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ABSTRACT

The research papers gathered in this volume were presented at the 1994 meeting of the American Educational Research Association as part of the Arts and Learning Special Interest Group program. Papers collected in the volume represent an eclectic view of arts education and include music education. Following an editorial, papers are: "Arts and Knowledge: Context and Comments on Area Symposium" (L. Bresler); "Identifying a Research Art Style in Art Education" (K. Hamblen); S. Smith); "Distinguishing the Effectiveness of a Writing-Intensive DBAE Curriculum: A Quasi-Experimental Study Comparing Three Elementary Classrooms' Written Responses to a Work of Art" (C. S. Stavropoulos); "Dialogue Journals with Preservice Art Teachers: A Study by Three University Student Teacher Supervisors" (M. Schiller; S. Shumard; H. Homan); "The Group Studio Critique as Event: A Problem-Position" (C. S. Jeffers); "The Process of Understanding: Protocol Analysis and Musical Composition" (N. L. Whitaker); and "How Research Has Reified Music Education, Or, the Coda that Dogs the Wag" (C. Adelman). (BT)

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Lorrie Blair, Ed.
Mary Leigh Morbey, Ed.

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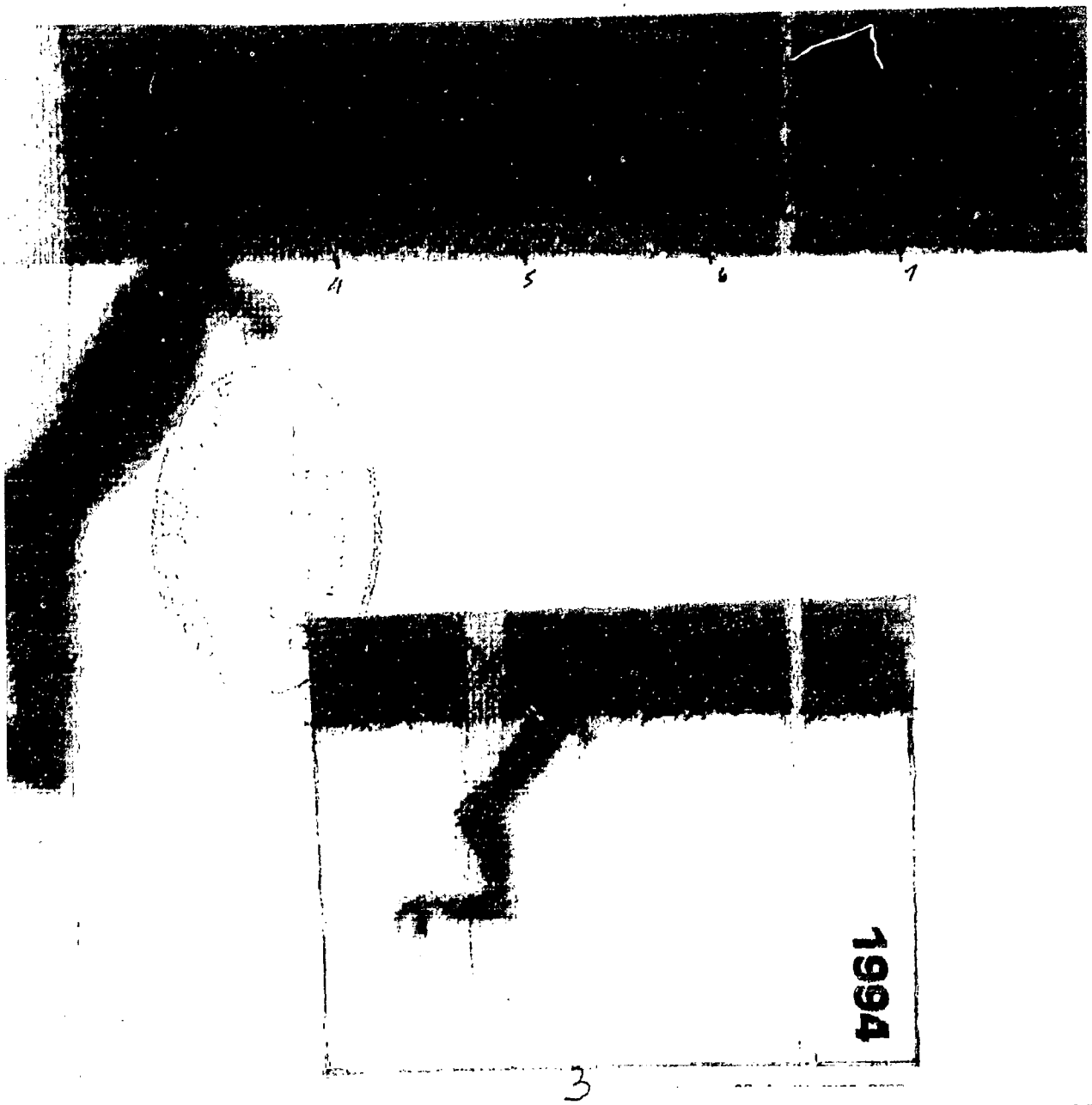

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Lorrie Blair
Mary Leigh Morbey

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EDITORIAL

The research reported in this volume was presented at the 1994 annual meeting of the American Educational Research Association as part of the Arts and Learning Special Interest Group (SIG) program. Symposia, performance, and roundtable presentations were selected for the program in a blind review process conducted by Liora Bresler, program chair, and SIG members who serve as program reviewers.

Manuscripts for the *Arts and Learning Research* journal are submitted for further review for publication and appear here as proceedings. We are fortunate to have excellent reviewers whose timely and insightful editorial work contribute to the journal quality. We thank Paul Bolin, Liora Bresler, Robert Dalton, Elizabeth Garber, James Hutchens, Elizabeth Kowalchuk, Hilda Present-Lewis, Georgianna Short, Donald Soucy, Nancy Whitaker, and Brent Wilson.

This year, the Arts and Learning SIG experienced growth in membership. Many music educators as well as international educators joined and brought diversity and vitality. The papers presented in this volume represent an eclectic view of arts education because of this healthy membership expansion.

We begin with an overview by Liora Bresler of the 1994 SIG symposium addressing Educational Research, Forms of Representation, and the Arts. Liora Bresler served as the symposium chair and discussant.

The following four papers report research in the visual arts. Karen Hamblen and Sara Smith analyze the art in empirical art education research in order to understand the type of research knowledge constructed and perpetuated within the field of art education. Written statements from three 4th grade classrooms are examined by Carol Stavropoulos to study the impact of a writing intensive approach to

DBAE on students' higher-order thinking skills. Marjorie Schiller, Sally Shumard, and Hanneke Homan examine the process of writing in dialogue journals with preservice art teachers from the perspective of participating university supervisors. Lastly, Carol Jeffers explores the significance of group studio critique as event.

In the area of music, Nancy Whitaker investigates the musical thinking of two composers through the use of concurrent protocol analysis. In the final paper, Clement Adelman argues that there are discrepancies between theoretical aspirations and actual practice in music education research.

Copies of the journal can be ordered by forwarding a request and $10 (US) to Read Diket, William Carey College, 498 Tuscan Avenue, Box 148, Hattiesburg, Mississippi, 39401, USA., telephone 601-582-6205.

We thank the SIG co-chairs, Read Diket and Carol Jeffers, for their leadership, and Nancy Ellis our treasurer, for her management of the SIG monies. We thank Darren Millington for the use of his drawing, *History of a Swim (Nocturne)*, and for designing the journal cover. Thanks to Kathy Adams for technical assistance. We thank Redeemer College President Justin Cooper for financial support, and for the provision of Faculty Secretary Darlene Sieders to assist with the journal publication. We are grateful to Paul Sop of the Wilfrid Laurier University Computer Services and Don Doyle of the Wilfrid Laurier University Printing Services for their excellent work. Lastly, we thank the conference participants for their fine contributions to the 1994 meeting in New Orleans.

Lorrie Blair, Montreal, Québec
Mary Leigh Morbey, Ancaster, Ontario
Co-Editors

ARTS AND KNOWLEDGE: CONTEXT AND COMMENTS ON AERA SYMPOSIUM*

by LIORA BRESLER
UNIVERSITY OF ILLINOIS

How does a symposium start? Surely, there re as many motivations and stories as there are symposia. The origin of this symposium can be found in the combustion between my new role as a Program Chair of the Arts and Learning SIG, and my personal view of the arts at the heart of educational research and teaching. In the scholarly literature, the arts are often referred to as a powerful mode of knowledge. In fact, it was this assumption that facilitated my transformation from a performer and musicologist to education. Years ago, when Elliot Eisner assigned me as a student to conduct and write a case-study on elementary classrooms, I viewed the operational curriculum through the music lenses of orchestration, form, rhythm, dynamic, melody, and counterpoint. Eisner acknowledged these lenses as useful categories in understanding classroom life, and my career as an educational ethnographer was launched.

It was only later that I found out that artistry is often marginalized in school as well as within the larger educational scene, including AERA. With many others, I was deeply moved, intellectually and emotionally, by Eisner's presidential address (Eisner, 1993) in which he discussed the potential of different forms of representation to influence our experience and to alter the ways in which we come to understand the

*These papers (with the exception of Phil Jackson's paper) will be published in *Educational Theory*, *45*(1), 1995.

world. When I asked some of the leading people in educational research--Norman Denzin, Fred Erickson, Madeleine Grumet, Phil Jackson, and Robert Stake--to discuss these ideas in an AERA symposium, they all agreed. The time was right, the people willing, and a session was born.

My paper, a textual recounting of that session, summarizes themes and issues. But the symposium, as all social events, encompasses much more than this textual account. The visual, kinesthetic, and auditory forms of representation, shaping for each of us his/her individual, created realities, as well as the shared constructions that are part of our academic "sub-culture," are not dealt with here: a slide projector that would not operate, changing the sequence of presenters and ideas, and creating a bit of nervousness around the podium; Bob Stake in the darkened hall (so the Magritte's slides, finally displayed, would be visible) searching for some light so he can read his notes; Elliot Eisner holding a flashlight for Bob, provided (after an urgent search) by the resourceful June Donmoyer; the peals of audience's laughter during Bob's talk, and Bob's acknowledgment that this was his funniest presentation ever, and much more. Given that each form of representation can capture only some aspects of reality, these other aspects may be best served by a TV crew. My comments here address issues relating to the role of artistry in educational research and teaching that were raised by the various presenters at the symposium.

Eisner (1994) focuses on the potential of artistic forms of representation for enhancing understanding in curriculum and in educational research. Forms of representation, said Eisner, are merely resources that have the potential to inform: whether they do or not depends upon *how* they are used, and how a form is crafted depends upon artistry. Thus, the artistic treatment of any form of representation is a way of creating an impact, of making ideas and images clear. Artistry is not restricted to what we usually think of as art. Eisner describes artistry in art as well as in social science, elaborating on its special ways of informing and the insights it helps us gain regarding schools. Artistically crafted novels and paintings have the capacity to awaken us from our "stock responses," to create "wide awakenings,"

(Greene, 1978), and to foster empathic understanding. Artistically crafted works of art evoke awareness of particularity, revealing what is universal by examining what is particular. These characteristics apply to artistry in social science, including the formulation of the researchable situation, a process which involves selective perception. Another aspect of artistry involves imaginative extrapolation--using what one sees to generate theoretical interpretations that give the particular situation a fresh significance.

Artistically crafted research can inform practicing educators and scholars. Its concern with particularity helps us recognize what individual teachers actually do when they teach, know what it feels like to be in a particular class or school, and what it means to succeed or to fail. Artists need skill, discipline, imagination, sensibility, and insight, as do those doing social research.

In their paper, Bob Stake and Dale Kerr (1994) explore and further develop the theme of interpretation, using the pictures of Rene Magritte to illustrate their point. Magritte's juxtaposition of common images challenges viewers' expectations, focusing attention on the artist as interpreter, and drawing from the observer's experience a greater awareness of the tenuousness. Magritte is a constructivist, emphasizing perceptions and interpretations. Like the researcher, he reveals undiscovered knowledge in the mind of the reader, aiming at *problem-setting* rather than *problem-solving*. Stake and Kerr point out a paradigm shift from what *is* to what is *worth pondering*. A constructivist's view causes the researcher not only to treat his or her own observations as constructions but reader conceptualizations as their own constructions. What is worth pondering needs determining not only from the researcher's purview, but from the reader's. The researcher needs to decide what effort to make to understand what potential readers already know, how they construct the world, and how new data and new interpretations facilitate that construction. Thus, the constructivist paradigm, in art as well as in social research, calls for new interpretation of interpretation.

Erickson (1994) draws on Eisner's ideas in order to expand on the unique roles and meaning of music, reflecting on the uses of music as a

form of representation in school curriculum and educational research. He argues that music may be different in kind from many of the other arts forms (from which Eisner drew the major examples in his presidential address). Because music is typically non-representational--it does not mean denotatively in an essential sense--music is related to understanding in schools only in the most intuitive sense of the term "understanding."

Erickson discusses the function of familiar music as reducing alienation, bringing vivid examples from his experiences with African-American gang members, and with a kindergarten teacher. In both instances, music served to re-frame a potentially alienating setting as literally familiar and as intelligible. He highlights the role of music as a symbol of affiliation, (or of disaffiliation), as carrying important educational consequences that are of use in curriculum and pedagogy.

Erickson's central point centers on the important and neglected parts of musical meaning which has to do with the nature of speech and how it communicates. After discussing the different ways in which music might mean in schools (program music, political identity with strong emotional contents, and moral experience of discipline and of eventual mastery), he characterizes a fourth way: the song and poetry of speech in ordinary oral discourse. Classroom conversation can be viewed in musical terms, and this musicality is fundamental for our sense of discourse coherence.

The theme of "musicality of coherence in classroom discourse" carries important ramifications for classroom research. Pitch and timing are important cues to the literal sense that is being made by the grammar and vocabulary of the utterances of teachers and students. The role of timing in ordinary conversation and in classroom discourse is fundamental to its coherent organization as it is for the organization of musical coherence. Erickson refers to the chronos/kairos distinction of time, which bears on the structuring of our expectation of the next moments in music and in speech. Chronos represents time in a technical, clock sense, with quantitatively uniform measurement of time units; whereas, kairos represents humanly experienced time in a social and phenomenological sense. Erickson provides examples of analysis of

classroom observations which illustrate the interactional difficulty of a teacher and student coming to a mutual engagement in the "zone of proximal development." Before such engagement can occur, (and as it continues to occur), the teacher and music student find and maintain themselves in the right time together. Erickson believes that it is the music of their duet, its timing and pitch organization, that is a foundation for their being able to understand one another's speech and to construct it coherently in the real time of the actual performance of talk. Research that shows how talk "hangs together" so as to make sense may be crucial for implementing what new standards call for as "teaching for understanding." A researcher's musical sense may be essential for identifying and analyzing the fundamental organization of classroom talk within which teachers and students construct understanding together.

If Erickson differs from Eisner in the specific uses of music in educational research, Denzin's (1994) disagrees with Eisner's epistemology. Denzin frames Eisner's assumptions as modernist, postpositivist, ethnographic assumptions, presuming a social reality that can be recorded by a stable, objective, scientific observer. He offers a critical interpretation of this "epistemological bias" in educational research, examining the qualitative research text as a cultural form, a form of writing and representation. He analyzes the concepts of voice, hearing, listening, reading, and texts as these terms are re-represented in the qualitative text, drawing on the works of Bakhtin, Barthes, and Derrida. Denzin's discussion leads to a critical appraisal of recent attempts to recover and represent the "voice of the other" in the qualitative research text. He then concludes with a series of proposals concerning how the voice and presence of the other can be used in such research, outlining a postmodern, feminist epistemology for qualitative inquiry.

In contrast to the three papers just described, which deal with the implications of Eisner's ideas to educational research, the next two papers reflect on its implications for teaching. Philip Jackson (1994) draws on Dewey's ideas of aesthetics and the role of the arts in human affairs. Dewey (1934) highlights the continuity between experiences connected with the arts, on the one hand, and ordinary experiences on the other.

What distinguishes ordinary versus aesthetic experience is that the latter provide us with experiences that are exemplary in their *unity*, in their *educative* potency, and in the type of *consummatory leisures* they yield, as they refine, concentrate, and intensify those same traits and qualities that we find in every "normally complete" experience. In doing so, art experiences lead us to an enriched understanding of the experienced object and to a deepened understanding of the self. Two important aspects of experience are its *qualitative immediacy* which refers to the ineffable quality that accompanies all of experience, and *expressiveness*, which refers to the way in which meaning becomes embedded within objects and events: expressive meaning is always aesthetic: it is what accounts for the transformation of physical materials (e.g., paint, words) into a medium infused with meaning.

These ideas carry important consequences for teaching. The rationale for teaching the arts lies not in their development of different kinds of intelligences and ways of knowing, nor because they offer a means of self-expression. According to Jackson, we should teach the arts because they open the door to an expansion of meaning and to an enlarged capacity to experience the world; teaching us how to live richer and fuller lives. Educative experiences serve us in a continuous seesawing of reflection, action, and further reflection, broadening and deepening our interpretations. Translated into educational practice, Dewey's appreciation of the importance of time requires that those experiences designed to be educative be given the opportunity to develop and to reach a satisfying culmination. In practice, it would mean spending more time on a reduced number of activities and projects, taking time to bring activities as close as possible to completion, paying attention to beginnings and endings.

Jackson underscores the importance of the arts in sensitizing us to the expressive meaning of our surroundings. When taught from a Deweyan perspective, the arts enable us to perceive some of the same qualities they themselves manifest so intensely. Like Eisner, Jackson stresses the role of teaching in developing these sensitivities and facilitating connections: the transition from coming to appreciate the symbolic in art to seeing it with increased vividness in ordinary affairs

does not happen automatically. We, as educators, should reflect on how to link teaching to the day-to-day experience of students.

Grumet's paper (1994) centers on the implications to teaching and teacher education from a different perspective. She discusses the ways in which public school teachers faithfully represent our cultural sense of art and children. The sentimentality or preciousness of "school art" is not teachers' construction, but is "logical infantilization of the idealization of the fine arts," split off from the concerns and practices of every day life, and returned to culture as revelations. Grumet explores the deep channels of modernity that have cut art away from the curriculum, isolating it on an island of professional practice and specialized study. The curriculum is the symbolic coding of the world so that it may be presented to students for their notice, understanding, and action. The world is a network of relationships, where whatever we notice or know or dream about is related to the other things we notice and know and dream about. Yet, says Grumet, we have pushed art away from the world.

Grumet maintains that because arts educators tend to identify with arts communities rather than with educational communities, they continue to subscribe to the split of professionalism that has characterized modern art, academic expertise, and school reality. Grumet claims that arts education must emerge from the "temple of the fine arts" to join the curriculum. The ways of knowing the world that the arts present, she says, could "make our kids smart." They could learn to dance what their bodies know, to draw the distinctions they perceive between ideas, to shape forms and shades of colors to express relationships that they sense.

She concludes by discussing the implications for teacher education, some which she has already undertaken to implement, at Brooklyn College where she is currently a Dean. Grumet believes the connections within the curriculum that tie students to the world and to their own energies and possibilities must be present in the curriculum of teacher education. She initiated the linking of courses in the liberal arts and sciences to courses in education. Another endeavor was the creation of a new public middle school, in partnership with the Brooklyn Music Department, public library, and urban environment, in order to shape a

curriculum in common, engaging the ways of knowing that have been sequestered in these institutions and developing a curriculum that spans all of our spaces.

In his critique of the papers, Robert Donmoyer raised several issues. One point related to the very different vision of the role and function of art and artistic research found in the Eisner and Jackson papers, on the one hand, and the Denzin paper, on the other. In Eisner's work and in Jackson's reading of Dewey, the role of art and, by implication, artistic research, is to simplify and clarify, to strip away the noise and to focus our attention on the essence of experience. Denzin's postmodern aesthetic, by contrast, emphasizes the need to portray the complexity and messiness of experience.

Donmoyer speculated about which view of artistic research practitioners would find most useful. He noted, for instance, when he recently returned to a principalship during a leave of absence from his university position, he had little doubt that the vision of school life Denzin would have us portray better captured what life in schools is really like. On the other hand, Donmoyer argued that what he needed to function well in the complex environment of schools was the sort of imagery associated with the Eisner and Jackson positions. He cited Louise Fletcher's performance as Nurse Ratchet in *One Flew Over the Cuckoo's Nest* as an artistic image in the Eisner/Jackson/Dewey mode which was particularly helpful to him while playing the principal role. The image served as a strong caution against regarding staff members as objects to be manipulated as he played out the political aspects of the principalship.

Together, these papers present a rich tapestry through which runs several thought provoking themes on the implications of art to research and practice running through them. The times of opening new directions, issues and methodologies are exciting times to live in. I am grateful for all the participants in the symposium who created the intellectual stimulation and flavor of this event. I am eager to observe the evolution of these ideas and to see what directions each of us will take from here, and what each will bring to the next AERA.

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IDENTIFYING A RESEARCH ART STYLE IN ART EDUCATION

by KAREN HAMBLEN and SARA SMITH
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ABSTRACT

Research studies in art education are done under certain methodological conditions, for specified purposes, and from selected philosophical perspectives. In this study, empirical research published in *Studies in Art Education* (volumes 1-33, 1960-1993) was analyzed. Art produced or responded to in research studies was found to constitute a research art style that is design oriented and formalistic, traditional in media and technique, and of Western core-culture origin.

In art education, various *styles* of art are present. Most obviously, historical art styles are studied in art history. Within K-12 art classes, Efland (1976) considered much of the art produced by students as constituting a school art style that does not exist outside the confines of formalized instruction. Outside school instruction, Wilson (1985) found similarities and consistencies among children's graphic expressions; he believed children, much as adult artists, work within child art styles that are personal as well as shared. Undoubtedly, other styles of artistic expression and response exist that shape and frame art education ideas and practices, e.g., art styles of textbooks, curriculum guidelines, and

policy publications. However, no research has been conducted on these art styles, and none has been conducted on types of art given attention within art education research itself. An assumption of this study is that a style of artistic expression and response exists within the professional culture of research activities in art education and that such a style can be identified within published art education research. It is proposed that there is a need to identify and analyze the style of art used in research studies in order to understand how research art might influence and limit ways art educators interpret students' art work, develop school curricula, and select art examples for instructional purposes.

The purpose of this study is to describe and analyze art in empirical (qualitative and quantitative)[1] art education research in order to understand the type of research knowledge constructed and perpetuated within the field of art education. In this study, a research art style is viewed as resulting from the types of art studied and produced within art education research as well as the way in which students are asked to respond to art in formal research studies. In other words, research art style is not just a matter of the physical, perceptual characteristics of art; it is also the *way, manner,* or *style* in which individuals are asked to make art and respond to art. In this sense, a semiotic, postmodern interpretation of style is utilized (Barthes, 1970; Zurmuehlen, 1992). Style, as used in this paper, is the sum-total of characteristics of art, including its physical nature, how it is produced, its context, and how it is responded to by research subjects.

BACKGROUND

Ostensibly, art education research is undertaken to advance and change the field. It has been argued that research, when presented from a variety of perspectives, presents occasions for existential choice among alternative modes of thinking and acting (Hamblen, 1989). Certainly research, and particularly theoretical research, has advanced thinking on a variety of issues. However, Lanier (1975) noted, less optimistically, that the more the field of art education seemed to change in its literature, the more it tended to stay the same in practice. Many of the proposals of the

1960s and 1970s remained just that: proposals on social responsibility, environmental awareness, aesthetic education, and critical consciousness, with little or no examination in empirical research and relatively little application in practice. For example, according to Pariser and Zimmerman (1990), an empirical research and instructional application time-lag currently exists on matters of gender in art education. In other words, most research tends to be conservative, with a considerable time-lag between new ideas (theory) and their expression in empirical research, with another time-lag occurring between new and unexpected research findings and classroom implementation.

Research activities are embedded within the taken-for-granted knowledge of the field and may serve to support, extend, and even obscure *current* assumptions as well as curtail *new* possibilities. The research community constitutes a culture of accepted modes of research, condoned research topics, and valued research publications. Much research is done on the basis of what has been previously done and what fits accepted methodologies and procedures--and what fits current thinking about what deserves study. Some studies build upon and develop thinking about particular issues; others fit into predictable and accepted patterns and methods. A research culture exists that supports its own values, attitudes, and beliefs (see Kuhn, 1970). This does not mean, however, that research must be only a perpetuation of itself. One might suggest that truly vital and healthy research communities engage in reflective, meta-research that examines or even undermines its own tenets and tests the limitations of its research characteristics and methodologies. For example, research proceeding from the perspectives of reflective analysis, critical consciousness, and social theory allow for the examination of assumptions and typifications of the field in general and of research in particular (see Apple, 1986, 1990; Bowers, 1984, 1987; Bowers & Pinar, 1992). One might note, however, that these self-reflective perspectives are essentially theoretical in nature with links to practice (praxis) somewhat tenuous or vague. Classroom instruction more closely resembles empirical research than it resembles theoretical research and theoretical proposals. This empirical bias might be expected and even desired inasmuch as such research is involved in examining

aspects of current classroom practice. The results of this study, however, indicate that only limited aspects of art education practice appear in research studies, and limited attention is given to extending instruction possibilities.

Most empirical studies in art education reflect, not the cutting edge of the field, but traditional assumptions and practices that become self-fulfilling. This study proceeds from the rationale that there are taken-for-granted assumptions regarding the art used in art education research studies, that such art constitutes a research art style, and that this research art style needs to be examined for the character and limitations it imposes upon art education curriculum and policy choices.

METHODS

This study consisted of a review and analysis of art in empirical (quantitative and qualitative) research published in *Studies in Art Education* from 1960 to 1993, volumes 1-33. Research articles appear in other journals, numerous studies are presented at conferences, and action research is informally conducted and discussed throughout the field. *Studies in Art Education*, however, was selected as the data base for this study because it is the main research journal in art education, it is published by the National Art Education Association, and it provides a continuous and permanent source of research articles. As such, this data source was selected as more-or-less representative of major ongoing published research interests and activities of the field.

Empirical research articles in *Studies in Art Education* were identified that dealt with individuals either making or responding to art. Analysis was limited to articles dealing with empirical research, either qualitative or quantitative in methodology. (See footnote number 1.) Since quantitative research studies, and particularly those involving statistics, have highly prescribed and specifically proscribed methods of procedure, it was considered important to include qualitative empirical studies in this review of research. Qualitative empirical studies were included to "control" for the specificity of quantitative approaches by

allowing for studies that did not have, for example, strict time requirements for art production and/or response.

The analysis was focused on art per se used in the research, in terms of physical characteristics, production, response, and interpretation. It is important to note that this precluded empirical studies focused otherwise, such as surveys of art education programs, the gathering of demographic baseline information, and the construction of professional attitudinal profiles.

Research art in the articles was analyzed in terms of media, technique, cultural origin, and historical style as well as in terms of ways research subjects were asked to interact with art. Since subjects are often asked both to make and respond to art, the analysis and subsequent tabulation did not provide a distinction between expression and response. The tabulations indicate the *presence* or *frequency* of the following dimensions: media (traditional or nontraditional), technique (traditional or nontraditional), cultural origins (Western or Non-Western), fine art, non-fine art, realism, formalism, creativity, preference/expression, and "school art."

Paint, paper, pencils, clay, etc., were considered traditional media. Likewise, painting, drawing, sculpting, pasting, etc., were considered traditional techniques. *Traditional* was defined as commonly occurring within school instruction. The Western cultural origin dimension was tabulated for core-culture European and American art, with the Non-Western dimension tabulated for any other cultural origins and for the art of minority populations within Europe and America.[2] Fine art was distinguished from non-fine art, with the former considered to be the type of art that appears in art history texts and is displayed in traditional fine art museums. For example, research that dealt with the designed environment or the popular arts received non-fine art tabulation. The realism dimension was tabulated for art created or responded to that was representational or that required a response that dealt with representation. For example, if research subjects were asked to draw a picture of their homes, the study would receive a "realism" tabulation; the realism dimension would also be tabulated for a study in which subjects were asked to sort art objects according to degree of realism. The

dimensions of formalism, creativity, and preference/expression were likewise tabulated when subjects made or responded to art in these ways or with these outcomes. It was, therefore, possible for a research study to be tabulated in all of the dimensions. If subjects were asked to draw their homes within landscapes and the resulting drawings were analyzed according to line quality, the study would receive tabulations in realism and formalism dimensions. If students were asked to identify emotions related to their drawings, preference/expression would be tabulated. Likewise, preference/expression would be tabulated if the researcher asked students to make their drawings in personally chosen styles. If the researcher was looking for the presence of new or innovative features in the drawings, creativity would be tabulated. The last dimension, "school art," was included to provide an overall sense of whether research studies dealt with art in a way compatible with commonly observed school art instruction and activities. The converse of school art, a nonschool or nontraditional dimension, was not included because none of the studies reviewed explored alternatives to school art practices.

From tabulations within each of these dimensions, an analysis was presented indicating commonalities and differences, and a research style was identified. Although numerical frequencies were presented, the focus of this study was on providing a qualitative and interpretative analysis of research art style characteristics.

RESULTS

From volumes 1-33 of *Studies in Art Education* from 1960-1993, 195 studies were identified as empirical research and as dealing with art within the general areas of production, response, and interpretation. In all respects, the numerical tabulations of frequency bore out the belief that modal characteristics can be identified and that a research art style exists in art education. This research art style is design oriented, formalistic, and traditional in media and technique; it also tends to be fine art that is of Western core-culture origin.

In some instances, researchers did not specify the type of art included in their studies or were vague as to type. Studies received

tabulations only within identifiable dimensions. Also, it is important to note that all the dimensions do not apply equally to each separate study. Tabulations indicate the presence of a dimension. The absence of a tabulation does not necessarily indicate the presence of its opposite. For example, the percentage of 36.9% for fine art does not indicate that 63.1% of the studies dealt with non-fine art; percentages do not total 100%. In the following paragraph, tabulations for each dimension are reported as a raw number followed by the percentage.

As shown in Table 1, researchers have tended to focus on art-subject relationships that utilize traditional media (104, 53.3%) and traditional techniques (95, 48.7%) and that focus on Western core-culture (73, 37.4%) fine art (72, 36.9%). Although realism (48, 24.6%) was a relatively strong focus, formalism (85, 43.6%) was stronger. Interpretations requiring creativity (48, 24.6%) were common, with a fair number of studies calling for expressive responses or the indication of preference (28, 14.4%). Overall, most empirical research reviewed was compatible with or closely resembled school art activities (129, 66.2%).

It was not the purpose of this study to analyze how research might or might not change over time. However, it can be seen that while Non-Western and non-fine art were not often included, they are more prevalent since volume 17, 1975-76. Likewise, the few tabulations of nontraditional media and nontraditional techniques appear in recent research (volumes 33 and 34, 1991-92 and 1992-93). As indicated by raw numbers and percentages, these so-called newer appearances are rare and cannot truly be called trends or developments. Overtime, art education research has remained remarkably consistent in regard to the types of art responded to and produced.

DISCUSSION

Results of this study indicate that commonalities among research art can be identified. This might be anticipated since research studies in art education are done under certain methodological conditions, for specified purposes, and from shared philosophical perspectives. Until the last decade and the proposal of discipline-based art education, art

education practice and much art education research consisted of a child-developmental focus within the applications of studio work that emphasized in various ways formalism and design properties, types of art production, creativity, and self-expression. Currently, multicultural art education, instruction extending beyond the fine arts, gender sensitive content, etc., appear primarily in research literature as theoretical proposals. These "new" perspectives in art education have not yet surfaced to any extent in the very concrete expressions of empirical research.

These above-cited conditions, purposes, and perspectives constitute a culture of art education research. A culture of art education research generates a basic, recognizable research art style among art objects presented, produced, and responded to in research studies. In general, the research art style is design oriented, formalistic, and traditional in media and technique; it consists of fine art of Western core-culture origin. This does not mean that other types of art are not studied by researchers or that there are not variations on research art studied, but rather that a research art style emerges with these above-cited model characteristics.

Although not specifically tabulated, observations were also made on *how* research was conducted and possible relationships between art education assumptions and school art practices. The review of empirical research indicated that art education researchers have tended to focus on art activities in their research that require little supervision or management and that are not "messy," i.e., activities that lend themselves to relatively easy collection and analysis. Much research art is produced within specified time limits and within schools or semi-controlled environments. Most children's art that has been studied is based on traditional school media and occurs within the assumptions of what constitutes valued school art experiences, e.g., art that is not copied, not based on popular media, not dealing with taboo subject matter, and not from collaborative projects (see Duncum, 1989; Efland, 1976, 1990).

CONCLUSIONS

This study suggests that the research art style, rather than serving to extend or examine assumptions and school activities, essentially reproduces and reifies the conservative aspects of traditional schooling. Identified commonalities among research art indicate that researchers are, in many cases, promoting a limited knowledge about the use of types of art in education. Many of the students' everyday art experiences (multicultural, folk, popular, commercial, collaborative, etc.,) do not receive research attention and subsequent validation. More subtly, the research art style is part of the taken-for-granted knowledge of art education research inasmuch as research selections and methods of operation are themselves not examined. It is surmised that the research art style supports and perhaps influences the following in art education curricula and policy decisions: formalistic interpretations of art, use of traditional media and subject matter, an emphasis on design principles, and the validation of individualistic art work and responses.

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FOOTNOTES

[1]Eisner (1979) pointed out that empirical research includes both quantitative (statistical) and qualitative studies that deal with observable, empirical phenomena or information.

[2]See Hamblen (1990) for a discussion of dominant, Western core-culture art and the aesthetic of cash-culture literacy.

Issue	Number of Articles	Traditional Media	Nontraditional Media	Traditional Techniques	Nontraditional Techniques	Western Art (Core-Culture)	Non-Western Art	Fine Art	Non-Fine Art	Realism	Formalism	Creativity	Preference/ Expression	'School Art'
Vol 1 1960	2					2		2		1	2	2	1	2
Vol 2 1960-61	4	2		2		1				1	3	1		4
Vol 3 1961-62	3	3		1						1		1		3
Vol 4 1962-63	12	8		6		3		2	1	2	5	2	2	8
Vol 5 1963-64	2	2		2								2		2
Vol 6 1964-65	3	2		2		1				2	2	1	1	3
Vol 7 1965-66	6	6		6		1				4	3	2	1	5
Vol 8 1966-67	8	7		5		2		2		3	2	1		6
Vol 9 1967-68	5	2		2		1	1	1		2	2	3	2	4
Vol 10 1968-69	9	4		3		4		4		2	3	4	3	5
Vol 11 1969-70	8	5		4		1		1		1	5	1		6
Vol 12 1970-71	7	3		3		5		5		2	3	3	1	5
Vol 13 1971-72	9	4		4		3		2		1	3	2		6
Vol 14 1972-73	14	5		5		4	1	2	2	2	2	2	1	10
Vol 15 1973-74	9	2		2		5		5			4	2	1	5
Vol 16 1974-75	2	1		1			1							1
Vol 17 1975-76	4	1		1		2	1	3			2			2
Vol 18 1976-77	7	6		5		2	1	2	1	2	4	3	2	5
Vol 19 1977-78	5	3		3		2		2		1	3	2	1	4
Vol 20 1978-79	10	4		3		5	1	5	1		7	2	3	6
Vol 21 1979-80	8	4		4		2	1	2			4	3	2	6
Vol 22 1980-81	8	5		5		4		4		5	7		2	7
Vol 23 1981-82	5									1	2			1
Vol 24 1982-83	5	3		4		1		1		2	1	1		2
Vol 25 1983-84	7	1		1		4		4		3	4	2	1	4
Vol 26 1984-85	3	2		2		2		2		2	2		1	1
Vol 27 1985-86	3	1		1		2	1	2		3	1	1		
Vol 28 1986-87	4	2		2		1	1	1		1	2			1
Vol 29 1987-88	6	4		4		2		2		1	1		2	4
Vol 30 1988-89	2	2		2							1			2
Vol 31 1989-90	3	2		2		1		1		1	1	1		2
Vol 32 1990-91	2	2		2								1	1	2
Vol 33 1991-92	4	2	1	2	1	2		2			1	1		2
Vol 34 1992-93	6	3	1	3	1	3	2	3	2	2	3	2		3
Total	195	104	2	95	2	73	11	72	7	48	85	48	28	129
		53.3%	1.0%	48.7%	1.0%	37.4%	5.6%	36.9%	3.6%	24.6%	43.6%	24.6%	14.4%	66.2%

Table 1 Research Art Style Characteristics *Studies in Art Education*

DISTINGUISHING THE EFFECTIVENESS OF A WRITING-INTENSIVE DBAE CURRICULUM: A QUASI-EXPERIMENTAL STUDY COMPARING THREE ELEMENTARY CLASSROOMS' WRITTEN RESPONSES TO A WORK OF ART

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ABSTRACT

Three intact 4th-grade classrooms received either a writing intensive approach to discipline-based art education (DBAE), a non-writing approach to DBAE, or a traditional studio-based approach to art education throughout the school year. The study design incorporated a pre-test and a post-test measure of students' lower-order and higher-order understandings, and misunderstandings of a work of art. Both the non-writing DBAE approach and the DBAE writing intensive approach had a notable impact on student ability to write about the art stimuli. However, the writing intensive approach to DBAE influenced students' ability to communicate their understanding of a work of art most effectively.

"Understanding is a matter of being able to do a variety of thought-demanding things with a topic--like explaining, finding evidence

and examples, generalizing, applying, analogizing, and representing a topic in a new way" (Perkins & Blythe, 1994, p. 14). The development of higher-order thinking skills and performances that can lead to student understanding is the focus of educational research, and a national concern. Teaching for understanding is on the research agendas of the National Art Education Association (NAEA, 1993), the Getty Center for Education in the Arts (Loyacono, 1992; GCEA, 1993), and the National Endowment for the Arts (NEA, 1994).

During this age of educational reform, DBAE has gained increasing attention. Beyond studio production, DBAE programs encourage students' verbal responses and/or writings about works of art (GCEA, 1985). Students' writings hold evidence of the students' thinking processes (Efland, Koroscik, and Parsons 1991; Koroscik, Short, Stavropoulos, and Fortin, 1992). Writing is, therefore, one way students can demonstrate their understanding of works of art (GCEA, 1994).

How effective are DBAE programs when writing is stressed during the course of instruction? What effects do writing intensive DBAE programs have on student understanding? The study reported in this paper was designed to isolate the effectiveness of a writing intensive DBAE approach and distinguish it from (a) a DBAE approach that does not encourage writing about works of art, and (b) a studio-based approach to art education.

METHOD

Design

To probe the effectiveness of a writing intensive DBAE curriculum, a quasi-experimental study design incorporating pre-test and post-test measures was selected. Two intact classrooms of 4th-grade students served as treatment groups. The independent variable, DBAE instruction, was introduced at two levels: (a) writing emphasized (n=25), and (b) no writing emphasized (n=18). An intact group of 4th-grade students with no prior DBAE exposure served as the control group for the study (n=25). Qualitative data in the form of open-ended written

statements about an artwork entitled *The Birthday* (1923), by Marc Chagall, were collected from each group at the beginning and end of the academic year.

Data Source

Location of study. The study was conducted at two of 89 elementary schools in a large, suburban public school district in the Midwest. Both schools represented students of lower-class to middle-class socioeconomic areas. At each of these sites, students received art training on a weekly basis as part of the curriculum for the full school year.

Student participants. This study focused on three intact groups of 4th-grade students, each of whom received 36 hours of art instruction over the course of the school year. A total of 68 students participated in the study. Of the participants, 43 were Caucasian, and 25 were African-American. There were 36 male students, and 32 female students represented. Each of the experimental groups and the control group were similar in their representation of male, female, African-American, and Caucasian students.

Teacher participants. Two art teachers participated in the research study. One art teacher possesses a bachelor degree in art education and has 10 years experience teaching art to kindergarten through 12th-grade students. In 1988, she was introduced to DBAE. Experience in several DBAE workshops made this teacher aware of curricular options other than making studio projects, and she began to incorporate components of DBAE into her curriculum. The art teacher engaged students in sequenced DBAE lessons that included both writing and talking about works of art, and related art production. For the purposes of this study, she planned to teach the two levels of DBAE instruction (writing emphasized and no writing emphasized) in her classroom.

The art teacher at the control group site held appropriate credentials to teach art in the district, but possessed no DBAE training.

She wishes to remain anonymous. On observation, her art lessons were studio-based and unsequenced.

Materials

Art stimuli. Marc Chagall's painting entitled *The Birthday* was used to stimulate written responses for several reasons. First, there is a large literature base on *The Birthday*, and the work is very characteristic of Chagall's style. In addition, the work represents whimsical imagery of interest to 4th-grade students, and incorporates a theme they can understand. Finally, since previous research of student understandings of works of art have focused on *The Birthday* (Koroscik, Short, Stavropoulos, & Fortin, 1992; Stavropoulos, 1992, 1992/1993) a bank of comparative data begins to be generated.

Pre-test and post-test data collection instruments. In an effort to reveal students' unprompted impressions of the art stimuli, *The Birthday*, the pre-test and post-test data collection instruments were designed to encourage open-ended responses. As such, directions at the top of the pre-test and post-test data collection instruments stated: "Write about what you see and what you know about this reproduction of a work of art."

Outcome Measures: The Diagnostic Profile

To characterize the differences in students' understandings of *The Birthday*, pre-test and post-test writing samples were analyzed with an instrument referred to as the Diagnostic Profile. The Diagnostic Profile is an assessment tool that profiles levels of cognitive understandings in art as accounted for in current conceptions of learning and research. The Diagnostic Profile extends our ability to gauge the scope of students' understandings from written and verbal statements concerning works of art. Sensitive to formal, descriptive, interpretive, and historical dimensions of art understandings, the Diagnostic Profile goes beyond description by (a) delineating students' construction of knowledge, (b) characterizing interplay between students' knowledge base and choice of

knowledge-seeking strategies, (c) assessing a range of lower-order and higher-order understandings and misunderstandings, and (d) diagnosing attributes and constraints in learning. Studies have shown the Diagnostic Profile to be both a valid and reliable assessment tool (Stavropoulos, 1992, 1992/1993).

Procedures

The study encompassed the full school year, where students met for art classes for one 50-minute class period per week. To demonstrate the effects of the year's art instruction, a pre-test was administered on the first day of art class. Identical to the pre-test, a post-test was administered on the last day of art class. Both levels of DBAE treatment, and the control group received identical pre-test and post-test writing tasks at approximately the same time of the school year.

Treatment

DBAE instruction. The DBAE-trained art teacher was consistent in her coverage of content in both the writing-intensive and non-writing experimental groups. Content of the units of instruction were broad in scope, focusing on both Western and Non-Western artists, multicultural concerns, artifacts, and crafts.

It is important to mention that the DBAE-trained art teacher taught one unit that incorporated several of Marc Chagall's works. However, *The Birthday* was not one of the works included in the unit. The degree to which students in both the writing-intensive and non-writing groups could access and apply their knowledge of Marc Chagall in the post-test was relevant to the research questions posed.

The art teacher provided opportunities for students to engage in activities related to art criticism, aesthetics, art history, and studio production. She also emphasized formal qualities, description of subject matter, meaning, and historical background surrounding the works of art under study. Students were also encouraged to talk about their own art

products within these frameworks. The art teacher incorporated the following instructional strategies in delivering the content of DBAE:

- Linking - Art lessons mirrored the long-range plan for art instruction, a course of study provided by the public school district. As often as possible, art lessons were "linked" with school philosophies regarding multi-cultural education, assignments and content of the academic classroom, and cultural and community activities.
- Motivational Techniques - During art instruction, student interest was piqued with poems, short stories, gaming, object collections, songs, role playing, drama, and engaging worksheets.
- Comparisons - Throughout each lesson, comparisons were drawn to local artists, previous artworks, or art lessons focused on particular artists and prior studio activities.
- Multi-Sensory Experience - Opportunities for physical movement, sound, taste, and touch provided multi-sensory experiences for both physically challenged students and unchallenged students.
- Key Artwork or Artist - All lessons were designed to focus on a particular artist or work of art.
- Studio Presentation - Studio projects were related in terms of technique, subject matter, meaning, and/or historical significance of the artist or artwork under study.
- Review - Opportunities for lesson reviews came in the form of studio production, class critiques, and end-of-class questioning and discussion. (In the writing-intensive experimental group, lesson reviews were also in the form of written exercises and worksheets.)
- Overlapping Objectives - The art teacher networked with the classroom teacher in planning sequenced lessons

where the academic classroom objectives and the art classroom objectives could overlap.

Writing-intensive experimental group. In addition to incorporating DBAE instructional strategies in delivering DBAE content, the art teacher sought to "strengthen and reinforce" students' understandings of works of art with written exercises in the writing-intensive experimental group. These written exercises occurred at the end of each of nine units, and were in the form of worksheets, gathering of contextual information related to the artist or work of art, journal entries, and open-ended writing tasks. For example, "art detective" activities engaged students in conducting research on an artist or artwork under study. By using an interactive bulletin board, newspaper articles, or reproductions from museum catalogues and other various library resources, the students collected reference information about an artist or an artwork. The students used this research to fill in portions of an "art detective" worksheet created by the teacher.

According to the art teacher, the "art detective" worksheet was designed to "train students to look closely and decipher visual input, and to strengthen and reinforce writing skills." The worksheet requested information regarding description, formal qualities, affective impressions, meanings, and historical facts. One side of the worksheet provided the students with "clues" to guide them through "The Case of the Unknown Work" as follows:

- The Search - People, places, things, actions.
- The Facts - Artist and his/her background, influences on artist, artist's intent and/or purpose, artist's accomplishments, subject, artform, media, technique, style, time period.
- The Findings - What is it about? What does it tell you? How does it make you feel? How did the artist handle the subject?
- The Verdict - Is this a good work of art? Was the artist successful?

Besides the clues, students were provided with blank lines in which to write down their own ideas about the artist or artwork under study. The

teacher encouraged students to focus on formulating complete sentences with punctuation, rather than merely requiring students to fill-in blanks within sentences.

The classroom teacher also assisted the art teacher in supporting writing activities by providing class time outside of art to complete journal entries and worksheets. In addition, the classroom teacher provided related readings and writing assignments during the academic portion of the class.

Control Group. The art lessons presented at the control group site were primarily studio-based. Media such as painting, printmaking, stitchery, crayon resist, or clay were introduced with minimal mention of artists or works of art from art history. Class discussions centered around technical concerns and media demonstrations, and the bulk of class time was spent on making art projects.

Methods of Data Collection

Methods and materials used to gather written statements about *The Birthday* were controlled. A pre-test was given to the three 4th-grade classes on the first day of art class. A post-test was given on the last day of art class. During both the pre-test and post-test, each art teacher informed the 4th-grade students that they would be asked to write about a slide of a work of art that would be projected on the screen. The data collection sheet was distributed to students, and the directions written at the top of the page were read aloud: "Write about what you see and what you know about this reproduction of a work of art." Students were told they would be allowed 20 minutes to write. The rooms were darkened sufficiently to view a slide of *The Birthday*, but permitted enough light for the students to see to write their responses.

Methods of Data Analysis

A total of 6 pre-tests and 6 post-tests were randomly selected from each of the experimental groups and the control group. The Diagnostic Profile (Stavropoulos, 1992) was used to analyze these pre-test

and post-test written statements. Pre-test and post-test findings were described for each experimental group, and the control group. Lower-order understandings, higher-order understandings, and misunderstandings contained within the written statements were tallied and described in terms of frequencies and percentages. In addition, these results were characterized as formal, descriptive, interpretive, and/or historical in nature. Comparisons were then performed within and across experimental groups to show the effects of the writing-intensive, non-writing DBAE treatments, and the studio-based instruction received by the students in the control group.

FINDINGS

Diagnostic Profile Analysis: Writing-Intensive DBAE Treatment

When DBAE was integrated into the academic classroom and reinforced with writing exercises, students demonstrated substantial growth in responding to *The Birthday*. Writing exercises appeared to assist students in organizing their thoughts, making them more comfortable with expressing their ideas in written form. Students looked longer and had much more to say about *The Birthday* in the post-test study. Measurable learning outcomes more than tripled in the post-test data, and there was an increase in lower-order and higher-order understandings across all dimensions assessed with the Diagnostic Profile (Table 1).

Analysis of the post-test writing samples revealed evidence of students' ability to access relevant knowledge base and knowledge-seeking strategies within the formal, descriptive, interpretive, and historical dimensions of art understanding. This can be explained by the treatments involving consistent verbal interactions and writing exercises related to these dimensions of art understandings that were introduced throughout the school year. It is possible that the writing-intensive treatment influenced students' critical thinking in the classroom. Students may have naturally transferred these critical thinking skills when they wrote about the art stimuli (GCEA, 1994).

Diagnostic Profile Analysis: Non-Writing DBAE Treatment

While writing was not emphasized in the second level of the DBAE treatment group, post-test writing samples revealed evidence of students' ability to access relevant knowledge and knowledge-seeking strategies. Students who received DBAE instruction but no writing had more to say about the work of art (Table 2). Measurable learning outcomes more than doubled in the post-test writing samples. Lower-order outcomes occurred within the formal, descriptive, interpretive, and historical dimensions of art understanding. In addition, gains in higher-order outcomes were accounted for in the descriptive and historical dimensions of art understanding. Treatments involving consistent verbal interactions related to these dimensions of art understanding likely accounted for this growth.

Diagnostic Profile Analysis. Control Group

While studio-based art instruction provided essential experiences with media and technique, students in this control group did not show any marked growth in understanding of *The Birthday*. Post-test data showed that measurable learning outcomes actually decreased slightly in the control group (Table 3). Since focus of instruction in the control group was solely on studio production, students were not accustomed to writing or talking about works of art. Students in the control group were limited in the scope of knowledge they possessed, and did not develop knowledge-seeking strategies necessary to understand an unfamiliar work of art.

In most cases, students in the control group had less to say about the art stimuli. While there was a small percentage of growth in the formal dimension, there was a significant decrease in outcomes related to the descriptive dimension of understanding in the post-test written statements stimulated by *The Birthday*.

Students did not practice interpreting works of art during art class, therefore, functioning in the interpretive dimension of art understanding was minimal in both pre-test and post-test data. Because

art history was not a part of the control group's curriculum, absence of outcomes in the historical dimension came as no surprise when the data was analyzed. Students simply did not possess relevant historical knowledge to apply in making sense of the art stimuli, *The Birthday*.

Without appropriate knowledge and knowledge-seeking strategies to apply when confronted with an unfamiliar work, students struggled in their attempts to understand *The Birthday*. In the post-test, such struggles actually resulted in some misunderstanding of *The Birthday*.

CONCLUSIONS

Use of the Diagnostic Profile enabled a characterization of the cognitive changes that occurred in the writing samples. In addition, the Diagnostic Profile analysis provided an assessment of students' abilities to access information from their knowledge base, and to apply knowledge-seeking strategies to understanding an unfamiliar work of art. The Diagnostic Profile was very useful in discriminating students' lower-order understandings, higher-order understandings, and misunderstandings within the formal, descriptive, interpretive, and historical dimensions. The analysis rendered with the Diagnostic Profile enabled comparisons of pre-test and post-test data within each experimental group--demonstrating the effects of instruction on student-learning outcomes.

While it may be an obvious conclusion that students' writing skills will improve with practice, the Diagnostic Profile analysis demonstrates some advantages of a writing intensive discipline-based art education curriculum. Compared to the other non-writing DBAE treatment group and the control group, the writing-intensive approach appears to have an increased positive influence on students' abilities to effectively communicate their understanding of a work of art.

It is not surprising that writing skills improved dramatically in terms of frequency and quality in the DBAE writing-intensive classroom, it is important to note, however, that application of the Diagnostic Profile revealed some serious inadequacies in students' abilities express

themselves in a written format. A large proportion of students in all the study groups possessed poor writing and/or spelling skills. According to the art teacher, what these students could verbalize was not always communicated through their writing. For example, in the DBAE class where writing was not emphasized, the skills were so poor that writing methods of testing did not account for knowledge that students were able to express verbally. When writing and spelling skills obstruct a student's ability to express her/himself about a work of art, future assessment strategies with the Diagnostic Profile might be directed at transcribed verbal statements.

Finally, it may be of interest to look more closely at the ongoing writing and verbal interactions of students throughout the school year in both the art room and the academic classroom. Future research directed at the contents of ongoing writing tasks and verbal exchanges may play a crucial role in interpreting the cognitive changes that occur over the school year. In this pursuit, a single or multiple time series design, introducing DBAE in tandem with numerous Diagnostic Profile assessments of both written and transcribed verbal statements, might serve to illustrate the continuum of learning that takes place over the school year in particular DBAE instructional programs.

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Author's Note: Independent application studies are crucial to establishing the quality of the Diagnostic Profile assessment instrument. I am, therefore, extremely grateful to Margaret French for agreeing to use the Diagnostic Profile in her 1992 master's thesis entitled *Effectiveness of a DBAE Program: Pre- and Post-Test SDP Analysis of Written Statements from Three Elementary Classrooms;* and for allowing me access to the data for the purposes of developing this article.

Table 1

Frequency and Percentages of Pre-Test and Post-Test Diagnostic Profile Assessment of DBAE Writing Class

	Formal			Descrip-tive			Interpre-tive			Histor-ical			Total		
	L	H	M	L	H	M	L	H	M	L	H	M	L	H	M
Pre-test															
A	0	0	0	4	2	0	1	1	0	0	0	0	5	3	0
B	1	0	0	6	2	0	0	0	0	0	0	0	7	2	0
C	2	0	0	5	2	0	0	0	0	0	0	0	7	2	0
D	1	0	0	1	2	0	1	0	1	0	1	0	3	4	1
E	2	0	0	4	1	0	0	0	0	0	0	0	6	1	0
F	1	0	0	5	1	0	0	0	0	1	0	0	7	1	0
T = f	7	0	0	25	10	0	2	1	1	1	1	0	35	12	1
T = %	15	0	0	52	21	0	4	2	2	2	2	0	73	25	2
Post-test															
A	4	0	0	6	3	0	0	2	0	2	1	0	12	6	0
B	4	1	0	7	2	0	0	0	0	3	1	0	14	4	0
C	5	0	0	5	2	0	0	1	0	3	7	0	13	10	0
D	3	1	0	4	1	0	0	1	0	6	4	0	13	7	0
E	10	0	0	14	3	0	0	2	0	3	4	0	27	9	0
F	11	1	0	1	0	0	0	0	0	3	5	0	15	6	0
T = f	37	3	0	37	11	0	0	6	0	20	22	0	94	42	0
T = %	27	2	0	27	8	0	0	4	0	15	16	0	69	31	0

Note: Diagnostic Pro-file scores of six students that were randomly selected from a class of 25 are represented by the letters A, B, C, D, E and F. L = lower-order understandings, H = higher-order understandings, and M = misunderstandings.

Table 2

Frequency and Percentages of Pre-Test and Post-Test Diagnostic Profile Assessment of DBAE No Writing Class

	Formal			Descrip-tive			Interpre-tive			Histor-cal			Total		
	L	H	M	L	H	M	L	H	M	L	H	M	L	H	M
Pre-test															
A	0	0	0	12	2	0	0	0	0	0	0	0	12	2	0
B	1	0	0	4	1	0	0	0	0	0	0	0	5	1	0
C	3	0	0	4	2	0	1	1	0	0	0	0	8	3	0
D	0	0	0	3	0	0	0	1	0	3	1	0	6	2	0
E	2	0	0	15	3	0	0	0	0	0	0	0	17	3	0
F	0	0	0	4	1	0	0	0	0	1	0	0	4	1	0
T = f	6	0	0	42	9	0	1	2	0	3	1	0	52	12	0
T = %	9	0	0	66	14	0	15	3	0	5	15	0	81	19	0
Post-test															
A	4	0	0	8	3	0	2	1	0	3	2	0	17	6	0
B	6	0	0	6	2	0	1	2	0	2	4	0	15	8	0
C	4	0	0	6	6	0	1	1	0	5	4	0	16	11	0
D	6	0	0	6	2	0	1	0	0	3	1	0	16	3	0
E	8	0	0	22	2	0	0	2	0	0	0	0	30	4	0
F	2	0	0	10	2	0	0	0	0	0	0	0	12	2	0
T = f	30	0	0	58	17	0	5	6	0	13	11	0	106	34	0
T = %	23	0	0	41	12	0	3	4	0	9	8	0	76	24	0

Note: Diagnotic Profile scores of six students that were randomly selected from a class of 18 are represented by the letters A, B, C, D, E and F. L = lower-order understandings, H = higher-order understandings, and M = misunderstandings.

Table 3
Frequency and Percentages of Pre-Test and Post-Test Diagnostic Profile Assessment of DBAE Control Class

	Formal			Descriptive			Interpretive			Historical			Total		
	L	H	M	L	H	M	L	H	M	L	H	M	L	H	M
Pre-Test															
A	5	0	0	4	0	0	0	0	0	0	0	0	9	0	0
B	1	0	0	5	2	0	0	0	0	0	0	0	6	2	0
C	0	0	0	2	0	0	0	0	0	0	0	0	2	0	0
D	1	0	0	7	1	0	1	0	0	0	0	0	9	1	0
E	0	0	0	7	0	0	0	0	0	0	0	0	7	0	0
F	5	0	0	10	0	0	0	1	0	1	0	0	15	1	0
T = f	12	0	0	35	3	0	1	1	0	0	0	0	48	4	0
T = %	23	0	0	67	6	0	2	2	0	0	0	0	92	8	0
Post-Test															
A	1	1	0	5	2	1	0	0	0	0	0	2	6	3	3
B	0	0	0	3	2	0	0	0	0	0	0	2	3	2	2
C	1	0	0	2	0	0	0	0	0	0	0	0	3	0	0
D	2	0	0	5	2	0	1	0	0	0	0	0	8	2	0
E	5	0	0	0	0	0	1	0	0	0	0	0	6	0	0
F	1	0	0	8	0	0	1	0	0	0	0	0	10	0	0
T = f	10	1	0	23	6	1	3	0	0	0	0	4	36	7	5
T = %	21	2	0	48	13	2	9	0	0	0	0	8	75	15	10

Note: Diagnostic Profile scores of six students that were randomly selected from a class of 25 are represented by the letters A, B, C, D, E and F. L = lower-order understandings, H = higher-order understandings, and M = misunderstandings.

DIALOGUE JOURNALS WITH PRESERVICE ART TEACHERS: A STUDY BY THREE UNIVERSITY STUDENT TEACHER SUPERVISORS

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ABSTRACT

The process of writing in dialogue journals with preservice art teachers is examined in this paper. It is written from the perspective of three participating university supervisors. An analysis of the journals showed that similar ideas and concerns were evident among the students. Metaphors, visuals with text and supervisors responses are provided to highlight some individual characteristics of the journals. Recommendations are given to others who might want to promote a similar type of reflective activity in a preservice program.

Examining the reflections of preservice art teachers through dialoguing in journals with university supervisors is the focus of this study. Our process of writing in dialogue journals consists of student teachers keeping journals of concerns and issues that emerge during student teaching paired with university supervisors responses to those concerns and issues. Although we compare dialoguing in journals with

art students to studies that used journals with students in general education, we have identified the journal's specific contribution to students in art education. Our intention is to provide grist for a discussion about writing in dialogue journals in art education and to present the experiences and reflections of three researchers who have been involved in critically analyzing that process.

Although this study is written by and from the perspective of three university supervisors (specifically, the faculty coordinator of student teaching and two graduate teaching associates), we attempt to include the voices of the student teachers involved through the use of their on-going reflections and journal entries. The students have offered their journals as data for the study willingly.

SOME THEORETICAL UNDERPINNINGS

Because teacher education has become a focus of both private and public debate, many experimental programs in teacher education are emerging. In response to reports such as the National Commission on Excellence in Education's "A Nation At Risk" (1983), The Carnegie's "A Nation Prepared" (1986) and the Holmes Group's "Tomorrow's Teachers" (1986) and "Tomorrow's Schools" (1990), case studies of methods in teacher preparation have become a common method to study the process of learning to teach (Borko & Livingston, 1988; Grossman 1987). Additionally, studies that have focused on encouraging reflective practice in teachers have received attention as a way to effectively monitor and understand classroom events (Nolan & Huber, 1989; Richardson, 1990; Sykes, 1986) and have become a part of many teacher education program reforms.

Reflective teaching is conceptually synonymous with teacher-as-researcher, inquiry-oriented teacher education, teacher-as-decision-maker, and other similar terms. It generally regards teaching as a self-directive process that is critically analyzed. Most of those who have written about it agree that reflective teaching has roots in the 1933 writings of Dewey (Richardson, 1990). The literature that has evolved on the topic of reflective teaching and the resulting programmatic considerations for

teacher education is remarkable, in both quantity and depth. Tom (1992) claims this is not merely a faddish infatuation, but the interest in reflective teacher education is in response to a lack of faith in teacher effectiveness research that failed to uncover the one "best method" of teaching.

Bullough and Stokes (1994) examine the importance of building personal teaching metaphors as a component of becoming a reflective teacher. Students in their study wrote life-histories and developed metaphors to use in personal stories of teaching. Grimmett and McKinnon (1992) acknowledge, however, that focusing on metaphor might be an appropriate strategy for a "linguistically inclined student teacher" (p. 434). They suggest that visually inclined students might benefit from focusing on images of teaching. Thus, many art students might be more inclined to create images along with text to communicate their reflections.

Some researchers in general education have cited either individual cases (Fishman & Raver, 1989; Bolin, 1988) or small groups (Richert, 1990) who have benefitted from reflective journal writing during student teaching. These studies have suggested that the process of writing in dialogue journals is generally a positive experience that encourages critical thinking about teaching. In art education, Packard (1993) used dialogue journals in an introductory course in preservice art education to assess students cognitive development. Stout (1993) advocates the use of dialogue journals with high school-aged students in art classrooms to encourage critical reflection and writing skills across the curriculum. She cautions that the journal should not be used merely for "free association or catharsis" (p. 40) but for true critical inquiry into the meaning of art.

Other studies that examine teacher education within art education have focused on collaborating with cooperating teachers (Galbraith, 1993; Schiller & Hanes, in press), the notion of encouraging the development of inquiry oriented art teachers (Galbraith, 1988; May, 1993), discipline specific approaches to classroom management (Ellingson, 1991), and the position that art educators should work closely with their colleagues in general education (Schiller, 1992). Compared with the wealth of studies

in general education that address preservice issues, art education has just begun to break the ice with regard to preservice topics (Zimmerman, 1994).

WHAT GOOD ARE DIALOGUE JOURNALS FOR PRESERVICE ART TEACHERS?

Because we are artists, many of us have used our art as communication in lieu of writing. However, writing is a skill that must be addressed for those of us who enter the teaching profession. Journal writing can be a non-threatening way to practice writing skills as content is often more important than structure. As teacher educators we need to find ways to encourage our students to write intelligently about their concerns and experiences. The following describes our use of writing in dialogue journals with preservice art educators and our analysis of the process.

OTHER METHODS FOR USING DIALOGUE JOURNALS

Dialogue journal writing has been an integral part of our relationship building process with student teachers for the past two years. We have recently begun to examine our methods and the students' responses more critically in an attempt to further develop our understanding of the needs of our students. Our system for writing in dialogue journals is structured in a weekly cycle. Students have two notebooks and write entries in one of them during the week, the alternate journal that contains the previous week's entries is read and responded to by the university supervisor. The supervisors exchange journals with each of the five or six students that they supervise. At weekly seminar meetings the journals are exchanged, giving the supervisor the opportunity to respond to a new set of reflections. The student teachers can then both read the supervisors responses and begin to write new entries.

Our journal assignments are usually open-ended. The instructions to the students are to write about classroom issues and events that are troublesome or enigmatic; including their relationship with their students and cooperating teachers, curriculum planning, classroom management, and other issues as they emerge. The students are instructed to refrain from merely giving a description of the lessons they teach, and write about things that are troubling them, or issues with which they are wrestling. The students are asked to make two to three entries a week. Entries vary from many hand written pages to short paragraphs.

Recently, we have begun to assign an occasional topic for the students to respond to in their journals. These topics have included managing children with special needs in the art classroom, dealing with administrative difficulties in the school, examining the reasons why a particular lesson went well, and judging what reforms are needed in the public school system. The assigned topic entries tend to elicit diverse responses. Part of our study focused on evaluating the impact of assigned as opposed to open-ended journal assignments.

Most of the journal entries come from the daily activities of the students as they happen to choose them. Themes and issues that were addressed repeatedly were identified and analyzed to gain a better understanding of students most salient concerns and their understanding of the complex nature of teaching.

OUR ANALYSIS OF THE JOURNAL ENTRIES

The journal entries of our students can be roughly divided into two general categories: 1) reflective and current thoughts and 2) projected thoughts that pertained to the immediate or distant future (see fig. 1). In the category of reflective and current thoughts there were three broad sets of reflections that we call a) dialogue pertaining to personal situations and b) dialogue pertaining to current teaching situation and b) comments about weekly seminar. An example of an entry in set (a), personal situations, would be the following:

> I have a headache. I hope I get this "teachers voice" that we've been talking about. I'm tired. I really need to fix my sleep schedule so I can wake up in time and not be tired by 12:30.

Set (b), current teaching, would provide a response such as:

> It was a very busy day. With so many projects going it's hard work to be ready for each class. Cleaning up and getting ready for the next class is very difficult. The proofing of the printing block is quite messy and hard to clean up. I'm never caught up!

A typical set (c), seminar, response:

> At our seminars I hear all these horror stories about other schools and cooperating teachers. It makes me realize how lucky I am to have such a wonderful school and cooperating teacher.

In the general category of 2) projected thoughts, we've made two distinctions; a) future planning for the remainder of student teaching and b) future planning for when I have my own classroom. A set (a) entry would be:

> Tonight I am working on the aesthetic and critical part of my bead lesson. I am also creating a lesson for my third graders, which I pick up next week. I nixed the book idea, it just never popped for me. We are doing portraits.

A set (b) entry looks like this:

> I want to see signs of thinking. I think higher-order questions are really important, but I don't feel like I have the freedom here to dig for the depth I'm looking for. I'd probably do a bit less production and a bit more concept building when I get my own class.

The category that received the greatest amount of response was, not surprisingly, that of dialogue pertaining to the current classroom situation. The most frequently mentioned theme within all categories was that of behavior and class management issues. This obsession with issues of discipline and management is not uncommon for beginning

teachers. Our findings coincide with those of other researchers in general education (see for example, Stallion & Zimpher, 1991; Veenman, 1984). An example of the many entries we have read and responded to follows:

> I'm establishing myself firmly and making my expectations clear. They are responding well to the firmness. My insistence on discipline is transferring a serious attitude about art to the students.

Because there are so many entries of this nature we find ourselves continually giving advice and reassuring the students that these issues are sometimes not solved very easily.

VISUALS WITH TEXT

We have found that several of our students, although by no means the majority, spontaneously use illustrations of themselves or other school related objects or people in their journals. It appears that the use of graphic material is an unconscious impulse that is rarely alluded to in the text of the journal. We were quite taken with Brian's "self-portrait with students" (see fig. 2). We were aware of Brian's unique set of challenges, but the illustration contained emotional content not always visible in his writing, that tended to be more analytic.

Other students have used graphic representations to show traffic flow (see fig. 3), and to give us an idea of what the production phase of a lesson might entail. We have talked about suggesting that students add visuals whenever they so choose, during the next round of the students with whom we exchange journals. Combining the use of illustration with writing might serve as a buffer for those who have "writing anxiety."

METAPHORS THAT WE FOUND INTERESTING

Our students did not often use metaphor when describing their experiences and concerns, and unlike Bullough and Stokes (1994), we did not encourage its use. When used, however, the metaphors were well chosen and touched chords in all three of us. Here are some examples of metaphor.

> I had a new lesson that just sang on Andy Warhol and one on Elija Pierce that went nowhere. Pacing and motivation were the major difference. I have to switch into a "**used car salesman**" type of mode and then it works great.
>
> I had a wonderful day. The kids were good. After I got the basketball players out of the room I actually spent the whole period talking to them and they to me. This is one of those rare teachable moments where **the fairy godmother of education sprinkles magic dust on the room.**
>
> **I feel like slime.** I assigned four detentions today. One of the kids has been testing me all along and wanted to see if I'd follow through on a warning.
>
> In my next seventh grade lessons I'm trying the "**bites method**" instead of the "**stuffing approach.**" I'll be giving the information in small portions and keep it to the things that pertain to what they're working on.

The use of metaphor is quite interesting to us and we have talked about suggesting it's use to our students in the future. It might offer an insight to students' innermost concerns to which we might not otherwise have access. Additionally, art education students who are more visually inclined might find the metaphor a more adept way to define their images.

OUR RESPONSES

We see our responses as important elements to the dialogue journal experience, for it is through the dialogue that our students learn from us. We are interested in building relationships, not just having a window to the minds and feelings of our students. The collegial

atmosphere that we intend to set up with our students is a model that can be extended into the first few years of teaching and beyond with colleagues in the field.

The following are excerpts of our responses to students concerns:

> You're right, I think it's really hard to evaluate high school-aged students' work. So much of their self-concept seems connected. Make sure to give them some suggestions for strengthening or improving and give the opportunity for students to re-submit.

> Yeah, it's a good place to start. If everyone just gives up on this kid what are we helping to create?

> Sounds as if you are feeling some positive accomplishments from being structured and organized. Good job! The more WELL ORGANIZED you become the better your student-teacher relationships will be. Really. The kids will notice the difference and they will live up to your high expectations.

We try to be very positive in our responses and try to put ourselves in their shoes. Sometimes we include a suggestion and other times we congratulate or commiserate. We found that students didn't seem to respond to the length of or responses in any consistent way; in other words, some students wrote a great deal and others only a paragraph, and the length of their writing did not appear to bear any relationship to the amount that we wrote. However, it appears that students respond well to the individual attention that dialogue journals afford.

OPEN-ENDED AND SUGGESTED TOPICS: STUDENT RESPONSES

One of the questions we asked ourselves at the beginning of this study was, would assigned topics help or hinder the dialogue journal process? In short, we found that it did and it didn't; students who normally wrote a great deal in their journals tended to feel encumbered by assigned topics and those who were less enthusiastic about the journal process appeared to respond with greater interest. As supervisors, we enjoyed the assigned topics as it gave us the occasional chance to channel the students thinking along a particular path. Here are two students comments about assigned topic entries: one for, one against.

> Journaling was a good way to express myself. Open-ended assignments were easier because it allowed freedom instead of scraping something together for an assignment.

> I preferred structured assignments because often I did not feel like writing. Some of us enjoy writing about our experiences while others (myself) cannot be consistent in writing in <u>any</u> journal.

It is important to note that a majority of students preferred writing open-ended entries and stated that they enjoyed the journals as a whole in a final evaluation. Optional suggested topics is something we've discussed for the future. We have also talked about topics or questions that focus more on art education, such as "What are the ways that art appears to be trivialized or promoted in your specific school," or "Is combining all four (DBAE) disciplines easy or difficult in your school." We look forward to implementing some of these ideas.

CONCLUSION

We think that much can be learned through writing in dialogue journals with our students. We have learned more about the thoughts and fears of preservice art students and this helps us to be empathic listeners and more effective facilitators of high quality teaching practices. The dialoguing process is a tool with which we have experienced success and our attempts to critically analyze our methods and practice has strengthened its use.

Programs in art education must prepare art teachers to be effective in today's complex and diverse schools. Thus it is necessary to isolate strategies that guide preservice teachers into becoming thoughtful, reflective teachers. Dialogue journals, if used with care and reflection by preservice educators, can be a helpful tool in preparing art teachers to meet the challenges of the future.

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TAXONOMY OF THE PARTS OF A STUDENT TEACHER JOURNAL

STUDENT TEACHER JOURNAL ENTRIES	REFLECTIVE AND CURRENT THOUGHTS	DIALOGUE RELATED TO PERSONAL SITUATION		PERSONAL ANECDOTES
				IMPROVEMENTS NOTICED
				RESPONSE TO SUPERVISOR'S JOURNAL COMMENTS
				SELF DOUBT AND FEARS
			PERSONAL INFORMATION	STUDENT TEACHER FEELING TIRED & EXHAUSTED
				STUDENT TEACHER BEING PHYSICALLY ILL
				STUD. TEACHER EXPERIENCING MENTAL FATIGUE
				WHY STUDENT WANTED TO BE A TEACHER
		DIALOGUE PERTAINING TO CURRENT TEACHING SITUATION		INFORMATION ABOJT CERTAIN STUDENTS
				COMMENTS ABOUT COOPERATING TEACHER
				CLASSROOM ANECDOTES
				QUESTIONS FOR THE SUPERVISOR
			MANAGEMENT	CLASSROOM MANAGEMENT
				BEHAVIOR MANAGEMENT
				LESSON PLANNING STRATEGIES
				COMMENTS ABOUT PREPAREDNESS TO TEACH BASED ON OSU COURSES
		COMMENTS ABOUT WEEKLY SEMINAR		
	PROJECTED THOUGHTS	FUTURE PREPARATIONS AND PLANNING STRATEGIES FOR CLASSES DURING S. T. EXPERIENCE		
		DIALOGUE PERTAINING TO FUTURE TEACHING SITUATION		WHAT S.T. IS LEARNING NOW THAT WILL BE VALUABLE IN THE FUTURE
				WHAT HE/SHE WILL DO DIFFERENTLY IN FIRST JOB

Figure 1

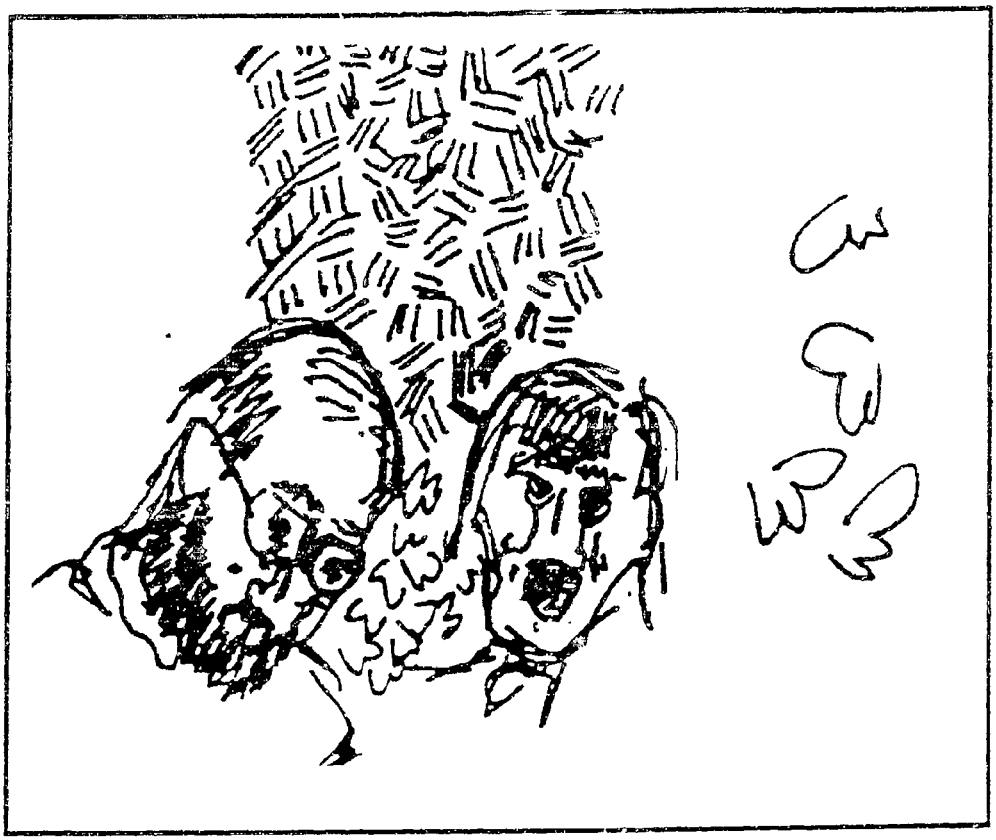
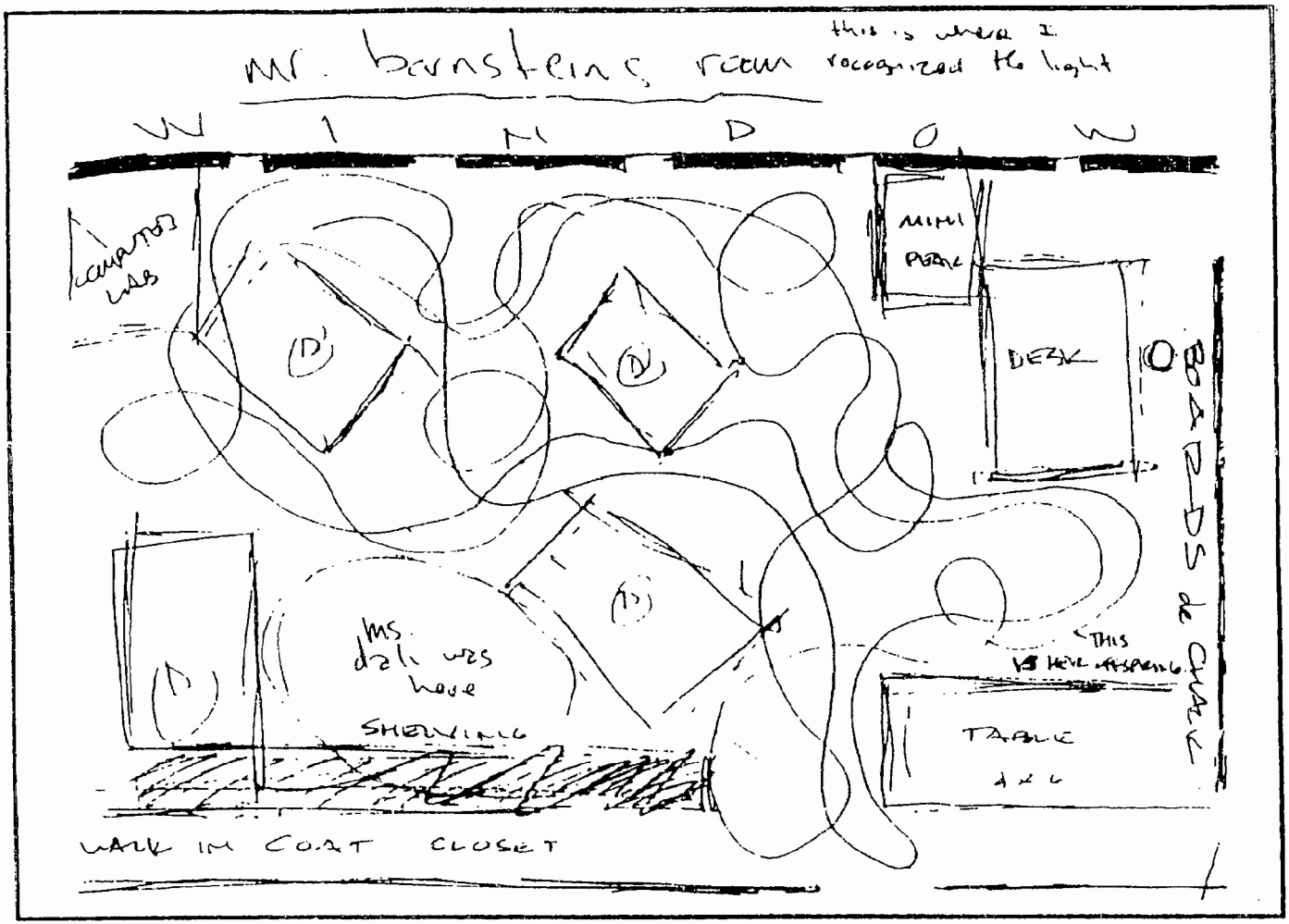


Figure 2



60 **Figure 3**

THE GROUP STUDIO CRITIQUE AS EVENT: A PROBLEM-POSITION

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ABSTRACT

To understand the significance of group studio critique as event, this problem-position has been constructed out of elements drawn from experiential, institutional, and cultural-philosophical areas. University art and art education students' experiences, as shaped by institutional norms and practices, are interpreted in light of Dewey's aesthetics. In this light, students can be seen to dwell in the gap between ordinary and aesthetic experience. Thus, critique fails to realize its potential and is not experienced as the work of art it could become, in a metaphoric sense.

Group critique, as an integral part of life in the university studio art classroom, can be described as an "appraisal event;" a part of an "interpretive and evaluative process" which is directive in nature and which "functions to point to new alternatives, interactions, and selves"(Sevigny, 1978, p. 59). As such, group critique sets up an "interpretive reality," in which professors, students, their artwork, and their talk about the work and themselves, are situated in a particular time and space.

For Dewey, as for Heidegger, the work of art itself is an event, which ought not be confused with the physical object, or "art product," that is a condition for experiencing the art event. Simply put, there is no artwork apart from the human experience. Rather, the artwork is what the product does with and in this human experience. The artwork is thus recontextualized as a process within experience, culture, and history. As such, the work of art has the potential to close the gap between ordinary experience and aesthetic experience.

The purposes of this paper are to explore this recontextualizing process, within the experience, culture, and history of group critique and to determine if critique, like the work of art, can be recontextualized as an aesthetic event having the potential to close the gap between ordinary and aesthetic experience.

A PROBLEM-POSITION

Such an exploration does not begin with a fixed or over-arching research question, but rather, with the construction of a problem-position. According to Carson (1991), "problem-position" is Deleuze's term, which describes the situated interpretive task presented to the researcher who recognizes that human experience is dynamic and cannot be fixed, not even during the research process. In constructing a problem-position, such a researcher is placed in the middle of this movement, where, according to Deleuze, s/he constructs the problem "out of elements drawn from all over."

For now, this problem-position is constructed out of elements drawn from three realms or areas: the experiential, the institutional, and the cultural-philosophical. Exploration of the experiential realm is guided by the phenomenological question: *What is it like for university students majoring in fine art, design, and art education to experience the critiques held in their studio classes?* The question, *what is the university like, as an institution setting up the interpretive reality in which the experience, culture, and history of the critique are situated?* guides the exploration of the institutional area. In the third area, cultural-philosophical inquiries are guided by the questions: *What are the philosophical questions that lie at the*

heart of the experience of group critique? How do we understand group critique as an appraisal event and as an aesthetic event?

IN THE EXPERIMENTAL REALM

Undergraduate and graduate students majoring in art, design, and art education at two institutions received a brief questionnaire in their studio or art education classes. Sixteen undergraduate and sixteen graduate students returned these questionnaires which asked students to describe their experiences of group studio critique. From their descriptions, it is clear that students' experiences of group critique cannot be understood merely as internalized or psychological phenomena. Rather, their experiences are situated in the "world" or culture of the studio art classroom. Such experiences are made up of students' and professors' interactions and their participation with the art objects, situations, and events that constitute the studio environment. Indeed, the human interactions, art objects, situations, and events are as important to the critique experience as are the students and professors themselves.

This brief description, taken from an undergraduate students' experience, is illustrative: "[Critique] increases my knowledge of what my work means to me and to those around me." Similarly, a graduate painting student situated her experience: "It is usually enlightening for me to see how others experience my work. It can be painful." Another graduate student, who attends a culturally and ethnically diverse university, reflected: "I feel the multicultural element also adds to the positive nature of critique."

Because their experiences of group critique are situated within the studio environment, students' descriptions of the atmosphere of that environment are essential to an understanding of their experiences. Descriptions of the atmosphere ranged from "hostile," "stressful," "serious and focused" to "reflective," "peaceful," or "relaxed." Some students noted that the enthusiasm of the group contributed to a positive environment.

Students' experiences of critique also are temporal and contingent. That is, such experiences exist *in* time and they change *over*

time. Thus, these experiences have a history and can be described in narrative terms, as for example: "At times, I feel my work is inferior. Critique helps me to make improvements. The more critiques, the easier it becomes." This graduate student not only situated his experience of critique in time, but also his understanding of the purpose of critique: "To clarify and order ideas that are not clear enough at this time...." Another graduate student described changes over time in her experience: "At first, [critiques made me] nervous, judgmental, confused, analytical. [Then], with more understanding, more response, I learned acceptance from my peers." Another graduate student said: "Critiques are not easy to take or make, but one learns as time goes by."

Without exception, undergraduate students enrolled in a lower level painting class described their situated experiences of group critique in terms of being critiqued; that is, in terms of receiving responses to and opinions on their work and learning from others. For example: "I want input on what the weaknesses are...." "[Critique] is good. It helps me learn from my mistakes."

Such descriptions of being critiqued usually were characterized as "positive learning experiences," as for example: "Critique is a learning experience that I feel is very important. We learn from looking at and talking about other people's work and our own." "I like [critiques] and feel that is when I learn the most by discussing all the different types of work." Some of the graduate students also described their experiences in terms of being critiqued and learning from others. Not all positive, these descriptions varied. On the one hand, this was offered by a graduate student specializing in design and computer graphics, who said that his/her experience of critique was "generally positive, although I don't think most people know what they're talking about when it comes to my work." On the other hand, an art education graduate student said that he/she was "looking forward to hearing from my classmates as to how to improve or what they liked about a particular work."

Graduate students, at two different institutions, one located in the Midwest and the other on the West Coast, not only described their experiences of being critiqued, but also, their experiences of giving responses and opinions--of providing critique. For example: "In this

class, my input matters. I can be direct, provide ideas and develop my own ideas, be supportive or challenging to other students--to be critiqued: in group, I am nervous, somewhat defensive but can practice experiencing my thoughts about art and what I'm striving for."

Many of the graduate students at both institutions recognized that talk about work was integral to the critique process and that what was said and how would affect their peers' experiences of this process. About his/her experience of a particular class critique, this graduate student, specializing in design and computer graphics, said: "There was little or no pressure in terms of what one says about a particular subject (or piece of art work), but as in all critique classes, there was an obligation to speak." Apparently finding it difficult to critique another's work, this graduate student specializing in sculpture said: "starting a little tense on my part when I had to give some opinions on somebody else's work." Describing his experience of critique in terms of his purpose, another graduate student placed talk about art at the core: "...to compare and discuss my point of view with other students."

As gleaned from their responses to the question: "What is it like for you to experience the critique(s) in this class?" students' experiences varied, ranging from "intimidating," or "challenging," to "motivating," "helpful," and "enlightening." Many undergraduate, as well as graduate students found group critiques to be "positive."

Also gleaned from their responses were students' implied experiences, responses implying that students had expectations for critique experiences, probably based on prior experiences. For example, one response of, "easy, no anxiety attacks," implies that this undergraduate student actually had experienced or expected to experience attacks of anxiety, which likely made critique difficult. By saying that "...we must be true to our opinions, but I don't like 'crits' that are destructive," this graduate painting student implies that she has experienced critiques that were indeed destructive. Despite the variety of interpretations of their actual or implied experiences, students seemed to have shared in a common experience of critique as "appraisal event." As such, critique has forced this community of students to think about how its members are related to each other through the artwork and in the

world of the studio classroom. For most students, critique was important and intense; an experience to which they gave their full attention.

THE INSTITUTIONAL AREA

Through the institution and its expectations, norms, and practices, powerful messages about the importance, role, and purpose of group critique are sent to students. Some of these messages are quite clear; others are rather conflicted and contradictory. Doubtless, both types are received and both shape students' experiences of critique.

First, it is clear that the university art curriculum is heavily biased in favor of the studio experience (Hobbs, 1993). Indeed, those institutions accredited by the National Association of Schools of Art and Design (NASAD), require as many as 72 hours of studio course work for the Bachelor of Fine Arts degree. According to Hobbs (1993), institutions reflecting this studio bias tend to encourage their students "to manipulate forms rather than ideas" (p. 103). The curriculum is one of doing, rather than of being or knowing; it involves the mastery of a set of skills and techniques, rather than the making of personal, communal, or spiritual meanings.

It also is clear that the university art curriculum, together with institutional expectations for student performance, is structured hierarchically. That is, the curriculum and expectations are structured such that a clear distinction between undergraduate or lower level courses and graduate or upper level courses is drawn. Lower level courses are introductory and are considered to be foundational to the artistic development and training of students learning to become artists and art teachers. These courses typically are more structured by professors than are upper level courses. Indeed, undergraduate courses are characterized by their prescribed assignments, or "problems," often requiring specific solutions. Graduate students, on the other hand, usually set their own problems. Within the curricular content and structure lie the institutional views of how and when students, or apprentices, become full-fledged master artists or art teachers. These views and curricular structure have implications for critique.

Professors, like their students, consider critique to be an extremely important aspect of the studio experience. In his study of art professors' goals for critique, Barrett (1988) found that some of the participating professors "explicitly singled out critique as the most important aspect of their teaching" (p. 24). Despite their perceived importance, critiques were conducted neither regularly nor systematically across the institution. Barrett also found that the frequency with which critiques were conducted varied widely. In some studio classes, critiques were held weekly, or at the culmination of each class assignment. In other classes, critiques were held only occasionally during the academic term. These findings were verified by the graduate and undergraduate students' descriptions on the questionnaires. Moreover, few professors said they conducted critiques in any systematic way. Most professors valued student participation, but were uncertain as to how to facilitate discussions in which students were actively involved. Several professors admitted that they did most of the talking. At the undergraduate level, the professor was most likely to lead the critiques. At the graduate level, however, the students were more likely to lead them. A few graduate students reported they and the professor shared equally in conducting the critique or that the professor began the critique and they "took over."

Barrett notes that critique seemed to be equated with evaluation; specifically, with the weaknesses, the "unresolved," "what doesn't work" in the piece. For professors using this deficit or "medical" model, the task was to diagnose the ills so that the student could fix, or at least, treat the problem. As Barrett indicates, the goal, and thus, the experience of critique, is clearly unrelated to the goals of art criticism, which include: the furtherance of humane values and the sharing of discoveries about art and the human condition.

Barrett found that in general, professors of art used intentionality as the criterion for evaluation during critique; in particular, undergraduate students' work was evaluated in terms of the professor's intent in making the assignment and how closely the work reflected that intent. Graduate students' work, on the other hand, was evaluated in terms of the student-artist's intent and how closely the work reflected his/her intent.

In this institutional context, critique is understood as an evaluation event; as a process of holding up individual students and their artwork to standards set by skilled master artists. In this process, the student and the artwork not only fall short, they also are objectified. Student and artwork are stripped out of the context of human experience and out of the cultural and historical contexts of the group critique event. The student is seen as a pair of hands, as yet untrained, and the work is seen as an incomplete object to be scrutinized.

It seems rather contradictory to find the institution that brings students together to paint, sculpt, and critique in groups is also the institution that fails to recognize the significance of the social and critical interactions of students in group. Current models of critique and curriculum, as shaped by institutional norms, expectations, and practices, are offered as explanations.

IN A CULTURAL-PHILOSOPHICAL REALM

Critique clearly is an important experience for students and professors alike. The question becomes: What is the nature of this experience? Dewey's aesthetics, as described in *Art as Experience* (1934), go a long way toward illuminating the experiential significance of group critique. For Dewey, there are two continuous, yet distinguishable classes of experience: ordinary and aesthetic. Critique, like a work of art, has the potential capacity for providing students and professors with the latter; that is, with "experiences that are exemplary in their unity, in their educative potency, and in the type of consummatory pleasure they yield" (Jackson, 1994, p. 2). Critique can "refine, concentrate, or intensify" the traits or qualities that are found in ordinary experience. As an aesthetic event, critique could move students from ordinary to aesthetic experience; it could lead students to deepened understandings of their artwork and themselves.

Dewey's aesthetics seem to suggest a metaphor which can be used to understand and make vivid students' potential experiences of critique. In this metaphor, group critique is likened unto a work of art--perhaps an installation or performance piece. As Dewey looked to

art, so, too, might we art educators look to critique to illuminate the meaning of experience. Like the work of art, the critique is an event which ought not be confused with the physical objects and surroundings that are conditions for the experience. As there is no work of art apart from the human experience, neither is there critique. Like the work of art, critique is recontextualized as a process within human experience. Like the work of art, critique also is inescapably located within the cultural and historical contexts of the group of appreciators and creators.

In this metaphor, that which the students creates--on canvas, in clay, or in their social and critical interactions--is envisioned as a work of art. However, this view is not shared by the institution, which, instead, objectifies and decontextualizes the students' work and interactions. Within the institutional area, then, the metaphor tends to break down. Critique, as currently experienced in institutional settings, can objectify and reduce traits and qualities, rather than refine or intensify them; thus, critique remains as ordinary experience, with little or no movement toward aesthetic experience.

When taken together, the experiential and institutional realms of this problem-position construct a view of students dwelling awkwardly in the gap between aesthetic and ordinary experience. This gap, a kind of twilight zone, seems to produce a tension in those students and professors who realize that critique, as currently experienced, fails to achieve its potential as aesthetic event.

If and when we should decide to facilitate movement along Dewey's continuum of experience, to close the gap between aesthetic and ordinary experience, then we must address Jackson's provocative question: "If we took Dewey's aesthetics seriously, how would the arts be taught?"

Embracing Dewey's aesthetics would necessitate changes in existing institutional structure, norms, and practices. The hierarchical structure of the institution must be abandoned; undergraduate and graduate students and their artwork must be appreciated for their strengths in the here and now. Building on their strengths, students might be encouraged to study related fields including, for example, spiritualism, anthropology, kinesthetics, or semiotics. Working with

ideas, then, students might shape a curriculum of being. In such a curriculum, professors might take a constructivist approach to the teaching of art. Such an approach would mean they and their students recognize that knowledge of art and self gained through critique is a socially-constructed phenomenon and that together, students and professors construct new meanings and realities.

With such changes, critique could be seen metaphorically as work of art; it could be valued and experienced not as appraisal event, but rather, as aesthetic event potentially capable of closing the gap between ordinary and aesthetic experience.

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THE PROCESS OF UNDERSTANDING: PROTOCOL ANALYSIS AND MUSICAL COMPOSITION

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ABSTRACT

Concurrent protocol analysis is used to create a paradigm of the musical thinking utilized by two composers. This paradigm is based on analysis of transcripts created by two composers using the description of reflective thinking proposed by John Dewey.

OVERVIEW

This study investigated the musical thinking of two composers through the use of concurrent protocol analysis. I examined the problems, funded experience, and reflective thinking used by these composers as they worked on compositions. As a result of the resurgence of interest in a variety of forms of thinking such as critical and reflective thinking, I was particularly interested in investigating the extent to which the participants used reflective thinking when composing, if at all.

Shulman (1987) suggested a need for research in one area of the knowledge base for teacher education: the accumulated wisdom of practice from gifted teachers. The music educator must assume the roles

of critic, arranger, conductor, theorist/composer, and performer when acting as translator of content knowledge. The collection of analyzed wisdom of practice becomes the optimal basis for teaching musical thinking skills to prospective music educators.

In much of the literature written by and about composers, the composer appears as a recipient of divine inspiration, the practitioner of a time-honored craft that defies close description. This view of composition, still promulgated by many practicing composers, is of little assistance to teachers who wish to engage students in the creative process of composition. Protocol analysis is one lens we can use to gain insight into the layers and convolutions of the musical thinking process used by composers.

OBJECTIVE

The objective of this study was to explore the extent to which there is an observed or implicit paradigm of reflective thinking in the thinking of practicing composers. What problems did the composers encounter? What types of funded experience were employed when thinking about problems? Did the composers use any or all of the seven phases of reflective thinking described by John Dewey?

THEORETICAL FRAMEWORK

I became interested in the process of composition as a result of on-going protocol analyses of arrangers, performers, and conductors, in which the participants were asked to produce a concurrent protocol while conducting, practicing, studying a score, or rehearsing an ensemble (Whitaker, 1989). The protocols were analyzed for evidence of reflective thinking as described by John Dewey (1933). For the purpose of examining the literature and transcripts, the Deweyan paradigm has three components: 1) the recognition of a problem, 2) selected dimensions of funded experience, and 3) the reflective process itself, including statement of the problem and statements inferred to be evidence of the thinking process involved in consideration of the problem. Four broad categories

of funded experience were used to identify and classify the types of funded experience: academic knowledge, feelings, practice-based experience, and imagination. The result of the identification and extraction of statements was in the form of three lists: problem statements without any associated statements, funding statements, and intact problem statement groups. The wording of each problem statement group was examined for evidence of Dewey's seven phases of the reflective thinking process: prereflection, suggestion, intellectualization of the problem, creation of a hypothesis, reasoning, hypothesis testing, and post reflection. Results of the analysis are presented as annotated lists of statements and groups of statements.

The extensive body of research by proponents of protocol analysis in fields other than music education is focused by the work of Ericsson and Simon (1993). The use of protocol analysis has extended to such areas as the solution of mathematical problems (Adams, 1991; Thompson, 1986; Rebovich, 1986) and student reading strategies (Krueger, 1986; Murphy, 1987). In the largest body of research, that of English composition, researchers have used concurrent protocol analysis to investigate problem definition by writers, the use of silence, planning and revision (Schmittauer, 1987; Mattingly, 1986; Johnson, 1990; Rachwitz, 1986). The body of seminal work on the cognitive processes in composition is comprised of the work of Flower and Hayes (1977, 1980, 1981a, 1981b, 1981c).

Two research studies using concurrent protocol analysis have been done in music education during the past five years, based on the theoretical framework described by Dewey (1933) as reflective thinking. Richardson (1988) and Whitaker (1989) created paradigms for the ways that the music critic, performer, conductor, and arranger process information during a musical experience. Richardson analyzed a concurrent protocol produced by a music critic as he attended a concert. Richardson derived a paradigm of musical thinking composed of a series of distinct, interactive functions: expectation, comparison, prediction, and evaluation. She characterized these functions as being recursive in nature, occurring continually as the critic is engaged in the musical experience. (Richardson, 1988).

Whitaker (1989) used concurrent protocol analysis to investigate the extent to which two instrumental performers, two instrumental conductors, and two arrangers used reflective thinking when making decisions about musical problems. The protocols were created in typical situations for each composer, such as when studying scores, simulating a rehearsal, practice session or performance, and during an actual practice session, rehearsal, or arranging session. The thinking of the composers could be characterized as containing evidence of Dewey's description of reflective thinking. Reflective thinking did not appear to be tied to any particular type of problem or form of funded experience; it appeared in a variety of forms in based on the fund of experiences each individual brought to the data collection sessions. In both studies, utilizing the Deweyan description of reflective thinking was useful due to the inclusion of feeling, imagination, and funded practical and academic experience as part of the nature of musical thinking.

TECHNIQUES AND DATA SOURCE

1. The two participants were nationally-known, currently publishing composers of instrumental and choral music for students ranging from junior high to professional performance levels. The composers selected their own settings and used their customary procedures.
2. Consistent with the production of concurrent verbalization (Ericsson & Simon, 1993), the participants were instructed to "Say anything that comes to mind during a composing session." The participants were asked to keep the tape recorder on for as long as they felt comfortable with the verbalization: each decided on the length and frequency of the recording sessions. One composer decided to record his work on two different pieces, separated by each other by several months. The other composer elected to record his work on several movements of the same piece during a two month time period.
3. Analytical procedures followed a sequence of problem identification, selection of episodes that could be labeled as problem statement groups, and analysis of the groups for evidence of the seven phases of reflective thinking. All of the statements were examined for evidence of funded

experience in the forms of academic experience, practical experience as a composer, feeling, and imagination.

4. The transcripts and lists of single statements and problem statement groups were given to two experts in the field of musical thinking and protocol analysis to consider independently.

FINDINGS

The analysis of the transcripts revealed that the composers alternated between two positions: being deeply involved in composing music and talking about composing music. One composer described writing music as a process of "coming up against walls and figuring out ways over them;" the second subject succinctly described one part of the compositional process as being one of "bang [on the piano] and write."

In different ways, the composers addressed the process of making tapes and their experiences while composing music:

> Composer 1:
>
> Somehow, in the process of making the tape, I know this sounds a little incredible but it is true, I lost whatever thread I was trying to keep in my head. I guess it suggests to me that probably so much is going on internally at the time that you're composing that when you're asked to vocalize about it, somehow you lose track, maybe, of the other things that you were doing.

This may be construed as an example of the cognitive overload Ericsson and Simon described as interfering with verbalization.

> Composer 2:
>
> While I was out, some things occurred to me. As I'm writing all this stuff, you're not really getting the composition process here. The composition process goes on in my head all the time, over a long period of time. When I sit down at a piano, I'm sort of filling in details of forms and styles that have already come to mind and have already developed and those are things that you can't really get down on tape because they happen when

> I'm riding the train in the morning or when I'm walking down the street or while I'm buying groceries or while I'm sitting in a bar listening to somebody else's music.

The composition process occurred in different natural settings and used different procedures: one subject was creating and filling in a sketch, the other was working without a sketch using ideas presumably developed, as he described above, outside the data-collection setting. However, there is a discrepancy between the subject's self report of what he said that he did and what happened during the taping session: the subject appeared to be generating musical ideas as he went along, "banging and writing", "sitting and improvising" rather than developing ideas he had stored in long term memory.

Both transcripts contained digressions from the task of composing, or even from talking about composing music. One of the composers spoke at length about good and bad music and the occasional necessity of writing music to fill in the space of a piece:

> Manny Farber, who is a film critic...proposed that there is white elephant art in which things were very well made and everything fit perfectly and was very polished, and he thought it resembled nothing so much as one of those white elephants that you'd find in a second-hand store. Basically it is just a hunk of well-modulated space, and a lot of music comes across to me that way....

The second composer digressed from his discussion of composition and from creating music to mention his intolerant neighbors, a finger injury, and the unfortunate necessity of playing at funerals.

Subsequent analytical procedures included problem identification, selection of episodes that could be labeled as problem statement groups, and analysis of the groups for evidence of the seven phases of reflective thinking. All of the statements were examined for evidence of funded experience in the forms of academic experience, practical experience as a composer, feeling, and imagination. The types of problems encountered

by the subjects differed in each taping session, from piece to piece, and from each other. Examples of problem statements include:

> ...it is somewhat of a challenge to arrive at an appropriate harmonic sort of background for this.
>
> The problem is that the bass line isn't doing much, and the middle line....
>
> Time to add something to the left hand here--it needs something else.
>
> The problem now is...the last phrase isn't quite right.

Funded experience statements were in the form of single statements and statements embedded in the problem statement groups. The transcript analysis revealed that both subjects utilized academic knowledge, practice-based experience, feelings, and imagination to varying extents when composing. However, funded experience as a composer was the predominant form of experience used by both composers. Some examples of funded experience statements are:

Academic:	It's a theme that was actually written by Messiaen in his own peculiar alphabet--what he does is spell out words with musical notation.
Experience:	You just do repetitive things and then you build and it works real well and people like it and church organists never understand it but they don't have to as long as they play it.
Feeling:	I hate starting new things. It's funny how the mood has changed.
Imagination:	Then we need something very snarly and low; I can imagine feeling that way.

Each problem statement group was examined for evidence of some of the phases of reflective thinking. Some problem statement groups were categorized as examples of non reflective thinking, as the subject followed a statement representative of a perceived difficulty by a solution. The non-reflective thinking present in the following problem statement groups is determined by the absence of a suspension of decision: the subjects recognized a problem and generated an immediate solution.

Problem	Hmm...the problem now is...the last phrase isn't quite right. (plays) That's a little closer. Change the sequence there. (plays)
Problem	Now I wonder what key it ought to be in here. (plays) B flat it is.

Continued examination of the problem statement groups resulted in the discovery of the employment of a variety of forms of reflective thinking: each subject engaged in all seven phases of reflective thinking in response to at least one perceived problem or difficulty. The composer creating the sketches seemed inclined to use more reflective thinking throughout than the composer writing directly at the keyboard. The more extensive consideration of a problem can be seen in the following problem statement group, which has been categorized as a group containing evidence of six phases of reflective thinking: 1) prereflection (recognition of a problem), 2) suggestion (suspension of decision), 3) intellectualization of the problem through funded experience, 4) creation of a hypothesis, 5) elaboration of the hypothesis through reasoning, and 6) hypothesis testing. The only absent phase is: 7) post reflection on the solution, as the subject elects to leave the problem unresolved. The numbers in the analyzed passage indicate the phase, and the abbreviations indicate the type of funded experience employed.

Problem Thinking about harmony, I have two alternative ways of harmonizing this melody.

(2) (exp) Part of the problem is that it is for oboe and harp, this section of the piece and the harp is limited to seven notes at a time, which of course can be changed when you have a break for a pedal change.

(3) (exp) But it does limit the palate somewhat, so I'm sketching this while trying to figure out how, which of these seven notes are going to be useful to start out with trying another option here.
(exp) Back to the first option...there is something I don't like about the one I just played. This area where...
(acad) is somewhat clichéd and sort of hard to tell sometimes because it has to do with a clear sort of, older, more tonal sense of voice leading.
(acad/exp) I think that this piece is probably very tonal in some aspects, but I'm trying to avoid things that have that
(plays two chords)
that clear sort of relationship, so now some solution has to be devised for which how, if I like that option better, how to change it in such a way that cliché is avoided.

(4) Maybe it involves changing, switching the last two notes of that figure, let's hear how that sounds.

(5) (exp) I don't particularly like parallel fourths and that's what ends up there.
(imag) Right now I'm trying just to get a sense in my ear, which is a real problem.

(6) (exp) Try out the first solution. At the moment I'm sort of gravitating toward that.

(7) (exp) Hmm...sometimes when I get in this position it's hard to decide between two options.
(exp) It's probably a good time to review other things that still need work...in this case, I'm not sure I'm ready to continue working on this one.

A common thread inferred from the verbalizations of the participants was the necessity of a mental conception of a piece, a template that served as the focus for all subsequent activities. Any problems or difficulties experienced by the subjects are of their own representation within the situation, what Flower and Hayes refer to as "private, inner representations" of a problem (1980, p. 22). These findings were consistent with the earlier examination of the thinking of conductors, arrangers, and performers.

Reflective thinking did not appear to be tied to any particular type of problem or form of funded experience; it appeared in a variety of forms based on the fund of experiences each individual brought to the data collection sessions. The Deweyan description of reflective thinking was useful due to the inclusion of feeling, imagination, and funded practical and academic experience as part of the nature of musical thinking.

The results of this analysis presented clues about the thinking process used by composers consistent with those found in the earlier protocol analysis studies: 1) each individual brings a particular web of funded experience to a situation and 2) uses this experience to identify and consider problems. Funded experience structures the problem in the mind of the individual and directs the subsequent use of reflective or non-reflective thinking. Reflective thinking was present in the transcripts, but its presence was not linked to any particular type of funded experience or problem.

EDUCATIONAL IMPORTANCE

The Deweyan description of reflective thinking is the foundation for a theoretical model of musical thinking due to: 1) Dewey's description of a combination of intellectual and affective components, and 2) the recursive nature of thinking as evidenced by the composers' use of a variety of forms of funded experience in all phases of the thinking process. The process of developing and piloting curricular initiatives in musical composition can be based on the beginnings of a theoretical foundation for teaching musical thinking that illuminates the layers of

concern that practicing composers use when addressing musical problems.

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HOW RESEARCH HAS REIFIED MUSIC EDUCATION, OR, THE CODA THAT DOGS THE WAGS

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ABSTRACT

The author argues that published music education research has mainly adhered to a positivistic epistemology concomitant with the psychostatistical methodology. Such research has not been usable by teachers or musicians, yet several leading aestheticians have defended positivism over interpretive and action research studies. The author suggests that the music education journals with widest circulation have fastidiously avoided publishing interpretive studies on grounds of methodological purity, grounds which the leading methodologists such as Campbell and Cronbach rescinded more than 15 years ago.

One of the aims of educational research is to seek knowledge and understanding of discrepancies between theoretical aspirations and actual practice. My paper considers such discrepancies in music education research. I argue there is a long-standing lack of articulation between the literature on aesthetics and criticism compared with performance and with the teaching of music in schools. An immediate problem is that each of these cultural constructions uses a particular lexis. Although

semiotica of music have been developed, no writer claims universality; indeed, the claims are no more than those of providing the beginning of signifiers for a priority set of signified. What does emerge is the diminishing lack of credibility for the long held claim of a homologous relationship between language and music. The referents of language are external to it whereas in music they are internal or hermetic (Jakobson, 1979). Thus, we can usually detect whether a language text is nonsense whereas some music compositions have been praised by critics although they subsequently are revealed to have no compositional principles apart from random generation, for examples, the furore amongst the musical "literate" over the initial public performances of the *Rites of Spring*, Albert Ayler, and John Cage.

Against this background music education and, in consort, its research, appear to avoid controversy. It goes for the homily, the stuff that will not disturb or upset, as if there were a normative level of response to music instead of the diversity we know emanates from audiences, critics, composers and performers, professional and amateur.

In this paper I will refer to case studies of music education by Stake, Bresler, & Mabry (1991), Kushner (1991), and Ingvarson (1989). I will use these case studies to bring out the discrepancies between what is practised in, as compared to what is researched about, music education. I will argue that music education is still largely based on a discredited (by many aestheticians and cultural theorists) version of music appreciation. In the context of the evidence from the case studies and other critiques, I will argue that much research in music education has been devoted to the educationally irrelevant search for normative justification of an outmoded aesthetic and pedagogy. I will conclude by suggesting that music education research move towards methodologies which deal with the development (or non development) of meanings for the listener and performer. In this recommendation I follow the sustained insights of Howard Gardner (1973). This would entail a shift from synchronic to diachronic and from taken for granted aesthetic norms to inquiries into the diversity of personal interpretation and development.

"Research in the arts touches on aspects of perceiving, feeling, and making, but suffers from a variety of defects, methodological as well

as substantive. Furthermore, other sources that might have illuminated artistic development, such as accounts by teachers in the arts or works by aestheticians, have generally been disappointing, revealing little. New approaches are needed in the study of artistic development". So begins Howard Gardner's fifth chapter in his 1973 book. Continuing, he points to the inadequacies of "preferential studies," of experimental studies designed with the aim to reach one "right" answer to an aesthetic problem, determining the norms of musical development. "Equally lamentable is the fact that these psychologists have often hesitated to study more intricate skills such as writing a poem, composing a song, or making a series of drawings, because such complex activities are very difficult to analyse using the standard psychological paradigm." Gardner continues; "regrettably, little work has been done in fixing the appropriate units for analysing children's making behaviour," "another area in which investigations have been infrequent is...the ways in which individuals come to interact and understand each other, achieve mature relationships and communicate through symbolic objects," and concludes by observing the dearth of "biographical studies of individuals who become artists" and allied these to longitudinal case studies.

So what is new on the music research front? In reading the journals, not much has changed since 1973. Positivism, seeking the one right answer, usually to a decontextualized segment of music, remains the dominant commitment to a shared conceptual framework in music education research. It is conducted by occupational rather than developmental psychologists. In my view much of the occupational research would be completely ignored if it were not that many of the tester-preferrers-norm seekers double as music educators in the universities. Testing and assessment are what they write about in the quest for retention and promotion (Kratus, 1993). The connection with claims such as nurturing the development of musical culture, or improving the knowledge base for pedagogy, is slight. Not just slight; occupational research, by my understanding, is destructive of musical culture in that it diverts attention from the complexity and context of art production and reproduction to that of the mechanical reproduction of

the musical conservatives who dominate music education and assessment, more so in the UK, than in the USA or in France.

Quite contrary to the view that teachers who complain about music research may lack a grasp of the full complexity of the work in which they are engaging (Kemp, 1992), I am arguing that the research of these occupational psychologists so dismembers the musical activity into items and variables to fit their methodological boundaries that the reader, whether experienced researcher or teacher, is usually unable to make any connection with musical performance or aesthetic impact, to mention but two important concerns of music educators. And to suggest that a competent teacher wishes to possess these insights as part of their professional development further alienates music research from performer and teacher and listener. Indeed, that sentiment smacks of the arrogance of commercial monopolies towards complaints of consumers, or even students. Attali (1977) maintains that "scientism, imperial universality, depersonalisation, manipulation and elitism-all of the foundations of a new ideology of the political economy are already present in contemporary Western musical research" (p. 116).

Equally revealing is the view that education and apprenticeship should be allowed into the hallowed halls of the creative, nay more, great or greatest art (Smith, 1989). Note Smith's coy rebuttal of Nelson Goodman who writes: "To say a work of art is good or even to say how good it is does not tell us whether the work is evocative, robust, or exquisitely designed, and still less of its salient qualities of colour, shape or sound. Moreover works of art are not racehorses, and picking a winner is not the primary goal" (Goodman, 1976). Smith retorts: "And while works of art are not racehorses, outstanding works are in a sense 'winners' having been set apart as worthy of our special attention." This statement is ahistorical in that it overlooks the neglect and bias of the art market and its cognoscenti. And the patron speaks again: "If Goodman says less about artistic merit than other aspects of art it is because, once again, his interest lies mainly in the cognitive functioning of artworks and in what makes art the symbolic system it is." Smith does not consider this as important as the question of "excellence in art," which he, as one of Plato's guardians, maintains is his social responsibility. There is also

the educational consideration that only outstanding works of art exemplify the full range of aesthetic possibility and thus bring out the full range of skills necessary to encompass such possibility. We might note the analogy to the "cultural literacy" arguments but be aware that A.N. Whitehead estimated that it would take the most avid reader 120 years to complete the full course of "essential" books for the liberal education. The guardians of excellence, however, said that Thelonous Monk was a "primitive" pianist, Beckett "illiterate," Pollock a "joker." Smith pursues his argument by linking aesthetic appreciation to excellence and this to the social obligation of the art educator towards students. Without arguing this case Smith concludes that those that speak for popular arts are anti-intellectual and pose hazards to the development of aesthetic potential. That is not a view that Gardner would share.

I raise these problems to preface the way in which the leading voices define what is worth researching within the closed shops of their paradigms. I mean even the claim that the pursuit of excellence is a duty of teachers could be researched and evaluated as could the claim that both the beholder and the artist must have developed matching reciprocal skills to be able to create the art work and to appreciate its ranking on a greatness scale. This is an exercise in standards and merit, not worth and quality. Yet Smith wants "aesthetic justice and opportunities" but only under the mentorship of himself and his like who claim to know what is excellent. This position contrasts with that of Nelson Goodman whose theory of aesthetics encompasses the beholders' attempts to make sense of what are, even in the dust bowl empiricism of most music research, symbolic items, fragmented or not.

My critique has been directed at the music education people whose theories are derived from the logical positivists and the Platonic elitists. The first are sure there is only one right answer for all empirical questions and the second tolerate only the narrowest of diversities; that which they define (metaphysically) as excellent. Not only in positivist music research have the radically revised views of Cronbach, Campbell, and Snow on methodologies of research failed to reach the leading voices, but the intense disputes about cultural studies, history, and representation have either been quieted or overlooked as being part of a

dispute in another paradigm with its own affiliations and refereed journals and exemplary sites, usually universities. (You remember? Those places in which truths were sought through rational-empirical debate amongst peers?)

Perhaps music research might be heeded if it began with a musical problem of musicians and teachers instead of those amenable to psychostatistical methodology. But the policy of the *Journal of Research in Music Education* (JRME) (1993) includes this statement by the editor: "We are unlikely to...call for methodological reform" (p. 180). By contrast the *Bulletin of the Council for Research in Music Education* has published just such a call by Bresler (1993). Bresler refers to the few published accounts of teacher's research on issues from their own teaching that provide examples of alternatives to preferential studies, test and experiment and personality to performance indicator outcome correlation. Bresler reviews the prospects of developing a grounded-theory based paradigm of music research that retains context and is meaningful to a wide range of practitioners. The essential quality of the teacher researcher is in their detail of reflective knowledge of practices. It is this reflective and holistic account that is lacking from almost all of the etic, onlooker accounts of those with an occupational psychological orientation.

To the positivist, such self studies of practice are said to be biased, contaminated, and without external validity in relation to the criteria of experimental science. But as Campbell (1984) observes in his denial of positivism, it is a "mistaken belief that quantitative measures replace quantitative knowing. Instead qualitative knowing is absolutely essential as a prerequisite foundation for any quantification in science. Without competence at a qualitative level, one's computer print out is misleading or meaningless." In a summary of logical positivism--the paradigm on which most research in music education is based--Campbell concludes: "Logical positivism wanted to remove all discretion" (from the researcher). Campbell continues: "This effort to achieve foundationalist explicitness took two forms: completely explicit observational foundations (meter readings, sense data and so on) and logical deductive manipulation of these sense data. Logical positivism failed at both levels. Experiments probe theories, they do not prove them."

Reflexive practitioner research has no higher status in the certainty stakes but does provide context and meaning with the data instead of post hoc inference about other people's practices. I am referring to case study, autobiography, and action research. Each of these has a voluminous literature that encompasses its own contended field. In music education research there is, to my knowledge, no published action research. Following Lewin and current researchers (Argyris, Putnam, & McLain Smith, 1985; Elliott, 1991), the essential criteria for action research include: collaborative peer group inquiry into issues identified by the members, following a cyclic sequence starting from the perception of a problem to the evaluation of the procedures, and within a ethic of equity, if not participatory democracy. The 1986-1988 project in Berkshire, UK (Treacher, 1989) was modelled on teachers' collaborative research on racial equality in classrooms (Adelman, Boxall, Parsons, Ranson, Thebault, Treacher, & Richardson, 1983). The 1986 project was intended to complete at least one cycle of action research and remain collaborative. However, as the constraints on the participating teachers' research time grew and the individual research problems took priority over the discussions of the group, the action research fulfillment receded. The LEA (School Board) advisor did not comprehend the idea of action research and his loyalties were divided among many competing agendas, including the security of his position as advisor. The project was temporary; he could not give priority to giving the help and protection that the project group required. Indeed, the director was constantly diverted from the research to clarify matters with him and other more senior members of the administration. My point is that action research requires full participation and mutual understanding of <u>all</u> the participants.

Nevertheless, from the 1989 Berkshire project, the classroom case studies of Soby and Hibbert concerning music education, have been found significant in the quest for further understanding of the teaching of music (Bresler 1993, in press). They describe the process of arriving at the clarification of a teaching problem, the reflection, and the reasons for arriving at revised teaching strategies. The project's teachers demonstrate that they are able to theorise about their own practice in

relation to a wider literature. But what is more, the teachers are able to find ways of changing their teaching in the light of their research and evaluating the outcomes. The insulation between the practice of and research on music teaching is clearly signified by the different concerns of the journals for teachers and those for researchers. Contrary to professional folklore, researchers do not have a higher command of conceptual thought than do teachers or performers! It is through thoroughly conducted teachers' research that understanding and practical theorising may be advanced in an integral way. The present fragmentation into researcher, performer, teacher, and critic are reality constructions of cartels; Charles Rosen and Arthur Berger are two of many USA researchers who are eminent performers, composers, and teachers.

The collection of interpretative music research is slowly growing and does now offer an alternative paradigm to positivism. But case studies of music education are few in number at present. As case study is a term which has been in the research literature for a century and has several concurrent meanings, I will suggest the defining features of what we mean in the context of reflexive inquiry.

Necessary features of case study include an instance in action and the relation of that instance to other instances whose significance are made clear to the reader within boundaries specified by the case study worker. Again Bresler has reviewed most of the literature. I want to add the work of Kushner (1991, 1992), the paper by Ingvarson (1989), and the paper by Stake (1990). The latter is an evaluation that uses and makes clear the process of case study which was used to collect and interpret the data. The most extensive case study work by teachers is again under the guidance of Treacher (1992). The pack contains fifteen case studies, three focused on the relationship of music to visual art in particular. Each gives an integral account of the process of teaching and learning, and of the evaluative judgements that these teachers make as part of the process. The reader is able to understand the parts of the complexity in the context of the whole. The understanding of context and relationship by the practitioners of arts teaching retains the complexities of reflection on the authentic experience and makes strong connections to practice.

An understanding of the educational problems requires a theorising about curriculum structure and meaning--yet another area of omission in most music education research (Bresler, 1993; Kushner, 1994). Rarely does external research offer such explanatory accounts. In this respect there is such a contrast to the majority of the contributions to the *Journal of Research in Music Education*. In a survey of contributors to that journal since 1983, LeBlanc and McCrary (1990) report that only 14% of respondents conduct their research for the prime reason that it will develop a theoretical base for teaching and learning. The majority are concerned with the pursuit of "intellectual curiosity."

It is through case study and action research that the new agendas for research in music education and the creative arts posed by Howard Gardner, Maxine Greene, and Nelson Goodman can be fulfilled. But the power relationships that constrain and regulate adjustment in arts education have a wider context of peers, validation, professional lobby, and fiscal interests. This wider context needs inquiry in at least two ways. The first is by qualitative sociological fieldwork such as "Art Worlds" (Becker) and on evaluations of evaluations, such as *Quieting Reform* (Stake, 1986).

I know positivist researchers are threatened by a claim that another paradigm comprises valid research particularly when the "alternative" is of more worth in improving practice. I suggest that there is a lot of collaborative action research to be done and the time will come for second level quantitative research as suggested by Campbell (1984). The definition of what counts as research is no longer solely legitimated by positivism and its cadres. There must be checks on the quality of the practitioners research and action research and criteria for appraising the merit of such research which now exists, for instance Elliott (1991).

However, the growth of an interpretative alternative would not be visible to a new researcher. The *Journal of Research in Music Education* is the most cited journal for music educators (Kratus, 1993). It is virtually devoted to preference scaling, normative testing of development, and skill testing amongst different variables. And although Gardner is fifth ranking among citations by music researchers, that is not coextant with wider music education. The articles are predominantly in the

psychostatistical mode. *JRME* publishes four volumes annually. In 1989 there were two non-occupational psychology articles, four in 1990, four in 1991, two in 1992, and one in 1993. Apart from two articles, the "exceptions" are brief historical background studies.

One test of positivist research, as it will be of reflexive practitioner research when it has developed its cases, is how far its claims to related education in or through the arts are carried into the schools. Well, the dull, depressed arts teaching reported about in the schools studied by Stake, Bresler, and Mabry (1991) attest to the nil extent that the occupational psychologists have informed any aspect of arts teaching; not the pedagogy or the curriculum, nor even assessment which remains such a knotty problem for test constructors. The untested and often borrowed theories of music teachers are what need urgent research, but by the teachers as a collaborative critical peer group. They need to look at the widespread working hypothesis that the presentation of music is best represented as musical notation and rule following. What about playing by ear and singing to try out possibilities in collaboration with critical peers and then notating these? But we need not lose hope just because case studies revealed a lack of fulfillment of any of the rationales for arts education. Some of these rationales are worthwhile and supported.

The Science Education case studies (Stake & Easley, 1977) made equally depressing reading but one of the consequent responses of the USA government and research councils was to provide science education with a huge investment to improve all aspects. By contrast there is a strong lobby in the USA and the UK that would eliminate creative arts from the school curriculum as they are for all but the kindergarten and post secondary students in France and Spain!

Policy and development, indeed the survival of the creative arts in the schools of the USA and UK, can be informed by research and evaluation, specifically that which reveals substantive benefits to the education and vocational quest of young people. What is more, we protagonists will have to demonstrate that what the arts provide in the way of human development cannot be gained in any other way in the setting of the school. How do you argue for the arts against a no frills,

back to basics, efficiency oriented stakeholder?; not by test-based research which tells neither teacher, parent, nor budget holder anything of worth.

I think I have said enough to permit me to suggest that there are some types of research which are undeveloped or underdeveloped. The holistic, contextual, intersubjective, reflexive, ethnographic, case study--the approaches that give emphasis to the meanings and interpretations of the actors--are those to which I will refer. Sustained longitudinal studies of the musical development of cohorts would provide valuable comparative data on individual development, on the range of individual differences area by area, and on the learning processes as well as the performance outcomes of the cohort and its individuals. A class of students in one school could be studied over three to five years. Another sort of valuable research would be the study of several music teachers with known records of success in the nurture of musical ability. These would be sustained studies of the pedagogy and evaluative judgements of these teachers and would require observation, interview, and debriefing alongside a student perspective collected, perhaps through triangulation (Adelman, 1981). Third, case studies by teachers would fulfill the criteria of reflexivity and rich description. These would be in depth studies of a single issue in active music education. Fourth, evaluations of the worth and quality of music education set against criteria taken from the espoused aesthetic and pedagogy, unintended as well as intended outcomes, would be included. Fifth, quasi-experimental studies would probe key parts of theoretical propositions (Campbell, 1984), and in conclusion, collaborative action research by practitioners with facilitators on issues identified by the practitioners through group theorising (Elliott & Adelman, 1974; Adelman, Boxall, Parsons, Ranson, Thebault, Treacher, & Richardson, 1983).

These are my suggestions and others will, of course, have different priorities to release music education from the tautology of music education research. For example, in a fresh perspective on the social and emotional impact of music and the inadequacies of music education and research, Solbu (1989) suggests, amongst other items, the following agenda for music research: "...music in relation to cultures, societies and communities, and on a small scale we must learn about music and the

individual's emotions, behaviour and feeling of identity and ownership;" "relationship between participation and enjoyment;" "factors that influence repertoire."

I think this is a reasonable and feasible agenda for music education research. Given the current published research, it differs in kind, in emphasis, and in the ontological questions for which it seeks answers. Theory would not be a separate field of study from practice (Garrison, 1994). Methodology would be the concern of researcher and practitioner, and ontologically would entail demonstrable reflexivity. Curriculum would not be taken as prescriptive or product alone, but as process and accomplishment through engrossment.

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