cultural context.

207

Teaching Art Via Culture:
Fictive Travel as a Learning Tool

Erin Tapley

Traveling, for an artist, is a portal to appreciation and insight which should refresh and bespeak a relevance to the viewer no matter his/her culture. We can use the traveling analogy in a like-sense in art education, because it works on a similar plane as the art processes of discovery, interpretation and incorporation of ideas and material reality.

If students see themselves less as passive observers or imitators of art lessons and more the investigators of the great world-wide traditions of art; they may be called to understand the wide definitions and permutations of art, which truly exist in the world. They may choose to apply these to their future. As students see and try different ways of making and evaluating art, they are introduced to the range of art's meanings throughout the world.

My teaching "art as itinerary" (Smith 1990:79) is by no means an innovation in art education nor in the history of art production. Since every art form and culture has always borrowed ideas from others, it is reasonable that "travel" becomes the inevitable and primary means of idea sharing. Nonetheless, my impetus to conduct art teaching as the opportunity to share in some of the "discovering" delights of culture, comes from my own travel, and especially a recent trek through Botswana, Africa, where I witnessed art and cultural education both in and out of the public school classroom.

Traveling to Botswana to Look at Art and Art Education as formed by Travel Itself

In Botswana, I saw individual craftspersons model traditional ways of learning art trans-generationally while using the environment's natural materials such as ostrich eggs for their work. I witnessed self-help workshop members working as a community to make large quantities of more commercial artworks such as textiles which are of primary interest to tourists. I also saw and spoke to many of Botswana's fine artists, who incorporated many Western art mediums and knowledge gained from international travel in their work. But, the most inspiring aspect I gleaned from this range of art production, was seeing its reflection in the classroom, where federally sponsored curricular efforts seek to teach art and culture simultaneously.

Recent efforts to expand art education in Botswana in order to promote nationalism among Botswana's many ethnic groups intrigued me and seemed reminiscent of key crusades in the United States to infuse multiculturalism across the curriculum. Specifically, in Botswana, The National Museum and Art Gallery serves a unique purpose in extracting the variety of artforms to be taught and models the "learning" of these as a kind of authoritarian duty. Botswana's National Museum and Art Gallery operates a mobile museum called *Pitse Ne Yaga* (The Zebra Mobile) which travels to villages and documents both traditional visual

208

and performing arts. Such findings are published in a monthly magazine called **The Zebra's Voice** and in addition, the museum sponsors many teacher workshops, so that teachers may learn both indigenous and international art forms which they then teach in their classrooms. Botswana's current curriculum guide published by the Ministry of Education also offers teachers valuable resources and ideas for finding and then promoting knowledge about commercial art, fine art and craft production. All of these efforts represent exemplary and concerted effort by a third world nation to teach "culture" alongside art in service to the building of a national identity based on the pluralistic nature of people and art.

For me, the most interesting angle of this teaching is the position that cultural *education* be integrated into an arts curriculum instead of vice versa and that such lessons are not static but participatory and investigative like travel itself. They may incorporate other fine arts such as theater, dance, music and literature to show correspondences between these and visual art production. As Botswana has modeled; teaching which brings students to another area of the country or world to uncover new meanings and methods in art, underscores the role of diversifying one's classroom and teaching multiculturalism as "appreciation for otherness".

Applying Differences

When I returned from Botswana, I decided to apply such a strategy while teaching culturally-based art, when I was a visiting artist for public schools in Cedar Rapids, Iowa. Through this practical experience of presenting certain culture's artforms to K-12 classes, I gained a better understanding of the implications of teaching culture and art, in an American school setting.

Description of Teaching

In the span of five months, I decided to work with participating teachers and visit classrooms to teach a traditional art from Botswana or Japan. In essence, I would (figuratively) travel with students to these places and turn over to them the role of "visiting artist", so that they could create art works which would somehow reflect aspects of the society and lifestyles of certain artists within these societies. For this purpose, I derived various experiential activities and art projects using as many authentic methods, materials and meanings as I could.

1. Teaching Textile Manufacture via Botswana

In teaching the textile art of Botswana, to a group of second grade students, I decided to convey to them one of the most frequent showplaces for African textile production, by creating as "prop" an African marketplace, which is indeed a source for raw material for textile design and also a retail spot for completed material. Students then would come and trade their finished works for money (tokens) at our "marketplace" and then purchase materials for their next project.

209

Prior to this activity however, the students and I first looked at slides and artifacts of Botswana and discussed some common motifs evidenced on the printed textiles I presented. We determined that many designs represented proverbs and the use of African animals to sometimes represent these characteristics. I then asked students to choose a human feeling and make a very simple symbol of it, which they could then carve into a potato for stamping.

We were then ready to begin stamping and I demonstrated some basic procedures for stamping and making designs on cloth, and we discussed the functions of textiles in Africa and how the marketplace is one place where cloth makers can sell their work and/or buy new fabric to make more work. I asked the students to consider how they could make their designs very different and appealing to people who might by walk by their cloth and think of purchasing it to make into clothing.

So, our "stage" was set and the students were completely absorbed in the lively and production-based atmosphere of the room and upon completely stamping their cloths, they would come to the marketplace and justify to me their requested price as per the "worth" of their work. In the spirit of the communal ways art is actually made in Africa, we played African music at the marketplace, which sounded out onomatopoeic flourishes and encouraged students to exclaim parts to their classmates who shared their tables.

In the formation of sharing tables, students began to react as I had hoped, and they got ideas to combine resources for a larger selection of paint and cloth, which they had to buy and replenish after selling their work at the marketplace. Their ideas were also effected by their neighbors and strategies developed based on their selling successes. New ideas for stamping techniques or new designs emerged and were imitated by other students, and then these would fade out, when they were replaced by other ideas. Students seemed to have no trouble absorbing the commercial aspects of the activity and the of the art production were momentous.

Nonetheless, at the end of the project I did want students to refocus on the overall aesthetic nature of textile stamping so we held a mini-critique in which they temporarily adjoined cloth pieces into a quilt-like form. As each student lay down a piece, the others critiqued the work by looking at how the placement of the piece fit with pieces surrounding it. This helped students perceive and articulate some aesthetic aspects of their works and they occasionally shared how they achieved certain special effects.

But the commercial frenzy of the class lived on in their memories, and even right after the critique when several students were asked to donate one of their cloths to be made into a class quilt, and they responded that they wanted to take them home - - since they made them with their own money! An activity such as this in the art classroom, called attention to the pace, qualities and purpose of producing art work for hypothetical commercial purposes. As a "special" event the construction and working nature of a "marketplace" taught students to perceive and make art in a new way.

210

2. Suibokuga via Zen Traditions in Japan for Tenth Grade Students

Another cultural phenomena which exemplifies a different ideal in art, may be that of Japanese sumi painting which is philosophically charged in Zen traditions from Japan's sixteenth and seventeenth centuries. Briefly, although brush painting had long been practiced in and imitated from China, Zen monasteries in Japan, translated the artform into the spirituality of its process and brush painting and calligraphy were practiced to enhance a meditative and refined life.

Therefore, linked to Zen proclivities for serenity and concentration on nature to individually achieve inner peace, the unique ideals of Japanese brush painting effect subtle and often humble looks. Many contemporary Japanese Sumi teachers, also extract guidelines from Zen principles and teachings of celebrated Japanese *Sumi e* Painters throughout history. Many of these ideals have in turn been extracted and adapted from those listed within the famous book of painting instruction, **The Mustard Seed Garden Manual of Painting,** written in the fourteenth century by Chieh Tsu Chuan. The aesthetic ideals articulated in this text, advocate a meditative "way" toward truth and art. The book's copious lists of suggestions also contain very poetically contrived instruction which uphold the acceptance of visual paradoxes toward such realization. At the heart of a more perfect spiritual state for many major Eastern religions, is a harmonious balance of polar forces.

Although I never dreamed I would attempt to convey to high school students such esoteric thought, I attempted to in one upper level high school class. Here, students and I first discussed some readings on Japanese aesthetics and philosophy and I described philosophical and historical attributes of sumi painting, as they had evolved and been taught in Japan. We discussed Japan's geography and historical connections with China, from which ink painting was imported. I showed and told the students about **The Mustard Seed Garden Manual** as my sumi teacher in Japan had once done for me. I noted that while tenets of sumi painting tradition were philosophically-aligned, they could also be considered formulaic and learned through imitation of a master. This process enabled the preservation of the art form throughout time.

I then posed "call and response" drawing tasks for the students, in order to illustrate these points. Students drew in response to a given command and afterwards I would read the representative **Mustard Seed** maxim.

As one example of these maxims, I wrote one such drawing instruction:

"Render a sketch of a stormy summer sky with your eyes closed and then for contrast render a sketch of a snowstorm with your eyes opened. Finally, render a waterfall in five seconds or less."

Most students produced very stylized snowflakes when asked to render a snow storm looking at the page, but for the blind drawing of the stormy summer sky, students were much bolder and more individually expressive in their marks. With closed eyes and increased concentration on recollecting the vision and

211

perhaps movement of celestial phenomena, most of their pencils moved in a free conductor-like motion in the allotted spaces on the paper. Then I copied these phrases onto the board:

"all rocks must have faces,
but too much eccentricity hides the essence of things-
the source of all waterfalls must be known." (Chief Tzu Lien 1969).

I then asked students to look at their three sketches again and decide which one was the most idiosyncratic, original, harmonious and then undefined. Unanimously, students all chose the snowflake drawing in which most of them had used asterixes or downward-pointing dot patterns to denote precipitation. We applied the book's phrase "all rocks must have faces" phrase to illuminate idiosyncratic tendencies in drawing which often counteract originality .

I then asked students to looking at their (blind) summer sky drawings, and evaluate their individual sense of character or "faces on rocks". Most students responded that with eyes closed they gained a necessary sense of concentration in order to create harmonious and original lines. Finally, in the last "waterfall" drawing, students understood the need to control speed in sumi painting, since lack of time the had to do this sketch, did not allow them to denote "the waterfall's source" and hence define its as a waterfall. The class and I then continued to repeat these exercises and discussion for eight more phrases. Students seemed to connect with the activities as a chance to understand the philosophical bases of the artform even before we learned its more prescribed techniques. Students noted in their evaluations that because of the introductory activity they could make sense of the many paradoxes of Sumi painting such as the need to simultaneously embrace restraint and release.

3. The Empty Canvas Syndrome and Eidetic Thought

In painting with a cognizance of Zen philosophy, students learned to approach each mark they made on the page as valuable and symbolic of a larger whole, which at best could encourage meditative moments of a viewer. However, vestiges of another "meditative" process in artmaking from the San people in Botswana illustrates more religious bases for artmaking and also serves as alternative example for approaching the initial step of making art work: what to depict. Procedurally, for many artists, the most daunting moments of art making are the first ones in which the empty canvas or painting must be marred.

But for the indigenous San people of Botswana, cave drawing was approached as a magical event, and the "painter" did not realize his ideas but rather looked to the natural formations of the cave for such information. Specifically, San rock paintings are most attributed to the still existent Bushman or San societies, who maintain trance-inducing ceremonies, in which designated shaman/artist enters a trance and then draws or announces his perceptions as divinely inspired advice for his people.

212

Although these practices and productions may seem more linked to culture than aesthetics, the approach perhaps offers contemporary art students an option for "beginning a drawing". Eidetic processes also involve an initial dialectic between the artist and the art material which is different from the artist merely reacting solely to his/her previous marks. Applied to reductive sculpting as well, eidetic thinking is most efficient, since stones are selected for the image they naturally embody and the artist is only responsible for honing these.

As part of a presentation on sculptural carving, I designed the following activity to help my students understand an eidetic nature of working. I taped to the wall very large pieces of brown butcher paper and wrinkled these with soiled hands so that they would be neither smooth nor blank. I then chose several students to slowly begin drawing "what they saw" in permanent magic marker, while the other students watched them. I allowed the "drawers" to continue for several minutes, and then we hung new paper until everyone had a chance to draw.

Throughout this activity members of the non-drawing audience maintained an interested silence, but would occasionally whisper to one another what they thought the drawer would do next or what he/she neglected to see. The task of the drawer was fascinating because it could be both shared and individualistic, predicted and yet also capable of surprise. Students also commented that the fun, experimental nature of the assignment diluted the pressure of drawing in front of their peers.

Finally, the nature of this activity was attributed to San ritual painting on rocks and students learned about the relationship of art to religion or metaphysical beliefs. They also noted how truly natural art materials such as stone for carvings have more limits but at the same time more possibilities because these limits could direct the artists intentions.

Conclusions

When culture and art are combined toward the greater range and creativity of art instruction, there is a wealth of possibilities for designing lessons which impart both technical and ideational understandings of art. The concept of culture, the purposes of a featured art form, the role of the artist in certain societies, the nature of an art form's materials, innovative possibilities for the artform, and culturally-based critiquing formats are among many categories on which a multiculturally-driven art lesson may focus. In all cases, a student is asked to "learn" differently and their curiosity to know other cultures is peaked by the experiences.

In her book, **Releasing the Imagination: Essays on Art Education and Social Change**, Maxine Greene discusses the importance of this our mental transformation into the worlds of others for the sake of not only learning but of understanding. She says, "we are called upon to use our imagination to enter into a different world to discover how its looks and feels from the vantage point of the person whose worlds it is" (1994:45).

213

Admittedly, there are extra efforts required of teachers in executing such lessons which seek to shift "worlds" even albeit figuratively. However, there is potential for larger communities to become involved in "research toward a better understanding" of other cultures and this involvement furthers the classroom rewards of "fictive travel" in order to know, experience and learn the art of another culture.

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214

232

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