ED 446 005   SO 032 153

AUTHOR   Bresler, Liora, Ed.; Ellis, Nancy C., Ed.
TITLE   Arts and Learning Research, 1998-1999. The Journal of the
                 Arts and Learning Special Interest Group of the American
                 Educational Research Association (Chicago, Illinois, April
                 1998).
INSTITUTION   American Educational Research Association, Washington, DC.
PUB DATE   1999-00-00
NOTE   192p.
AVAILABLE FROM   Arts and Learning Research, 328 Shore Road, Burlington, VT
                 05401; ($18 U.S., $26 Overseas).
PUB TYPE   Collected Works - Proceedings (021) -- Collected Works -
                 Serials (022)
JOURNAL CIT   Arts and Learning Research; v15 n1 1998-1999
EDRS PRICE   MF01/PC08 Plus Postage.
DESCRIPTORS   *Art Education; Classroom Techniques; Curriculum
                 Development; Elementary Secondary Education; Higher
                 Education; Instructional Effectiveness; *Music Education;
                 *Theater Arts; *Visual Arts
IDENTIFIERS   Art Museums; Norway; Special Interest Groups

ABSTRACT
        This volume highlights thought-provoking issues in visual
arts, drama, and music education presented at the 1998 meeting of the
American Educational Research Association. Following a message from the
Special Interest Group Chair, Larry Kantner, and an editorial, articles in
section 1 are: "Art Beginnings" (L. A. Kantner); "Teachers' Conceptions of
Arts Education: Fostering Personal, Social, and Cultural Development through
the Arts" (B. McKean); "Reasoned Perception: Aesthetic Knowing in Pedagogy
and Learning" (R. Siegesmund); "Using Case Narratives in Drama Education to
Make Teaching and Learning Real" (L. A. McCammon; C. Miller; J. Norris);
"Walking the Talk: The Challenge of Pedagogical Content in Art Teacher
Education" (K. Grauer); "An Introduction to Cooperative Learning Strategies
in College Art Classrooms" (S. A. Myers; S. Stoddard); "Empowering Children
to Construct Meaning in Art Museums" (C. S. Jeffers); "Beyond the Great White
Space: Exploring Art Contexts with Fifth Graders" (S. R. Klein). Section 2,
The Semiotics of Time: "Angelus Novus: The Semiotics of Space and Time in a
Visual Culture" (J. D. Betts); "Timely Art: Learning and Yearning beyond
Kronos" (S. Urso Spina); "Sensory Questions" (R. Carp); "Light + Space + Time
= Action" (R. M. Diket); "The Visual Journal as a Semiotic Contrivance for
Preservice Art Education" (K. Grauer); "Time to Keep, Time to Dream, and the
Persistence of Time" (C. S. Jeffers); "The Signs of Time in Artwork" (D. L.
Smith-Shank); "Real Time and Memory in Performance Art" (M. Wyrick); "Going
Back to Come Forward" (R. Irwin); "The Genius in Time" (M. Koos); "Ceremony,
Display, and Messages about Women in Print Advertisements" (S. A. Myers). And
section 3: "Curriculum Reforms in Norway: An Insider's Perspective" (M.
Espeland). (BT)

Arts and Learning Research, 1998-1999

The Journal of the Arts and Learning Special Interest Group
of the American Educational Research Association

San Diego, California, April 1998
Volume 15, Number 1

Liora Bresler, Ed.
Nancy Ellis, Ed.

2

Arts and Learning Research

Volume 15, 1998-1999

3

Edited by

Liora Bresler, *University of Illinois, Champaign*
and
Nancy C. Ellis, *University of Vermont and*
Trinity College of Vermont

Cover design by **Kiah Ellis and Jaime Pecor**, third grade students
at C. P. Smith Elementary School, Burlington, Vermont.
Teacher: Christel DeVita.

4

Instructions for Contributors:

Five fully blinded copies of the manuscript should be submitted (see Publication Manual of the American Psychological Association, 4th ed., 1994, for an example) for blind reviewing. The manuscript should be typed, double-spaced (including quotations, footnotes, and references) on 8 1/2X11 in. paper, with ample margins, and should run about 20 pages or less in typed length. The author's name and affiliation should appear on a separate cover page, and only on this page, to ensure anonymity in the reviewing process. An abstract of 100-150 words should be included on a separate page. A diskette with the text, abstract, illustrations, and figures (if possible) should be submitted with the manuscript. Manuscripts are accepted for consideration with the understanding that they are original material and are not under consideration for publication elsewhere.

Editorial review usually takes 3-4 months. Language and format must conform to the Publication Manual of the American Psychological Association (4th ed., 1994). All figures must be camera-ready. Manuscripts not conforming to these specifications will be returned to the author for proper style change.

Editorial Correspondence
All editorial correspondence and manuscripts relating to the journal should be sent to Nancy Ellis, coeditor, the University of Vermont, at 328 Shore Road, Burlington, Vermont 05401. E-mail address is ellis@lemming.uvm.edu. Telephone is 802-656-3356

Arts and Learning Research

Volume 15, Number 1

The Journal of the Arts and Learning
Special Interest Group of the
American Educational Research Association

CONTENTS

SECTION III

The Arts and Learning Special Interest Group:
A Message from the Chair

The AERA Special Interest Group, Arts and Learning, was founded in 1978 under the leadership of Elizabeth Clarke and David Pariser. Over the years it has become an vital forum for the discussion of issues related to research in arts and education The newly formed AERA SIG: Arts and Learning, with 30 active members, held its first meeting during the 1979 Annual Meeting of AERA, April 8-12, in San Francisco. Included in the program was a business meeting and a symposium. Through the years the membership has fluctuated and there have been the expected changes in the leadership roles; however, the group continues to maintain its purpose and direction. The SIG provides an excellent opportunity to share, analyze, and reflect on current research that is grounded in arts education. SIG: Arts and Learning members such as Maxine Greene and Elliot Eisner, both past presidents of AERA, exemplify the Arts and Learning membership through their understanding of the value of the arts and their appreciation for the role of the arts in the educational milieu.

The SIG continues to be an important forum for arts educators to dialogue among themselves as well as with educators who have a wide range of educational perspectives and points of view. As we approach the millennium, we continue our post-modern quest for an understanding of how we, as arts educators, can best prepare our students to discover within themselves the passion, abilities, and means to give purpose to their lives and, in turn, for them to find success and enjoyment as contributing members of society. We are all learners and teachers in this venture. Through the years the SIG has become increasingly inclusive and encourages membership from under-represented areas. A major effect has been the interdisciplinary exchange that supports collaborative efforts with other AERA SIG's. Membership is a primary importance, for it not only provides the necessary corpus for existence; it is a means for enriching and extending intellectual dialogue within and across the educational community

Presently we have 81 active members and we are solvent. The SIG: Arts and Learning Board includes: Larry Kantner, chair; David Betts, chair-elect (David will become the chair at the end of this year's AERA meeting) and program chair; Nancy Ellis, treasurer and coeditor of the *Arts and Learning Research Journal*; Kelli Moran,

liaison to SIG: Arts-Based Research; Deborah Smith-Shank, liaison to SIG: Semiotics; Liora Bresler, coeditor of the *Arts and Learning Research Journal*. At the AERA meeting in Montreal the attending members will elect a new chair-elect and treasurer. For future elections, I encourage you to nominate a member (or self-nominate) for an office. It is very important that we have representation from the various arts on the board. We are especially interested in establishing liaisons with other SIG's who will coordinate activities and encourage collaboration. The SIG provides its membership a means for communicating and disseminating information through a newsletter and is in the process of developing a homepage for the SIG. Currently, information regarding AERA and the SIG: Arts and Learning can be found on the AERA home page at www.aera.net. The program chair, David Betts, was responsible for the review of proposals and the organization of the SIG program for the AERA annual meeting. This year's AERA meeting was held in Montreal, April 19-23, 1999. The program included a wide range of topics during paper sessions, workshops, and round tables. Dr. David Berliner was our guest speaker. We have two excellent coeditors for our annual journal, Arts and Learning Research. Manuscripts are encouraged from the membership. The journal articles are peer reviewed. Last year the membership approved a set of bylaws for the SIG. The SIG: Arts and Learning will also be cosponsoring a new publication of the International Drama/Theatre and Education Association, in association with the International Drama in Education Research Institute entitled: *Drama and Theatre in Education: The Research of Practice / The Practice of Research*.

If you are not currently a member of the SIG: Arts and Learning, please feel free to contact our treasurer, Nancy Ellis (ellis@lemming.uvm.edu) for membership information.

> Human beings relate to each other not simply externally, like two billiard balls, but by the relations of the two worlds of experience that come into play when two people meet.
> R. D. Laing (1967).

The AREA Special Interest Group: Arts and Learning can provide the venue and opportunity for meaningful and professional encounters. I encourage you to join us.

Larry A. Kantner, Chair, *University of Missouri, Columbia*

Editorial Notes: Central Issues in Arts Education

LIORA BRESLER,
University of Illinois, Champaign
NANCY C. ELLIS,
University of Vermont and Trinity College of Vermont

This volume highlights thought provoking issues in visual arts, drama, and music education presented in the 1998 meeting of AERA. The papers explore phenomenological and sociological functions of the arts, canvass a variety of pedagogues and imaginative instructional strategies, and present collaborative efforts among artistic and educational institutions as well as collaborative scholarship among researchers.

Larry Kantner opens this volume with a reflection on "art beginnings." His examples, grounded in historical, sociological, and personal contexts, encompass early drawing in European caves, the impressive early Nazca undertaking with rocks, and the Peruvian knotted cords used as a recording system for remembering historical events and traditions. Exploring the quintessential qualities of art, Kantner touches on a sense of caring, a personal warmth, the enhancement of an environment.

This quest for meaning, framed and articulated by Kantner, is indeed fundamental to all art endeavors. School art, with its unique goals and specific contexts and constraints, the arena of focus for most papers in this volume, is no exception .. Barbara McKean examines the meaning and functions of arts education as constructed by six elementary school teachers through in depth interviews. McKean found that teachers conceptualize the benefits of arts education for students in the personal domain, (in terms of skills, attitudes, and sometimes spirituality); in the social domain (creating a sense of community in the classroom, and building a foundation for development of a public identity as a contributing citizen in a democratic society); and in the domain of cultural development, seen by some as problematic because of limitations in teachers' relevant expertise and lack of adequate resources.

Teachers' beliefs, values and experiences are the foundation for their pedagogies. Pedagogy is a central theme in this volume, explored by a range of qualitative methodological "genres", from educational criticism to case narratives. Richard Siegesmund draws on Eisner's model of educational connoisseurship and criticism, providing an account of an exemplary high school art instruction.

Following Dewey and Eisner's notions of art and the curricular principles of Bruner, Barkan, and Schwab, he portrays the ways in which students engage in sophisticated forms of thinking through qualitative reasoning.

Pedagogy is at the core of teacher education. The next four papers are based on the authors' own experience as teacher educators in different settings. Laura McCammon, Carole Miller, and Joe Norris' paper discuss the textual use of case narratives in drama methods classes. These case narratives are written by student teachers, based on their practicum experiences in secondary drama classrooms. The authors examine the benefits and problems of case based teaching, and its contribution to facilitate student teachers' reflections on their teaching, as they explore their own teaching voice and integrate theory and practice. The pedagogies and strategies used by the authors (including the scaffolding of students on how to write cases, adopting "experience-near" and "experience-far" perspectives, and using guided imagery) are useful not only in drama education, but to teacher education in all the arts, as well as in academic disciplines.

Kit Grauer's paper is grounded in teacher education in Canada with its specific contexts. Assuming that art should be more than the training of specific skills and knowledge, a mere promotion of the status quo, Grauer explores Lee Shulman's concept of content knowledge and what it means for the arts. The paper examines different modes of inquiry in art; in particular, subject matter knowledge of art history, aesthetics, media, technique, image development strategies and cultural and social contexts. Grauer frames the debate of what should be the content of art education and the implications to teacher education programs. Even though art education is perceived as inherently constructivist, Grauer points out that its teaching requires thoughtfulness, imagination, and skills. She offers a rich array of instructional strategies such as dialogue and visual journals, case studies, personal stories and metaphors, to facilitate a constructivist pedagogy.

The importance and usefulness of collaboration is increasingly recognized in educational settings. Sally Myers and Shari Stoddard discuss the introduction and use of cooperative learning strategies as a pedagogical tool in college level art history and studio courses. The paper examines the role of students and teachers in the cooperative learning process, providing curricular and disciplinary contexts, and presenting specific pedagogical strategies.

Collaborations between museums and schools become more common as part of the changing identity of museums. Carol Jeffers describes her own class where she assigned pre- and inservice elementary teachers to choose children as tour guides in museums. She documents children's explorations of art museums and their active roles as tour guides, and leaders, and how their teachers assumed the roles of active learners, action researchers and participant observers, sharing rather than directing learning experiences with their students. Sheri Klein investigates how fifth graders in a rural community understand art museums, and how they view local contexts for art. Klein explores students' experiences and learning, and what different art concepts offer students in the quest for personal meaning. Here, classroom learning is expanded first to museums, then to the larger community including local artists. The diverse types of collaboration portrayed in these last three papers result in an active and intense involvement of students in rich, authentic arts projects, enhancing the possibilities of arts education.

The next set of papers illustrates collaboration among researchers, who function as a "community of inquirers." This results in what we called "the interpretive zone," the conceptual location of a group interpretive work, where multiple view points are held in dynamic tension as the group members seek to make sense of an issue (Wasser and Bresler, 1996). Here, the notion of community of inquirers is regarded as a pedagogical tool, grounded in postmodern assumptions. The common theme to all the papers is the semiotics of time, the study of signs and symbols in culture. The authors regard semiotics as a valuable tool of understanding art and art education, reflecting on the nature of the two fields— semiotics and arts education—and how each supports the other.

David Betts opens the set, using experiential pedagogy of "striking a pose" to represent our relationship to the future and to time. Stephanie Spina reflects on the Greek distinction between chronos and kairos, mechanical versus experiential time, and claims that by moving outside the hegemonic limits of chronological time, art and aesthetics stretch the boundary between the expressed and unexpressed towards the possibilities of additional dimensions of understanding. Richard Carp raises sensory questions, highlighting a variety of senses and especially the neglected sense of smell. Read Diket presents a model of light with space and time as motivating action. Kit Grauer reflects on the visual journal as a semiotic contrivance for preservice art education, an effective tool in

reconceptualizing beliefs. Carol Jeffers discusses the concept of time as ever-present pressures throughout our lives, and the ways these pressures are represented in art.

Gender issues are often integral to representation of time through arts and arts education, sometimes as part of autobiography of the authors, at other times as part of art history or the present culture. Deborah Smith-Shank examines the signs of time in artwork, reflecting on the transformational process, when we learn to feel as we learn to accept. Semiotic pedagogy is a relationship with self and others that becomes a pedagogy of and for life, in and through time. Mary Wyrick shares her personal story as she discusses how artists use real time and memory. She explains how identity is constructed by experiences within the interpersonal context of the family and by objectification in cultural institutions. Rita Irwin shares a personally painful process unfolding in time, and the signs of experience through journal writing and art-making. Margery Koos investigates the concept of artistic genius throughout history and its exclusion of women. Sally Myers focuses on gender issues manifested in ceremony, display and messages about women in print advertisement. She makes their messages more transparent by drawing on Goffman's observations of advertising by "conventionalizing" versions of reality.

The volume concludes with a discussion of large scale collaboration undertaken by the Norwegian Ministry of Education to reform arts education centrally. The paper offers an insider's perspective on the process and policy making of the reform in which the author played a central role. Using Foucaultian lenses, Magne Espeland examines the dynamics of decision making and issues of power embodied in this process. The macro and meso contexts of Norwegian education are different from North American educational contexts. One notable difference is the appointment of educators to key policy-making positions, such as the appointment of a secondary school teacher to a position of a Secretary of State, the appointment of a social science professor to the position of Minister, and the placing of practicing school teachers as a majority of the committee members of the national reform.

All papers reflect a clear post-positivist paradigm in their research goals and assumptions about the reality they study. In comparison to the emphasis on causal explanation, control and prediction of one or two decades ago, these papers aim at empathic understanding, highlighting the perspectives of insiders (e.g., students, teachers) and their own situatedness, whether as teacher

educators, artists, or chairs of national committees. Reality is constructed and presented in its complexity and multiplicity. The teaching and learning of art in primary, secondary and tertiary settings, in museums and theater performances, is acknowledged as a rich and complex phenomena shaped by various contexts and factors. The emphasis on "the case" is based on the expectation that the deep understanding of one setting allows the understanding of others, and that the understanding of a setting or an issue (which, by definition, is always manifested within a setting) necessitates the understanding of relevant contexts.

The papers here feature a "program in development" rather than a finished project. Teaching, learning, and policy making are never concluded. Thus, the papers function as "road signs", rather than as completed projects, opening rather than closing conversations.

The issues discussed in the papers bridge theory and practice in arts education. All are based on in-depth, prolonged observations by people who have daily access, extensive expertise, and a clear stake in improving arts education practice. This research clearly makes a difference to their immediate practice of arts education. The authors often discuss the benefits they derive from the conduct of the study and from the opportunity to systematically reflect on their projects and teaching.

And there, we believe, lies the contribution of these studies to scholarly discourse of arts education. The most important criterion for any research is that it is about something important — important to practitioners as well as to researchers. Thirty years ago Joseph Schwab claimed that the gap between theory and practice reflected the problematic nature of a field not critical of its research questions (Schwab, 1969). The papers in this volume testify to the long way we have come, bridging this theory-practice gap by allowing real, complex operational, relevant problems and solutions to guide theory and scholarship.

References

Schwab, J. (1969). The practical: A language for curriculum. *School Review, 78*(4), 1-24.

Wasser J. and Bresler L. (1996) Working in the interpretive zone: Conceptualizing collaboration in qualitative research teams. *Educational Researcher, 25*(5), 5-15.

Art Beginnings

LARRY A. KANTNER
Fine Arts Department
University of Missouri, Columbia

What is it to ask, "Where does art begin?" We can look at the objects which remain from earlier times and try to sense the presence of an object selected out of its natural environment for special attention. We can recognize the deliberate alterations of landscapes and of cave walls and puzzle about the reasons for these efforts. We can wonder at what point these energies became invested with meaning for people, and again we can reflect on the biological beginnings of this urge as we observe the drawings by primates in our own time. We can consider the embellishment of tools and utilitarian objects and ponder why the necessities for maintaining life came to require something more than mere efficiency. Finally, we can look at each human life and ask where art begins for that person.

Langer (1951) writes of language developing in community so that chains of utterances and actions came to be associated with certain moods and occasions. She says, "They would become ritualized and hold the mind to the celebrated event . . . in other words there would emerge symbolic gestures" (p. 116). In Tomkin's (1974) analysis of the findings of Marshack, Marshack suggests that early peoples' markings on the walls of caves were primarily ritual acts of participation, that the marks of hundreds of fingerprints found on the paintings in La Pileta suggest that this touching may have been why the images were made (Tomkins, 1974. p. 123). He found that the meanders on cave walls were cumulative efforts, the results of different tools and hands and made at different times. He does not see the meanders as images or forms, but as *structures* that are continuous and cumulative and he maintains that the same structures are depicted in cave after cave. He sees these acts as a way of participating in the process by adding to it. He asks how this art helped to structure these people's experience in time. He believes they were revitalizing either the image or the myth or the ritual. The images structured the life of the group. Marshack refers to the images as "linguistic myth the abstract of telling." The key to Marshack's position resides in his discovery of calendar mark-

ings on Paleolithic objects in European museums and private collections. To him these revealed CroMagnon people's ability to "think in time." He saw this as the essential human trait (Tomkins, 1974, p. 125).

Kosok (1965) considers the Peruvian knotted cords, or quipus, as a recording system "for remembering certain historical events and traditions" (p. 59). Bagley (1974) discusses the art productions found in open-air shelters and in vestibules of caves used by Paleolithic people. He points out that the amount of habitation debris found in these areas indicates that this kind of art work was visible to all members of a family or tribe and that probably it was made within the view of all who chose to watch. He contends that:

> ...to envision these conditions is to contemplate a kind of context which anyone might have found instructive. Interested youngsters, for example, would have had the example of any completed works to imitate. Also, from time to time, there would have been "demonstrations" (intended or not) of "how to do it," as older artists executed their designs (p. 244).

Obermaier (Biederman, 1948) suggests that Early Paleolithic people collected curiosities: round pebbles, variegated stones, minerals, and fossils. Biederman believes that "an early development in the use of stones probably occurred in making arrangements and groups. . " (p.53). Certainly, there is agreement that, whatever its purpose, Stonehenge is a deliberate arrangement of rocks. These collections and arrangements may have provided the familiarity necessary for later symbolic and ritualistic associations with rocks. Frazer recounts several traditions attached to stones.

> To dream of a small stone was regarded by the Teton Sioux as a sign of great import, indicating that the dreamer, by fulfilling the requirements of his dream would become possessed of supernatural power, in the exercise of which he would use the sacred stones. This power would be shown in an ability to cure sickness, to predict future events, and to tell the location of objects beyond the range of his natural vision . . . . In the Banks Islands there are some stones of a remarkably long shape which go by the name of "eating ghosts," because certain powerful and dangerous ghosts are believed to lodge in them (p. 54).

The Nazca drawings are one of the most ambitious undertakings, in terms of size, with rocks which remain from earlier times. Kosok (1965) describes these in *Land, Life, and Water in Ancient Peru*: "Flying over the dramatic desert plains and hills that stretch between the lower branches of the Rio Grande in southern Peru, one sees strange and unique networks of lines and geometric figures. They are visible in many places; sometimes lacing back and forth in extremely complex and apparently chaotic ways across an area possibly more than forty miles long and five to ten miles wide! On more careful inspection, these fantastic networks are found to consist of long stone and dirt lines, roads, triangles, and trapezoids, as well as drawings of animals, plants, spirals and other figures, some of which are still meaningless to us. The raised edges of the various figures were made by the simple process of removing some soil and small stones from the enclosed areas and piling them up in a uniform way along the sides. Many of the sides are now only a few inches high and barely perceptible from the ground, even at dawn or dusk when the shadows are longest. Some of the straight lines and roads are from four to five miles long. The triangles and trapezoids are usually immense, often measuring thousands of feet in length. The modern inhabitants of the valley of Ingenio, one of the branches of the Rio Grande system, built a football field in one of the trapezoids, where it occupies only a small fraction of the enclosed space. The dirt drawings of some of the plants and animals are likewise done on a large scale, extending sometimes hundreds of feet in length (pp. 51-52).

He believes that "the *precise, unrelenting regularity* of the movements of heavenly bodies appeared to have *created and directed the more fluctuating regularity* of the annual seasons and the even more fluctuating social life of making the very heavens seemed to *control* the events on the earth beneath!" (p. 54). He also detects a similarity between these drawings and a particular kind of drawing by children "where the pencil never leaves the paper and no line crosses the other" (p. 56).

Kosok describes the content of the Nazca drawings and speculates about their "meaning:"

Most of the drawings we uncovered represented birds or fishes, though other animals, many spirals and some plant figures were found. A unique drawing was one of two hands with only nine fingers. Most of the figures seemed to be similar to those found on Nazca pottery. Some of them may have been representations of sacred animals or clan totems. They may have been "walked on" by the priests or the clan during ceremonial processions, for each figure is always associated with a ceremonial trapezoid or triangle. In fact, the path generally starts from one side of a trapezoid or triangle and then returns to it. We almost always found a small pile of stones near one or both ends of the trapezoids. These stone piles may have been altars used for ceremonial purposes. The extreme length and the narrowness of some of the enclosures suggest that they may also have been used for ceremonial races, a custom prevalent among many peoples of a corresponding stage of development in other parts of the world (pp. 56-57).

Desmond Morris (1964) looked at the picture-making of apes as a clue to the origins of human art because he maintains that "here more vividly than anywhere else, it is possible to come face to face with the basic fundamentals of aesthetic creativity" (p. 14). He recounts a one-and-a-half year old male chimpanzee's first experience with marking:

I held out the pencil. His curiosity led him towards it. Gently I placed his fingers around it and rested the point on the card. Then I let go. As I did so, he moved his arm a little and then stopped. He stared at the card. Something odd was coming out of the end of the pencil. It was Congo's first line. It wandered a short way and then stopped. Would it happen again? Yes, it did, and again, and again. Still staring at the card, Congo began to draw line after line and, as I watched, I noticed that he was beginning to concentrate the lines in one particular region on part of the card where there was a small ink blot. This meant that, even in this very first scribble, Congo's lines were not just random scratchings and like Alpha, he carried in him the germ, no matter how primitive, of visual patterning
(p. 22).

Morris (1964) concludes that there are six biological principles of picture-making: self-rewarding activation, compositional control, calligraphic differentiation, thematic variation, optimum heterogeneity, and universal imagery. He maintains that both people and apes manifest a sense of design and composition which he regards as fundamentally aesthetic. He points out that whether the earliest historical remains of human art were made for utilitarian or for religious reasons, neither could have been the total concern of their makers because "very crude sketches will suffice for either." It is to this additional quality that he applies the term aesthetic (p. 14). Glaser (1970) collected 1,041 sheets of scribblings and paintings from five chimpanzees and one orangutan, ranging in estimated age from 2 to 5 1/2 years. He writes, "They exhibited a rapid increase over a period of weeks toward multiple lines from an early tendency shown toward single lines" (pp. 143-145). The Gardners, in a lecture at the University of Iowa in 1972, showed a slide of a line drawing made by one of their chimpanzees. They reported that the animal signed, "Bird," in response to a question about the content of the drawing. Children seem to make a similar aesthetic journey from manipulating materials, perhaps out of curiosity, through increasingly complex line involvements, to associations which form meaning.

M. C. Richards (1973) writes of a kind of aesthetic caring which is nurtured by both materials and associations. She writes:

> Really what moves me in the craftsman's contribution to society is his *caring*. Caring about the vessel, the robe, the ornament, the tool, the table, the stool, the emblem, the food, the room . . . . Where does caring come from? . . . It seems to come partly from the natural pleasure in handling materials working the clay, throwing or building the pot, cutting the wood, planing, tooling, sanding, waxing, staining, fitting, joining. Handling fibers. Tasting colors. Textures. Choosing. Participating. Being involved and connected . . . . Caring also comes from the heart: making something for a place, for an occasion, for others. What we and others do enriches our association. Enhances our environment. Infuses it with personal warmth." (pp. 22-23).

That personal warmth seems to find a timeless quality in folk art. Horwitz (1975) writes that "the folk artist of every generation of every year begins anew the origin of art over and over" (p. 14). Rosenberg (1974) feels that people who attended *The Flowering of*

America Folk Art, 1776-1876, at the Whitney Museum were an especially happy audience because this art freed them from a constraint to identify it with "art-historical trends." He notes that among such articles people "find themselves reassured about the ultimate worth of art objects" because these "represent the indestructible aspect of art, the love of materials and of making, and the desire to please" (p. 128). Anonymous and little-known artists involved themselves with complete processes which were directly sensual and thus left a record of their specific and personal concerns which engages us in a communion across time and cultures.

Rilke (1990) writes of art as growing from the total of one's life but says, "It is not yet the memories themselves. (It is) not until they have turned to blood within us, to glance, to gesture, nameless and no longer to be distinguished from ourselves" that they find expression in art (p. 20). This poet's concern is with life as sustenance for art, but the making of art can be nourishment for the life of an individual. Hui Ka Kwong put it this way:

> Your work, your art, is just like your life. If you don't want to live then you don't work. If you do want to work, when you go into the studio you withdraw from the world and you just keep on, just like you live. Sometimes when you're a little depressed, you don't do much. But if you feel good and make a good pot, you live again (Smith, 1957, pp. 23-32).

Studs Terkel (1974), in *Working*, reports a steel mill worker saying:

> Sometimes when I make something, I put a little dent in it. I like to do something to make it really unique. Hit it with a hammer. I deliberately fuck it up to see if it'll get by, just so I can say I did it. Let me put it this way: I think God invented the dodo bird so when we get up there we could tell him, Don't you ever make mistakes? And he'd say, Sure, look, I'd like to make my imprint. My dodo bird. A mistake, *mine* (p. xxxviii).

REFERENCES

Bagley, A. (1974, January). Paleolithic artists may never have dreamed of 'teaching' yet their actions taught. *Intellect*, p. 244.

Biederman, C. (1948). *Art as the evolution of visual knowledge*. Red Wing, Minnesota: Biederman.

Glaser, H. S. R. (1970). Differentiation of scribbling in a chimpanzee. *Proc.3rd Int. Congr. Primat.* Zurich, pp. 143-144.

Horwitz, E. (1975) *Contemporary American folk artists*. Philadelphia and New York: Lippincott.

Kosok, P. (1965). *Life, land and water in ancient Peru*. New York: Long Island University Press.

Langer, S. (1951). *Philosophy in a new key*. New York: A Mentor Book.

Morris, D. (1962). *The biology of art*. New York: Knopf.

Richards, M. C. (1973). *Crossing point*. Middletown, Connecticut: Wesleyan University Press.

Rilke. R. M. (1990). *The notebooks of Malte Laurids Brigge*. trans. Stephen Mitchell. New York: Vintage Books.

Rosenberg, H. (1974, March 25). The art world: Peaceable kingdom. *The New Yorker*, pp. 128-132.

Smith, D. (1957, March/April). Three potters from China. *Craft Horizons*, 17(2), pp. 2332.

Terkel, S. (1974). *Working*. New York: Pandheon

Tomkins, C. (1974, April 23) Thinking in time. *The New Yorker*

Teachers' Conceptions of Arts Education: Fostering Personal, Social and Cultural Development through the Arts

BARBARA MCKEAN
Department of Teaching and Teacher Education
College of Education
University of Arizona, Tucson

This article examines the conceptions of elementary classroom teachers who deliberately include the arts as part of their daily curriculum. Specially, the article addresses the teacher's conceptions of the personal, social and cultural development they believe the arts provide for their students. The analysis is grounded in data collected from interviews and observations conducted with six elementary teachers in public schools in an urban school district. The article provides insights into the knowledge and beliefs of those classroom teachers who believe that children should be given time and instruction everyday in order to explore the arts. Suggestions for further study and practice in terms of arts and teacher education conclude the article.

> I believe the time man started to become more civilized, the indication of that is through his expression of the arts. Maybe that's when the soul came out, when he had enough time to express that spirit. And so children really must be given an opportunity to be able to do that because it is within all of us. Otherwise I think people become empty, living without spirit, soul or passion *(Third grade teacher, Karen).*

As Karen suggests, the arts have existed since the beginning of recorded time. Indeed, to "record time" implies some sort of representation of experience. From ancient drawings on cave walls in the Pyrennes mountains to "tagging" on urban walls in America's inner cities, humankind continues to struggle to express life's experiences through artistic form. Such expressions bear testament to the artistic impulse and potential within us all.

Karen's words also reflect a growing concern among educators about the personal, social and cultural development of young people. In recent years, concerns about the need to develop strong character and civic values in students have been raised (Bennet, 1993; Hirsch, 1997; Ryan & Lickona, 1992). Others have called for the need to provide for the development of a caring community within schools and classrooms (Martin, 1992; Noddings, 1992). Cultural workers and multicultural educators continue to press for the development of cultural knowledge, both one's own and others' (Banks, 1996).

In arts education[2], theorists and researchers are currently investigating the role the four arts disciplines (music, visual art, drama, and dance) can play in addressing such concerns. Some have focused on the positive effects of participation in the arts on an individual's imagination, intrinsic motivation, disciplined practice and positive self-esteem (Ball & Heath, 1993; Darby & Catterall, 1994; Greene, 1995; Hanna, 1992). Others have identified the arts as vehicles for developing positive feelings of membership and community (Ball & Heath, 1993). Goldberg (1997) proposed several principles undergirding the connections between the arts and multicultural education. These principles speak to how the arts contribute to personal development, build self-esteem and provide a range of learning opportunities; to social development, collaboration and intergroup harmony; and to cultural understanding, providing opportunities to explore the artwork from a variety of different cultures.

Research in teaching indicates that classroom teachers decide what, and how, subject matter is taught (Connelly & Clandinin, 1985, 1988; Goodlad, Soder, & Sirotnik, 1990). Ignoring teachers' conceptions about subject matter can undermine the introduction of innovation or curricular change (Clark and Peterson, 1986). Today, in the public elementary schools of the United States, there are classroom teachers, like Karen, who believe that children should be given time and instruction every day in order to explore the arts. These 'eachers are not arts specialists. Rather, they seek to integrate the arts into their classroom curriculum in order to realize the personal, social, and cultural benefits the arts provide. As part of a larger study on teachers' conceptions of arts education in elementary school, this article focuses on teachers' conceptions of the personal, social and cultural benefits the arts provide for students.

THE STUDY

Research in arts education, historically, has focused not on teachers but on the effects of the arts on students (Davis, 1993; Fineburg, 1991; Jay, 1991; Kardash & Wright, 1987; Moore & Caldwell, 1993; Torff, 1994). Research into teachers' conceptions of the arts has been primarily theoretical (Efland, 1979; Read, 1956, in visual art; Bolton, 1984, in drama; Reimer, 1992, in aesthetics and multi-arts). Only a few empirical studies have analyzed classroom teachers' beliefs and orientations toward teaching the arts (Bresler, 1993, in visual arts; Garcia, 1993, 1995, in drama; Stake, Bresler & Mabry, 1991, in multi-arts). The case studies of seven elementary schools and one middle school conducted by Stake, Bresler & Mabry (1991) offered a thick description of arts education programs in the elementary schools. While they concluded that most classroom teachers engaged in "occasional, direction-following, momentarily-captivating (arts activities)" (p. 16), they also found, in each school, at least one classroom teacher who moved beyond the occasional activity and attempted to include the arts as part of his/her over-all curriculum. This article is based on a study that investigated the conceptions and practices of those classroom teachers who make a deliberate and conscious effort to include the arts in their daily curriculum.

METHODS

Much of the research into teacher's conceptions has relied on data gathered through in-depth interviews with teachers in which thoughts, beliefs and knowledge are determined from the transcripts of the interviews (Richardson, 1996) and through observations of teachers in the classroom. In these observations, teachers' conceptions and the context for arts instruction are made visible through the teachers' actions and interactions (Shavelson & Stern, 1981). The multiple case study design used in this study was modeled after aspects of similar investigations concerning the knowledge and beliefs of practicing and preservice teachers in other content areas (Elbaz, 1983; Grossman, 1990, 1991; Schiftner & Fosnot, 1993; Wilson & Wineburg, 1993) and in the arts (Bresler, 1992; Garcia, 1993; Gohlke, 1994; Stake et al, 1991).

Teacher Selection.

Six teachers were purposefully selected (as opposed to randomly). The primary criterion for selection was based on their inclusion of the arts in their daily curriculum. Additional criteria for selection included similar grade levels (third through fifth), at least six years of experience, common location of schools within one urban district, and a willingness to participate in the study. A list of 18 teachers, identified as classroom teachers who taught the arts every day, was generated based on recommendations of arts specialists, teaching artists, and the district arts resource coordinator. An initial interview with teachers from that list was conducted. Based on the analysis of those interviews, six teachers were selected.[3]

Data Sources.

Research on teacher conceptions rely on designing structured and varied interviews both to elicit information that will answer the kinds of questions such studies ask and to ensure reliability and validity (Clark and Peterson, 1986). The data collection included four interviews: one semi-structured interview designed to elicit information about teachers' conceptions of the arts and teaching in general; one repertory grid/card sorting activity, a method used in previous studies on personal constructs (Kelly, 1955), to identify perceived learning objectives and to reveal personal conceptions about the purpose and aims of arts education; and two think-aloud interviews, the first to elicit information on teachers' basic knowledge about the arts, the sources of that knowledge and how that knowledge might be used in their teaching, and the second to compare other teacher's approaches to arts education to their own practice. A series of at least six observations per teacher were scheduled so that the researcher could observe one arts-integrated lesson, one lesson in another subject area, and open-ended observations c whole school days. The interviews and observations were conducted by the primary researcher over the course of six months. Interviews were audio-taped and then transcribed. Observation notes were handwritten and then transcribed by the researcher.

Data Analysis.

A constant comparative method of analysis was employed throughout the data analysis process, searching for confirming and disconfirming evidence, and forming and reforming ideas, with constant reference to the questions posed. Triangulation, or comparison of data from multiple sources, was the technique used to support interpretation (Glaser & Strauss, 1967). To check for reliability, two colleagues coded the same two selections excerpted from selected interviews. Their coding was compared with the researcher's for agreement or disagreement. Inter-rater reliability was 85 percent. To stay true to the intent of case study research, all of one teacher's interviews were coded and conceptual memos were written before moving on to the next teacher (Grossman, 1990). This was then followed by a cross-case analysis.

THE TEACHERS

The six teachers in the study were Karen, Amy, Merry, Sue, Mora and Lois.[4] All of the teachers taught in public elementary schools located in a large urban city in the Pacific Northwest. Before discussing the dimensions of personal, social and cultural development these teachers believed the arts fostered, a brief introduction to each teacher is presented.

<u>Karen</u> had been teaching for 30 years. During the period of the study, she taught third grade. When asked about her own education in the arts, Karen recalled a fourth grade teacher who introduced her to the stories, legends and art works of the Native American/Indian cultures. This introduction had turned into a lifelong passion. While Karen had no formal education in the arts, her curious disposition toward the stories and arts of people and cultures seemed to drive her own study in the arts. She said she believed, "...no matter where you are from in the world, you find (works of art) having the same themes, universal truths, teaching the same lessons...."

<u>Amy</u> had taught third grade at Elk Park School for the past four years. Prior to Elk Park, Amy had taught in the district for fifteen years. She reported that her interest and love for the arts began during childhood. Her mother had been an actress before she had children. As a child, Amy remembered "reading plays all the time. I would do neighborhood shows, bring people in and

charge a penny or something." She participated in the educational programs of two local art museums over the years, studying Asian and African art, landscapes and textiles from India.

Sue taught third grade. She had been teaching for twenty-seven years. Most of her knowledge in the arts came from her own experiences. Her family was always interested in the arts. She remembered craft projects and attending arts events as a child. "I've always liked to see things, make things with my hands." She credited her knowledge of ? ﾉ education to an enrichment teacher she worked with early in her career. "He was one of those pioneer people and he came into our classrooms twice a week, doing all kinds of visual arts."

Merry had been teaching a multi-age (4th - 8th grade) class at a K - 8 alternative public school for twenty-four years. She did not hold a degree in the arts. Rather, she characterized her knowledge in theatre and the other arts as being the kind that is picked up in the process of doing it. Recently, she reported working with a community theatre group organized by her church and taking visual art classes at a local community college.

Mora had been teaching fourth grade for six years. Mora held a bachelor's degree in science and a bachelor's degree in art. She reported that even though she loved to draw as a child and felt she was good at it, she did not devote much time to art in school because she perceived "it wasn't valued" in her education. It was only after she finished her first degree in science she felt she could return to her love for drawing and spend time studying the visual arts.

Lois had taught a combined third/fourth grade class for five years. In college, she majored in commercial art but decided to become a teacher. She taught ceramics and basic arts part time in high school. After raising her family, she returned to school and obtained her certificate in elementary education. Because of her educational background in commercial art, Lois was well versed in the techniques of drawing, design, ceramics and printmaking.

FOSTERING PERSONAL, SOCIAL AND CULTURAL DEVELOPMENT

The teachers in this study held specific conceptions concerning the personal, social and cultural development of students and the ways in which the arts contributed to that development. These conceptions were revealed by the teachers' statements concerning

the role the arts play in life and education, their sense of the benefits they saw for their students through the arts, and the design and instruction of the arts lessons.

PERSONAL DEVELOPMENT.

All of the teachers felt the arts contributed to the personal development of their students. Karen and Amy also expressed their belief that the arts contributed to students' spiritual development. Karen referred to this as teaching to the "soul" of both the child and the art form. She believed that if the arts became too formal or structured "you take away the soul of the arts because I think that what it is, it's all within. What (a teacher) is doing is just letting it come out, creating an environment which facilitates their outward expression." Amy felt the arts were "gifts of life; it's a spiritual kind of thing." She felt her students needed to develop an understanding that the arts are a unique and public expression of the self and are accessible to all.

From another perspective, Sue and Merry believed that the arts contributed to the personal development of students because students ended up with a product. The product enabled students to see the fruits of their labor and to better understand their own thinking. Sue thought, "it is important to learn that the arts take some work, and if you keep at it, you get this wonderful product at the end." For Merry, theatrical productions and displays of visual art work were a way for students "to know what (they) don't know (they) know." Merry also stressed the ways the arts, in her case drama, fostered a love for learning. She believed that genuine love and interest in learning will "set them up for total success in life."

Mora and Lois focused more on the specific skills students learn in the arts. Attainment of skills gave students confidence and access to their own creative expression. Mora felt that once students gained the necessary skills in both observing art and drawing, they could develop their personal creativity. "I believe you have to have a skill and then you can be creative." She believed that if "you train someone to do something and they can do it, they feel really good about themselves." Lois believed that students gained personal confidence by learning both the language and the skills in visual art. "We talk about line and shape and positive and negative space...they have to know the correct language. I think it's important to learn about famous artists and their differ-

ent ways of doing art." Lois added that a critical part of the arts role in personal development was the cultivation of joy. She saw her role as "the coach, so to speak - the kids should be having fun" coming with their own ideas and solving problems.

A common concern in students' personal development on the part of all the teachers was a perceived lack of self confidence in the arts. The teachers believed that by the third grade, many students had decided they had no talent in the arts, particularly the visual arts. For example, Sue stated, "This is the age when (students) stop thinking they can (draw representationally)." Karen fought this perception by showing students examples of work by Picasso and other cubist painters in the hopes of modeling alternative ways to think about visual art. On the other hand, Lois taught graphing skills so students could see there were techniques used by artists that developed the ability to produce representational drawings.

Interestingly, this concern for students' personal development in the arts led the teachers to avoid any evaluation of the students' work concerning artistic quality or use of arts elements. For instance, Mora reported that one of her rules was not to judge the artistic merit of the work. "Everybody's art is okay, and we're not here as critics." Rather, judgment of student work in the arts was based on the amount of individual effort the students invested. As Sue put it, everyone must be "willing to try. If kids say they can't, I just say of course you can." Students were successful if they had made a personal investment in the work and shown "their personal best."

SOCIAL DEVELOPMENT.

Social development refers to understanding the individual in relation to others. In elementary school, students develop cooperative group skills and begin to understand how different groups interact with one another. In this study, the social development of children through the arts was seen in two ways. One focused on creating a sense of community in the classroom. The other focused on building a foundation for development of a public identity as a contributing citizen living in a democratic society. Because of the communal nature of the art form, fostering social development was most often seen in the use of drama in the classroom.

In creating a classroom community, Amy thought the arts brought students together. She made a point of singing together each day, "at the beginning of the day, before lunch, (always) as a

natural part of the day." Other teachers expressed a belief in the arts as a strategy where students could take charge of their own learning and not rely on the teacher to provide all of the direction. For example, during a reader's theatre activity, Karen's students directed each other. During rehearsals, students would stop and make suggestions. Then the group would discuss the suggestions and decide what was needed. In Lois's classroom, students were left to their own devices to create plays based on books they were reading or on historical figures. She believed that it was "more valuable for the kids to come up with their ideas because they have to think for themselves" and solve their problems as a group.

Merry and Sue believed that through public display of each other's work, the students developed a sense of the contribution of the group to the life of the school and/or community. In addition, Merry believed that by focusing her plays on historical events and people of the United States, she cultivated a respect for the past and for the ideals of our democracy. Her objective was for students to make the "connection of how history has affected today and how it is related to today." Through the production process, she felt her students learned to value making a commitment to a group and a group goal. Such participation fostered "a respect for each person's way of living."

Amy believed that the arts helped students cut across perceived social and economic boundaries and helped to firm up her children's social identity. Many of her students came from low socioeconomic families. She was concerned that the arts were perceived as elitist and not something they could do. She took her students on field trips to museums and theatres in order to "make things that seem like another social class doable....." In this way, she felt she could open up the world of the arts outside the school to her students and perhaps enable students to see beyond their own circumstances to the possibilities that existed in the broader society.

CULTURAL DEVELOPMENT.

Many in multicultural education would agree that the arts "broaden the tools available to students as they study and seek to understand cultures different from their own" (Goldberg, 1997, p. 15). While not all of the teachers in this study deliberately set out

to teach about cultural traditions through the arts, three teachers clearly did.

Karen's childhood experiences with the legends and art work of native peoples provided direction for her own study in the arts and for her teaching. Through long-term arts activities in the classroom creating culturally-based art objects such as masks or shields, she involved students in research projects studying indigenous peoples around the world. She believed the arts resided within all people and were qualitatively different from the more technical subjects, such as math or reading. As result of these projects, Karen hoped her students would "grow up to really appreciate this rich (cultural) diversity, rather than thinking that the only correct things are what they believe, do or have."

Lois stressed teaching specific art techniques and relating that technique to other cultures' artistic traditions. For example, she taught her students printmaking. They learned formal concepts and design such as texture, color, and balance and discussed the use of these elements in a larger study of textiles and other forms of printmaking in African cultures. After looking at the textiles, the students designed and made plates for the printmaking. Lois displayed the plates as well as the prints because the plates "have all the texture on them really, and if I have them side by side, they can see the positive and the negative." While the focus of this activity was on printmaking, at the same time, students were reading about the different cultural groups in Africa and the role the arts play in the expression of those cultures.

Merry focused on the production of a play as the focus of study for a given year. Often, she reported these plays had to do with exploring history and the diversity of people and experiences during a particular era. During the time of the study, Merry's students were writing and rehearsing a play about the life and times of Franklin and Eleanor Roosevelt. Students conducted research and brought that information to the scripting process. Part of the research students included centered on the popular culture during the 1930's and 1940's in the United States as reflected in the music and dance of the time. Through the production of a play, Merry believed the process brought history and culture "all together and makes it make sense so it's not going be something (students) lose."

When asked, the other teachers agreed the arts could foster cultural understanding. However, they felt their lack of knowledge restricted their teaching. Amy, for example, even after study-

ing Asian, African and Indian art through the local art museum, admitted that "this is where I reveal my ignorance." Mora, who held an undergraduate degree in art, also admitted that while she loved doing art she never enjoyed analyzing different works of art from a cultural perspective and did not include it in her teaching.

CONCLUSION

This study focused on a select group of teachers who work to incorporate the arts into their class curriculum on a daily basis. While it is not possible to generalize to teachers who do not seek to teach the arts in their classroom, this article does provide evidence that classroom teachers who do include the arts hold strong conceptions of the important and meaningful role arts experiences play in the personal, social and cultural development of our nation's children. On the personal level, the arts were seen to develop the individual "soul" or "spirit" of the child, to nurture self-esteem through successful accomplishments in the arts and to develop critical skills for expression of individual creativity. The arts developed important social interactions among the students in the classroom as well as fostering an appreciation for participating in the arts community outside the school. Culturally, the arts were seen to develop understanding and respect for traditions both familiar, as in the popular culture in the United States, and unfamiliar, as seen in forms of artistic expression of groups outside the mainstream population and those groups from other countries.[5]

Two areas indicated in this study that warrant further discussion and research are in the teacher's lack of evaluation of student-produced work and the teacher's perceived lack of cultural knowledge of the arts. Because of the strong conception concerning the individual student's self-esteem in the arts, the teachers were reluctant to evaluate student work on any criteria other than effort and completion of the project. As arts educators labor to develop and teach teachers ways of criticizing and discussing student works of art, it seems necessary to address this conception and provide ideas for evaluation that is perceived as expanding student's appreciation and understanding of the arts rather than as damaging to the self-esteem of the artist. In a similar vein, many teachers - beginning and otherwise - have had little opportunity to expand their own knowledge of artists and art works from a variety of different cultures. If a goal of arts education, as Goldberg

(1997) suggests, is to explore the artwork from a variety of different cultures, then teachers will need opportunities for further study.

This article seeks to offer the perspective of six teachers who are committed to teaching the arts everyday in their classrooms. They provide powerful examples of teachers who perceive significant value for the arts in student development and growth. Portraits and cross-case comparisons of classroom teachers' knowledge, conceptions, and practices in arts education are few and far between. More descriptive cases of classroom teachers who actively engage students in the arts as well as an exploration of the reasons why other teachers do not would be of great benefit to the profession.

References

Ball, A. & Heath, S. B. (1993). Dances of identity: Finding an ethnic self in the arts. In Heath, S.B. and M.W. McLaughlin. *Identity & inner-city youth: Beyond ethnicity and gender.*(pp. 69-93). New York: Teachers College Press.

Banks, J. A. (Ed.) (1996). *Multicultural education and transformative knowledge and action: Historical and contemporary perspectives.* New York: Teachers College Press.

Bennet, W. (1993). *The book of virtues.* New York: Simon & Schuster.

Bolton, G. (1984). *Drama as education.* Burnt Mill, England.

Bresler, L. (1992). Visual art in primary grades: A portrait and analysis. *Early Childhood Research Quarterly, 7,* 397-414.

Clark, C. M. & Peterson, P. L. (1986). Teachers' thought processes. In M. Wittrock (Ed.), *Handbook of research on teaching* (3rd ed., pp. 266-298). New York: Macmillan.

Connelly, E. M. & Clandinin, D. J. (1985). Personal practical knowledge and the modes of knowing: Relevance for teaching and learning. In E. Eisner (Ed.), *Learning and teaching the ways of knowing: 84th Yearbook of the National Society for the Study of Education* (pp. 174-208). Chicago: University of Chicago Press.

Connelly, E. M. & Clandinin, D. J. (1988). *Teachers as curriculum planners: Narratives of experiences.* New York: Teachers College Press.

Darby, J. T. & Catterall, J. S. (1994). The fourth R: The arts and learning. *Teachers College Record, 96* (2), 299-328.

Davis, J. (1993). *Safe havens: Portraits of educational effectiveness in community arts centers that focus on education in economically disadvantaged communities.* Cambridge, MA: Project Co-Arts.

Elbaz, F. (1983). *Teacher thinking: A study of practical knowledge.* New York: Nicols.

Efland, A. D. (1979). Conceptions of teaching in art education. *Art Education, 32* (4), 21-33.

Fineburg, C. (1991). *Arts and cognition: A study of the relationship between arts partners programs and the development of higher level thinking processes in elementary and junior high school students.* New York: C.F. Associates and the Arts Partners Council.

Garcia, L. (1993). Teacher beliefs about drama. *Theatre Youth Journal, 8* (2), 9-13.

Glaser, B. G. & Strauss, A. L. (1967). *The discovery of grounded theory: Strategies for qualitative research.* New York: Aldine De Gruyter.

Gohlke, L. J. (1994). *The music methods class: Acquisition of pedagogical content knowledge by preservice music teachers.* Unpublished doctoral dissertation, University of Washington, Seattle, WA.

Goldberg, M. (1997). *Arts and learning: An integrated approach to teaching and learning in multicultural and multilingual settings.* New York: Longman.

Goodlad, J. I., Soder, R. & Sirotnik, K.A. (Eds.). (1990). *The moral dimensions of teaching.* San Francisco: Jossey-Bass.

Greene, M. (1995). *Releasing the imagination.* San Francisco: Jossey-Bass Publishers.

Grossman, P.L. (1990). *The making of a teacher: Teacher knowledge and teacher education.* New York: Teachers College Press.

Grossman, P.L. (1991). What are we talking about anyway? Subject matter knowledge of secondary English teachers. *Advances in research on teaching, 2,* 245-264.

Hanna, J. L. (1992). Connections: Arts, academics, and productive citizens, *Phi Delta Kappan, 73,* 601-07.

Hirsch, E.D. Jr. (1997). *The schools we need.* New York: Doubleday.

Jay, D. (1991). Effect of a dance program on the creativity of pre-school handicapped children. *Adapted Physical Activity Quarterly, 8,* 305-316.

Kardash, C.A. M. & Wright, L. (1987). Does creative drama benefit elementary school students?: A meta-analysis. *Youth Theatre Journal, 1* (3), 11-18.

Kelly, G.A. (1955). *The psychology of personal constructs.* (2 vols.) New York: W.W. Norton.

Martin, J.R. (1992). *The Schoolhome.* Cambridge, MA: Harvard University Press.

Moore, B. H. & Caldwell, H. (1993). Drama and drawing for narrative writing in primary grades. *Journal of Educational Research, 8* (2), 100-110.

Noddings, N. (1992). *The challenge to care in schools.* New York: Teachers College Press.

Read, H. (1956). *Education through art.* New York: Pantheon Books.

Reimer, B. (1992). What knowledge is of most worth in the arts? In Reimer, B. and Smith, R.A. (Eds.) *The arts, education and aesthetic knowing* (pp. 20-50). Chicago, IL: University of Chicago Press.

Richardson, V. (1996). The role of attitudes and beliefs in learning to teach. In Sikula, J (Ed.) *Handbook of research on teacher education.* (2nd ed.). (pp. 102-119). New York: Macmillan.

Ryan, K. and Lickona, T. (Eds.) (1992). *Character development in schools and beyond* (2nd ed.). Washington, D.C.: Council for Research in Values and Philosophy.

Shavelson, R.J. & Stern, P. (1981). Research of teachers' pedagogical thoughts, judgments, decisions, and behavior. *Review of Educational Research, 51* (4), 455-498.

Shiftner, D. & Fosnot, C.T. (1993). *Reconstructing mathematics education: Stories of teachers meeting the challenge of reform.* New York: Teachers College Press.

Stake, R., Bresler, L., & Mabry, L. (1991).*Custom and cherishing: the arts in elementary schools.* Urbana, IL: National Arts Education Research Center at the University of Illinois.

Torff, B. (1994). *Evaluation of Wolf Trap institute for early learning through the arts: Annual reports 1991-92 and 1992-93.* Cambridge, MA: Harvard Project Zero.

Wilson, S. M. & Wineburg, S. S. (1993). Wrinkles in time and place: Using performance assessments to understand the knowledge of history teachers. *American Educational Research Journal, 30,* 729-769.

[1] This article is based on a paper prepared for presentation at the session sponsored by the Arts and Learning Special Interest Group at the Annual Meeting of the American Educational Research Association, San Diego, CA April 15, 1998

[2] The visual arts and music have always received the lion's share of the attention, mainly because the traditions of history, writing, and research are older and better established in those fields than in drama, dance, film or other electronic media (Wolf, 1992). However, commonalties across the four arts disciplines (music, visual art, drama, and dance) are woven throughout the philosophy, psychology and curriculum of arts education (Stake, Bresler & Mabry, 1991). The term arts education was used in this study not to diminish the unique contributions of each art discipline but rather to stress what all the arts share.

[3] A review of the literature on arts education provided a framework for developing three orientations or instructional stance toward arts education (the creative, the production and the academic). The initial interviews were designed to determine the primary orientation of each teacher. Three teachers from each orientation were selected. The orientations and the relationships between these teachers' conceptions and practice and their primary orientation is discussed in another paper.

[4] All names of teachers and schools are pseudonyms.

[5] The teachers saw the personal, social and cultural development impacting learning in other subject beyond the arts as well. As Mora put it, the arts "enhance whatever subject we study."

Reasoned Perception: Aesthetic Knowing in Pedagogy and Learning

RICHARD SIEGESMUND
Stanford University

Utilizing data gathered from a contemporary high school art class, this paper demonstrates how expert teaching for cognitive outcomes in an art classroom encourages students to engage in complex forms of thinking that interweave perception, feeling, and rational analysis. In these situations, expert teaching links aesthetic and cognitive knowing. Drawing on Schwab's (1969) concerns for cognitive curriculum and Dewey's (1934/1989) theory of thinking in art, the paper analyzes a particular example of teaching in detail and introduces the theoretical concept of reasoned perception to illuminate the pedagogy that the teacher employs.

I want to take you into a high school art classroom in order to show you expert teaching in art education. In this vignette, which is based on an actual observation and transcription, I offer a fine grained look at what I consider to be exemplary teaching. Through this description and interpretation of an incident of teaching, I hope to more fully capture the complexity of pedagogical practice and learning outcomes in art classrooms where both a cognitive curriculum is employed and cognitive outcomes are desired. Further, I will discuss how these cognitive outcomes are pursued through a concern with aesthetic knowing, and introduce a theoretical framework that suggests that concerns for aesthetic outcomes in teaching are intimately linked to, indeed inseparable from, concerns for cognitive outcomes.

In this paper, teaching for aesthetic knowing is defined as an interweaving of perception, emotional feeling, and cognitive forms of rationale analysis. Most importantly, within these strands, it is the emotional, felt experience that precedes rationale analysis. Although it is through rational analysis of qualitative experience that our understanding of experience is intensified and made more comprehensible, rational analysis does not, in itself, generate qualitative felt experience. Indeed, within the concept of aesthetic knowing as it is presented here, perception and feeling are inextricably

linked to the rational, analytic mental processes commonly regarding as cognitive.

In an art classroom, students are asked to produce and identify distinctive qualities within discrete parts of compositions. They are asked to form judgments about how these particular qualities interact with each other to form a purposive intent. Accomplishing these tasks of production, identification, and rendering judgment requires perceiving and carefully analyzing nuanced sensory qualities and an awareness of personal feeling. I refer to the skill needed to complete such tasks as *reasoned perception*. By this term I seek to distinguish between thoughtfully rendered forms of qualitative intelligence as opposed to undifferentiated gushes o visual data or unbridled emotion. The development of this form of aesthetic knowing increases the ability to make finely detailed qualitative distinctions. It also enhances the ability to gain a perspective from which it is possible to perceive how individual parts come together in overarching compositional concerns such as coherence, balance, weight, and emphasis. The perception of these compositional elements contribute to the recognition of the emotional resonance offered by the object. Thus, reasoned perception refers to teaching particular forms of intellectually guided feelingful engagement which many artists employ when engaged in the work of creating an art object.

I suggest that this theoretical framework is useful for understanding aspects of the distinctive pedagogical structure of art education. It also points to assessable, aesthetic based, cognitive outcomes appropriate to the discipline. Focusing attention on aesthetic based cognitive outcomes is important. Rather than looking for the cognitive contributions of art outside of the discipline, say in higher forms of achievement in math or English for example, reasoned perception suggests cognitive outcomes distinctive to the study of art. But, for now, that is enough theory. Come with me into an art classroom, and meet Mr. Kerns.

I've been directed to this classroom because Mr. Kerns, with nearly 30 years of experience, has a reputation for being an expert teacher. He is part of what Davis and Gardner (1992) have called the cognitive revolution in art education. That revolution began with the writings of Bruner (1960/1977), it was continued by Schwab (1969), and carried into art education by Barkan (1966). Mr. Kerns works with a curriculum that is a product of that revolution: The California *Visual and Performing Arts Framework* (1996). But to my eye, the California *Framework* does not sufficiently de-

scribe what is going on in this classroom, or why Mr. Kerns is an exemplary art teacher. So let's take a look at the classroom.

Mr. Kerns teaches at a suburban high school— a large, open and pleasant campus. Its a long walk from the parking lot to our destination in the art wing, as the Drawing and Painting classroom is buried away in a far corner of the grounds. The art wing is a relatively small, cramped, and crowded network of studios. The actual Drawing and Painting classroom is not a single room, but consists of a honeycomb of three rooms and subdivided spaces. From floor to ceiling every inch of available space has been commandeered to serve some functional purpose of storage or display and oftentimes both. Besides the usual tables, stools, and a paint encrusted sink there is an array of equipment, including a light table and air-brush work stations. A small etching press is nestled out of sight around a corner. The room is stuffed with a chaotic arrangement of bric-a-brac from years of shopping flea markets for still life objects. Posters of exhibitions and advertisements for art schools from around the country paper the walls. Together, these wall decorations demonstrate the vast potential for the forms art objects can take and the advanced learning opportunities available in visual art. The overall sense of claustrophobia is heightened by the fact that this space is used simultaneously by both the Drawing/Painting I and Painting II classes. Over forty students are crammed into this space. Mr. Kerns is the only teacher for both classes. He has no assistant, no teacher aide. Over the 50 minute class period, Mr. Kerns moves between the tangles of students who have spread out over the three rooms, working with students one-on-one or in groups of twos and threes for up to five minutes at a time. One of Mr. Kerns' objectives is to be sure that over the course of each week, each student has had at least one moment of individual attention.

You can hear conversations in three different languages as the students wander in before class begins. All told there are six different languages that are native to the students in this classroom. There is also a broad range of academic achievement as well. One student has been accepted for early admission to Harvard. Another has been recently assigned to the class out of desperation after a series of run-ins with other teachers throughout the school. For the school's administration, Drawing and Painting I is the last gasp at trying to keep this particular student from drifting out of school.

It's the second semester of the Drawing/Painting I sequence. The students have spent the greater part of the first semester working on problems of rendering, working from still lifes, or self portraits. At the beginning of the second semester, problems with color and paint were introduced. It is spring, and the students are in the stretch run of the school year, they are leaving the technical exercises behind and are beginning work towards the development of their own compositions which will be completed as final paintings.

Today's class is at a transition point between drawing and painting. Looking around the room you see students diligently working with pencil and paper, or squeezing paint onto palettes to begin painting. There is the staccato hammering of staple guns as students stretch and gesso canvases. But before each student can make the leap of moving on to painting, Mr. Kerns has asked that students show him their preparatory drawing.

In this regard, a student named Scott approaches Mr. Kerns with his preparatory drawing newly transferred to a stretched and gessoed canvas. His image is of a woman in a flowing Victorian dress seated underneath a drooping willow tree. She is resting with her cupped hands supporting her head. There is a vista of mountains and open sky behind her, but the woman of the picture seems oblivious to this as she gazes down at the ground. It is unclear whether she is weeping or in deep contemplation. Scott and Mr. Kerns have a brief discussion about some of the compositional concerns: has Scott provided sufficient space in the foreground; what is the scale of tree and figure; what is the scale of the woman's head to the rest of her figure?

"You need to put this up." Mr. Kerns suggests. "You need an easel and put it up. Something to look on. You need, you know, to stand back from it. I have a feeling that its going to look like she has something I would call a pin head. A big body and little kind of head. Be careful with that. There is such a thing as a transforming down. What you don't want to be caught with is the body being out of proportion." Mr. Kerns places Scott's canvas on an easel and steps back about fifteen feet. "Step back, come over here. And look at it."

There is a long pause where both Mr. Kerns and Scott look at the canvas in silence.

"Okay, now, I don't know." Mr. Kerns comments, and there is another gap of silence.

Mr. Kerns initiates a comment, "But doesn't the body look wide for the size of the head?" but he quickly counters his own observation, "Or does it look right?"

Again there is silence. Finally Scott says "For me it looks right."

"Good, Great." Mr. Kerns exclaims. "You're ready to start. Except we need to deal with this sky problem." Scott's face goes blank. There's a problem with the sky? As another student begins to vie for Mr. Kerns' attention, Mr. Kerns points over to a corner of the room stacked with art and design magazines stretching back over decades. There is also a small library of art books. Mr. Kerns wants Scott to go look at some pictures of skies in order to get an idea for his composition.

Scott starts plowing through the stacks of magazines. Mr. Kerns moves on to other students. About 20 minutes later, Scott again approaches Mr. Kerns, this time with a magazine in his hand. He has a digest of commercial photography, and he has it open to the blurred image of speed boat whose brilliant colors stand out against a stark blue tropical sky.

"I like this sky very much" Scott says

Mr. Kerns pauses. The concentration is visible in his eyes. His gaze, his voice, and his entire body move with a slowed, marked deliberation.

"This color?" Mr. Kerns asks carefully, with a note of concern.

"Yeah, the color." Scott answers

"Okay, that's fine," Mr. Kerns affirms. There is a momentary pause, and then Mr. Kerns probes with a qualitative question, "because it's sort of moody, right?"

"Yeah, Yeah." Scott responds enthusiastically.

"Well be careful because if you're setting a mood...go back and look, and look at...." Mr. Kerns stops mid sentence and turns to the corner of the room where the magazines and art books are stacked. He asks a student to bring him a book on the work of Andrew Wyeth. The student retrieves it for Mr. Kerns, who hands it to Scott, and the three of them sit down at a nearby table, looking at the large full page color illustrations. Scott turns the pages.

"Now." Mr. Kerns interjects as a page is turned, "Now look at the skies. Look at the skies for a moody picture" Scott turns a page. "Right," Mr. Kerns says as the pages continue to turn, "it's not blue, is it? It's green...." Scott nods. In the moment of contem-

plation, Mr. Kerns gently takes the book and turns to particular page.

"Try looking at some skies," he says softly. "Look at these, they're some really light skies." Mr. Kerns turns the page. "Look at the greens in there. This is pretty blue, but not that blue, it still has some more green in it...." Scott now reaches over to turn the page.

"It's really, really good," whispers the second student, looking at the portrayals of the stark winter landscapes.

"Yeah, its nice." Mr. Kerns responds. "Well you get the idea, you know. If you want to have kind of a moody feeling, be careful when you start using perky colors."

Scott and the other student laugh. Mr. Kerns smiles and moves to another student. The bell rings and students head for the exit. The room quickly empties—but Scott remains at the table looking at the pictures in the Wyeth catalogue.

What was being taught in this exchange? How was it taught? While there are many ways to interpret and construct meaning out of this exchange, I would suggest that Mr. Kerns is providing a cognitive lesson in aesthetic knowing. The student, Scott, is being asked to analyze the qualities of moody. He is being asked to intellectually identify and comprehend these concepts as he is simultaneously attempting to feel how his artistic choices, or the choices of other artists, manifest this quality. But of central importance, the impetus for a cognitive lesson around the qualities of moody is not a lesson planned by Mr. Kerns, but comes from the qualitative relationships Scott has chosen to portray within his own painting. The origin of the problem of moody was embedded in the choices Scott made in his preparatory drawing for his painting. Mr. Kerns reads the clues of what Scott is trying to grapple with and provides a scaffold around which Scott can climb.

I mentioned earlier the work of Bruner (1960/1977), Barkan (1966), and Schwab (1969) as outlining the educational concerns for disciplinary fields taught to cognitive ends.[2] Joseph Schwab developed a theory of pedagogical practice to be employed for discipline based teaching. Schwab's six points for pedagogical practice, which he called the "Arts of Recovery," are relevant for looking at Mr. Kerns' teaching or for any teaching around a cognitive arts curriculum.[3] I will briefly summarize Schwab's set of six principles for pedagogical practice in approaching a cognitive curriculum, with my adaptations for their employment in an art classroom:

1) Students are directed to observe their world and *assemble specific observations* through the use of particular visual media. Through the technical limitations that Mr. Kerns has established for the painting assignment and the requirement that a complete preliminary drawing needs to be reviewed before painting can begin, Scott needs to synthesize a series of specific observations particular to the media of the visual arts

2) There is an emphasis of *process over product*. Products produced through the assemblage of observations are not presented as autonomous objects for aesthetic enjoyment, rather they are presented as embodiments of ideas to be shaped, focused and sharpened. In our incident Scott's picture is not treated as personal, summative, statement, but a process to be engaged.

3) There is *an open exchange of ideas* about art. There is an expectation works of art are motivated by an idea. This idea is not allegorical. It has a direct meaning in itself; yet it is the product of the creator. In this example the concept of moody is not just an internal state of Scott's affective realm; it is an external, discussible quality.

4) Not only is it possible to use language to explore ideas underlying works of art, there is an expectation *language and discourse are appropriate tools* for increasing our understanding of the ideas embodied in art. This discourse enhances our capacity to use the arts in the expression of our own ideas. We can see this in Mr. Kerns attempts to develop Scott's discourse skills.

5) Works of art and performances have *structures which can be analyzed and compared*. Out of this analysis, judgments can be made. Reasons can be offered to support such judgments. There are multiple examples of this from the discussion of the scaling of the head to the body to the discussion of the differences between moody, intense, and perky colors.

6) To understand works of art requires *attention to perceptual detail*. Students must be trained to perceive the unexpected, ground their inquiry in detail, and avoid generalizations. We can see Mr. Kerns leading Scott to the unexpected discovery that skies do not need to be blue. Skies are sometimes green or yellow.

With these six aspects of cognitive inquiry illuminating Mr. Kerns pedagogical practice it is possible to gain a substantial insight into Mr. Kerns' teaching. But I don't believe Schwab's six aspects for the structure of a cognitive curriculum tell the full story. There is an additional felt dimension of cognition. Cognition does not whir away silently in the head. There is a visceral aspect of

knowing. John Dewey (1934) referred to the physical aspect of thought as *undergoing*. He distinguishes undergoing from mere *doing* as maintaining ongoing reflectivity throughout an action. Two passages from Dewey's *Art as Experience* strike me as relevant to providing additional theoretical insight into the cognitive curricular objectives of Mr. Kerns' lesson. The first is:

> A painter must consciously undergo the effect of his every brush stroke or he will not be aware of what he is doing and where his work is going. Moreover, he has to see each particular connection of doing and undergoing in relation to the whole that he desires to produce. To apprehend such relations is to think, and is one of the most exacting modes of thought. (p. 52)

Mr. Kerns is encouraging Scott to attend to the qualitative, felt, particulars in connection with the whole picture that Scott desires to produce. Dewey calls this exercising of judgment in dealing with qualitative relationships an exacting mode of thinking. And Dewey continues this idea:

> As respects the basic quality of pictures, difference depends, indeed, more upon the quality of intelligence brought to bear upon perception of relations than upon anything else—...intelligence cannot be separated from direct sensitivity.... (p. 52)

Dewey suggests that this exacting mode of thought cannot be separated from direct sensory experience. One has to feel as one thinks. For Scott to think through the problem, he has to get the feeling of moody. If thinking and feeling are disjointed than the painting fails. Following Dewey, we can see that two objectives present in this example of teaching are the perception of qualitative relations and the recognition for the capacities of mind engaged with direct sensitivity.

The second passage from *Art as Experience* which I find helpful points to a third educational objective of the lesson:

> The artist is driven to submit himself in humility to the discipline of the objective vision. But the inner vision is not cast out. It remains as the organ by which outer vision is controlled, and it takes on structure as the later is ab-

sorbed within it. The interaction of the two modes of vision is imagination; as imagination takes form the work of art is born. (p. 273)

Mr. Kerns is attempting to foster an interaction between Scott's inner vision, as partially expressed in the forlorn figure under the willow tree, and a fully articulated outer vision that is mediated by the problems of composition and color. To help Scott to move from his felt inner vision to an objectified outer vision, Mr. Kerns has introduced the terms mood and moody. He is giving Scott a vocabulary and providing both visual and linguistic, feelingful and cognitive, definitions. These definitions are technical tools for Scott to move from his inner vision to his outer vision. Mr. Kerns is helping Scott move his feelings into forms of thoughtful analysis. Dewey describes the educational outcome from Mr. Kerns' pedagogical intervention as the formation of imagination.

To engage a student in the perception of qualitative relations, scaffold a connection between feeling and thinking, and foster the formation of imagination is no small achievement for a 50 minute period for a high school classroom. These are outcomes of teaching for an aesthetic knowing concerned with the analysis of perception through an integrative approach to thinking and feeling. In this brief excerpt of teaching we've witnessed, we can see Mr. Kerns attempting to help Scott recognize the intelligent, analyzable components of the sensation of moody, as well as the analyzable visual qualities of yellowy, and greeny. Furthermore Scott is being provided a structure through which he can reflect, perhaps for the first time, how these sensations and sensory qualities require an exacting mode of thinking. In this passage we can see Mr. Kerns trying to create moments with Scott in which to teach how thinking and feeling, reasoning and perception, are inseparable.

The problems of how we integrate our thinking and feeling, and our visual experience and thought, are fundamental problems that stem from the origin of the field of aesthetics in the 18th century (Baumgarten,1750). The word aesthetics is based on the Greek word *aisthanesthai* which translates as the ability to perceive. In Greek, verbs are conjugated in one of three ways: 1) as an action that an individual initiates, 2) as an action that is done to an individual, or 3) an action that is something between these two poles. *Aisthanesthai* is conjugated in the third fashion. Baumgarten and his contemporaries interpreted this verb and conjugation as reflecting a dynamic state between subject and object with each affecting

(not simply affecting) the other. For this reason, Baumgarten chose *aisthanesthai* to serve as the root for the modern word aesthetics. From this beginning, aesthetic knowing can be seen as about perceiving in a relationship between subject and object.

While the concept of aesthetics permutated into many forms and continues to evolve in new ways up unto the present day, it not my intent to review the history or all of the possible interpretations to the term aesthetic knowing. What is of interest to me is to focus on how John Dewey (1932) in *Art as Experience* sought to return the conception of aesthetic knowing to the problem of perception as a recognition of both a rational and feelingful relationships between subject and object as reflected in the etymology of *aisthanesthai*. Once again, drawing on *Art as Experience*, this is how Dewey addresses the perceptual recognition of relationships:

> Because every experience is constituted by interaction between "subject" and "object," between a self and its world, it is not itself either merely physical or merely mental, no matter how much one or the other predominates. The experiences that are emphatically called..."mental" have reference...to experiences of a more objective character; they are products of discrimination, and hence can be understood only as we take into account the total normal experience in which both inner and outer factors are so incorporated that each has lost its special character.... (p. 251) .For the uniquely distinguishing feature of esthetic experience is exactly the fact that no such distinction of self and object exists in it, such it is esthetic in the degree in which organism and environment cooperate to institute an experience in which the two are so fully integrated that each disappears. (p. 254)

Dewey's concept of experiential knowing is echoed in the works of other 20th century philosophers (Heidegger, 1971; Greene, 1995a, 1995b) and curriculum theorists (Eisner 1994a, 1994b). Furthermore, the project of integrating mind and sense is by no mean simply confined to the humanities. The work of Elizabeth Spelke (1995) in cognitive psychology and Antonio Damasio (1994),in neurobiology has also challenged the traditional dualistic conception of mind and body. Consider for a moment the work of Elizabeth Spelke.

Elizabeth Spelke is particularly interested in testing the Gestalt principles of constructing meaning from our perceptual visual array without resorting to categorization and classification. She is interested in determining and characterizing the kinds of information embedded in sensory object perception prior to our capacity for language. Her experimental work focuses on newborn infants who have not yet developed conceptual frameworks. One of Spelke's conclusions is that movement, how an object changes in space and time, is critical to our ability to perceive it. Our capacity to engage in meaningful perception goes beyond our capacity to categorize or symbolize. We act in intelligent ways before we have the capacities of language. Spelke's work points to the cognitive functions of aesthetics. In our first perception of an object, we immediately begin to come to know it through our physical relationship to the object before the intercession of forms of analysis.

Working in the field of neurobiology, Antonio Damasio (1994) argues that patients who have suffered from brain injuries that only impair their ability to feel emotion demonstrate limitations in their ability to reason. Therefore, he suggests, from a neurological point of view, the study of mind must be an investigation into the interweaving of logical processing and feeling. Damasio concludes, "the comprehensive understanding of the human mind requires an organismic perspective; that not only must mind move from a nonphysical cogitum to the realm of biological tissue, but it must also be related to a whole organism possessed of integrated body proper and brain...." (p. 273) In more straightforward language, as Mr. Kerns might put it, providing opportunities where students can experience feeling is essential if you expect them to engage in thinking about artmaking.

I believe the work of Dewey, Heidegger, Greene, and Eisner, together with the emerging work in cognitive science as represented by the work of Spelke and Damasio points to additional cognitive implications of sensory and feelingful knowing. Although these concerns are suggested in cognitive art curricula that emphasize aesthetic valuing, a process of aesthetic based cognitive outcomes is sparsely articulated. I use the phrase reasoned perception to describe a form of aesthetic knowing that recognizes the complex and selective cognitive functions of our sensory and perceptual systems prior to the intercession of symbol systems.

Let me try to more fully define reasoned perception. There is something counter intuitive about the phrase, which I find attractive. Perception is commonly thought of as a data gathering de-

48

vice and reason is an operation of mind brought to bear on the data. Reason is normally conceived as a function of language and semiotics. That perception is reasoned—prior to the intercession of forms of language and symbols—seemingly is putting the cart before the horse. But that is my point. Reasoned perception suggests that perception contextualizes and relates data into pre-linguistic forms of meaning. These forms, which are whole within themselves, are also amenable to subsequent analysis and inquiry through language and reasoned reflection which can further enrich their meaning. However, these ancillary cognitive activities of analysis and inquiry are not necessary for giving these forms meaning—it would simply remain a meaning felt, not intellectualized. Both of these, meanings felt and meanings intellectualized are parts of cognition. In our ability to recognize and attend to forms of sensory meaning, perception itself becomes a cognitive act—an important part of how we come to know. Not everything, but an important part.

This thinking does not produce mere data files to be stockpiled; it is generative of the foundational blocks on which more sophisticated forms of thinking are built, and which continue to inform the cognitive process throughout its operations. This I also believe is the common point of Dewey, Heidegger, Greene, and Eisner. It is how, as Michael Polanyi (1966) has so eloquently stated, we know more than words can say; we know more than symbols can reveal. And this is reflected in the classroom of Mr. Kerns where there are sophisticated forms of meaning that are not always linguistically mediated.

This is not a new way of teaching. Reasoned perception is only a term for attempting to better appreciate the kind of expert teacher that the discipline of visual art has traditionally given rise to. My goal is to better understand and appreciate this teaching. In my research, I have identified four categories for understanding aspects of pedagogy that foster reasoned perception. These are *situating, modeling, honoring,* and *connecting.* They represent pedagogical moves through which the particular kind of aesthetic knowing that I refer to reasoned perception takes place. To better understand how these categories foster aesthetic knowing, let us go back to Mr. Kerns classroom.

Situating:

Recalling Spelke's (1995) research, how an object changes in space and time is key to our ability to perceive it prior to categori-

rization. Perception is a function of where we are in time and space, to be cognizant of our own position in that relationship (Heidegger, 1971). Situating is a conscious act of relationship. Consciously changing our position, how we situate ourselves, is a cognitive act.

In Mr. Kerns' first interaction with Scott, Mr. Kerns is physically moving Scott in space. He has Scott step back in order to break down Scott's preexisting conceptualizations. This is a time honored pedagogical move in an art classroom. Heidegger (1971) refers to stepping back as a critical step to seeing oneself in relationship to the world without predetermined categorization. The step back is a cognitive move, for both Mr. Kerns' pedagogy and part of assessable cognitive outcome of Scott's own learning.

Modeling:

By modeling, I do not mean technical demonstration, or hands on instruction, or showing. In reasoned perception, modeling is being present and in the moment, embodying the emotional response, the joy, and the passion of the discipline.

There is a physical sensuousness in our moving in a particular intellectual territory. The teacher embodies the passion, the sensuality, of the discipline and thereby models it, allowing the opening where this passion can be experienced by students. In so doing, the students, if they want, can make this passion their own. Passion, the sensuousness of teaching, is not limited to the experiential encounter with the discipline but is part of the interaction between teacher and student. In an art classroom, works are not simply intellectually analyzed, they are emotionally felt. Damasio (1994) claims such emotional engagement is critical to full and proper cognitive functioning.

In our visit to Mr. Kerns' classroom, we saw his emotional engagement and genuine delight while looking at works of art, as well as his invitations to a range of qualitative response through his choice of words like yellowy and greeny. His excitement and inquiry are modeled through a sensuous response to art itself. The content of the material is not simply explained to the student, but it is presented to be seen and felt by the student.

Honoring:

Art classrooms are filled with risks. They are high stakes arenas for fragile egos as students are asked to express themselves. Students are being asked to put something of themselves out on

the table. This is scary. Honoring the attempt by students to extend themselves is a critical aspect of teaching through and for reasoned perception.

There are two examples of honoring that we witnessed in Mr. Kerns' teaching. The first is the discussion of the figure Scott has drawn. Clearly, Mr. Kerns considers the figure misdrawn. He tries to explain this to Scott and through situating, attempts to lead Scott to see it. But Scott says this is how he wants the figure to be. Mr. Kerns honors Scott response and they move on.

The second example is when Scott has produced the color photograph as a model for the sky in his painting, Mr. Kerns is concerned that Scott has juxtaposing incompatible qualities. Mr. Kerns is concerned that Scott has made a questionable decision between his choice of sky. But Mr. Kerns does not direct Scott to make another choice. He honors Scott's initial decision by saying that is fine. He then moves on to engage Scott in a more careful consideration of qualities. He does not initiate this conversation with language, but by looking at the paintings of Andrew Wyeth—and then introduces language to elaborate and clarify this experience.

Connecting:

There are acts of personal connection, caring and concern in any arts classroom. Four times in our transcript, Mr. Kerns urges Scott to be careful, to take care, to think and to feel. This is not simply an admonition to Scott, but a way Mr. Kerns is attempting to get Scott to engage his own work and experience Dewey's concept of undergoing. Teacher and student connect through a shared concern that is generated by the student. In these moments the teacher can help foster the students' undergoing in relation to the artwork. In this manner, connecting also includes acts of intimacy to the end of establishing learning environments.

When Mr. Kerns and Scott pass the art book back and forth, there is a moment of joint participation as one person held the book and the other turned the pages. In the hectic demands of class with forty students, Mr. Kerns has carefully carved out this moment in which he, Scott, and the third student have an opportunity to learn. The viewing of the art book, involving the teacher and two students, is an act of intimacy which creates a dynamic learning environment which holds Scott past the formal end of the class.

I suggest that this analysis of a single incident of teaching is a powerful indicator of why Mr. Kerns is considered to be an exemplary teacher. This is due, in part, to the rich array of approaches Mr. Kerns employs to teach for cognitive ends. While the cognitive curriculum, as well as Schwab's insights into cognitive pedagogy are helpful in understanding the structure of teaching and learning in this classroom, they don't capture the whole story. To fully appreciate the complexity of Mr. Kerns' efforts to guide Scott to a form of aesthetic knowing requires an understanding of reasoned perception. If we had stayed longer, perhaps to the end of the semester, not only would we have seen behaviors in Mr. Kerns' teaching that reflected reasoned perception, we might expect Scott to demonstrate forms of knowing related to situating, modeling, honoring, and connecting as well. As such, reasoned perception can suggest forms of assessment in an art classroom for both teacher practice and student outcomes. Through this example we have seen examples of art education pedagogy and how this pedagogy, coupled with cognitive curriculum structures, creates a dynamic learning environment. From that we may gain a better appreciation for the forms of cognitive experience that occur in an art classroom.

Cognition, by definition, is a process of coming to know. Aesthetic knowing, as I have used it here, is a coming to know in an intertwining of perception, feeling, and analysis. The categories of reasoned perception—situating, modeling, honoring, and connecting—are aspects of pedagogy that assist students in aesthetic knowing. They provide insight into how teachers attempt to cognitively engage students in an art classroom. They also begin to suggest assessable cognitive categories appropriate and distinctive to art education.

Author's Notes

[2] While Mr. Kerns places his teaching within this tradition, it is important to acknowledge that teaching for cognitive ends is only one possible outcome of art education. There are others. My point is not that art education taught to cognitive

ends is better, rather, I seek a fuller understanding of what does it mean to teach for cognitive ends in an art classroom.

There are many flavors of cognitive arts curriculums from which to choose: The Getty's Discipline Based Arts Education (Clark, et. al., 1987), Project Zero's ARTS PROPEL (Gardner, 1989); The National Standards (Consortium of National Arts Education Associations, 1994); or the California Frameworks for the Visual and Performing Arts (1996) for example.

References

Barkan, M (1966). Curriculum problems in art education. In E. Mattil (Director), *A seminar in art education for research and development* (USOE Cooperative Research Project No. V-022) (pp. 240-255). University Park, PA: The Pennsylvania State University.

Baumgarten, A. (1961) *Aesthetica*. Hildesheim: G. Olms. (Original work published in 1750)

Bruner, J. (1977). *The process of education*. Cambridge, MA: Harvard University Press. (Original work published 1960)

California Department of Education, (1996) Visual and Performing Arts Framework for California Public Schools

Consortium of National Arts Education Associations (1994) *National standards for arts education*. Reston, VA: Music Educators National Conference

Damasio, A. (1994) *Descartes' error*. New York: Avon Books

Davis, J & Gardner. H. (1992) The cognitive revolution: Consequences for the understanding and education of the child as artist. In B. Reimer and R.A. Smith (Eds.) *The arts, education, and aesthetic knowing*, (pp. 92-123). Chicago, IL: National Society for the Study of Education.

Dewey, J. (1989). *Art as experience* (J. Boydston, Ed.) Carbondale, IL: Southern Illinois University Press.(Original work published 1934)

Eisner, E. W. (1994a). *Cognition and curriculum reconsidered* (2nd ed.). New York: Teachers College Press.

Eisner, E. (1994b) *The educational imagination: On the design and evaluation of school programs*. New York: Macmillan

Gardner, H. (1989) Zero-based arts education: An introduction to ARTS PROPEL. *Studies in Art Education, 30,* (2), 71-83.

Greene, M. (1995a) What counts as philosophy of education. In Kohli, W. (Ed.)*Critical conversations in philosophy of education.* New York: Routledge

Greene, M. (1995b). *Releasing the imagination: Essays on education, the arts, and social change.* San Francisco, Jossey-Bass Publishers.

Heidegger, M. (1971) *Poetry, language, thought.* (A. Hofstadter, Trans.) New York: Harper and Row

Polanyi, M. (1966). *The tacit dimension.* Garden City, New York: Doubleday.

Schwab, J. (1969) *College curriculum and student protest.* Chicago: University of Chicago Press

Shulman, L. (1986) Paradigms and research programs in the study of teaching: A contemporary perspective. In Wittrock, M.C. (Ed.) *Handbook of Research on Teaching, Third Edition.* New York: Macmillan.

Spelke, E.S., Gutheil, G. and Van de Walle, G (1995) "The development of object perception." In Kosslyn, S. and Osherson D., (Eds.)*Visual Cognition.* Cambridge: MIT Press.

Using Case Narratives in Drama Education to Make Teaching and Learning Real

LAURA A. MCCAMMON
University of Arizona, Department of Theatre Arts
CAROLE MILLER,
University of Victoria
JOE NORRIS,
University of Alberta

Student teachers have written cases based on their experiences in secondary drama classroome: a collection of cases is used as text in the drama methods class. The authors share their reflections for teaching students to write cases and responses to cases, and discuss the advantages and problematic issues of cased based teaching. They have found that reading and responding to cases and writing cases help drama preservice teachers integrate theory and practice, reflect on their teaching, and find their own teaching voice. This paper discusses cases in drama teacher education, but the methodology is applicable to any teacher preparation program.

> So often we feel that we are learning in isolation. Yes, we learn from our methods instructors and from our mentor teachers; we also discuss theory and ideas for practice and planning in class. So, in *theory*, we learn from each other; however, when we read and respond to case studies, we learned in a much more powerful way from each others' *practice.* Case studies gave me the opportunity to take off my "university student hat" and whip on my "teacher hat." I thought "as if" I were that teacher in that situation. What would I do differently? What do I need to **know** and what do I need to **be able to do** in order to avoid or solve this problem in my own teaching? The teaching and learning became real.

The statement above was made by a drama methods student about to begin student teaching. As a part of her methods course,

she had read, discussed, and written about case narratives written by her close peers, other drama student teachers.

For the past five years we have been using case studies as an integral part of drama teacher preparation at our three universities. Our secondary student teachers write cases based on their field experiences. Some of those students have given us permission to use their cases in a collection entitled, *Learning to Teach Drama: A Case Study Approach*, that we then use as a text in our drama methods courses. Each case is also accompanied by a commentary from another preservice teacher and from an inservice teacher; these commentaries add multiple perspectives to the issues in the cases. This paper will look at the benefits of case based teaching using first person narratives not only in drama education, but also in any teacher preparation course. We also discuss how we teach students to write their own cases and how we use the cases in our methods class. A sample of one of the cases and a student commentary are included to illustrate the process.

THE GOAL—REFLECTIVE AND EMPOWERED DRAMA TEACHERS

We want to develop reflective drama teachers who can examine and reexamine their knowledge, beliefs, and values about teaching and learning. Such teachers will be empowered as Richert (1992a) describes it because they can act in accordance with what they know and believe. Richert notes further that isolation can stifle the development of teacher voice. Teacher isolation, while problematic for all teachers, is a special concern for those of us in the arts; arts teachers often find themselves separated from the main campus both by curriculum and geography. A secondary school drama teacher with a classroom in the auditorium building, for example, might actually be the only teacher in the building.

The barriers to the development of teacher *voice* or the "use of language to explain, describe, question, explore, or challenge" (Richert, 1992a, p. 189), are a special challenge in the preparation of secondary drama teachers. First, the number of students enrolled in drama education certification programs is usually small, sometimes as few as two or three students per year; thereby making it difficult to create a sense of cohort. Second, drama education students often report feeling marginalized and feel out of place in either colleges of education or in theatre departments (Dynak, 1994). Typically, drama education students are advised and mentored by

one faculty member either in theatre or education. Other faculty often take little interest in drama education students or do not have the experience or confidence to mentor these students. Drama education programs of study are particularly complex preparing secondary drama teachers to both teach and do theatre. Pedagogical approaches to acting, play production, or play building are very different from those used in technical theatre and theatre history. Generally speaking, texts in classroom management, educational psychology, and teaching methods have few examples for students in drama. Similarly, few texts common to drama methods classes (if a text is used at all) refer to education theory. This leads to the third barrier, the student culture in education, especially for drama education students, which tends to dismiss education courses as theory driven and therefore not much use for the "real world" of drama classrooms (Lanier & Little, 1986). Despite all the recent changes in teacher preparation programs, especially the inclusion of more early field experiences, drama education students are still likely to report, "I learned more during my student teaching semester than I ever did in any of my education courses."

STORIES IN TEACHER PREPARATION

Studies of expert teachers (e.g., Berliner, 1986) revealed that experienced teachers had developed elaborate schemas of classroom events which novice teachers did not have. As a result, experts were able to approach diverse classroom situations with a variety of strategies, something novice teachers could not do. Richert (1992a) explains that this development occurs as knowledge about teaching is constructed and reconstructed and ideas and beliefs once held to be "true" are rejected and reformed over time. Schön (1983) notes that teachers develop a repertoire of theories, practices, knowledge, and values which influence how situations are defined, what is noticed, and the kinds of questions and decisions teachers will form about particular actions. The bulk of teachers' learning comes through continuous action and reflection on everyday problems. Schank (1990) would add that a knowledgeable person also has many stories to tell—stories derived their own experience and from the experiences of others which match or help clarify ones own beliefs.

The experts in Berliner's study were all teachers with at least five years experience. How can novices possibly begin to develop

their own expertise in the short period of most teacher preparation programs? Where would preservice teachers get the experiences which increase their stockpile of stories about classroom events? One answer is to create more intensive early field experiences—put preservice teachers in classrooms and let them start "seeing life from the other side of the desk" (Lortie, 1975); couple this observation and participation with discussions that cause students to examine their preconceptions about teaching and learning (Richert, 1992a). Field experiences do have their limitations, however, especially in drama education. For example, there may not be many schools with exemplary drama programs close to the university and therefore easily accessible for early field experiences. Similarly, the programs may not be able to offer much diversity in philosophy, curriculum, or even student demographics. This is particularly problematic in the U.S. where there is a high emphasis on theatrical productions. A methods professor who wants to introduce her students to other curricular approaches such as process drama (e.g., O'Neill) or theatre-in-education (e.g., Jackson) will have few, if any, model classrooms for her students to experience.

Fortunately, field experience can be complemented and augmented by the use of *case studies*. Lee Shulman (1992) defines a *case* as a story, event or text that is an instance of a larger class, an example of a broad category, in other words—a "case-of-something." A case has a narrative, a story, a set of events that unfolds over time in a particular place, usually with human protagonists. These teaching narratives, or stories, have certain shared characteristics, such as a plot with a beginning, a middle, and an end, with perhaps some dramatic tension that must be relieved in some fashion. Cases also have settings; in this case, the setting are drama or English classrooms where drama techniques are being used.

Judith Shulman (1992) in the introduction to her book *Case Methods in Teacher Education* highlights the value of teaching with cases:

> Case-based teaching provides teachers with opportunities to analyze situations and make judgments in the messy world of practice, where principles often appear to conflict with one another and no simple solution is possible. (p. xiv)

Judith Shulman maintains that case methods demonstrate to students that "thinking like a teacher" is a creative way of thinking, a process of problem framing and inquiry. The case gives liter-

ary detail that shows the student how the teacher's manner and personality, moral quality and intentions, shape his/her interpretation of events. Cases are also useful because of their status as narratives and their contextualization in time and place. They may have more immediate credibility and relevance, promote better transfer from theory to practice, and, therefore, produce better problem solvers and critical thinkers. Students can experience vicariously a far larger number of different situations than would ever be possible through direct personal experience.

The most attractive feature of teaching cases is that they are **stories**. They can catch the reader's attention and involve the reader in the world of the case and in the dilemma faced by the teacher and students described in the case. "A story," Hare (1993) notes, "is a powerful and effective way of communicating educational ideas" (p. 20); furthermore, stories provide a context to help the reader or listener relate what she has heard to what she already knows (Schank, 1990). Methods instructors, for example, often illustrate pedagogical topics with anecdotes from their own practice or from their observations in schools. Certainly the stories in cases written as examples of specific issues, or to seek solutions to a specific problem, can engage the reader and provoke powerful classroom discussions. But when the stories are first person accounts by peers of real-life events, as are the cases we use, they are simply more powerful. In teacher education classes where first person narratives are used, spaces are created where lived experiences are shared, uncovered, articulated, interpreted, and reinterpreted (Miller, 1992). Preservice teachers who read, analyze, discuss, and reflect on first person narratives are able to bring to their own practice and emerging teacher voice, a polyphony of other voices.

PERSONAL STORYTELLING AS A LEARNING TOOL

Schank (1990) notes that when a person hears a story, he is thinking of one of his own to tell in return. In other words, when methods students read and discuss cases, experiences they have had often come to mind. Allowing the students to tell their own stories is a vital part of teacher preparation. "Story is a tool for self discovery; stories tell us new things about ourselves that we wouldn't have been as aware of without having told the story" (Atkinson, 1995, p. 3). The stories freshmen or sophomore drama

education students tell come largely from their own high school experiences. As they spend more time in classrooms and when they read the cases, the number and nature of their stories broadens.

Atkinson goes on to state that stories help demonstrate our "inherent connectedness with others" (p. 4). This sense of community is important to teacher preparation. As Clandinin (1993) notes:

> As we listened to each other's stories, and told our own, we learned to make sense of our teaching practices as expressions of our personal practical knowledge, the knowledge that was embodied in us as persons and was enacted in our classroom practices and in our lives. (p. 1)

It is when preservice teachers engage in discussions about their own practice, that they begin to articulate their own voice. Richert (1992a) furthermore argues that "reflective practice *requires* [emphasis added] that teachers engage in this conversation" (p. 189). She goes on to state, "Teachers who talk about what they do and why are able to know what they do and why and to question themselves as well" (p. 190).

According to Schank (1990) members of a culture learn story skeletons typical of that culture. It is important, then, that, as the preservice teachers enter the culture and profession of teaching, the stories they tell *promote reflection and teacher empowerment* and do not reinforce the traditional culture of schools (e.g., Lortie, 1975). Students should be encouraged to do more than tell just part of the story—the part of it that makes them look good or put upon or someone else look bad. It is important then to avoid what Lortie (1975) called "experience swapping" which tends to promote the traditional culture of schools where teachers often see themselves as victims, helpless to make decisions or control their world outside their own classrooms. It is important that student teachers also share and analyze stories which describe successful experiences they have had. These cultural differences can be found in the casebook; some of the cases illustrate instances where the cooperating teacher felt that there was little that could be done to work with certain drama students, while the student teacher was excited about the opportunity to try.

Clandinin (1993) notes that when teachers talk to each other, new forms of collaboration begin and a search for a common language commences. The value of a common discourse in drama education comes not from finding "one right way" to teach drama,

but from finding that even with many approaches to drama in the classroom, there are issues common to all. As one methods student noted, *"It was interesting to note how, in discussing the cases, we returned again and again to the same central issues."* These issues reflect novice teacher concerns such as managing one's own drama class, making the transition from university student to classroom teacher, or motivating reluctant students in a performance orientated class.

WRITING THE CASES

When students begin their field experience, they are given this directive for the completion of their own case study:

> Describe a significant challenge, incident, concern or issue you have encountered in your field experience and write this as a formal case study.

The students are provided with several focus questions to aid in their description:

> What is your concern? When did you first notice it? What specific actions did you take as a result of this concern? What were the differences or discrepancies in the way this situation ended in comparison to the way you had originally intended or thought this situation would end? (Were you surprised with result? Why or why not?) How will this experience influence your future teaching?

We have made the following observations about the case writing process:

Prewriting—teaching the students how to write cases.

We have found that students need to identify techniques which will allow them to observe classrooms and record events "ethnographically;" that is, attempting to portray events from the points of view of the participants. Since the case also involves an analysis, reflection, and application section, students need to identify characteristics of this style of writing as well. In other words, students need to learn to write from what Geertz (1974) termed both an *experience-near* and an *experience-far* perspective. In addi-

tion to the exemplars in the case book, the students are provided with specific instructions about writing the case:

> 1. Begin with your description of the case itself. Be sure to include whatever background information a reader might need to fully follow your case. Write the case in the first person. Case studies can be written about others, but the nature of this project is to provide you with some reflective practice experience. This case must be about you in some way. All names must be pseudonyms.
> 2. After you have completed a description of the events in the case, include a reflective analysis of the issue(s) utilizing resources from ALL your education course work and other relevant experiences. This is your opportunity to integrate learning from all your previous education courses.
> 3. Apply your experience and insights to future practice.
> 4. Choose a creative title to frame your case.
> 5. Your case study is expected to be om 8 to 10 typed double spaced pages.

We are finding that our students are already familiar with cases through their education classes. For example, at one university, students in an early field experience course are asked to write descriptions of "well remembered events." Later in their drama methods class they develop a case describing a class they have observed their mentor teach. These methods students generally find it easy to record what the teacher has said and done in class because they are experienced students and trained to take notes. Developing this case helps them also to also perceive and record other complex events in the classroom, events such as teacher-student and student-student interactions.

Data gathering—student teaching journal.

Students are encouraged to keep a student teaching journal. This journal is important because it not only becomes a record of events for analysis later on, but it also helps students learn to "converse with oneself" (Richert, 199. a), an important part of developing teacher voice. For many, the journals become a way of, in the words of one student teacher, *"making notes on what I taught and ideas for what I might change the next time I teach this material."* As a part of data gathering, they are asked to make a daily list of their

thoughts about how the day/week is going and to be concrete by providing specific examples. They continually reread their lists making notes of emerging themes or patterns, finally choosing one that seems to be the most significant, and beginning to write about it.

Choosing a topic.

The topics of the cases reflect a variety of student teacher concerns and are often intensely personal. For example, cases can be written about a single incident or a single student reflecting either a conflict or a particularly defining moment with that student. There are the usual cases describing a so-called "problem" student who is often off-task during drama games and improvisations. There are cases relating how extremely shy students or students with personal problems were able to succeed through drama. Cases can also describe a series of events or efforts to understand one class or a struggle to teach one particular kind of lesson as in a case describing the student teacher's attempts to use role play in an English class without preparing the students first. Some cases are reflections on the whole student teaching experience; for example, in many cases the student teachers describe their attempts to become the "teacher" in some one else's classroom a situation often intensified when the cooperating teacher is a popular drama teacher. We are also finding more cases describing the student teacher's reaction to situations not usually covered in a methods class, such as the suicide of a popular student, a teacher who set up a video camera in the girl's locker room, or sexual harassment from a student. Although the student teachers were in drama classes in grades 7-12, their concerns are typical of student teachers in other settings.

Stage one of writing the case—telling the story.

It is important that the students write in two stages. During the first stage, they try to faithfully depict as ethnographers all the details necessary for other readers to understand the case using pseudonyms. Usually their stories have already been discussed with others prior to writing. Students share their ideas for cases during student teacher seminars, in conversations with their supervisors and cooperating teachers, and sometimes with family and friends. These conversations are important because as Richert

(1992a) puts it, "By giving voice to their experience, teachers speak their own truths" (p. 190). As they write, they are encouraged to include important contextual information, but it is also important that they avoid interpreting the behavior and attitudes of others. For example, the authors are advised to avoid making judgement statements, such as, "That student really hated me," and instead describe the behavior and words of the student including the author's reaction. We believe that allowing the student authors to paint themselves entirely as victim or hero in the cases serves only to reinforce the culture of school whereas student authors who learn to write about the bigger picture while still including their own feelings are more empowered and are more likely to develop the habit of reflection. This is perhaps the most important observation we have about the role the case writing process can have in the development of future drama teachers.

Stage two of writing the case—writing the reflection.

In phase two of the writing process, the student authors need to take time to *"step back,"* as one student put it, and get some distance on the events in the case, especially since many of the cases are about subjects that involve the student teachers emotionally. Then they can clarify their responses, focus their thinking, and generate possible solutions (Richert, 1992b). When the student teachers analyze issues in their cases using both their own ideas and insights and education theory, they are more likely to achieve a sense of *praxis.* Finally, students who can apply their experience and insights to future practice have a greater sense of accomplishment and are more confident of their entry into the teaching profession. The student mentioned above went on to observe, *"When I reread the case, I realized the bigger picture and remembered why I'm a teacher."*

A SAMPLE CASE

While it is beyond the scope of this paper to describe all the cases collected thus far, an excerpt from one of the cases can prove useful. The case is entitled *Eliminating the Creature, Embracing the Creature.* The student teacher is about to begin her first activity with a senior level drama class, a guided imagery lesson which would set up the students' creation of their own masks:

Colored. As I reached for the script from which I would read, I felt an onslaught of enormous color devour my chest, my hands and my mouth with an overwhelming sense of possibility. The script I held was that of a certain guided imagery I had created, an exercise in which the students would relax physically, listen to my voice and directions, and ultimately leave the real world behind for a few moments as they traveled on a journey of connection and spirit. My objective was to have them meet and interact with the person or "thing" which might indeed become the mask they make that Friday.

As they entered the room, I had dimmed the lights, and turned on the overhead machine with a blue gel. In the background I had the gentle music of Enya playing, adding to the calm and peaceful atmosphere I thought essential to the guided imagery. As the students found their own space and lay down, I noticed some movement and fidgeting, but they gradually relaxed into the exercise.

I had been careful to incorporate the idea of safety and student control throughout the exercise. For example, at the beginning I had them hovering in the room, over the ground, then around the school, and finally rising above the school through a hole in the roof. I told them that they had control over how high they were at all times. I then had them soaring through the air to various places around the world: a desert, a mountain top, a huge city. I made it clear that the speed they were going was also entirely in their power. While I tried to eliminate any feelings of harm, I was also trying to give them the freedom to explore numerous possibilities. This is when the creature emerged.

As they were exploring a fantastical environment, where no other person had ever been, I gave them the option of staying there or going back to a place they were more familiar with. Following this, I had them slowly encounter a person, or alien or CREATURE with which they "instantly felt safe and secure." Despite the safeguard included, the initial shock of hearing the word "creature," or even "alien" for some, destroyed the zone of security I had built around them. Some students saw dark figures; others referred to a

feeling of apprehension. Either way I had charted a territory I was trying to stay away from.

During a breathtaking debriefing, my questions revealed some beautiful, even sacred, experiences for some of the students. One of them, for instance, told us about a glorious beach of blue crystal water, where the student met a 'creature' he recognized as elements of his own soul. I thought, "I helped take him to a place of wonder and self-reflection." I was overjoyed as others shared their experiences; some swearing that the existence of the floor below them vanished as their only awareness was of their body.

Then the stories of darkness emerged. The pinpointed word was "creature;" I cursed myself, thinking, "Why wasn't that obvious to me? Why didn't I eliminate the creature?" There was one young lady, Rose, I will never forget. She remained for the debriefing, but then left quickly. My cooperating teacher told me that Rose had been raped two years earlier and had actually seen the face of her assailant. At that moment the color faded and I felt completely drained. During the debriefing it was obvious I had assisted in nourishing many minds, but at the same time I had spread disease.

I instantly excused myself from the room and scoured the hallways until I found Rose. "I am so sorry . . . " were the words that fell from my mouth, as I offered her a hug, she sank into my arms crying. I asked her if she wanted to talk about it. I have never felt more like a teacher as I did during the next fifteen minutes. Caring contributes to the nucleus of teaching, and on that day, sitting in an abandoned hallway, I made a most vital and caring connection that I will always see as the essence of teaching. How I had dreaded that word "creature;" how Rose had dreaded it; and yet together we were embracing it.

When we returned to the classroom to collect our things, I discreetly wrote my name and number on a piece of paper and gave it to her. Since she was new to the school, she felt a bit alienated, and, as she was staying in a halfway house, a caring outside world seemed further away than she

would have wished. She had access to many qualified
counselors, and I encouraged her to use them as often as
required. My cooperating teacher questioned my decision
to give my phone numb r to Rose, but I honestly felt she
needed the act of me offering it to her more than she actu-
ally needed the number. I strongly believed that was the
right thing for me to do.

The story told, the student teacher reflected on her discov-
eries, contemplating things she might do differently "next time":

One of the most crucial and elemental pieces of instruc-
tion I had neglected to give my students prior to the guided
imagery was the **Right to Dissent!** I did not explain to the
class that if any uncomfortable emotional situations arose
while they were in the process of the guided imagery, they
had the absolute right to remove themselves mentally or
even physically from the room. I had forgotten the most
critical safeguard required in an activity with such a po-
tentially broad emotional base. I was so ready to tackle the
entire activity that I lost sight of the most significant ele-
ment; the students and their ultimate safety.

No matter how much you think something through mak-
ing sure you eliminate factors X, Y, and Z but promote fac-
tors A, B, and C, there is a shift of gigantic proportions
which occurs when you are actually in the classroom teach-
ing. Even if the teacher cannot predict the shift, planning
for possible impacts will truly be putting the student as
top priority. This is especially essential when employing
the use of guided imagery.

Insight, Epiphany, Permission to Dissent; Connecting with
the students in one million different ways; Embracing the
Creature that I somehow neglected to eliminate; and Rose.
This was period two on my third day at the high school.
This was my initiation into the pure essence of teaching.

The next section will consider how the cases are used in the
methods class.

USING THE CASES AS A TEACHING TOOL

Approximately eighty cases have been collected over a five year period. Twenty-eight of these cases were selected for the fifth and most current draft of the case book. While each case contains multiple issues, the cases have been organized to fit topics that might appear in a drama methods class. Subject headings include: Planning Lessons, Knowing the Students, Classroom Management, Drama in the School Community, Expect the Unexpected, and The Student Teaching Experience. *Eliminating the Creature: Embracing the Creature* is included in the section called Knowing the Students but could be used as a stimulus to discuss a variety of other issues as well.

While our approach to teaching with cases differs, we have formulated these guidelines for using the cases in a methods class: First and foremost, we have found that it is very important to keep the tone of class discussions open and non-judgmental. Students are not only learning to listen to their own voices, but also to those of others. This means that methods students must respect the voice of the case authors and, more importantly, *try to understand them on their own terms* [emphasis added] (Richert, 1992a). Because the cases are the work of the method students' peers, we ask that they treat their colleagues with what Miller and Saxton (1998) call the "generous eye" viewing the cases as stories of the <u>process</u> of learning to teach rather than some sort of <u>product</u> to be judged.

A class discussion can begin with this simple question which came from a workshop with Rita Silverman and Bill Welty, "What is this case about?" Students are encouraged to find the issues in the cases which relate to them personally. Rather than try to fix blame or determine what the student teacher should have done, we encourage our students to apply the situation to their own practice. The cases also relate to a methods class topic; therefore, we often ask questions which cause the students to integrate classroom theory with the practice in the case. It is not uncommon for students to disagree about issues in the cases; we encourage these disagreements because we have found that it is during these times that students begin to forge their own understandings about drama education. For example, a recent methods class explored the issues of drama as "dumping ground" described in a case entitled *Welcome Back, Mrs. C: Dealing with "Sweat-hogs."* This led them to consider who should or should not be in a drama course. The ensuing conversation introduced the concept of equity and whether

"Sweat-hogs" deserved to take drama. While this conversation made many students uncomfortable, it did cause them to reconsider their own personal philosophies of drama education.

The methods students are then invited (or sometimes required, depending on the methods teacher) to write their own analytical response or commentary to some of the cases, applying what they learned from the case to their own future practice. When preparing students for this assignment, we help them to think in three stages of response: describe, analyze, apply. This can be done as a classroom exercise. Students begin by writing a five minute response to an assigned case. They pass that writing on to another student who analyzes what was written, using the theories discussed in class. After another five minutes, the paper is passed on again. The third person reads the previous two comments and then makes specific suggestions on how to change one's practice based upon the writings. When this is finished, the paper is passed back to the second writer and then to the first. These instructions are also helpful:

> Remember the case to which you are responding was written by someone who is trying to understand her place in the complex profession called "teaching." She has offered it to the public so that we can learn from her experiences. Write your case response keeping the tone of professionalism required for this collaborative venture. The "describe, analyze and apply" criteria apply to this assignment.

Peer feedback is common in most drama classes; students discuss a performance or project with their peers after the completion of the work. Drama methods students are asked to remember these guidelines wh 1 they discuss the cases written by their peers.

The following are portions of a commentary written for *Eliminating the Creature, Embracing the Creature.* The respondent began by reviewing the events in the case; then he begins to discuss what the student teacher noted as weaknesses in her lesson—her omission of a safe "out" for students in the exercise and her use of the word "creature" which had negative connotations for some students:

> Not understanding that all students are different from one another is a great oversight, especially when dealing with suppressed memories in the human mind. Also at issue is

the presence or absence of an established safe environment for the students. Of course, these issues appear to be inter-related because if the safe environment had been created, the students would have had the opportunity to dissent at the introduction of the activity. This all goes back to an age old philosophy of teaching: Know Your Kids. In defense of the student teacher, I wonder if sufficient time for investigation was allowed. I would guess not. So then it becomes an issue of being unprepared for consequences. On the other hand, just how much can a teacher learn about a class, especially personal issues, in a short period of time? Maybe professional judgment and careful selection of words had a lot more to do with this case than others.

Another issue that came to mind in this case is the question of just how involved should teachers become in the private circumstances of students? It was a judgment call on the part of the student teacher to not only apologize to the student, but to also give her home telephone number and offer further assistance. Maybe a teacher would not always take this course of action, but in this case, since the student was new to the school and staying in a halfway house, I consider it very good judgment and even more than good judgment—honest caring and human compassion.

The writer goes on to relate this case to his own experience and preparation to student teach:

This particular case seemed to touch me personally and professionally. I identified strongly with the student and teacher. Looking ahead to student teaching and beyond, I can clearly see a need to establish that anxiety-free environment for all students from the very start. There should be no questions in the minds of the class before any and all activities are allowed to commence. I definitely plan to structure my classrooms as such. I will also stress the importance of a clear understanding and all questions regarding confusion or concern will be addressed.

It is important to remember that we are all fallible human beings, capable of great strides and severe setbacks. I ad-

mire the fac that the student teacher admitted a judge-
ment error and sought to correct it. But she also reached
out to make a difference toward the long range goal of
being human and caring from the heart.

ADVANTAGES OF CASE STUDY METHODOLOGY

We have found several advantages in this process so far. First,
campus discussions on the practice of teaching are situated within
the context the student teachers are about to face. The cases are
relevant to our students because they are the *real* stories of people
who have recently been in similar situations. As one methods stu-
dent commented, "[The case book] gave us real situations and it
helped us foresee some of the problems we might encounter when
we start student teaching. It also forced us to search for possible
solutions. . ." Students from all three universities reported that, as
they read the cases, they visualized themselves in the same cir-
cumstances. "That could have been me," one student said. "What
would I have done differently in the same situation?"

Second, the collection in its entirety exposes the students to a
much wid array of teaching and learning situations than they
could ever get from one or two early field experiences. Students
are exposed to not only a variety of potential problem situations,
but also to new teaching strategies which broaden their own po-
tential practice. The value for the students was summed up in this
comment:

> The case studies allowed us to see what types of challenges
> other students are facing in their practicums. This is like
> experiencing these problems vicariously with none of the
> consequences and some of the benefits.

Furthermore, discussion of the cases enabled preservice teachers
to debate classroom practices in a collegial manner learning through
the experiences of others. The cases help our students to make the
transition from thinking with their *student brain* to thinking with
their *teacher brain*.

Third, reading the cases helps the students to accept that no
teaching situation is going to be problem free, but no problem is
ever completely unsolvable. They realize that they, too, will make
mistakes and that is all part of the learning process, as one student

noted, "The practicum experience is a learning laboratory. We con't have to be perfect going in, everyone makes mistakes. It's what I learn that counts." We should note that exploring cases cannot replace firsthand experiences in classrooms. We have often found students who said in their methods class that they never wanted to make the same mistake the case author did and then went right into their field experience and did just that! But these students have realized that they are not alone in making "rookie" mistakes.

Fourth, the cases provide examples of reflective practice which the new student teachers can emulate as they write case studies during their own field experience. The collection of cases provides them with a variety of possible forms and content. Learning to reflect through the writing of case study narratives becomes a collaborative venture as the students come to understand that not only is it a valuable tool for themselves, but that reflective practice has value for others.

Fifth, we have found that as we have talked about how we use the cases and what we have learned from them, we are learning from each other. Furthermore, we are forming valuable connections with each other as we continue to find our own voices as drama educators; it is not only the classroom drama teacher who can feel isolated! We have shared these cases with drama education colleagues world wide who are beginning to add their voices to our conversation. We have also shared the cases with arts educators in other fields who are using the case collection with their own students.

PROBLEMATIC ISSUES

We have also found some problems in case based teaching. The most significant of these is time--many of the student teachers feel enormous constraints on their time and energy during their field experience without the additional pressure of a case study requirement. This can affect student motivation. While some students embrace the idea that they are writing their case for a potential world wide audience, others resent their professor's efforts to create a text from their writings. In situations where the student teachers have the opportunity to submit a rough draft of the case first for feedback, the chances for a well-written case increase.

Time is also a factor with the use of the cases in the methods class. Sometimes it is difficult to make time to discuss the cases in class. Students sometimes do not have or do not take the time to

read the cases carefully enough ahead of time to have a thoughtful discussion; furthermore, it takes classroom time to thoroughly explore all the issues in the case. As a result, comments can be made based on snap judgements and quick readings of the cases. When this occurs, students do not have the opportunity to practice reflection and tend to rely on first impressions. One methods student noted that it would probably be a good strategy to have students regularly write reflections on the cases because *"it ensures that we read the text"*!

Some students report that they simply do not like reading cases, while others note that they find these particular cases often incomplete, missing important contextual information. We have tried to address this latter complaint in our most recent draft of the case book by removing several of the cases which were not clearly written and by editing and revising slightly other cases. We do, however, ask our students to try to "live with the ambiguity" in the cases and to analyze what they do know about the case.

The fact that the students do not know the authors of the cases can also be both blessing and curse. On the one hand, students can discuss freely the issues in the case with a sense of detachment, but on the other hand, they can also lose a sense of empathy for the people in the case because they do not see real faces behind the words in the case. We feel that the burden is on the methods professor to promote a professional tone in the discussion of the cases. When time permits, it can be an effective strategy for methods students to role play the characters in the cases, thus coming to see the participants as an actor sees a character from the "given circumstances" in the case.

Despite these drawbacks, we have found that the case study and case writing processes are valuable components of drama teacher preparation and are contributing to our own understanding of the important issues in drama education. Furthermore, we feel that the students benefit enormously from the experience as Atkinson (1995) notes:

> The whole process of psychological development focuses on a dialectic of conflict and resolution, change and growth. To achieve what we are capable of, we need continually to take in and make sense of what we experience. Telling our stories brings order to our experience and helps us to view our lives both subjectively and objectively at the same time.

. . . The more we reflect upon our experiences, the more we understand who we are (pp 6-7).

References

Atkinson, R. (1995). *The gift of stories: Practical and spiritual applications of autobiography, life stories, and personal mythmaking.* Westport, CT: Bergin & Garvey.

Berliner, D. C. (1986). In pursuit of the expert pedagogue. *Educational Researcher, 15*(7), 5-13.

Clandinin, D. J. (1993). Teacher education as narrative inquiry, in: D. J. Clandinin, A. Davies, P. Hogan, & B. Kennard (Eds.) *Learning to Teach and Teaching to Learn: Stories of Collaboration in Teacher Education.* New York: Teachers College Press.

Dynak, D. (1994). *Profiles of preservice theatre teacher education programs at three American universities.* Unpublished doctoral dissertation: Eastern Michigan University.

Geertz. C. (1974). From the native's point of view: On the nature of anthropological understanding. In P. Rabinow & W. Sullivan (Eds.) *Interpretive Social Sciences.* Berkeley: University of California Press.

Hare, W. (1993). The nature and value of case studies. In W. Hare & J. P. Portelli (Eds.), *What to do?: Case studies for teachers.* Halifax, N.S.: Fairmount Books.

Jackson, T. (1993). *Learning through theatre: New perspectives on theatre in education.* New York: Routledge.

Lanier, J. & Little, J.W. (1986). Research on teacher education. In W. C. Wittrock (Ed.), *Handbook of Research on Teaching.* New York: Macmillan.

Lortie, D. (1975). *Schoolteacher: A sociological study.* Chicago: University of Chicago Press.

Miller, C., & Saxton, J. (1998). Lurching out of the familiar. In J. Saxton & C. Miller (Eds.), *Drama and Theatre in Education: The Research of Practice and the Practice of Research.* Victoria, B.C.: IDEA Publications.

Miller, J. L. (1992). *Creating spaces and finding voices: Teachers collaborating for empowerment.* Albany, NY: State University of New York Press.

O'Neill, C. (1995). *Drama worlds*. Portsmouth, NH: Heinemann.

Richert, A.E. (1992a). Voice and power in teaching and learning to teach. In L. Valli (Ed.), *Reflective teacher education: Cases and critiques*. Albany, NY: State University of New York Press.

Richert, A.E. (1992b). Writing cases: A vehicle for inquiry into the teaching process. In J. Shulman (Ed.), *Case methods in teacher education*. New York: Teachers College Press.

Schank, R.C. (1990). *Tell me a story: A new look at real and artificial memory*. New York: Scribner's Sons.

Schön, D.A. (1983). *The reflective practitioner*. New York: Basic Books.

Shulman, J. (1992). *Case methods in teacher education*. New York: Teachers College Press.

Shulman, L. (1992). Toward a pedagogy of cases. In J. Shulman, (Ed.) *Case methods in teacher education*. New York: Teachers College Press.

Walking the Talk:
The Challenge of Pedagogical Content in Art Teacher Education

KIT GRAUER
The University of British Columbia, Canada

This paper is predicated on the notion that teacher education must "challenge prospective teachers' cherished notions and beliefs about teaching and schooling, and it must provide a context in which their further development can take place" (Liston & Zeichner, 1991, p. 56).

The underlying premise is that teacher education in art should be more than the training of specific skills and knowledge. It is not enough for art teachers to be capable of replicating their own education in art, or even of promoting the status quo in schools. Rather, art teachers should be able to reflect on their own understanding in light of the values and theories that are part of the field of art education.

One of the first challenges facing teachers is the transformation of their disciplinary knowledge of art into a form of knowledge that is appropriate for the students they are teaching. The key to pedagogical content is for the teacher to be able to represent subject matter knowledge to students in a way that they can understand. Teachers use their understanding of teaching to select and interpret subject matter that they assume will lead to student learning. This is not only a challenge to teachers, this is a challenge to teacher educators as well. Conceptions of pedagogical content knowledge and the impact on preservice teachers' education are discussed with suggestions for strategies to develop this understanding. Although the situation in Canada provides the context, many American art teacher educators will find familiar echoes in the scenario.

One of the major aims of teacher education programs in the field of Art Education is to expand the prospective teacher's understanding of the goals of the field and the way these goals might be achieved. To do this, programs and courses are planned that introduce prospective teachers to a consideration of ideas about curriculum, instruction and what constitutes artistic learning; hoping through this process to enlighten and enable them to become effective in the classroom.

This paper is predicated on the notion that teacher education must "challenge prospective teachers' cherished notions and beliefs about teaching and schooling, and it must provide a context in which their further development can take place" (Liston & Zeichner, 1991, p. 56).

The underlying premise is that teacher education in art should be more than the training of specific skills and knowledge. It is not enough for teachers to be capable of replicating their own education in art, or even of promoting the status quo in schools. Rather, teachers should be able to reflect on their own understanding in light of the values and theories that are part of the field of art education.

One of the first challenges facing teachers is the transformation of their disciplinary knowledge into a form of knowledge that is appropriate for the students they are teaching. This pedagogical content knowledge (Shulman, 1986) is shaped by an understanding of issues related to teaching and learning. Pedagogical content knowledge is "the capacity of a teacher to transform the content knowledge he or she possesses into forms that are pedagogically powerful and yet adaptive to the variations and abilities and backgrounds of the students" (Shulman, 1987, p. 15). The key to pedagogical content is for the teacher to be able to represent subject matter knowledge to students in a way that they can understand. Teachers use their understanding of teaching to select and interpret subject matter that they assume will lead to student learning. This is not only a challenge to teachers, this is a challenge to teacher educators as well. We cannot expect teachers to "walk the talk" if we do not model a form of education that incorporates some of these basic tenets. This paper examines evolving conceptions of content and pedagogy with specific reference to Canadian art education and what this might mean for art teacher education. Although the situation in Canada provides the context, many American art educators will find familiar echoes in the scenario.

Ultimately, it is the actions of the individual teacher that dictate what art education will take place in schools. Gray and MacGregor (1987,1991) conducted a cross Canada study of art teachers that provides two propositions about the nature of art teaching and the nature of what is taught that are especially pertinent to this discussion. The first, "to hire a teacher is to hire a curriculum", highlights the issue of content and the second, "art teaching is an idiosyncratic activity" reinforces the pedagogical implications. The studies, conducted between 1986 and 1989, were the

first cross-Canada attempt to understand what art teachers do in their classrooms. The acronym, PROACTA, represents what the researchers sought from the sample of 59 secondary art teachers in 10 Canadian provinces: Personally Relevant Observations about Art Concepts and Teaching Activities. Although much has happened in education in the intervening decade since the study was first initiated, the insights offered by Gray and MacGregor are still very relevant to contemporary art education practice. This situation was reinforced recently at the Cross-Canada Panel on art curriculum, held at the 1998 annual CSEA Conference in Calgary. All provinces and the Northern Territories were represented, and the discussion on issues of curriculum and content very much supported this earlier research.

In Canada, art education content cannot be defined by a national curriculum nor a common evaluation criterion. Provincial curricula range from current to almost non existent and the level of implementation is haphazard at best. Gray and MacGregor's first proposition, "To hire a teacher is to hire a curriculum," was a truism manifest across Canada. The content for teaching art is very much determined by the values, knowledge and expertise of the individual teacher. The reality in schools is that the teacher has the sole responsibility for developing and implementing the art curriculum. Unlike other school subjects that are driven by covering content in prescribed textbooks or by attempting to cover the content of government exams, decisions about content and evaluation in art are very much in the hands of the classroom teacher. There are no curriculum police. Teachers are as likely to ignore a curriculum as embrace it depending on whether it corresponded to their own particular vision of what content is appropriate for art education. Even school administrators leave art teachers to their own devices when developing a course of study. The most that seems to be expected is that the courses have the right names according to the provincial guidelines, but the actual content and how it is taught are seen as the professional prerogative of the art teacher. Teachers are left to develop and devise their own curricula to meet their levels of expertise and knowledge and particular ideas of what constitutes the discipline of art.

Any discussion of knowledge in the discipline of art must be contextualized by the lack of conceptual understanding of art in the prior education of teachers. Art specialists, especially at the secondary level, typically enter into teacher certification programs with an undergraduate degree in studio art and/or art history. Their

emphasis has been to specialize in the subject and not necessarily develop the knowledge, skills or conceptual understandings necessary to teach. Most art history or studio art programs do not develop the sort of comprehensive knowledge base necessary for a well educated art teacher. Instead of a broad based conceptual understanding of issues in art, current undergraduate programs in both Canada and the United States tend to focus on technical mastery of art production or factual learning in art history (Detmers & Marantz, 1988). Most BFA or BA programs fail to make any substantive connection between a liberal education core and a broad based knowledge of the discipline of art. If teachers should know their subjects thoroughly and have the intellectual qualities of educated, thoughtful, and well informed individuals in order to make decisions about the content of art education, then radical restructuring of most undergraduate programs in art would have to occur before these criteria were met.

As Walters and Calvert (1990), found in their study of preservice art specialist teachers in Alberta and Manitoba, the major emphasis of knowledge in undergraduate art programs is on studio work rather than around theoretical or conceptual issues that might apply to all media. Few preservice teachers had art theory or aesthetics courses, and art history courses were chosen on a random basis usually according to personal interest.

In a similar finding, Grauer (1998) found that preservice teachers entering the University of British Columbia with undergraduate degrees from universities and colleges across Canada, had strongly identified art studio knowledge, usually in traditional fine art media, but few had conceptualized what subject matter knowledge might be appropriate in the context of secondary school education.

Understanding of subject matter can be acquired in significant ways outside of colleges and universities, however. For teachers, much of their understanding of art education is a result of their own school experience. When preservice teachers think of teaching a school subject, they are responding to more than their personal ideas about that subject, they are also responding to their school-enculturated form of that subject (Doyle, 19 90).

Content knowledge refers to the facts, principles and concepts of a domain. Content knowledge allows individuals to make connections between concepts in the field and concepts or events in other fields. A variety of substantive structures can exist at the same time within a discipline. The move in art education toward a

discipline based notion, which includes inquiry in art history, aesthetics, criticism and studio production, exemplifies the existence of more than one mode of inquiry in a domain. The content of instruction is shaped by what teachers know and don't know about the particular domain they teach. In art education, subject matter knowledge might allow teachers to connect and relate knowledge of art history, aesthetics, media, technique, cultural and social context and image development strategies to the problem at hand. There is a lively debate within the field of art education as to what should be the content of art education. Art teachers and teacher educators need to be actively involved in this debate. A resolution to the appropriate content for art education should be the part of the professional responsibility of the art teacher, but that decision should not be made by whim or personal preference. Rather, it must be made in conjunction with a knowledge and understanding of the issues in the field. What this discussion infers is that if art teachers should be aware of the facts, principles, and concepts that form the domain of art education, then it is imperative that this form of subject matter knowledge is available and explicit in teacher education programs as well as in the professional literature .

Gray and MacGregor's (1987, 1991) second proposition, "teaching is an idiosyncratic activity," follows logically from the discussion of the nature of decisions about content and curriculum in art. In the PROACTA study, teaching ranged from highly teacher centered to virtually non existent. There were, however, some dominant pedagogical aspects that surfaced. Art teachers were primarily focused on studio instruction and varied their approaches to instruction to suit the needs of the particular students and the teachers own preferential style. The most common teaching method was to introduce a project or unit at the onset of class sessions and then reteach, review, or clarify steps, procedures and technical details and expectations as needed. The majority of class time was spent advising, monitoring and critiquing student work. The range of student ability and interest in art was also a deciding variable in issues of pedagogical content. For most secondary art teachers in Canada, the range of student interest and ability is anything but homogenous. Students taking art classes range from the highly talented and enthusiastic to uninterested, unproductive and highly disruptive. The phenomena of students being "dumped " into art classes because that was the only block open to their schedule or that was the only elective area they could take, seemed to be

occur across the country. The common and dominant art teaching dynamics that surfaced from the study (responsiveness, persistence, engagement and alertness) appear to be a consequence of teacher responsiveness to variable student needs. Clark (1994) refers to the "pedagogic subcultures" that lie at the heart of personal encounters with professional practice. He suggests that characteristics that provide a profile for a pedagogical subculture of art require a different emphasis than for other subjects. The profile for art would be highly irregular, diversified, and coloured by individual practitioners.

As Richmond (1993) states from his study of classroom teachers, "Good teachers operate on the basis of their own refined beliefs about the values and purposes of art and art education and the developmental needs of their students" (p.378).

Constructivist theories of teaching and learning now dominate the educational literature. Constructivists believe that students are active participants rather than passive recipients during the learning process. Contrary to the past educational metaphor of students as empty vessels into which teachers pour knowledge, students are seen as builders of knowledge who actively construct the meaning of their lessons on the foundation of their past experiences and their personal purposes (Fosnot, 1989). The reflective teacher takes this constructivist perspective and sees learning as a complex interaction among each student's past experience, personal purposes and subject matter content. Teaching is not about transmission as much as transformation. In British Columbia, for example, all Ministry of Education documents in all curriculum areas are based on three constructivist principles of learning: learning requires the active participation of the learner which includes examining one's beliefs and knowledge as an essential process in the process of learning; people learn in a variety of different ways and different rates; and learning is both an individual and a social process concerned with the construction of knowledge and meaning. The newly developed instructional resource documents in art education echo this philosophy.

One could argue that art education pedagogy has been more based on constructivist principles than is evident in most curriculum areas. However, for art teachers to really be involved in pedagogical thoughtfulness (Pearse, 1992), it requires more than lip service. It requires teachers to actively pursue instructional and evaluative strategies that strive to relate learning in art to the backgrounds, needs and interests of the students in their classrooms.

The range of instructional methodologies available to teachers in art education has increased in the same way that the content of instruction has increased. Not all methodologies are effective for all content and all learners and teachers have to make decisions based on whether lectures, discussion, cooperative learning activities, role playing, demonstrations, or discovery learning will be the most effective methodology to use. The creation and study of art can offer highly sophisticated modes of inquiry to students if decisions of appropriate pedagogical content informs classroom practice. Art education is a complex and demanding process where both the art of teaching and the teaching of art should be complimentary. Eisner (1985) writes:

> Teaching can be done as badly as anything else. It can be wooden, mechanical and mindless, and wholly unimaginative. But when it is sensitive, intelligent , and creative - those qualities that confer upon it the status of an art - it should, in my view, not be regarded, as it so often is by some, as an expression of unfathomable talent or luck, but as an example of humans exercising the highest levels of their intelligence. (p. 177)

The implications for art teacher education are that beginning teachers should be aware of the variety of instructional methodologies and strategies that are currently part of the field of education. As with content knowledge, pedagogical knowledge cannot be taught in isolation from the prior backgrounds, beliefs and knowledge that beginning teachers bring with them into teacher education programs. Art teacher education courses should be planned to include strategies that will help preservice teachers to examine their decisions about art education in conjunction with the values about subject matter knowledge and practical applications expressed in the field. Methods courses should offer more than content divorced from subjective and affective responses to that content. Richmond (1993) suggests that preservice programs must acknowledge the importance of discussion and critical reflection so that "..student teachers are invited to enter into a conversation that will continue throughout their professional lives ." In my own study of preservice art teachers, (Grauer, 1998) the dynamic and evolving relationship between beliefs and knowledge about art education held by the preservice teachers were affected by both the teacher education programs and the school experience.

The strategies which encouraged the preservice art teachers to re-flexively recognize their subjective knowledge by comparing the models of art education they were learning to their previous and present school experiences, are good examples of how constructivist ideas appeared to support the challenge of pedagogical content in art teacher education. As in the art classroom, there is no one right way to teach. Particular strategies such as dialogue or visual journals, (Grauer & Naths, 1998; Sandell, 1997; Schiller, 1995; Rolands, 1995;) case studies, (Galbraith, 1993, Grauer & Irwin, 1997) personal stories and metaphors (Smith- Shank, 1992) are just some of the ways that teacher educators are attempting to link pedagogy and content. A coherent conceptual understanding of some of the major constructs of art is needed to develop pedagogical under-standing. It is equally important that beginning teachers see how this is manifest in theory and practice. A multifaceted, balanced approach to creating learning environments in art education that honor the backgrounds, needs and interests of the student is as much needed in teacher education as it is in the art classroom.

References

Ball, D. L., & McDiarmid, G. W. (1990). The subject - matter prepa-ration of teachers. In W. R. Houston (Ed.), *Handbook of re-search on teacher education* (pp. 437-449). New York: Macmillan Publishing Company.

Doyle, W. (1990). Themes in teacher education. In W. R. Houston (Ed.), *Handbook of research on teacher education* (pp. 3-24). New York: Macmillan Publishing Company.

Detmers, W. R. , & Marantz, K. (1988) The liberal education com-ponent of art education: A response. *Visual Arts Research, 14* (27), 32-40.

Eisner, E. W. (1985). *The educational imagination: On the design and evaluation of school programs.* New York: Macmillan.

Fosnot, C.T. (1989) *Enquiring teachers, enquiring learners: A constructivist approach for teaching.* New York: Teachers College Press.

Galbraith, L. (1993). Familiar, interactive, and collaborative peda-gogy: Changing practices in preservice art education. *Art Education, 46*(5), 6-11.

Gray, J. U., & MacGregor, R. N. (1987). Proacta: Personally relevant observations about art concepts and teaching activities. *Canadian Review of Art Education, 14*(1), 23-34.

Gray, J. U., & MacGregor, R. N. (1991). Art teaching: Simple facts about complex activities. *Journal of Art & Design Education, 10*(3), 281- 291.

Gray, J. U., & MacGregor, R. N. (1991). A cross-Canada study of high school art teachers. *Canadian Journal of Education, 16* (1), 47-57.

Grauer, K. M. (1998) Beliefs of pre service teachers toward art education. *Studies in Art Education. 39* (4), 350-370.

Grauer, K. & Naths, A. (1998). Visual Journals in Context. *CSEA Journal. 29*(1), 14-19.

Grauer, K. & Irwin, R. L. (1997) The case for case studies in art teacher education. A paper presented at the annual NAEA conference, New Orleans, LA.

Liston, D. P., & Zeichner, K. M. (1991). *Teacher education and the social conditions of schooling.* New York: Routledge.

Pearse, H. (1992) The lost art of pedagogy: An exploration in three parts. *Canadian Review of Art Education, 16,* (1), 60-63.

Richmond, S. (1993). Art, imagination, and teaching: Researching the high school classroom. *Canadian Journal of Education, 18*(4), 366-380.

Roland, C. (1995). The use of journals to promote reflective thinking in prospective teachers. In L. Galbraith (Ed.), *Preservice art education: Issues and practice* (pp. 119-134). Reston, VA: National Art Education Association.

Sandell, R. (1997) Visual journals . A paper presented at the annual NAEA conference, New Orleans, LA.

Schiller, M., Shumard, S., & Homan, H. (1994). Dialogue journals with preservice art teachers: A study by three university student teacher supervisors. *Arts and Learning, 11*(1), 41-56.

Shulman, L. S. (1986). Those who understand: Knowledge growth in teaching. *Educational Researcher, 15*(2), 4-14.

Shulman, L. S. (1987). Knowledge and teaching: Foundations of the new reform. *Harvard Educational Review, 57,* 1-22.

Smith-Shank, D. (1992). Art attitudes, beliefs, and stories of preservice elementary teachers. Unpublished doctoral dissertation, Indiana University.

An Introduction to Cooperative Learning Strategies in College Art Classrooms

SALLY A. MYERS
SHARI S. STODDARD
Ball State University

In a world where people need to learn to work together, communicate and consider alternative solutions to problems; it seems important to include cooperative learning strategies within all curricula. Though art education classrooms are not traditionally associated with cooperative learning, art educators and future teachers can learn from and successfully apply these strategies.

Cooperative learning has many cognitive and affective benefits. Among these are encouraging students to depend more on themselves and their peers as they begin to see the teacher as a resource. Interdependence in learning helps make students more likely to seek out information, find solutions to problems, be more actively engaged, and develop a more positive attitude toward learning.

This brief introduction to cooperative learning is intended to serve as an invitation to art educators to consider implementing these strategies in art history and studio classes.

As I reached the front of our classroom, I turned toward the students and asked, "Hildegard of Bingen said, 'I am a feather on the breath of God.' What did she mean by this statement and how did this philosophy affect her life?" I was greeted by silence. No one moved. No one spoke. The students looked thoughtful and kept their eyes on me. I paused, then said, "Number four." Five hands went up. I chose the student with the first hand in the air. It was Kristin. "She meant she wanted to become a nun," she said. A groan came from her group. Then, seeing her disappointed frown, her three group members smiled. "We'll get the next one," one said. I called on the next student with a hand in the air. It was Shantell, an extremely quiet student, "Hildegard meant that she was not making the decisions to travel and create music and art, but that God was speaking and acting through her. That way she

seemed like less of a threat to the men in charge and she could do more than the average woman?" she asked tentatively. "Yes!" I replied. Her group laughed and cheered. A member of her group, Mike, said, "Way to go, Shantell!"

What was happening here? In short, we were participating in cooperative learning in a subject usually reserved for individual quiet study, art history. In an art methods course for preservice teachers at a university I was using a variation of Kagan's (1990) *Numbered Heads Together* collaborative learning strategy to structure a review session for art history material originally based on lectures and reading. I placed students into five small groups of four students each. First, the students reviewed their notes, talking with each other, filling in gaps and asking questions. After ten minutes, our allotted time, a spokesperson for each group asked the entire class questions still unanswered within each small group.

When all the students felt satisfied their notes were accurate, I gave each member in the small group a number from one to four. I explained the task, "When I ask a question everyone should think of the answer. I will call out a number from one to four and only that numbered person from each group may answer the question." The order is important because, if the number were called before the question, only those who had that particular number would think about the question. After asking the question, my task was to call on the student who raised his or her hand first. If that person answered the question correctly his or her team earned a point. If the answer was incorrect, the second student who raised a hand had an opportunity to answer the question. Incorrect answers resulted in the team losing a point. The team with the most points won.

This structured activity involved teams; positive interdependence, as team members reviewed notes and explained ideas to each other; and individual accountability. All of these led to cooperative learning. I found that students who usually did not answer questions, such as Shantell, or those who often answered questions incorrectly while playing the game were supported by their teammates. Teams cheered and applauded when any member of the team correctly answered a question. To my amazement, these college level students were excited and involved in a game about art history. They did not seem to be aware that they were reviewing information from a lecture. Later in the semester I asked these students how they wanted to study for the final exam. All said they wanted to play the game again.

In a world where people need to learn to work together, communicate, listen and consider alternative solutions to problems, it seems important to include cooperative learning strategies within curricula. Experience with cooperative learning is especially important for the preservice teaching student who might use these strategies throughout his or her career to touch the lives of many students. Without some experience within their own education, it is unlikely that preservice teachers will consider cooperative learning as a good strategy in their own classrooms because, as Murry (1994) points out, cooperative learning methods seem somewhat counterintuitive. How could students learn more from talking to each other than I, the expert on the topic, could teach them by telling them about the topic?

Art teaching and learning is not significantly different from teaching and learning in other disciplines. Though the art classroom is not traditionally associated with cooperative learning, all those involved in teaching the arts can agree that the goals of cooperative learning often overlap our own. That is, these cooperative learning strategies seek to inspire learning that is enjoyable, rewarding, personal and remembered.

Research from the last two decades suggests that higher education has many problems including "distance between faculty and students. . .and an educational culture that reinforces student passivity" (Smith & MacGregor, 1992). Some educational researchers such as David (1993) and Johnson, Johnson, and Smith (1991) suggest that college and university teaching should be moving toward a focus on student-centered, interactive learning. If we consider art learning an active process that requires a social involvement, makes connections between students, teachers and ideas and develops within a particular context and activity (Smith & MacGregor, 1992); then all art educators teaching in higher education settings should be knowledgeable about cooperative learning.

In the following pages we will consider some research, information, and strategies for including cooperative learning in both small classroom situations (twenty-five students or less) and larger classrooms involving a lecture format (eighty students or more). Our focus will move from information from the cooperative learning research in general education to its uses in art education through several more concrete examples from art education classrooms at the university level.

GENERAL FEATURES OF
COOPERATIVE LEARNING

Cooperative learning is based on social interdependence theories. This research considers how interactions among individuals affect what each individual acquires from the situation. These organized learning experiences should allow students the opportunity to share knowledge with their peers and learn to depend on each other. Through this interaction students should begin to share responsibility for learning. This should not become an opportunity for a "free ride" for some less enthusiastic students. Students must be held accountable for their own actions and learning throughout the process.

THE ROLE OF STUDENTS INVOLVED IN
COOPERATIVE LEARNING

Cooperative learning is the most structured of all collaborative learning strategies. To be successful in a cooperative learning classroom, students need to learn skills in communication, building and maintaining trust, and handling conflict. Students involved in this type of activity participate in face-to-face interactions with their peers while they solve a problem or complete a project in which they have some individual accountability. Ideally, this will lead to their developing a sense of positive interdependence (Johnson and Johnson, 1990). To be successful, students must formulate questions, share information, and create new ideas. They also must agree to follow the cooperative learning "rules:" (1) all group members must contribute, (2) students are responsible for each other, and (3) ideas may be criticized but not individuals.

Often cooperative learning strategies ask the students to assume certain roles such as group leader, record keeper, reporter, timekeeper or artist. Each group member may be responsible for defining and clarifying problems, discussing and seeking information, offering ideas, making suggestions, and summarizing and restating ideas to resolve the problem. The ideal cooperative learning problem requires participating students to consider and involve every team member to reach their goal.

THE ROLE OF THE TEACHER IN COOPERATIVE LEARNING

According to Kagan (1990), successful cooperative learning activities **must** have a structure and the teacher is the person who provides that structure. What and how much structure depends in large part on the teacher's objectives. Teachers use different collaborative learning strategies to increase student communication or create a feeling of community in the classroom than those they use to have students master ideas and skills and develop concepts.

While it may appear that the teacher has almost nothing to do while the students are working, the teacher's role entails certain activities crucial to success. These include planning, implementing, and assessing cooperative learning activities; considering and choosing methods for determining student group assignments; assigning individual student roles and establishing and explaining the rules (Johnson, Johnson & Holubec, 1988).

In a cooperative learning environment, the teacher can begin by clearly specifying the objectives for the lesson, placing students in groups, then assigning each member in a group a specific task such as leader, recorder or monitor. It is the teacher who explains the task and goal structure to the students. One of the most difficult parts of this structure is making sure the tasks are designed so that the goal can only be achieved through involvement by every team member. As the students work, the teacher monitors the groups, assessing the effectiveness of their work and intervening to answer questions, teach skills, and try to increase students' interpersonal and group skills. As the experience progresses, it is the teacher who evaluates the students' achievement and helps students discuss how well they collaborated with each other.

BENEFITS FROM INCLUDING COOPERATIVE LEARNING

Johnson, Johnson, Holubec & Roy (1984) report both cognitive and affective benefits from using cooperative learning strategies. Cooperative learning can change the focus of education. Students are encouraged to ask questions such as "Who can I help?" and "Who can help me?" Johnson and Johnson (1983) reported that students are more motivated to learn if they know a peer cares about how well or how much they learn. Because they depend more on themselves and their peers, students begin to see the teacher more as a resource than an authoritarian figure. Such in-

terdependence in learning helps make students more likely to seek out information and find solutions to problems now and later.

Students seem more actively engaged during cooperative learning activities because they have a vested interest in the outcome; they want to reach the goal. As their interest in the topic increases, their positive attitude about learning also increases. Cooperative learning can lead to greater success in learning for larger numbers of students because more students have more opportunities to offer ideas and state their opinions in class. Strategies such as these can help students continue learning long after they leave school.

COOPERATIVE LEARNING AND ART EDUCATION

Art education pedagogy has not traditionally included the techniques of cooperative learning. The following examples are intended to illustrate some small group and large group experiences in college classrooms using cooperative learning. In conventional art history classrooms, cooperative learning can help students process and understand information. Students can also be encouraged to develop connections between their own ideas and those they are learning. Studio classes can also benefit from this research as students work together to help each other succeed.

A HANDS-ON ACTIVITY USING COOPERATIVE LEARNING

During the process of a landscape drawing and printmaking activity, the class had been discussing and experimenting with various methods for portraying distance in a two-dimensional landscape using pastels. As the final activity, I asked the students to construct an underwater landscape scene with pastels. When the landscapes were finished, I assigned students to groups of three or four to examine each student's work and make suggestions. Each suggestion proposed should help the members of the group portray a strong feeling of foreground, middle ground, and background. After these suggestions were considered by the student-artists, the landscapes were completed. Each student next carved an underwater animal on a small relief printing block, then used the block to print multiples of the animal in the landscape.

I had constructed a sheet of questions concerning the concepts and ideas that were to be explored in the works, such as, "How well does this landscape portray a sense of distance through use of lighter and darker values?" I collected the landscapes and gave each landscape to a student who was a member of a different group from the artist. Each student wrote a comment and a suggestion to the artist concerning how the work could be improved in response to each of the five questions.

After the students completed the sheet, the works were returned to the artists along with the written critiques. Each student-artist considered the suggestions and chose whether or not to act on them before completing the work for a final grade. If a student elected not to act on a suggestion, he or she responded to that suggestion in writing, explaining the reasons for the choice. In this way, each student could think through and benefit from the ideas of peers and still make individual decisions about the work.

EXAMPLES OF COOPERATIVE LEARNING IN A LARGE GROUP

I am a teacher of reluctant learners. In a darkened room filled with 120 people who have no other choice but to enroll in this class, I teach art history and art appreciation through the medium of words and slides. Anyone who has participated in such a course, as a student or a teacher, knows that when the lights are lowered and the slides begin, many students "wander." My own excitement about the course material seems to fall short of engaging those sitting on the back row.

I needed a strategy to find some ground between "telling" and allowing students to find meaning in the material. I wanted help to begin to transform my students from unwilling listeners to active participants in their learning. I discovered cooperative learning and the "interrupted lecture" (Brightman, 1993). In this strategy, the lecturer pauses at timed intervals to let the students work in small groups, then returns to the large group lecture format.

Brightman's ideas served as a compass to help me make a map. I explained the approach to my colleagues and engaged them to help with ideas that could be used to invite students to think together.

Our interest led us to other authors such as Brooks (1993); Sutherland and Bonwell (1996); Thousand, Villa, & Nevin (1994); and Goodsell, Maher, and Tinto (1992). The imple-

mentation process included many twists and turns. We found our-
sel. s in the same predicament that Smith and MacGregor (1992)
described in *What is Collaborative Learning?* "Teachers who adopt
collaborative learning approaches find it challenging. They inevi-
tably face fundamental questions about the purposes of their
classes, teacher and student roles and responsibilities, the relation-
ship between educational form and content, and the nature of
knowledge itself" (p. 9). We are still struggling but we invite oth-
ers into our experiment. The purpose of the next section is to ex-
plain a few of our experimental strategies with the hope that oth-
ers can build on our ideas.

The C-ART-egory Sheet

One of our first attempts included the use of a form consist-
ing of a page filled with a number of circular shaped hubs with
several spokes each. On this page, each spoke is a blank to be filled
with information about the subject written inside the hub. During
the small group activity, the students use this sheet to place topics
such as artworks, artists, influences and characteristics into cat-
egories. As I consider the categories, I always use at least one new
category not previously presented in the lecture. I want the stu-
dents to think about the information in a new way and to make
some connections that they may have to defend in their group.

To be successful at this task, the students must reread some
of their notes, recall, discuss, compare new and old information,
begin to synthesize information, make decisions on how informa-
tion should be organized and defend their choices. For example,
in a lecture about Pop Art, students see slides and hear general
information about Pop Art along with some artists who worked in
the style, including Andy Warhol, Claes Oldenburg and Robert
Indiana. After twenty-five minutes, I stop talking, turn the lights
on and the slides off. I ask the students to write the following head-
ings in the circular hubs on their forms: Mona Lisa, Popular Cul-
ture, Dada, Abstract Expressionism, and Appropriation. I want the
students to review Abstract Expressionism so that they may con-
sider the differences in the two styles, to consider what we mean
when we say popular culture, to remember Dada art ideas, art-
works and artists so they can see a connection between Dada ard
Pop art, to recall and consider artworks based on Mona Lisa, and
to remember and review information about appropriating images.

The lecture hall is filled with 120 students in rows of seats, but the students can work in ad hoc small groups by turning their chairs slightly to talk with the students directly beside and behind them. In this way, each student can quickly become a part of a small group of five or six.

I announce the time for the activity will be no more than five minutes. Knowing they have to be efficient with their time, the student groups attend to the task of filling in the blanks. At the signal to stop, a student-recorder comes forward to write student responses on a blank form projected by an overhead projector.

Most student groups do not complete the entire form but all the groups complete some of it. Many students have a chance to contribute an idea ɔ the class-constructed overhead because, at this point in the exercise, I move through the lecture hall with a wireless microphone, asking for information and ideas from the groups. The students have already had an opportunity to talk with their peers and consider their answers, so they offer their ideas with confidence. There are lots of possible answers. In my example, one student group may place Duchamp's *LHOOQ* under *Artworks about Mona Lisa*, another will place the painting under *Dada* or *appropriation*. All are correct.

We can fill the sheet in several minutes. Though just seven to ten minutes pass between the time I stop the lecture and the time I resume, the students have had time to think through some of the information, consider the ideas of their peers, reconsider the information in a new way, write, and respond. They are refreshed, have had to formulate some of their own ideas about the information, and are newly interested in the material. I make a transition from the assigned categories to my next point by placing some of the new information in one of more of the categories. The interruption thus becomes a part of the overall flow of the lecture.

Compare and Contrast Charts

After twenty-five minutes have elapsed during a one-hour lecture, I ask the student groups to construct a "compare and contrast" chart using notes and information they have gathered from the lecture, their reading and from simply looking at the images. By placing two images to compare and contrast on the screen, I can ask the students to examine the works closely. In this way they can compare and contrast two different versions of many different

themes: two images of David, Han and Chin Dynasty artwork, or a Romanesque Cathedral and a Gothic Cathedral.

The students must consider the basis for comparisons such as materials, function and form. They must be able to explain what they see or know from their notes and reading to their peers. The students do not find this task difficult, but the cooperative work helps them begin to *think, write, ask questions* and *develop a point of view* about the works. This leads to their having a more personal stake in their learning.

Concept Maps

A third example of a group activity during this "interruption" of the lecture is asking the students to arrange a list of words and ideas in a concept map. Once the students are organized into small groups, each group writes these terms from the lecture (one each) on sticky notes. Then the students arrange the terms by putting the most inclusive term at the top and the least inclusive at the bottom. The concept map must be constructed using two rules: Each term can have one parent and many children. Each term must be linked with the others with "linking" words.

The following list of terms were given to the students after just a portion of a lecture on Byzantine art. The students were instructed to organize these seven terms from most to least inclusive: San Vitale, Hagia Sophia, Turkey, mosaic, Christianity, images of Justinian & Theodora, Byzantine Art. The students might logically arrange them in many ways. This is one:
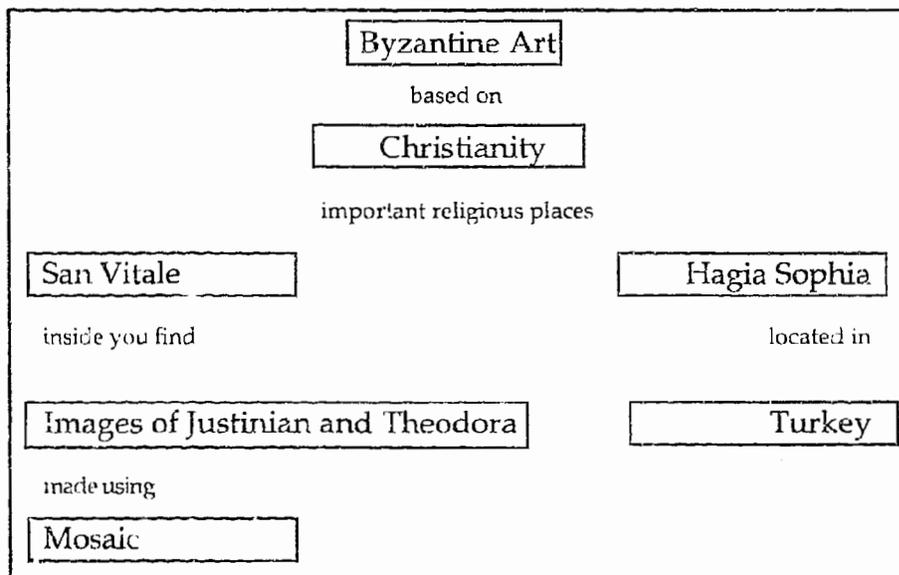
To complete this task the students have to consider each of the terms, its meaning, and its relationship to the other terms. The first student who arranges the terms does not necessarily get to define the map. Since the terms are easily rearranged with the sticky notes, any student in the group can reconfigure the map. Because there are many ways to construct this map, the students have to explain their arrangement of the terms to their peers and reconsider their ideas based on other ways of understanding. This conflict is a healthy part of cooperative learning and should be encouraged (Johnson & Johnson, 1994). After the class has had a few minutes to construct their concept maps, I invite several groups to write their maps on an overhead and ask them to appoint one person to explain the map. In no more than 15 minutes, the entire group of 120 students can be involved in the lecture again.

While these groups are less structured than most in cooperative learning strategies, each group member does understand the task and has an opportunity to think through the ideas and concepts to contribute to the group goal. I find that these short interruptions help focus the students' attention on the material, allow a small amount of time for reelection, and serve as a check for understanding.

HOW SUCCESSFUL IS COOPERATIVE LEARNING?

We feel we have just begun to understand and implement cooperative learning. We know that cooperative learning demands much more than just asking students to talk together and fill out a worksheet. We have found that although some of our current strategies are as simple as pausing to organize new information during a lecture, this seems to help students stay absorbed and attentive. These small steps have given us a beginning and I urge other art educators in higher education to consider using similar cooperative learning strategies.

Brightman (1993) pointed out that "learning is not a spectator sport." Most teachers understand that students who participate in an active way in the learning process learn more. Anecdotal evidence from our classes is reinforced by Zhining, Johnson and Johnson (1995) who reviewed 46 studies on cooperative learning published between 1929 and 1993 and found that in 55 of 63 comparisons, students participating in collaborative learning outperformed those involved in learning strategies that put more emphasis on individual accomplishments. The results were con-

sistent across all ages and levels of students. Bossert (1988) and Cooper and Mueck (1990) also concluded that cooperative learning benefits students of all ages in a wide variety of tasks and in all content areas.

Art educators could do well to borrow this important strategy from the general education literature. If teaching for understanding is our goal, then college art education classrooms should examine and adopt some cooperative learning strategies as an integral part of learning to teach well.

Author's Note:

A brief comparison of the differences between cooperative learning and two other types of learning commonly found in college classrooms may help. According to Johnson and Johnson (1991) there are at least three types of instruction: cooperative, individualistic, and competitive. Cooperative learning uses instructional strategies that facilitate students working together to achieve a common goal. Individualistic learning encourages students to strive to reach goals that are independent of the goals of the other students. Competitive learning assists students in working to attain goals that only one or a few can reach.

We became involved with cooperative learning in our higher education classrooms through our search for methods for more active student involvement in learning Cooperative learning was an appealing choice because it makes claims to five positive student outcomes we were seeking: (1) lessen students' feelings of isolation, (2) generate a higher level of student interest, (3) stimulate more positive student attitudes, (4) encourage shared responsibility for learning and behavior, and (5) create team and individual accountability.

References

Bossert, S.T. (1988). Cooperative activities in the classroom. *Review of Educational Research, 15,* 225-250

Brightman, Harvey J. (1993) Improving Critical Thinking in Class Sizes Up to 120 Students. Unpublished presentation at the 1993 Lilly Conference on College Teaching, Oxford, OH

Brooks, Jacqueline G. (1993) *In search of understanding: The case for constructivist classrooms.* Alexandria, VA: Association for Supervision and Curriculum Development:

Cooper, J. & Mueck, R. (1992). Student involvement in learning: Cooperative learning and college instruction. In A. Goodsell, M. Mayer, V. Tinto, B. L. Smith, & J. MacGregor (Eds.), *Cooperative learning: A sourcebook for higher education* (pp. 68-74). University Park, PA: National Center on Postsecondary Teaching, Learning, & Assessment. (Origi-

nal work published 1990 in *Journal on Excellence in College Teaching, 1,* 68-76.)

David, J. R. (1993). *Cooperative learning: Impact on acquisition of knowledge and skills* [Report N. 341]. Abilene, TX: U.S. Army Research Institute for the Behavioral and Social Sciences. [ERIC Document Reproduction Service No. ED 243 088]

Johnson, D. W. & Johnson, R. T. (1990). Social skills for successful group work. *Educational Leadership, 47*(4), 29-33.

Johnson, D.W. & Johnson, R. T. (1991). *Aims and techniques of group teaching* (2nd Ed.). London: Society for Research into Higher Education.

Johnson, D. W., Johnson, R. T., and Holubec, E. J. (1988). *Cooperation in the classroom: Revised.* Edina, MN: Interaction Book Company.

Johnson, D. W., Johnson, R. T., Holubec, E. J., & Roy, P. (1984). *Circles of learning.* New Brighton, MN: Interaction Book Company.

Johnson, D.W., Johnson, R. T., and Smith, K.A. (1991). *Active learning: Cooperation in the college classroom.* Edina, MN: Interaction Book Company.

Kagan, S. (1990). A structural approach to cooperative learning. *Educational Leadership, 47*(4), 12-15.

Kagan, S. & Kagan, M. (1994). The structural approach: Six keys to cooperative learning. In S. Sharan (Ed.), *Handbook of cooperative learning methods* (pp. 115-133). Westport, CT: Greenwood Press.

Murry, Frank B. (1994). Why understanding the theoretical basis of cooperative learning enhances teaching success. In Villa Thousand & Nevin (Eds.), *Creativity and collaborative learning: A practical guide to empowering students and teachers* (pp. 3-12). Baltimore: Brooks Publishing Co.

Smith, B.L.& MacGregor, J. T. (1992) What is collaborative learning? In Maher, Goodsell, & Tinto (Eds), *Collaborative learning: A sourcebook for higher education* (pp. 9 - 22). University Park, PA: National Center on Postsecondary Teaching, Learning, & Assessment.

Sutherland, Tracey & Bonwell, Charles. (1996). *Using active learning in college classes: A range of options for faculty.* Jossey-Bass: San Francisco

Zhining, Q., Johnson, D., & Johnson, R. (1995). *The Review of Educational Research, 65* (2), 129-143

Empowering Children to Construct Meaning in Art Museums

CAROL S. JEFFERS
California State University, Los Angeles

Framed by its constructivist theoretical perspective, this exploratory study describes participants' views of art museums, museum rules, and tour guides, and investigates what meanings are constructed when children take the lead in exploring art museums with their adult partners. Participants included 19 children, aged five to 13, and 17 pre- and inservice elementary teachers, who visited 10 different museums or galleries. Children enjoyed their roles as tour guide, scout, leader, and explorer; and were able to connect meaningfully with the museum, the artworks and their adult partners. Teachers enjoyed their roles as active learners and participant observers as they shared significant learning experiences with their child-guides.

Prior to enrolling in a required art methods course, the pre- and inservice elementary teachers with whom I work have had few, if any, art museum experiences (Jeffers, 1998). When they have had them, these experiences typically have consisted of school field trips, most frequently occurring in the fourth, fifth, or tenth grades. These museum trips usually were organized around the traditional docent-led tour, or what has been called the "walk-and-gawk" tour (Ott, 1980). Under these circumstances, teachers neither assumed vital, interactive roles within art museum settings, nor were they likely to envision their own students as having such roles. Moreover, they were not likely to value or use art museum settings as interactive, "unique educational environments" (Zeller, 1987).

Evident in the growing body of literature on art museum education is a perennial call to improve both the quantity and quality of visitors' experiences, and as Sternberg (1989) puts it, "to motivate people to learn through meaningful [art museum] experiences that involve both thought and feeling" (p. 154). Such learning experiences are dependent on children and adults (including elementary teachers) developing relationships with art museums.

Durant (1996) points out, "In order for children to develop a meaningful relationship with an art museum, they need to first make some significant connections with it" (p. 24). In an effort to get children and pre- and inservice teachers (members of elementary art methods classes) into art museums/galleries where they would connect with the institution, its art, and each other in new, and more meaningful ways, I required these teachers to take a child to a museum/gallery *where the child would serve as the tour guide for the teacher.* What began as a class assignment has become an exploratory study investigating what meanings and knowledge are constructed when children take the lead in exploring art museums/galleries and pre- and inservice teachers become active learners, listeners, and observers.

This paper presents a compilation and content analysis of these teachers' descriptive findings, based on their reported experiences as learners and participant observers. It is intended to add to existing research on art museum guides or docents (Johnson, 1981; McCoy, 1989; Wendling, 1997) and to present another "participatory approach" in addition to those described by Sternberg (1989), Mayer (1974), Ott (1989), and Durant (1996), to mention a few.

This study developed out of an art methods class assignment that is based on a Deweyan-constructivist approach to teaching and learning (Simpson, 1996). According to Simpson (1996), constructivism "emphasizes the experience of the learner as integral to the making of meaning and problem-solving" (pp. 33- 34). When taking this approach, it is vital to understand the learner's frame of reference and prior experiences—to start where the learner is—recognizing that new experiences and learning will be connected to and used in constructing the learner's world view.

PROCEDURE

The teacher participants were directed to choose a child to serve as their tour guide and, in keeping with the Deweyan-constructivist approach, were to find "where the child is." They began the assignment by asking their child-guides these questions: What is a museum? What are museum rules? What is a tour guide's role? With their child-guide leading the tour and the discussions, the teachers then were to record the child's descriptions of artworks. Using prompts, teachers asked their child-guides to describe and

interpret artworks. These prompts included: "Can you tell me about this painting?" "What do you see?" "What story does it tell?" or in a few cases, "What title would you give it?" Teachers were to refrain from explaining a work to their child-guides. If a child should ask his/her adult partner, "What is this?" the adult was to prompt the child with the question, "What do you think?"

Following their tours, teachers were to ask the child-guides what they had learned during the experience and to reflect further on what they and their guides had shared in terms of learning and meaning-making. I then organized their reports, treated them as data, and subjected them to content and thematic analyses.

PARTICIPANTS

Of the seventeen pre- and inservice elementary teachers (nine Latinos, four African-Americans, three Asians, one Anglo-American; fifteen women and two men) who participated in the class study, only one had previous experiences with art museums and a background in art. None had prior experience with constructivist approaches to teaching and learning. These adults chose as their tour guides nineteen children from among their neighbors, nieces and nephews, godchildren, and in a few cases, their own children, stepchildren, or students to participate in their assignment.

Ten boys and nine girls between five and thirteen years of age participated in this study. Of these children, nine were described as Latino, four as African-American, three as Asian, two white, and one was described as "Egyptian." Like the adults who accompanied them, all children were lower to middle class. Like their adult partners, most children had never been to an art museum, although most had visited museums of natural history or science at least once. Such visits occurred as school field trips.

FINDINGS

Unanticipated is the finding that the adults and older children (ages ten to thirteen), who have had more years in which to visit art museums, actually had the same amount of prior museum experience as younger children (ages five-nine). Among these participants, apparently, increasing age and increasing amounts of experience are not directly related.

MUSEUMS VISITED AND REASONS FOR CHOOSING THEM

Participants visited a total of 10 different museums/galleries, with half visiting the Norton Simon Museum of Art. (See Appendix A). The total represents a wide range, including large and small, university, commercial, community, or world class institutions. Pre- and inservice teachers chose museums to visit for a variety of reasons, including location, size (large or small), stature, nature of their collections, special exhibits, or for their connections to or reflections of the local community.

WHAT IS A MUSEUM?

All children believed that museums are repositories for "old stuff" and "lots of pictures." Several children defined museums in terms of their previous experiences with science and natural history museums, as for example: "Museums are where preserved mummies and stuffed animals are kept; they show stuff from the past and from the future—so people who have never seen a bald eagle can come and see one or other stuffed animals" (eight-year old boy). For this child, museums must play a vital role in public education. As he put it, "Without museums, there would be no schools, because museums pay schools to have the children come and visit them."

With respect to art museums themselves, younger children seemed to be impressed with the quantity of objects, whereas somewhat older children were more impressed with the variety in museum collections. Older children also realized that rare, unusual, or special objects are held in these collections so that "all people can have the chance to see them." Several children felt that it is important that museums preserve and present the past. One ten-year old said that the objects in museums "all tell different stories" about the lives of human beings. The teachers who were accompanied by their child-guides appeared to share the belief that museums, as repositories of historical and cultural treasures, are important places. In addition, some children and teachers seemed to believe museums are "sacred groves" (Eisner and Dobbs, 1988), as for example, this inservice teacher seems to indicate: "We wanted to enjoy the timeless beauty of classical art work in a lovely, relaxing environment."

WHAT ARE ART MUSEUM RULES?

Despite their limited amounts of previous museum experience, the children unequivocally could state the rules when asked to do so: no touching, no loud talking, no running, no eating. Indeed, one ten-year old let her adult partner know that she was all too aware of rules. With great resignation, she said: "You don't have to tell me. I know the rules. It's like the library. No this and no that..." The children had no difficulty understanding the rules, although their adult partners reported that some found it difficult to obey the "no touching" rule.

WHAT IS A TOUR GUIDE?

Most children could describe the role of a tour guide and what this role entails. Older children described the tour guide as "leader," the "one who explains and knows everything very well," and "shows stuff and tells people where to walk." Unfortunately, the five- and six-year old children were not given opportunities to describe the role of tour guide. Rather, their adult partners told them, for example: "You will explain everything you think and feel about the art you see." However, the younger children readily accepted such a directive. The preservice teacher who took her five-year old niece to the Norton Simon Museum commented, "Since I had given her complete control, she took it. She knew right where she wanted to go. She was the perfect candidate for the position [of tour guide]."

With two exceptions, all children were very excited about the prospect of leading their adult partners through an art museum/gallery. They were enthusiastic as they took charge, made decisions about where to go, what to see, and found their descriptions and interpretations of artworks sought out and valued. One preservice teacher wrote that her six-year old guide "lit up like a Christmas tree" once inside the museum, eagerly pulling his adult partner toward a painting and asking, "Can I explain what I see now?" Summarizing her experience, one ten-year old put it, "I had fun. It was nice to be in charge of something for once."

One less-than-enthusiastic six-year old child needed some time to warm up to her role as tour guide. Her adult partner wisely drew the child into the role by playing dumb, acting confused, and providing an "outrageous and way off" description of a painting near the museum's entrance. Her once-reluctant child-guide felt compelled to set the adult straight and take charge of the tour.

As her confidence grew, the child was able to ask questions of the guards and use the answers to make decisions and to help her formulate her own interpretations of various installations. On the other hand, an eleven-year old gifted and talented girl with extensive museum experience did not warm up to being the tour guide, and unfortunately, remained "robot- like" in her role. She said she preferred learning about things rather than having to teach about them.

Before assuming their roles as tour guide, many of the boys first had to act as scouts, "scoping out" the museum/gallery, giving it (or individual rooms within a large museum) the once-over. While their adult partners waited for the actual tour to begin, these boys quickly and systematically circulated throughout the room(s), observing each individual work. Satisfied that they had familiarized themselves with the exhibited collection(s), the boys then proceeded to lead their adult partners, describing and interpreting the works for them. In one case, a thirteen-year old boy, who had scouted an exhibit and discovered some photos of Jewish victims of the Nazi death camps, then tried to shield his stepmother from such horrific images. Apparently unaware that his protectionist stance also involves issues of censorship and sexism, he told her, "these are too graphic for you."

Although they tended not to scout, girls nonetheless were systematic in leading their partners throughout the museum/gallery, often insisting that they saw every single work, room, or pavilion. One preservice teacher reported that her eight-year old niece spent two hours in the Norton Simon Museum because "she didn't want to miss any rooms."

CONSTRUCTING MEANING ABOUT ART WORKS

The prompts generally used by teachers proved to be quite effective in eliciting thorough descriptions and thoughtful, elaborative interpretations from their child-guides. The prompt, "What do you think?" offered in response to a child's question, "What is it?" proved to be particularly fruitful. For example, an eleven-year old girl asked what the robed men bearing chains were doing in Rodin's massive and poignant sculpture, *Burghers of Calais*. When asked what she thought, the girl was able to reply with certainty (and degree of accuracy), "These men look like they are grieving over something that has happened to them."

Younger children generally responded to adults' prompts by identifying the colors and materials used in works they saw. One six-year old boy related all colors to nature, as for example: "it's blue like the ocean," or "light blue like the sky." Several children said they liked still life paintings because the fruit "looked good to eat." To the amazement of their adult partners, children were perceptually aware and quite adept at picking out details often missed by the adults. For example, an eleven-year old boy in a university gallery, carefully observing an undergraduate student artist's series of photos titled, *One Hour Photo*, noticed the movement of the sun throughout the series. He realized that such movement indicated the passage of time. His adult partner confessed that she did not notice the sun and, therefore, failed to grasp the symbolic meaning of the series.

Many of the children were interested in realism and were able to appreciate and connect with the narrative qualities of such works. Indeed, they were able to use their detailed observations to develop elaborate scenarios or weave plausible stories about the characters and "plots" of the paintings and sculptures. For example, a five-year old girl who visited a black-owned gallery in her neighborhood, seemed to be drawn to a painting of a woman kneeling beside a river in a forested area. According to her adult partner, the child said, "The woman is getting water for her children. They don't have any at home, so she is carrying it to them." The adult was moved to write that her guide "really got an understanding of the picture and a feeling from it."

Children's stories often related to or were framed by: 1) their personal experiences, interests, and family life; 2) their religious training and values; 3) the popular culture (advertising, television and the movies); and 4) the school curriculum. Regarding personal experience and interests, one preservice teacher noticed, for example, that her six-year old niece seemed to lead her to paintings depicting children. Her niece then described what these children were doing and how she also could do the same or more. As the teacher concluded, "She could relate to the children, add to their stories, identify with their experiences based on her own."

Similarly, two different children interpreting Manet's *The Ragpicker* on separate occasions made connections to the painting through their own experiences. According to a six-year old boy: "[The man in the painting] looks like a bum. He is a happy bum. He looks and dresses like Grampy on Saturdays—when he goes and gets cans and gets money for them. Maybe that's what he is

doing [in the painting], going to get cans so he won't be a bum." A ten-year old girl thought that the ragpicker "...looks like the man we saw in the park looking for food in the trash can that my mom and me gave food to."

When interpreting works in context of their personal experiences, children revealed much about their home lives and family situations. Looking at Pierre Bonnard's *Portrait of Leïa Claude Anet*, for example, a pair of nine-year olds said that the woman in the painting had just gotten divorced. The boy of the pair explained, "She's lonely and sad." Elaborating further, the girl said, "She's not eating. That's what my mom did."

Studying a bronze sculpture of a family by Henry Moore, a ten-year old girl remarked that it reminded her of the way her mother and father would hold her when she was young. Noting that this child had never known her father, her adult partner reported that the girl was "projecting or fantasizing" through the art.

Through their religious training, children frequently made connections to various artworks. A seven-year old boy said that a painting with "gold trimming, saints, and angels" by Guariento Di Arpo titled, *Coronation of the Virgin*, "looks the same as our church." His adult partner agreed, writing that it "looked similar to the designs at their Orthodox church." Religious experiences provided a frame of reference for a five-year old to understand the medium of stained glass. Mistakenly, the child had thought that a brightly-colored, translucent piece was made of plastic. When her adult partner said that it was made of glass, the child, confused at first, then smiled and said knowingly, "like the windows in church!"

Their religious training and related moral beliefs also influenced children's interpretations of art. Christian beliefs seemed to dominate their thinking, whether or not the works depicted Christian themes. For example, a ten-year old boy, who especially liked a sculpture of the Hindu goddess, Kumara, because she has six arms, wondered if people long, long ago had six or eight arms and then went through some sort of metamorphosis and began losing them for doing evil deeds. As he said, "If people continue being bad, then thousands of years from now, both our arms would fall off."

In addition, different children observing Rodin's *Burghers of Calais* responded with similar Christian interpretations. A nine-year old girl said: "These are disciples when Jesus went up (to heaven) that said, 'What happened?' Or, they are Christians that Herod

put away and they are calling out in pain." A nine-year old boy said, "They are angels who have sinned."

Also interesting were children's interpretations of works actually depicting religious themes. For example, an eleven-year old girl who believed that Rubens' *St. Ignatius of Loyola* depicts Pope John Paul II as a young man said: "Look, he has a tear in his eye. He must be confessing his sins. The sky is all gloomy. God is probably disappointed with him." Indeed, angels and the allegorical theme of good and evil, or of good and bad deeds done by "nice," "real," or "bad" angels, recurred in children's interpretations. Reporting on her five-year old child-guide's description and interpretation of Tiepolo's large canvas, *The Triumph of Virtue and Nobility over Ignorance*, a preservice teacher wrote:

> At first I thought it was the painting's impressive size and position that attracted her, but then she started explaining: "The angels on top are nice and they didn't do anything wrong. On the bottom, the boy angel is mad at the lady angel because she stole a necklace." I did not notice that the angel that appeared to be falling had a necklace in her hand. When I asked if the angels were flying, she said, "Most angels were flying, but one angel, the bad one, was falling."

In addition to revealing much about their religious and moral beliefs, at least one child's response to an angel painting also revealed his views of reality, spirituality, art, and television. For this eight-year old boy, television was a credible source, informing him about "real" angels and what they can and cannot be. Responding to a painting of a headless black angel, the boy said: "This is not a real angel; the reason why this angel does not have a head is because the painter did not have time to finish it, but he will. Do not think that because this man or boy has wings and is painted black that it is a real angel." When his adult partner asked him why not, the child responded: "Because real angels are not black, they are white. Haven't you seen them on television?" The adult replied that she had not, so the child said, "You should watch channel 11 in the afternoons."

As might be expected, the popular culture influenced some children's responses to various works of art. Super heroes, for example, were the frame of reference for a ten-year old boy's response to a bronze sculpture of the Buddhist goddess, Tara. As he said,

"She looks like a super hero. Only a person who looks so strong and so smart can be a super hero."

To a lesser extent than the popular culture or religious training, the school curriculum also influenced some children's interpretations. At least one child connected the subject matter of a painting to that presented during a recent curriculum unit on the autumn harvest. Looking at Lacombe's *The Chestnut Gatherers*, a nine-year old girl said that the figures were Indian maidens helping Pilgrims find new food in the New World. She also felt the artist painted the leaves different colors to show that "all colors can be friends." Through her guide's interpretation, the adult—and the child's delighted teacher—saw and heard how well this child had mastered, retained, and applied classroom lessons.

A few children were able to interpret the symbolic meaning of some works. To a nine-year old girl, Kandinsky's abstract painting called *Heavy Circles* represented "the sun and planets in space." As if waxing philosophic, the child added, "It reminds us of what the outside is like."

REFLECTING ON WHAT WAS LEARNED

In the pre- and inservice teachers' reports of what they and their child-guides had shared and learned during their art museum experiences, certain recurring themes are clear. These themes involve: 1) learning to look and looking closely; and 2) using such looking to gain new insights and broader perspectives. As if speaking for many of the others, an eight-year old boy said that he learned "to look at paintings very closely and see things that other people don't quite see." Connecting looking with thinking and interpreting, a nine-year old said: "If you really look and think a lot, then ideas just start popping in your mind." Indeed, the adults said that children had learned to look and to think for themselves. As one put it, her eight-year old guide "learned that he was able to read and interpret paintings without anyone telling him how to do so."

Looking and thinking for themselves, children—as well as their adult partners—actively began to explore and discover. Indeed, an inservice teacher who had presented a reproduction of Picasso's *Woman with Book* to her fourth grade class thought that the two class members who served as her guides would be delighted, as they recognized the original work during their tour. Instead, she discovered that her guides were not interested in looking at the original because it had already been discovered and in-

terpreted for them. This teacher realized that these explorer children were more excited about making and interpreting their own discoveries.

As they learned to look, children broadened their perspectives, discovering art in new places, seeing art in new ways. Fresh from her experiences inside the museum, one eight- year old began to explore the world outside. Learning to look around her, she pointed out the murals she saw on the way home, discovering that "art is everywhere, even on buildings." Indeed, two nine-year old students had learned that a building, such as an art museum, itself can be art.

Similarly, several children learned that art encompasses a wide variety of styles and media. "Art is not just watercolors. It involves pencil, charcoal, and pastel," said one child. Another had learned that art also involves stained glass. Summarizing, perhaps, for most participants, a ten-year old said, "The word art does not only mean paint, crayon, or construction paper. Art means furniture, statues, carvings from marble, wood, or metal. Everyone has their own idea of what art is."

Child-guides and teachers learned that their perceptions, preferences for, and interpretations of art could be and often were different. Several teachers were at first surprised by this, but learned to accept such differences. With respect to differences in perception, one adult echoed the sentiments of many when he said simply, "Even though we look at the same pictures, we have different points of view." Adults and children often learned of their different preferences during the tours. A mother of a ten-year old guide, for example, had anticipated that her son would recognize and appreciate Rivera's *Flower Day* because she had hung a reproduction of this work in their home. When he saw the original, the boy acknowledged that this work was familiar and one of his mother's favorites. However, it became obvious to the mother that the boy "really preferred sculptures and three-dimensional forms," a revelation to her. If not already apparent, differences in preferences became obvious following their tours, as children and adults chose to purchase different post card reproductions in museum gift shops.

Broadening their perspectives, some children also learned to see their own preferences for art in a new light. For example, a preservice teacher reported that her eight-year old guide realized that she didn't have to like every piece, that "it was okay if she thought some paintings were pretty and some ugly, some realistic and nonrealistic." With this realization, the girl went on to say,

"Paintings tell different stories to each person who sees them." Then, in Spanish, she offered this wisdom, "*Solo los que pintan saben*," which according to her adult partner's English translation means: "Only the artists know why they create their pieces, others can only speculate about what they see." Similarly, a ten-year old realized that art is cultural and must be appreciated in context of the culture in which it was made and used. As the child put it, "Every group of people makes different types of art."

CONCLUDING THOUGHTS

Looking closely at the experiences of these children and teachers, gaining insights into what meanings were constructed and how, can broaden the perspectives of art educators, museum educators, and teacher educators alike. While further research is needed, this study has yielded some useful findings, which can be summarized as follows: These nineteen children, who began with extremely limited museum experiences, nevertheless, had definite views of museums, museum rules, and tour guides. Such views generally reflected those of the adults in their lives. Like the adults, most children expected to experience museums/galleries as if they were "sacred groves" (Eisner and Dobbs, 1988). Once inside these groves, children had very positive experiences, beginning to find their places and voices. Despite the institutional messages sent by guards, overwhelmingly large spaces, adult-height paintings, and few child-visitors, participating children learned that they could actively connect with museums and artworks and do so on their own terms. When empowered, children took charge, and acted responsibly in their roles as tour guide, scout, leader, and explorer. Framed by their experiences of contemporary society, children essentially grasped and constructed concrete meanings about artworks, which they used to help them interpret a world they understood as black or white, good or evil. At the same time, their experiences with art and its many styles, media, cultural and historical references, and possible interpretations or "stories" seemed to broaden their otherwise dichotomous views.

The adults were amazed by their child-guides' abilities to lead them systematically throughout the museum and to provide imaginative insights into and important new perspectives on the museum and its collections. They enjoyed seeing through the eyes of the child, found their experiences as active learners to be richly rewarding, "special," meaningful, and authentic. They realized that

as learners, they were sharing in significant experiences, constructing knowledge with their child-tour guides. What remains to be seen is how enduring such experiences are and whether or not they will change children's and adult's views and expectations of museums and what can happen within them, in terms of teaching, learning, exploring, and discovering. Changes in teacher education and professional development programs and in docent training programs would go a long way toward changing many more children's and teachers' views and perhaps toward motivating them to want to connect with museums as interactive learning environments, much more frequently and regularly.

References

Durant, S.-R. (1996). Reflectance on museum education at Dulwich Picture Gallery. *Art Education 49*(1), 53-59.

Eisner, E.W. & Dobbs, S.M. (1988). Silent pedagogy: How museums help visitors experience exhibitions. *Art Education 41*(4), 6-15.

Jeffers, C. S. (1998). Using Art Museums as Learning Environments: Pre- and In-Service Teachers' Attitudes and Experiences.. Paper presented at the annual convention of the National Art Education Association.

Johnson, N. R. (1981). Aesthetic socialization during school tours in an art museum. *Studies in Art Education. 23*(1), 55-64.

Mayer, S. (1974). What about museums? *Art Education* (4/5), 16-18.

McCoy, S. (1989). Docents in art museum education. In N. Berry & S. Mayer, (Eds.). *Museum education: History, theory, and practice.* Reston, VA: National Art Education Association, pp. 135-153.

Ott, R. (1980). Museums and schools as universal partners in art education. *Art Education,* 7-9.

Simpson, J. (1996). Constructivism and connection making in art education. *Art Education 49*(1), 53-60.

Sternberg, S. (1989). The art of participation. In N. Berry & S. Mayer, (Eds.), *Museum education: History, theory, and practice* (pp. 154-171). Reston, VA: National Art Education Association.

Wendling, L. (1997, March). Building children's critical thinking abilities through museum experiences. Roundtable presen-

tation at the annual meeting of the American Educational Research Association, Chicago..

Zeller, T. (1987). Museums and the goals of art education. *Art Education 40*(1), 50-55.

APPENDIX A: MUSEUMS/GALLERIES VISITED
(in descending order, most to least frequently visited)

Norton Simon Museum of Art (Pasadena, CA)

Armand Hammer Museum and Cultural Center (Westwood, CA)

Los Angeles County Museum of Art (Los Angeles, CA)

Museum of Tolerance at the Simon Wiesenthal Center (Los Angeles, CA)

Downey Museum of Art (Downey, CA)

Armory Center for the Arts (Pasadena, CA)

Charles and Harriet Luckman Gallery, Luckman Fine Arts Complex, California State University, Los Angeles

Fine Arts Gallery, California State University, Los Angeles

Leimert Park Fine Art Gallery, (commercial gallery in South Central Los Angeles)

Museum in Black, (commercial gallery in South Central Los Angeles)

APPENDIX B: ART WORKS NAMED BY CHILDREN OR TEACHERS
(by order of appearance in the text)

Burghers of Calais, Auguste Rodin, French, bronze, Norton Simon Museum of Art

The Ragpicker, Edouard Manet, French, oil, Norton Simon Museum of Art

Portrait of Leila Claude Amet, Pierre Bonnard, French, oil, Norton Simon Museum of Art

Family, Henry Moore, English, bronze, Norton Simon Museum of Art

Coronation of the Virgin, Guariento di Arpo, Italian, oil, Norton Simon Museum of Art

St. Ignatius of Loyola, Peter-Paul Rubens, Dutch, oil, Norton Simon Museum of Art

112

Kimara, Hindu goddess, stone, South Asia Collection, Norton Simon Museum of Art

The Triumph of Virtue and Nobility over Ignorance, Giovanni Baptista Tiepolo, Italian, oil, Norton Simon Museum of Art

Tara, Buddhist goddess, bronze, South Asia Collection, Norton Simon Museum of Art

The Chestnut Gatherers, Lacombe, French, oil, Norton Simon Museum of Art

Heavy Circles, Vasily Kandinsky, Russian, oil, Norton Simon Museum of Art

Woman with Book, Pablo Picasso, Spanish, oil, Norton Simon Museum of Art

Flower Day, Diego Rivera, Mexican, oil, Norton Simon Museum of Art

Beyond the Great White Space: Exploring Art Contexts with Fifth Graders

SHERI R. KLEIN
The University of Wisconsin-Stout
Menomonie, Wisconsin

This study is an inquiry into how twenty-five fifth graders in a rural midwestern community understand art museums, and how they view local contexts for art. In a duration of twelve weeks, students discussed the roles and functions of art museums and personnel, curated art works for a miniature exhibit utilizing a miniature art museum diorama created by the researcher, created miniature artworks, labels and posters, presented their miniature art exhibits in art class, researched and interviewed local artists, and organized their interviews into a book format. Students' works included written, oral, and visual expression. Findings indicate that these fifth graders had high student involvement and accountability, limited understandings of art museum culture, a strong interest in miniatures and didactic tools, an interest in local art traditions and in artmaking, and an awareness of social issues in their community. Recommendations for inservice and preservice art education are explored.

INTRODUCTION

Maxine Greene says that to engage in education is to "move out in search of meaning...to pursue the self...to learn" (Greene, 1978, p. 199). How can we, as art educators, take part in curriculum such that it becomes for us and our students a willful and deliberate moving out in which one's notion of art is transformed? How can we devise experiences for learners that take them on a journey to explore art in all its complexity?

To explore art in its complexity means that art education place value on the context of artworks that includes artists, ideas, museums and institutions (Parsons & Blocker, 1993). In spite of a paradigm shift in the art world, and art education, the pedagogy of many art teachers still rests on teaching the formal elements and

principles of art and design and using modernist artworks (Wolcott, 1996). While there is a void in teaching about postmodern art and ideas in K-12 art classrooms today, there is even less attention paid to discussion about the role, function and agendas of art museums. If one views art museums as an important cultural context for art, then the inclusion of art museums in elementary art curriculum is important for advancing the understanding of art in its complexity.

This study is an inquiry into how fifth graders understand art museums, and how they see other contexts for art besides the art museum within their own community. It is likely that some students have visited an art museum in their years of schooling, or perhaps with family. It is expected that they will have their assumptions about art and art museum culture; Johnson's (1981) research points to museum tours and visits as strong socialization experiences. Children have also viewed art museums as places for serious, realistic, important, and often old artworks (Klein, 1996). Elementary age children's views of art and art contexts need widening, as not all artworks are modernist, old or realistic. While a direct way to experience art museums is to visit them, schools that are situated in rural and/or isolated communities encounter the challenges of distance. In addition, urban schools, although in close proximity to art museums, may encounter challenges of funding for field trips.

The art classroom can become an important site for inquiry into the nature of art and art museums. This study builds on research in aesthetics in art education that supports inquiry with elementary age students into the raising of philosophical issues and questions about art (Hagaman, 1990; Lankford, 1992; Moore, 1994). In addition, the methods in this study (such as: children creating museum exhibits, working collaboratively, and integrating art history with writing) support constructivist teaching practices (Henderson, 1996), the model of student-as-researcher (Stuhr, Petrovich-Mwaniki & Wasson, 1992; Neperud, 1995), and a community-based art education approach (Zimmerman, 1997; Blandy & Hoffman, 1993).

Finally, the research questions guiding this study were: How do children in rural communities, far from an art museum milieu, understand the art museum as a context for art? What do elementary age children view as art within their own rural community contexts?

METHODS

SETTING AND PARTICIPANTS

The site was an elementary school that was in close proximity to a small, midwestern university where this researcher teaches. The school serves students from European, Scandinavian and Asian backgrounds. A fifth grade class of 25 students, 12 boys and 13 girls, was selected for their readiness to be student/researchers (Stuhr, et al, 1992). The above cultural backgrounds were represented in this class.

In addition, the elementary art teacher had an interest in exploring museum culture in the art curriculum and had previously engaged in classroom-based research. She sought out a fifth grade classroom teacher who was supportive of the integration of art, and collaboration as a teaching method and professional development activity.

DATA COLLECTION AND INTERPRETATION

Children's beliefs about art and art museums were observed and recorded through class discussions, written assignments, visual art production, and class (oral) presentations. Class presentations were videotaped, and student responses during class discussions were recorded by the art teacher and a student teacher in the art class. Written assignments included a quiz, writing a poem, and completing worksheets. Visual work included creating miniature sculptures and posters. Each student's written and visual two-dimensional works were kept in paper portfolios.

Eisner (1991) writes about qualitative research involving the search to understand what children do in the settings where they work. Research methods were selected to allow the researcher to investigate the topic in its complexity through: (1) sustained contact (of twelve weeks) in settings where children spend their time, such as the regular classroom setting and the art classroom (Bogdan & Biklen, 1992); (2) participation and observation by the researcher; (3) flexible design to accommodate emerging data; (4) use of open-ended questions in discussions; (5) use of multiple data sources such as observations and visual, oral and written data. Due to the complexity of verbal written and visual data, the most appropri-

ate form of data analysis was interpretation via content analysis. Beginning with the data, the researcher searched for key issues by comparing, integrating, interpreting categories and searching for patterns or themes (Lincoln & Guba, 1985). This allowed the researcher to obtain a more complete picture of how children understand the art museum context and art within their own community. Four phases of this study presented opportunities for students to engage in peer evaluations, which also became part of the data. The following is an overview of the four phases.

PROJECT OVERVIEW

The project lasted approximately 12 weeks in four phases. Class sessions were once a week for 50 minutes. Some weeks included two sessions that utilized extra time in the art room and were supported by the classroom and art teachers. The four phases in chronological order include: (1) discussion of the roles and functions of art museums and personnel and curating artworks for a miniature art exhibition; (2) creating miniature artworks, labels for art works, and posters; (3) presenting miniature art exhibitions to the class; and (4) researching art in the local community, presenting research to the class, and organizing research in a book format. The following is a detailed summary of the four phases.

It should be noted that prior to phase I, the fifth graders were studying about art museums. They had just read *From the Mixed Up Files of Mrs. Basil E. Frankweiler*, illustrated by E. L. Konigsburg, a story about two children who run away from home to stay in the Metropolitan Museum of Art. This story was discussed in the art room and the art teacher created "a museum" in the cafeteria area using reproductions of artworks from the Metropolitan Museum collection. In addition, the researcher shared with the art teacher books on the Thorne Rooms at the Art Institute of Chicago.

PHASE I: EXPLORING ART MUSEUMS

Phase I, in two sessions, consisted of the introduction to the project that included exploring miniature dioramas of art museums and galleries that the researcher created. One miniature, called *The Great White Space* (18" x 12" x 12"), which has spackled white walls, oak floors, and a mahogany bench became the setting for

the creation of students' miniature exhibitions. Using this model, discussion centered around the function and roles of art museums and people associated with museums, such as: directors, curators, preparators, patrons, docents and artists. Images of museum interiors were shown and discussed in terms of their function, appearance, and management.

The researcher then showed students other models she had made such as *The Downtown Gallery* and *The Around the World Gallery*. The creation of miniature rooms as an art form were discussed with visual examples of the miniature Thorne Rooms at the Art Institute of Chicago. The researcher also brought in several other smaller miniature dioramas she made in matchboxes to show students. Students were then given a worksheet that asked them to think of a favorite object they collect and to sketch a design of a museum for that object. This worksheet became a departure for a discussion on why people collect and where collections are displayed in our culture.

In the meanwhile, an "exhibit" of 13 folk art images 11" x 14 inches each) on the walls of the art room set the stage for further discussion about folk art which the fifth graders had recently studied. Some commonalties of these two and three dimensional objects from Ecuador, Mali, Kenya, West Africa, India, Liberia, Pakistan, New Mexico, USA, and Japan were that they are all made of recycled materials and are in the permanent collection of the Museum of International Folk Art in New Mexico.

Each table with 4-5 students each, was given the task to curate an exhibition and select 6 images from the 13 displayed. Using a worksheet, they individually recorded the folk art works their table selected, noting why the works were selected, which student would prepare the gallery, what work they would individually reproduce in miniature, and the title of their exhibition. Resonating responses to the worksheet question, "Why did your group select these works?" included that they were: "unique, rare, neat, interesting, different, cool, one-of-a-kind, colorful, full of design and creative."

PHASE II: MAKING MINIATURE ARTWORKS

The next stage took place in five class sessions and included making the miniature objects using a variety of art materials. Demonstrations were made to the class as to how to make a miniature

pedestal or frame. Emphasis was placed upon craft, presentation, and attention to scale. The making of objects took place during three class sessions. After the objects were completed, students were asked to create a layout design for the exhibition using a worksheet. Next, an exhibit schedule was formed and would become the order that students presented their exhibitions to the class. They were then asked to create poems about their individual pieces. It was explained that labels in art museums tell about the art works and that their poems would be a type of label. Finally, each group was asked to create a poster (11 x 14 inches) for their exhibit as museums advertise exhibits. A variety of art museum posters were discussed for their advertising and graphic design qualities: layout, type, and message. When all groups completed their poems and posters (two sessions), they each presented their exhibit to the entire class and gave a "tour."

PHASE III: PRESENTING MINIATURE ART MUSEUMS

This phase that took place in two class sessions and consisted of the presentations of the five exhibits created by the fifth graders. The title of these exhibits included the Wacky Art Museum, The Many Miniature Art Museum, The Menomonie Miniature Art Museum, Different Creations from Around the World Museum, and The Maria Martinez Museum. The Maria Martinez Museum table adopted the name of their table for their exhibit.

Each group had approximately fifteen minutes; five minutes for setting up and taking down their exhibit and ten minutes for the tour, questions, and written peer evaluations of the tours. Presentations were videotaped by their classroom teacher and photographs were taken of presentations by the researcher and the art teacher. Students in the class evaluated each presentation using criteria of the tour, the gallery layout, the poster and the objects. These evaluations were reviewed by the researcher and certificates were awarded to every table, or exhibit, for an area in which they excelled. Awards were for the best poster, best show design, best tour, best labels, and best class presentation. Each student at the table received a certificate. At the conclusion of this phase, students were given a quiz that included questions concerning the role and function of art museums and art professionals, how art is collected, where art may be found in their community, and their thoughts on

the project. The miniature works and exhibits were photographed by the researcher and returned to the students.

PHASE IV: EXPLORING COMMUNITY CONTEXTS FOR ART

One of the questions on the quiz was, "Where else might you find art in this community that is not in an art museum?" Students' responses to this question included "houses, stores, banks, schools, public places, restaurants, streets, mansions, art stores and the snow." Students also noted that artists in the community whose works may not be found in an art museum were "friends, relatives, and neighbors." Phase IV took place in two class sessions and involved students selecting and researching one artist in their local community through interviews. Each student was given a packet that included a checklist and worksheet with nine questions that were recommended by Stuhr et al. (1995). These questions were: "What is or was your occupation?" "How has your ethnic identity influenced your art?" "How and when did you learn to make this?" "Who taught you to make these art forms?" "What is the function of your art form?" "Which person(s) has influenced your art? How?" "How has being a man or a woman influenced your art?" "How has your environment and community influenced your art?" "If a person wanted to see your work, where would they go?"

Students presented their artist's interview with either a sample of the work or a photograph of the art work. They had about two weeks to complete this over a winter holiday break. The ten presentations were videotaped during the presentations, and the classroom teacher graded the students as they presented using a checklist.

After the presentations of interviews, students were asked what they would like to do with their research. It was explained that researchers present their work to a public to share their research and inform others. Suggestions were: "present our research in school, have an exhibit, make a book." Students voted to create a spiral-bound book. They were then presented with questions by the researcher and art teacher concerning who would pay for the printing, and where the book would go after its printing.

The researcher agreed to pursue a local printer for a donation for a limited printing. After discussion, the class consensus

was to sell the book in their school and at a local bookstore with the proceeds forwarded to the local food bank. A follow-up session included deciding what image would go on the cover and the title of the book. Students decided through consensus that a photo of their class would be on the cover.

FINDINGS

The findings from this project will be discussed in the context of each phase. During Phase I, discussions about art museums and art professionals who work in art museums revealed that these fifth grade students have a limited understanding of how art museums function. Initially, when asked about who works in art museums, responses were "janitors, cashiers, and security guards." Only 50% of the class had been to an art museum in their local region. Students understood museums to be "new or old" and that they exhibited "old, famous, and expensive art." When asked to draw something they collect and a museum space for it, visual responses included "beanie babies, cars, footballs, sports cards, and smiley faces." Their depiction of museum spaces included representations of objects in traditional museum spaces, such as, niches, pedestals and walls.

Certain images that students resonated with included a miniature temple (India), a folk art bottle cap sculpture (USA), a quilt (USA), a rattle (Kenya), and a straw horse (Japan). Miniatures of these works appeared repeatedly throughout all five exhibits. Students comments revealed that they enjoyed the colors, detail, design, humor, uniqueness and creativity of these works.

Phase II consisted of the production of the miniatures, poem/labels and posters. While this phase focused on the making of objects, it also consisted of group work and collaboration. Several students presented unique challenges; one student had an attention deficit disorder and another student had a learning disability. These two students needed additional attention with instructions and with the written materials. One table of students often digressed from the project to create their own miniatures. Because of high interest and assigned roles within groups, group work was overall effective; students had accountability and an opportunity to evaluate self and peers.

Phase III presentations of the miniature exhibits presented some unique challenges for the students. Students' speaking and organizational skills varied throughout the class. Shy students of-

ten struggled through oral presentations. Peer evaluations of tours raised some issues about criticism; some students did not agree with their peer evaluations and thought that they did a better job than their classmates thought. When this occurred, there was a class discussion about the nature and value of criticism and feedback in the artistic process.

Phase IV resulted in a variety of artists in the community that students had selected. These artists were friends, relatives, neighbors. Their artworks included fly baits, freehand drawings, ornaments, necklaces, rabbit dolls, rag dolls, natural sculptures, pottery, fiber art, jewelry designs, music, crochet, furniture restoration, woodcarving, knitting, cross-stitching, model cars, cartoons, watercolor paintings, Norwegian pattern mittens, alien items, and Hmong festival costumes. Each student wrote their interview and included either the actual work or a photograph in their presentation.

The results from a quiz at the end of Phase IV revealed increased understandings about art and art museums compared to initial responses at the beginning of the project; that museums are for old and expensive art, and janitors and cashiers work in art museums. Sixty percent of the students' responses (15/25) to the question, "What have you learned about art museums?" included, "There are all kinds of different art in museums," "There are many kinds of art museums," and "People have many different kinds of jobs in museums." Seventy-five percent of the class (18/25) responded to the question "What did you like best about this project?" with "making stuff, artwork and crafts."

DISCUSSION/IMPLICATIONS

The use of didactic tools, such as the miniature museum models, offered children a unique opportunity to simulate the roles of art museum professionals and become more familiar with the dynamics of an art museum context. Through the process, students were able to assume r les as artists, curators, docents, and preparators. There were many levels, activities and challenges to this project with opportunities for visual, oral and written expression. The use of miniature models supported both small group activity and large class discussions about art. As a result, student motivation and involvement in the project was high. While actual visits to art museums are advantageous for children, teachers who utilize didactic tools and/or virtual galleries and museums on the

WWW can assist in bringing museums "home" to students who remain isolated from actual museum experiences.

Students revealed overwhelmingly that they enjoyed the artmaking component to this project. This is not surprising as children value artmaking and expect to engage in it during art class (Stockrocki, 1986). Making reproductions of folk art examples was exciting and challenging, offering students opportunities to experiment with mixed media and reproduce objects on a miniature scale. In spite of the students preference for art making, they were very open and willing to entertain discussions about art and art museums, talk and write about art. It also ignited student interest ⁺ visit museums. Students' responses (50%) to the quiz item, "I wisʰ we could have....," generated comments relating to art museums; they wished they could visit an art museum or have their own museum in their school.

Exploring art contexts within one's own community did build on students beliefs about art and artists and expanded their awareness and understanding of the art forms within their own community. The art works represented fell into the categories of popular arts, local crafts, women's art and vernacular art. The students' presentations were done with care and they enjoyed sharing their special artist with their class. One student's father came to class and presented how he makes fly baits. This was a special treat for the class, as many of the children go fishing. Children need experiences that will validate their local art traditions as well as challenge them. Local values and resources should be taken into consideration when planning and developing art programs for students from rural backgrounds, to understand the impact of art in their own communities as well as how this art relates to art created in other cultures (Zimmerman, 1997).

Culminating their research in a book format that will be sold locally gave the students great pride. The study of local art traditions was of benefit to the students as well as the community; the students realized that through their work they could positively affect their community and help others. The study of art museums actually led to the topic of poverty in the community. Further exploration of this issue with students would have been advantageous. However, time restraints did not permit this. Additional explorations may have included a discussion of poverty, with students engaging in social action oriented responses, such as a letter writing campaign to elected officials or filming a commercial for public television.

This study took place within the context of one fifth grade class in a local school district. Engaging in a district-wide effort with classroom teachers to explore local and indigenous artforms and traditions may help bring about a curriculum that is locally and socially relevant and close a gap in with school curricula that has largely ignored the backgrounds of students from rural schools (Zimmerman, 1997). In addition, more concerted effort is needed to integrate the study of art contexts (exploring local communities and art traditions) in a ` teacher preparation programs and professional development activities for classroom teachers. Preservice art teacher education that embraces the art museum as a context for art as well art in the community will assist in developing future art teachers who will be more likely to link cultural and community contexts into their curriculum and connect to their students' cultural lives.

References

Blandy, D. & Hoffman, E. (1993). Toward an education of place. *Studies in Art Education, 35* (1), 22-33.

Bogdan, R.C. & Bilken, S.K. (1992). *Qualitative research for education.* Boston, MA: Allyn & Bacon.

Eisner, E. (1991). *The enlightened eye: Qualitative inquiry and enhancement of educational practice.* New York: Macmillan.

Greene, M. (1978). Imagination and aesthetic literacy, *Art Education, 24,* 15-20.

Hagaman, S. (1990). Aesthetics in art education: A look toward implementation. ERIC: ART. Indiana University, Bloomington.

Henderson, J. (1996). *Reflective teaching: The study of your constructivist practices.* Columbus, OH: Merrill.

Johnson, N. (1981). Socialization during school tours in art museums. *Studies in Art Education, 23* (1), 55-64.

Klein, S. (1997). What's funny about art: Children's responses to humor in art. Unpublished dissertation. Indiana University, Bloomington.

Lankford, L. (1992). *Aesthetics: Issues and inquiry.* Reston, VA: National Art Education Association.

Lincoln, Y. & Guba, E. (1985). *Naturalistic inquiry.* Beverly Hills, CA: Sage.

Moore, (1994). (Ed.). *Aesthetics for young people.* Reston, VA: National Art Education Association.

Neperud, R. (1995). (Ed.). *Context, content and community in art education: Beyond postmodernism.* New York: Teachers College Press.

Stockrocki, M. (1986). Expanding the art world of young elementary students. *Art Education, 39* (4), 12-16.

Stuhr, P., Petrovich-Mwaniki, L. & Wasson, R. (1992). Curriculum guidelines for the multicultural art classroom. *Art Education,* 16-24.

Wolcott, A. (1996, Winter). Is what you see what you get?: A postmodern approach to understanding art. *Studies in Art Education, 37* (2), 69-79.

Zimmerman, E. (1997). Contextual, community-based art programming. Presentation at the American Educational Research Association Conference, Chicago, IL.

The Semiotics of Time

Introduction

D. SMITH-SHANK
Northern Illinois University, School of Art, DeKalb, IL

Semiotics is the study of signs and symbols in culture. For the writers of these papers, semiotics is a valuable tool for understanding art and art education in ways that are impossible without its frame of reference. Within a semiotic frame of reference, we know that our understanding of any sign or event is partial. We can never know any sign fully, but only as our collateral experience allows. Multiple perspectives are not only desirable for inquiry, but necessary. In this collective paper, we again present a collection of ideas about the nature of the two fields and how each supports the other. Our focus this year is the Semiotics of Time. Time in this paper is many faceted, multilayered, and yet, the collective nature of the inquiry by multiple inquirers brings us closer to knowing the concept.

After several years of working with each other, reading, hearing, and critiquing each others' ideas, we have become what Charles Sanders Peirce called a community of inquirers (Tursman, 1987). Peirce believed that inquiry is essentially a method of correcting faulty beliefs and that the work of inquirers was to facilitate opportunities to replace faulty beliefs with more correct ones. Peirce believed that not even the best scientist in the world can do effective inquiry alone. Inquiry is inescapably collaborative and inescapably collective. When everyone works together over time, beliefs change and new habits of thought take the place of the old ones. McRorie (1997) has used Peirce's concept of a community of inquirers as a pedagogical tool and explains:

> The pedagogy is grounded in many postmodern tenets: most directly its collaborative nature, but also a view of reason (and reasoning) as plural and partial, of objectivity as an impossibility, and of subjectivity as multilayered and sometimes contradictory (p. 106).

We believe that our collaboration has facilitated changes in beliefs in our own field; that arts education has become for our students and for our colleagues, a more interrelated, holistic, multilayered, contradictory, curious, and interesting field because of our collaboration.

References:

McRorie, S. (1997). Inquiry in critical theory: Questions for art education. In J.W. Hutchens & M.S. Suggs (Eds.), *Art education: Content and practice in a postmodern era* (pp. 103-110). Reston, VA: The National Art Education Association.
Tursman, R. (1987). *Peirce's theory of scientific discovery.* Bloomington: Indiana University Press.

Angelus Novus : The Semiotics of Space and Time in a Visual Culture

J. DAVID BETTS
University of Arizona

I've been asking my friends to take a minute and strike a pose. It requires them to stand up and use their bodies to demonstrate a posture that represents their concept of their relationship to the future. How would they stand? How would they arrange themselves to physically portray themselves dealing with time? What images do they create? What stances do they recall, and what culturally shared gestures do they believe will express their relationship to the past?

Why don't you try it? You don't even have to stand up, really. Just do it in your seat. Pick a direction to face. Set your countenance. Arrange your limbs and pose for our camera. That's it.

Which way are you facing? Why that way? What signal do your arms give? How would someone know that? What expression do you wear? How do you feel?

My friends seemed to share a common conceptualization of time. They would face the future. They often used images from movies: pioneers facing the broad expanse of the American prairie and analogies from nautical experiences such as gazing forward from the bow of a ship. Those that have gone along with this exercise so far have all stood foursquare facing the future in the teeth of the gale, so to speak. Time rushing at them and past them as they bravely faced into the future. Arms at the ready. Teeth set in a brave grimace or a tight smile.

I tried very hard not to prompt them about how to stand. I avoided asking them to "...face the future." I did not indicate where the future was, or the past. I ambushed them because I wanted to get their first response to this problem, what came quickest to the surface and was therefore possibly their most deeply held concept.

Individuals who tried this activity agreed that dealing with time is not something we usually spend much time on. But we were all interested in seeing what shared cultural concepts were expressed and how we used our bodies to express our individual relationship to time. These postures and gestures are the precursors of language and signal our semiotic predilection.

In December of last year, Mike Cole posted a message on the xmca (Mind, Culture, and Activity) listserv, in which he shared a fragment from Walter Benjamin's *Thesis on the Philosophy of History* (1968). Cole's source for the discussion is *Conceptions of Mind*, edited by G. Harman (1993). In one of his historical essays, Benjamin wrote about a poem purported to describe a painting by Paul Klee. The poem is attributed to Gerhard Scholem:

> My wing is ready for flight;
>
> I would like to turn back.
>
> If I stayed timeless time
>
> I would have little luck.

Benjamin wrote as follows:

> A Klee painting, *Angelus Novus*, shows us an angel as though he is about to move away from something he is fixedly contemplating. His eyes are staring, his mouth is

open, his wings are spread. This is how one pictures the angel of history. His face is turned toward the past. Where we perceive a chain of events, he sees one single catastrophe which keeps piling whatever wreckage upon wreckage and hurls it in front of his feet. The angel would like to stay, awaken the dead, and make whole that which has been smashed. But a storm is blowing from Paradise; it has gotten caught in his wings with such violence that the angel can no longer close them. This storm irresistibly propels him into the future to which his back is turned. While the pile of debris before him grows skyward. This storm is what we call progress. (pp. 257-58)

Klee, *Angel of History*

This image of the Angel of History reminded me of a very useful image that was planted in my head by a teacher a long time ago. Her idea was that the difference between the Romantic and the Classical could be understood through an analogy to a powerful locomotive steaming along into the future (it was implied). Romanticism being the very nose of the engine, and classicism the train, and all being pulled along behind -- a graphic metaphor, and useful in it's energy, but ultimately limiting and inviting of further questions. Where was this locomotive, and where was it going? Who laid down the tracks? What did they represent in this

picture? What came before? What comes after? Lots to conjecture about here with many interesting possibilities. Useful for a student of history, these questions are the essences of narrative.

Salvadore Dali
After Aaron Ross (1991)

A sign is a thing which stands for something else. The sign may refer to the specific content being communicated (the signified), or it may simply point to a formal device that is without meaning (the signifier). The human psyche freely associates sign, signifier, and signified in an unending chaotic stew, bound by the matrix of the individual's personality and experience. There is, therefore, a potentially infinite number of interpretations of a given sign. This leads to an infinite chain of semiosis in which each is related to all others through the process of association. In practice, however, the chain breaks. It must, else relativity would be destroyed by infinite connectedness. Certain links must be severed, interpretation established.

Interpretation can be highly volatile, even catalytic. In Dali's work, we see what he called the paranoiac-critical method. His representational images have more than one dominant interpretation generated by the artist's submission to the associative power of his mind. In his 1935 essay, "The Conquest of the Irrational," Dali wrote:

> .. this method afterwards became the delirio-critical synthesis which bears the name, "paranoiac-critical activity." Paranoiac: delirium of interpretive association bearing a systemic structure. Paranoiac-critical activity: spontaneous method of irrational knowledge based on the interpretive critical association of delirious phenomena.

Hast du ein bild von der Zeit [an image of Time]?

I found this on the web from an art student in Germany named Nina, who never answered my e-mail. She had posted on her home page:

> When I try to locate something that has happened to me, or will happen to me in my mind. I mean when I try to

picture at what point in time this something has happened.
I find this point on a picture I have in my mind. This pic-
ture is a picture of a highway which passes left of my head
with no cars or people on it. The landscape around it isn't
very interesting either, its only characteristics being hills.
When I picture my notion of time in this way I am not
moving on the highway, but the highway and the whole
landscape is moving backwards around me. I can not re-
ally perceive this movement, although it is said of some
people, that they can see the grass growing, me not being
one of them can only notice a slight difference each time I
lock in. I've had this image since I can remember (I guess
it might have occurred as I started to remember remem-
bering). Nina, 1998. http://134.100.176.8/Telematikwww/
twg/twg.html

In *Acts of Meaning* (1990) Jerome Bruner writes about the role
of autobiography in development: The telling from birth of our
own story by others. Others describing our wants and needs, as-
cribing motive, purpose and personality; showing the gestures with
which we express those wants and seek to control our environ-
ment; cuing the internal voice that records and meditates the de-
velopment of our personhood as a cultural artifact. Finally, as bear-
ers of our culture and language, we are able to direct our lives,
construct reality, shape our own narrative. So we learn to see our
lives as a steam of events. Our histories lead up to our present.
Our potential future, yet to be named, awaits its telling.

What signifies time? Dali's drooping watches... The burning
candle... sand streaming through an hour glass, running out...
Eisenstein's montage, the calendar pages blowing away... Poetry,
as crystallization of experience... Encapsulating snapshots ... What
does Time signify? A framework upon which we hang segments
of streaming reality so that we may consider them. Time signifies
having duration, being alive, surviving.

Alrighty then, how is it for you? Facing the future bravely
are we? In charge? Know what's coming? Do you? Or, resigned to
powerlessness, do you watch the great pile up that is history as
time and the future stream past your head from behind, unfore-
seen and unknowable?

References:

Benjamin, W. (1993). Remembering the future. In G. H. Hartman
    (Ed.), *Perceptions of the mind: Essays in honor of George A.
    Miller.* Hillsdale, NJ: Erlbaum Assoc.
Bruner, J. (1990). *Acts of Meaning.* Cambridge, MA: Harvard Uni-
    versity Press.
Dali, S. (1974). The conquest of the irrational. In A. Reynolds Morse
    (Ed.), *Salvador Dali: A Panorama of His Art* (p. 49). Cleve-
    land: Salvador Dali Museum. (Original work 1936)
Harman, G. (Ed.) (1993). *Conceptions of the human mind: Essays in
    honor of George A. Miller.* Hillsdale, N.J.: L. Erlbaum.
Klee, Paul, (image) *Angelus Novus:*
        http://www.physik.fu-belin.de/~ohuebner/engel.html
Ross, A. (1991). A semiological exploration of Dali's paranoiac-criti-
    cal method. (http://www2.best.com/~dryo/grot.html).

Timely Art: Learning and Yearning Beyond *Kronos*

STEPHANIE URSO SPINA,
City University of New York

TELLING TIME

What is time? Segmented. Sequential. Measured. A meaning
that comes from the Greek word, *kronos,* the root of *chronology* and
perhaps of all evil. It is an objectified, discontinuous, and linear
notion. But, once upon a time, the Greeks also had another word,
kairos, which, although not readily translated into English, signi-
fies a longer, more imprecise concept of time; not a measure of
time, but an *experience* of time; meaning-full time. Or, as Kristeva
(1993, p. 5) explains it, using a well known example from Proust's
Remembrance of Things Past:

> Things come to have meaning when the *I* of the writer rediscovers the sensations underlying them, which are always linked together in at least a series of two (as in the case of the madeleine offered to me [i.e. Proust] by my mother and the one offered by Aunt Léonie; the paving stones of the Guermantes courtyard and those at St. Mark's, Venice.

Time is this bringing together of two sensations which gush out from the signs and signal themselves to me. But since bringing things together is a *metaphor*, and sensation implies a *body*, Proustian time, which brings together the sensations imprinted in signs, is a *metamorphosis* ..... Proust uses time as his intermediary in the search for an embodied imagination: that is to say, for a space where words and their dark, unconscious manifestations contribute to the weaving of the world's unbroken flesh, of which I is a part. I as writer; I as reader; I living, loving and dying.

This is what Kristeva (1993, p. 24) calls embodied time. *The time in which all of our sensations are reflected upon, as they tie the knot between subjectivity and the external world and recover once again the sounds that lie beneath the masks of appearance.* A notion of, in Proust's terms, *years past but not separated from us...* A notion not limited to time as defined by the language of *kronos* -- of chronology, but one that goes beyond verbiage. A notion of *kairos*.

As long as we insist that understanding must exclusively be linked to language, we are left with finite possibilities for thought. Embodying understanding in the unarticulated symbol (and I include the aesthetic use of language as in literature and poetry here) widens the possibilities for perception and understanding what painters and poets, printmakers and composers, sculptors and musicians have long understood and celebrated. For what today is elusive, distorted, disparaged, and seemingly doomed. For *kairos*.

TIME FLIES

We live in a goal-oriented society where perception is manipulated by technology that commodities time and desire and reinforces a linear progression toward some end, often a component of *The American Dream* such as a short but sybaritic vacation or a fast, sexy new car. We are bombarded with overt and covert forms of persuasion, chemicals, and noise that are divorced from function, and which contribute to an artificially induced dissonance

that anesthesizes and controls us on an individual and societal level. Thus, we work *on the clock* during day, night, and *graveyard* shifts; support 24-hour shopping and entertainment; and feed on a variety of foods that defy climate and season. Inner needs and outer demands have been disjoined. We live at a frenetic pace that blurs boundaries of time and place and divorces the body from experience, thereby subjecting it to external control even without genetic manipulation.

Idealized images of objectified, iconicized bodies loom large (literally several stories high in Times Square billboards). The (overwhelmingly white) body is both marketable and market, frozen in time and fixed in space, yet simultaneously bound and boundless in artificially induced discontinuity. Somatic time, time as experienced by the body, is nonlinear and protean, but we move in a demanding, fragmented environment that measures minutes as pressures, not precious.

ART DEFIES (OR BREAKING THE TIME BARRIER)

The artistic experience remains one of the few bridges between internal and external worlds, as well as past and present, serving as what Winnicott (1953) called a transitional object. The transitional object, such as a child's blanket, is significant because it is perceived by the child as part self and part outside-of-self (Mahler, 1968). Winnicott sees the transitional object as the archetype of the aesthetic object. (The word aesthetic comes from the Greek *aisthëtikós* which means perceptive.) In Winnicott s theory, the art object and the aesthetic experience are one -- both internal and external; actual and symbolic. The aesthetic exists in what Winnicott calls the intermediate area of experience, that "potential space between the subjective object and the object objectively perceived" (1965, p. 371) or the area of mediation -- of semiosis.

This semiotic aesthetic moves beyond considering signs as a means of communication to considering them modes of thought. It regards art as an agent of embodied human experience in time, place, and space. By moving outside the hegemonic limits of chronological time, art and aesthetics stretch the boundary between the expressed and unexpressed toward the possibility of additional dimensions of understanding. It is evocative and provocative -- characterized by an inherent tension that carries the potential for making the familiar strange and the strange familiar. Thus, for example, it enables one to deconstruct and thereby resist both ex-

134

plicit and implicit manipulation by a culture that bombards us with overt and covert forms of persuasion. It enables us to challenge pressures that drive us toward obsessive conformity embedded in deranged obsolescence. In a culture in which technology and media are continually forcing fur ther acceleration and profoundly restructuring the aesthetic, the social, and the self in the process, the semiotic aesthetic enables us to reconceptualize time. To reestablish connection. To rediscover *kairos*.

References:

Kristeva, J. (1993). *Proust and the sense of time.* London: Faber and
    Faber.
Mahler, M. S. (1968). *On human symbiosis and the vicissitudes of individuation.* New York: International Universities Press.
Winnicott, D. (1965). *Maturational processes and the facilitating environment.* New York: International Universities Press.
Winnicott, D. W. (1971). Transitional objects and transitional phenomena. In D. W. Winnicott, *Playing and reality.* London: Tavistock Publications. (Original work published 1953)

Sensory Questions

RICHARD M. CARP
Northern Illinois University

Consider the domestic rose. In 1625, Francis Bacon wrote extensively on how to maximize the pleasure of smell in a garden, while in 1896, Alicia Amherst wrote of the astonishment a medieval European would experience in a contemporary garden, finding the forms and colors of the roses bewilderingly developed, but the all-important odor gone (Classen, 1993, pp. 26-36). In the intervening years, scent had been expunged from experience and significance; it was relegated to conceptual insignificance as well. Kant thought it pointless to cultivate the sense of smell, while Darwin and others argued that declining ability to smell was a hallmark of

advancing evolution, increasing cultural sophistication, and, for some, mental health (Classen, et. al. 1994, p. 89).

Europe's focus on sight has been on the rise for centuries, and may well correspond with typographic culture. McLuhan (1964, p. 76) points out that print initiated a visual culture of information, in contrast to the sonic culture of oral traditions, and Conley (1992) shows how the visual character of printed texts (i.e., typography, spacing, etc.) participates in generating their meanings. Meanwhile Edgerton (1980, p. 190) maintains that the print revolution, far from replacing an image culture with a text culture, actually initiated a new, and more widely shared, image culture.[1] Barbara Stafford's work documents the role of visual imagery in the development of medicine (1991) and in the physical sciences (1994). Apparently, EuroAmerican culture has been tending toward scopocentrism for centuries, hardly a recent trend that can be attributed to electronic technologies or assigned to the post modern.

Although our culture is changing dramatically, it may not be becoming "more visual," or even, perhaps "more imaginal." Electronic culture (cinema, television, and the world wide web) are not more visual than print culture; rather, they are more auditory and, at least sympathetically, more kinesthetic.[2] Perhaps we ought to be considering the consequences of multisensory thinking and of the rise of multisensory culture, coupled perhaps with a certain decline in the visual, rather than focusing on the rise of visuality and the notion "visual culture." Contemporary work in the anthropology of the senses indicates that the sensorium is complex, interconnected, and malleable. The senses interpenetrate and transform one another, so that how and what is seen is affected by how what is heard, and felt, and so forth, not only in any given moment of experience but also in habits of perception. (McLuhan, 1964; Ong, 1967; Howes and Classen, 1993). When sense ratios change, as they are in our own experience, the totality of the world as experienced and conceived is affected.

The habitual and customary interaction of the senses common to a culture, or to a social location within a culture, affects the totality of the perceptual world and, *ipso facto*, of the conceptual world, as well. Furthermore, the senses vary from culture to culture, and, within an individual culture they vary from social location to social location. For example, in contemporary EuroAmerica, sight predominates, but among the Temiar of the Malaysian rain forest, sound and kinesthesia take the sensory lead (Roseman, 1991); for the Brazilian Kalapalo, sound makes evident and organizes the

primary experience of the world (Basso, 1985, passim, see, e.g., p. 311). To the Tzotzil of the Chiapas highlands of Mexico, heat is the key to perception (Classen, 1993b, p. 126), while the Andaman is-landers follow their sense of smell, literally sniffing out the truth (Classen et al., 1994, p. 97). The sensorium varies within a cultural trajectory over time, as well, as we have discovered from consider-ing smell, sight, and the rose. Within a culture, perception may vary according to social location; in some cultures distinguishing, e.g., men from women (Irigaray, 1980, p. 101) and children from adults (Howes and Classen, 1993, p. 271).[3]

The utility of "visual culture" may be minimal, without a lot of specification. The same message (e.g., an image, or a television commercial, or a movie) is not at all the same to different people. This is not just a matter of interpretation, but of experience: the world and the sign or symbol vary with the sensorium. Thus, all three elements of the semiotic triad are affected by sensory differ-ence. Study of/in the arts contributes this to semiotics: media are messages, and the senses have reasons of their own. These rea-sons, although not unmediated, permeate and provide experien-tial justification for reasons and rationalities. Though the semiotic triad often seems to hover, spirit-like, over the world of *phusis*, it does not, in fact, escape from the trenchant materiality of human existence.

Perhaps this lies at the core of our contemporary experience: the reasons of our senses are changing, in two senses: a change in the ratios among our senses and their interactions; and a change in the forms of reason or logic that make sense to us. The discussion above suggest that, while the ratios among our senses within our sensorium are transforming, we are not becoming more visual. Rather, perhaps we have increased our reliance on auditory and kinesthetic information, or, even better, on multisensory informa-tion. This makes it seem as if we are also less textual (whether we are or not) for texts proper neither move nor are they heard. In the "visual" arts, this increase of sound and movement corresponds to a rise in works making use of performance, environments, mixed-media, and time, including, of course, sound art.

The second change, in forms of reason or logic, is manifest in the structure of this group, which encourages active collaboration among a number of scholars and calls for integrative work con-necting a number of disciplines. This spirit of collaboration and integration expresses formal characteristics of emergent post mod-ern rationality. In fact, the collaborative and integrative urge may

be the result of (rather than a response to) the transformation of our sense ratios (in both meanings) (McLuhan, 1964; Carp, in press).

The modern era was the age of mechanical production and reproduction, of print media and manufacturing economies; modernity was also characterized by analysis. All of these involve division into component elements (letters, manufacturing acts and product parts, conceptual elements), yet in each case there is also a quality of restriction of the components: letters contained in a text, production lines contained by a product, analysis restrained by an argument.[4] Postmodernity may come to be characterized by dispersal and integration. In the postmodern era, mechanisms seem to give way to messages, which are everywhere and nowhere: available at home, office, or on travel, but held at no place.[5] Postmodern media begin with energy, manifest as sound, movement, and light: film, television, computer terminals. These media are inherently multisensory, though they are not polysensory.[6] They are also fundamentally collaborative in the processes required for their creation (See Hauser, 1951, p. 246-250). In this respect, and perhaps in others which McLuhan foreshadowed, they are integrative, rather than analytical.[7]

This dispersed integration (or integrated dispersal) may correspond to "differential space," hypothesized by Henri Lefebvre as the dialectical negation of the abstract space that characterizes both capitalism and the academic structures that flourished in and gave intellectual justification for it (Lefebvre, 1991). The intellectual analysis of knowledge into discrete academic disciplines resembles both the economic division of labor into specialized tasks and the geopolitical division of space into nation-states, which all resemble the artistic analysis of the senses into separate "media."

Our traditional disciplines (both academic and practical), seem to be artifacts of the mechanical era, worthy of study as such, but not of perpetuation in the structure of curricula and discourses. Perhaps we need to move inquiry deeper into connective discourse: studying meaning, medium and praxis as always already belonging to one another, senses (and media) as always already affecting one another, disciplines and inquiries as always already collaborative and multi-disciplinary: an inquiry into sensory culture, the meaning of pragmatics, praxis, and materiality, and a reconfiguring of the arts in relation to a new rationality of our sensoria.

Notes:

[1]Edgerton believes that "the printed illustration, not the printed word is the reason why the press in the West proved to be an instrument of dramatic change . . ." (p. 190).

[2]The "receivers" of messages from these media do not, of course move, but neither do those for dance.

[3]Even when the same sense predominates, it may do so in a different manner, interacting with the other senses and with the world in distinctive fashion. Thus the visuality of the Desana differs from ours (Classen, 1993a, p. 253) and both are distinct from the visuality of the Chewong (Howes, 1993, pp. 174-175).

[4]McLuhan (1964) links mechanical culture with the analytic character of alphabetic writing, noting that the Chinese had printing for years, but never developed a mechanical culture, due, he believed, to the pictographical character of their writing system. It is interesting to note the extent to which icons (pictographs) have replaced instructions (alphabetic texts) in the electronic environment.

[5]I use message rather than information since so many of the messages seem either devoid of information or filled with false or maliciously distorted information.

[6]In fact, another element worth consideration is the tactile and olfactory poverty of electronic media, especially in the light of gender and class differences in sense rationality.

[7]This quality of dispersal and integration is evident in the impact of these media on our experience of time (See, e.g. Hauser, 1951, pp. 239-249). "[The 20th century discovered quite early on, that temporality is precisely as plastic as the filmic substance itself" (Frampton, 1983, p. 74). To Frampton, it is quite clear that time does not "exist"; it is simply a "condition of our perception of phenomena" (p. 75) and is, therefore, as transmutable as the body, the instrument with which we perceive phenomena. Cinematic time is a nonlinear experience in which one can move in many directions from one moment to the next: ancient Egypt may be contemporaneous with the 22nd century, while simultaneous moments may be spread out across several minutes. This spatialized temporality, which can be directly experienced in film, video, and on the computer, is comparable to the Postmodern use of images, themes, and artifacts from throughout time, without respect for their history.

References:

Basso, E. (1985). *A musical view of the universe: Kalapalo myth and ritual performance.* Philadelphia: University of Pennsylvania Press.

Carp, R. (I.. Press). Intermediation: Arts' contribution to general integrative theory. *Issues in Integrative Studies.*

Classen, C. (1993a). Creation by sound/creation by light: A sensory analysis of two South American cosmologies. In D. Howes (Ed.), *The varieties of sensory experience: A sourcebook in the anthropology of the senses* (pp.239-256). Toronto: University of Toronto.

Classen, C. (1993b). *Worlds of sense: Exploring the senses in history and across cultures.* New York: Routledge.

Classen, C., Howes, D., & Synnot, A. (1994). *Aroma: The cultural history of smell.* New York: Routledge.

Conley, T. (1992). *The graphic unconscious in early modern French writing.* New York: Cambridge University.

Edgerton, S.Y., Jr. (1980). The renaissance artist as quantifier. In M. Hagen (Ed.), *The perception of pictures: Volume One: Alberti's Windows: The projective model of pictorial information* (pp. 179-212), New York: Academic Press.

Frampton, H. (1983). *Circles of confusion: Film, photography, video, texts, 1968-1980.* Rochester, NY: Visual Studies Workshop Press.

Hauser, A. (1951). *The social history of art, vol. 4.* New York: Vintage Books.

Howes, D. (1993). *Sensorial anthropology.* In D. Howes (Ed.), *The varieties of sensory experience: A sourcebook in the anthropology of the senses* (pp. 167-191) Toronto: University of Toronto Press.

Howes, D. & Classen, C. (1991). Conclusion: Sounding sensory profiles, In D. Howes (Ed.), *The varieties of sensory experience: A sourcebook in the anthropology of the senses* (pp. 257-289). Toronto: University of Toronto Press.

Irigaray, L. (1980). This sex which is not one. In E. Marks & I. De Courtivron (Eds), *New French feminisms: An anthology.* Amherst, MA: The University of Massachussets Press.

Lefebvre, H. (1991). *The production of space.* (D. Nicholson-Smith, Trans.). Cambridge, MA: Basil Blackwell, Inc.

McLuhan, M. (1964). *Understanding media: T..e extensions of man.* New York: Signet.

Ong, W., S.J. (1967). *The Presence of the word*. New Haven, Yale University Press.

Roseman, M. (1991). *Healing sounds from the Malaysian rainforest: Temiar music and medicine*. Cambridge, Mass: MIT Press.

Stafford, B.M. (1991). *Body criticism: Imagining the unseen in Enlightenment art and medicine*. Cambridge, Mass: MIT Press.

Stafford, B.M. (1994). *Artful science: Enlightenment, entertainment, and the eclipse of visual education*. Cambridge: MIT Press.

Light + Space + Time = Action

READ M. DIKET
William Carey College

My paper in the 1998 symposium considered art education and semiotics as domains of knowledge, functioning through spheres of action. I took the approach that art education and semiotics inquiries shared certain essential features; both sought to examine concepts as to their practical bearings and used thought to guide action over time. During the session, I proposed a physical model (see Prism Model, Figure 1) based in light, space, and time. Portentously, the model mirrored individuals' ability to simultaneously track diverse world views; it also organized a figural framework for investigations of art education practice. Each year as colleagues gathered for semiotics in art education symposia at AERA (see contents reported in *Arts and Learning Research* journals for 1995, 1996, 1997), I was struck anew by the diversity of perspectives in the papers. The epistemological approaches were consistent with research questions addressed in the papers; how-
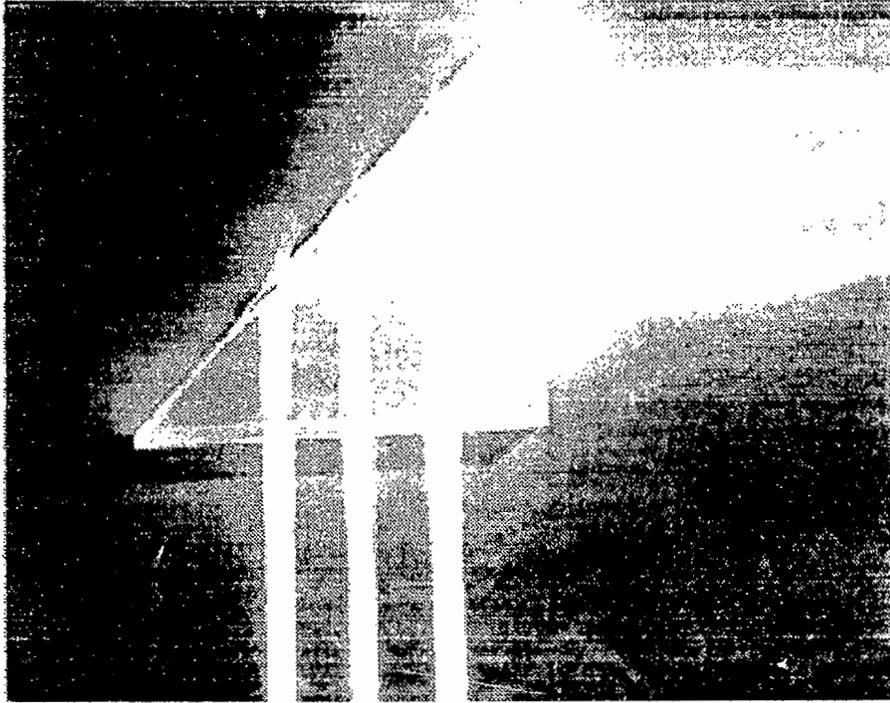
Figure 1. Right angle prism.

ever, a larger picture of our educational insights and beliefs remained illusive without some sort of focus model.

Some months after writing my first essay on the Prism Model, I happened upon an article by Ambrose (1998) which presents his rationale for a model in gifted education. Ambrose identified problems with interpretive dimensions and conceptual foundations considered in his area. He recognized that scholars within and beyond gifted education had "a problem of [conceptual] fragmentation." Further, Ambrose identified three problematic areas as "(a) world views, (b) disciplinary specialization, and (c) preferred levels of operation, ranging from the abstractions of theory to practical application" (p. 77). Though the art education/semiotics symposium's presenters did not receive a great deal of criticism during the early stages of our common work, we were experiencing some insularity.

EXPLANATION OF THE MODEL

Insularity, it seemed to me, might actually prove beneficial if the various inquiries could be visualized as parallel trajectories. During the symposia, I outlined expectations for a suitable model,

142

as follows: (a) utilize visual construct common to the arts and semiotics, (b) found in the practice of art educators and semioticians, (c) which is practical for use with laypersons. These criteria, derived before beginning the search for a model, intuitively addressed a type of field fragmentation so aptly described by Ambrose (1998). Semioticians and visual art educators employed the triangle as a prominent construct in their discourses. In semiotics, Peirce pictured a *triangular relation* which placed the sign at the apex of a figure, the interpretant at the left base angle, and the object at the right of the base (see Figure 2, from Danesi, 1993, p. 7). In an example from the visual arts, a triangle depicted the action of a prism which refracts white light into the spectrum of colors (see Figure 3). In his book on art criticism, Pepper (1945) inverted the triadic structure so that the symbol related to its object across the top; description (located below on the point) equated or defined the symbol and verified the object (see Figure 4). As two dimensional models, all were reductive diagrams of essentially temporal relationships.

In a moment of eureka which occurred in the middle of the night, I went to the encyclopedia *World Book* (Hartley, 1976) and looked under "prism"; there it was, the very model to explain the larger picture. The photo showed (see Figure 1) three parallel light sources which were bent by means of internal reflection. The physical action of the right-angled prism provided a visual analog for the illumination of hierarchical theory, which reflection grounds in practice. Salomon (1994) explained *correspondence*, as follows: "a pictorial, dense, symbolic depiction, when encountered, has a good chance of being an analog of that internal representation" (p. 48). The Prism Model provided for bands of heuristic/hermeneutical/scientific understandings[1] and exemplified grounding in art education practice. The familiar Peircian triangle relating interpretant, object, and sign remained evident in the form. Further, the conceptual simplicity of the right-angled model admitted a wider audience to a discussion of findings.

Light

The Prism Model required an activator—light. The right-angled prism absorbed concentrated light sources from the side, then bent these light beams to the ground; inquiry, in a corresponding action, provided focused illumination leading to grounded practice. The configuration of light formed a grid or framework.

Ambrose (1998) distinguished "luminous elements" which were brought into an aesthetic relationship, thereby forming a more cohesive conceptual foundation. Semiotics, for the art educators in these symposia, constituted a matrix for communicating complex ideas situated in arts teaching.

Time

Common inquiry bridged world views and epistemological approaches. The visual analog, Figure 1, carried three bands of light through itself and bent these to the ground. Light and research insights both functioned temporally. The image (captured by the camera) and text (published by *Arts and Learning*) were correspondences, both artifacts of the prism effect or indicators of comprehension within sign/referent relationships. In each presentation cycle, we processed only so far. Consecutive symposia afforded us the rare luxury of continuing creative research, with sufficient time to think through some complicated issues.
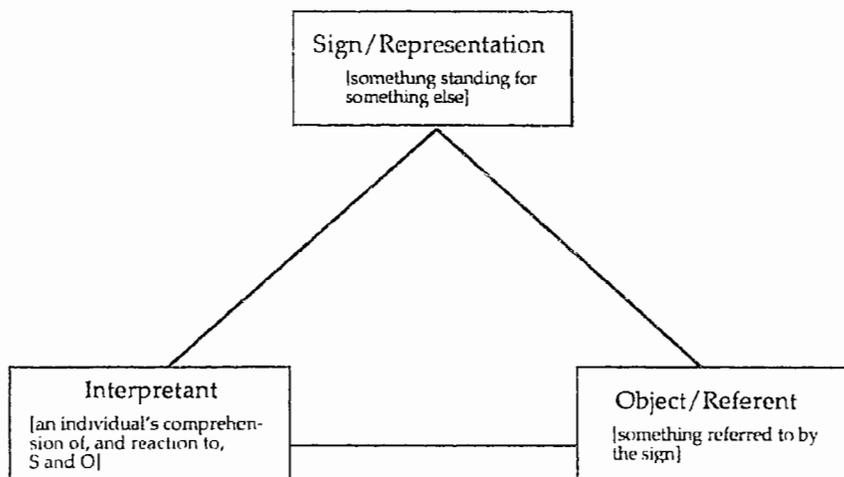
Figure 2. Danesi (1993) noted that the meaning rang 'epends on conventions in a field, codes of understanding, and concrete or abstract objects. Concrete objects are easier to describe; abstract objects admit interpretation.

Figure 3. Diagram of prism bending light ray shows greatest refraction at violet end of spectrum.

Figure 4. Pepper described a triadic structure in which S is the symbol, O is the object or field of objects, and D is the description of objects which forms the definition of S. S equates with D; D defines S; D describes O; O verifies D; S indicates O; and O redefines S.

Space.
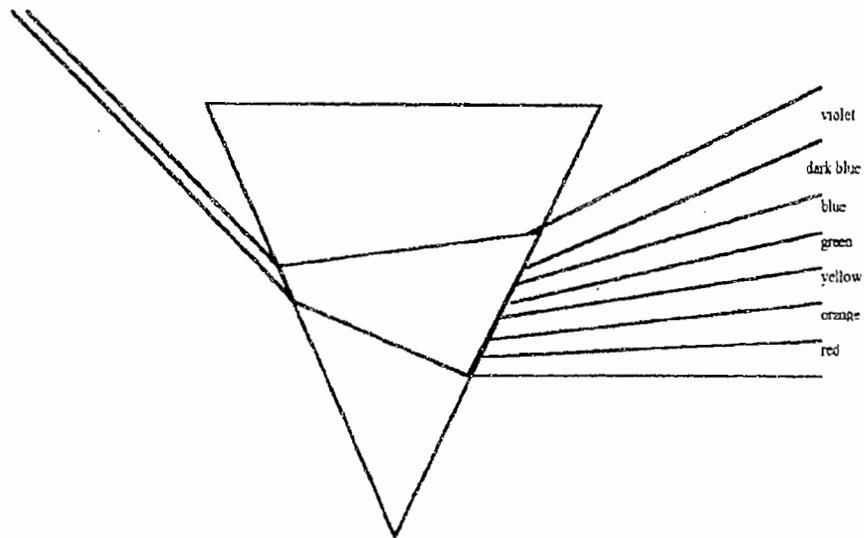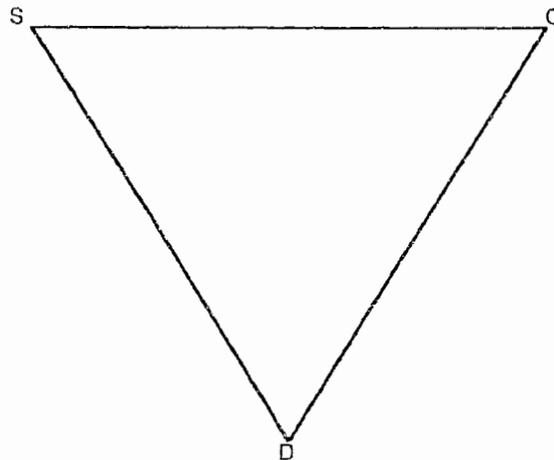
The collegial space was both intellectual and physical. The intellectual space situated practice in the arts and accommodated a variety of approaches; the physical space for symposia was made possible by the continuing acceptance of peers reviewing conference proposals. We were very fortunate in our inquiry; many potentially fruitful investigations fail under veritable onslaughts of criticism.

Action.

Each year, the symposium participants returned to their homes with a renewed excitement and fresh insights and strategies for the year ahead. We planned to meet again, reviewers willing, in the next year. The presenter base expanded each year as more joined in the discussions. The topics became ever more diverse.

Tacit understandings, developed over five years, confounded our dialogue to some extent. Our combined actions and insights warranted examination as a big picture, just as we have examined our various practices in the four symposia. The Prism Model supported an initial level of discourse, which was tested before the conference in classes with honor students. After they were shown the focus model, college honor students easily grasped essential concepts in a complex of studies. In addition, the model as a structural analog of semiotic/art education study stood up to expert scrutiny from the symposium audience in 1998.

CONCLUSION

Ambrose reviewed world views identified by Pepper (1942; 1945) which I had also studied in depth some years ago. Obviously, many of Pepper's ideas on evidence infused my investigation. Ambrose's astute reading of Pepper (Ambrose, 1998) fielded an argument for "Big-Picture" work relevant to my own investigation. Further, Abrose's explanation of the difficulties of metatheory revealed the very obstacles encountered by those of us who attempt such tasks.[2] I am deeply indebted to the reviewers of this contribution to *Arts and Learning* who constrained me to reexamine my methodology and to explore the larger implications of tak-

ing a theoretical stance at this relatively early stage of interdisciplinary work with art education and semiotics.

Macdonald (1995) described theory making as a prayerful act in educational research. He argued for the use of *aesthetic rationality*, a moving beyond heuristics—models for systems—to interpretation of the meaningfulness of inquiry. During symposium cycles, we have posed dialogue beyond art education-based explanations, continued complementary lines of inquiry , and even pushed the limits of explanatory models. In this set of papers, art education blended seamlessly with semiotics in our excharges.

Arlin (1990) maintained that artists image because they seek visual answers to questions they pose to themselves. The narrative work reported in this journal provided the verbal analog of ways in which we as artists visualize artistic sensibility, art production, and teaching. By presenting the Prism Model, I hoped to reveal existing parallelism among diverse epistemologies, an underlying cohesiveness inclusive of levels of abstraction. Though we conjectured about various objects, properties or functions; we also illuminated a program for thinking about the arts in education.

Notes

[1] These epistemological understandings, as do other categorizations of the methods and grounds of knowledge, pose limits and fail to resolve some validity issues. However, each can be seen to seek a different form of understanding. Heuristics stresses meaningfulness in personal experience, hermeneutics reveals methods among disciplines of understanding, and science seeks explanations. In my mind, the three constitute a trilogy of working world views.

[2] For example, Pepper (1942) argued that a contextualist approach moved from analytical into a synthetic type of theory. The synthesis involved making of "a set of working categories for handling the events of our epoch" (p. 236). Absolute permanence, thus, is not possible and historical sense (including methodological sense) constant'y revised. Such an approach is limited to "truth in terms of action" (p. 268). Of Pepper's world views, this is the closest match to what I have done here.

References

Ambrose, D. (1998). A model for clarification and expansion of conceptual foundations. *Gifted Child Quarterly, 42*(2), 77-86.

Arlin, P. K. (1990). Wisdom: The art of problem finding. In R. Sternberg (Ed.), *Wisdom: Its nature, origins, and development.* New York: Cambridge University Press.

Danesi, M. (1993). *Messages and meanings; an introduction to semiotics.* Toronto: Canadian Scholars Press.

Hartley, M. C. (1976). Prism. In *The World Book Encyclopedia, 15,* 709. Chicago: Field Enterprises Educational Corporation.

Macdonald, B. J. (Ed.) (1995). *Theory as a prayerful act; The collected essays of James B. Macdonald.* New York: Peter Lang.

Pepper, Sc. C. (1942). *World hypotheses.* Berkeley, CA: University of California Press.

Pepper, S. C. (1945). *The basis of criticism in the art.* London: Oxford University Press.

The Visual Journal as a Semiotic Contrivance for Preservice Art Education

KIT GRAUER
University of British Columbia

In the previous several years, I have been studying the effects of beliefs and knowledge on the development of preservice teachers in art education. (Grauer, in press). Although the literature on preservice teachers' beliefs about subject matter is still in the very early stages, there is a prevailing assumption that preservice teachers prior beliefs are fixed and immutable. My findings suggest a reconceptualization of beliefs as dynamic and evolving, particularly in situations when prospective teachers are

able to reconceptualize their beliefs in light of their growing awareness of the teaching of art and their place as art educators.

The dynamic relationship of beliefs and knowledge implies that methods courses should offer more than content divorced from subjective and affective responses to that content. Particular strategies in art education such as dialogue journals (Schiller, 1995; Rolands, 1995), case studies (Chia, 1995; Galbraith, 1993), personal stories and metaphors (Bolloughs & Stokes, 1995; Jeffery, 1995; Smith-Shank, 1992) seem promising. In an attempt to combine what appeared to be the best strategies for a semiotic understanding of their own growth and development in art teacher education, the preservice teachers in the program at the University of British Columbia have been keeping visual journals.

The visual journal is similar to, yet different from a sketchbook or a diary. It is kept as a type of journal, the content showing visual and verbal thinking in a variety of forms: drawings, sketches, collages, photographs, graphics and personally meaningful symbols. Words invariably become an important part of the visual journal, as they describe and support depictions, become graphic devices, and aid speculation on personal themes and metaphors. The students are encouraged to find their own voice and image in the visual journal, but they are also required to complete a number of reflections and assignments meant to help them look at their beliefs and knowledge in a variety of forms. Previous experience had shown me that single reflection was not enough. For any deep understanding or belief change, beginning teachers need a form that they could use to reflect on their reflections. It is in this semiotic analysis of their own ideas where powerful transformative understanding can occur. Combining the visual and the verbal, honors the artist in the art educator. Often, it also unlocks more affective and subconscious responses. For example, in the first class, the students, all post degree preservice art majors, are asked to introduce themselves by choosing one of a wide variety of art reproductions and use it as the catalyst for their remarks about themselves as an art teacher. They are always amazed that their responses to this exercise are much less superficial than the usual getting to know you introductions We discuss the ambiguity of images and the ability to use them as a springboard into reflection. The use of a visual journal as a tool for their own becoming is discussed and a look at a variety of historical and contemporary examples from Frida Kahlo (Kahlo, 1995) to Dan Eldon (Eldon, 1997) set the stage.

The first visual journal assignment is for each preservice teacher to find an image, either a reproduction of a famous artist's work or one of their own, that serves as a visual metaphor for their beliefs as a teacher. They incorporate it into their journal and write a one page analysis of their metaphor. This exercise is repeated three times during the course of their twelve month teacher certification program. The second visual metaphor is chosen after their university course work and just prior to their extended practicum. They are asked not only to verbally explicate the metaphor but to compare it to their first metaphor. Likewise, the final visual metaphor, chosen after their experience in the schools and the final set of university courses, is a chance to visually and verbally reflect on the change and development of their beliefs about teaching art and their personal philosophy as an art educator.

Between these metaphors are pages of their visual journals where collages, cartoons, personalized systems and codes, evidence of play and scribble, and written reflections on each class and their teaching experience are woven together.

Another major theme for our program is the use of case studies to explicate situated practice. The preservice teachers in previous years have written cases that are the critical incidents that these beginning teachers tease apart to begin taking the process of the reflective practitioner (Schon, 1983) seriously. They respond to the case studies in light of their own experience and the articles that we are reading. The visual journalizng continues through their field experience. Many of the sponsor teachers that we work with are also great visual journal proponents, and so the beginning teachers realize this is more than an exercise for their university degree but also the hallmark of a professionalism in the field of art education. These preservice teachers also know that their visual journal will likely be the source of their own case study written upon return from the thirteen week school experience. It is this ongoing recording and analysis that makes visual journals such potent instruments (to paraphrase Maxine Greene) as the "texts and of action, texts of practice, and texts of learning to learn. "

In revisiting themes and issues, the keeper of the visual journal examines, above all, a very personal journey. Through images and words, metaphor and deliberation, the semiotic analysis of the visual journal provides one avenue to make visible this process of becoming a teacher.

References:

Bullough, R.V., & Stokes, D. K. (1994). Analyzing personal teaching metaphors in preservice teacher education as a means of encouraging professional development. *American Educational Research Journal. 31*(1), 197-224.

Chia, J. (1995). Art education research at Nanyang Technological University. *InSEA News*, 2(3), 11-14.

Eldon, K. (1997). *The Journey is the destination: The journals of Dan Eldon*. San Fransisco: Chronicle Books.

Galbraith, L. (1993). Familiar, interactive, and collaborative pedagogy: Changing practices in preservice art education. *Art Education*, 46(5), 6-11.

Grauer, K. (in press). Beliefs of p: -ervice teachers tow.rd art education. *Studies in Art Education*.

Jeffery, C. (1996). Experiencing art through metaphor. *Art Education, 49* (3), 6-11.

Kahlo, F. (1995). *The Diary of Frida Kahlo: An Intimate Self Portrait*. Edited by Carlos Fuentes. New York: Harry N. Abrams Inc. Publishers.

Roland, C. (1995). The use of journals to promote reflective thinking in prospective teachers. In L. Galbraith (Ed.), *Preservice art education: Issues and practice*, (pp. 119-134). Reston, VA: National Art Education Association.

Schiller, M., Shumard, S., & Homan, H. (1994). Dialogue journals with preservice art teachers: A study by three university student teacher supervisors. *Arts and Learning*, 11(1), 41-56.

Schon, D.A. (1983). *The Reflective Practitioner*. New York: Basic Books.

Smith-Shank, D. (1992). Art attitudes, beliefs , and stories of preservice elementary teachers. Unpublished doctoral dissertation, Indiana University.

Time to Keep, Time to Dream and The Persistence of Time

CAROL S. JEFFERS
California State University-Los Angeles

While I was away at the AERA annual meeting, speaking about my former students, I made use of magazine ads featuring fashionable and expensive watches to signify the pressures of time in what my students perceive to be their fast-paced and out-of-control lives in Los Angeles. Students who were currently enrolled in one of my classes were preparing a written assignment that was due upon my return. Reading these papers, I found that one student, Makeda, effectively could have presented with me in San Diego. As if corroborating what I had said, Makeda seemed to speak for many of her peers when she wrote:

> The concept of time is an ever-present pressure throughout our lives. Soon after birth, we are put on a rather strictly-timed schedule: walk by one year, put a coup `of words together to form sentences by 18 months, get a drivers license by age 16... Besides these somewhat universally-agreed upon timetables, everyone also adds to the pressure by creating their own individual goals.... which are dictated by time....I often feel that I don't (or can't) do things fast enough for this fast life that moves all around me (April 20, 1998).

Like many others before her, Makeda chose watches and other time-keeping devices to signify time and its prevalence in her urban world. Unlike her peers, however, she did not allow the images produced by Madison Avenue to dictate or expedite the signification of time, but rather, she turned to that image created by Salvador Dali in his famous surrealistic work, *Persistence of Memory* (1931). As Makeda wrote, "It may as well be called *The Persistence of Time* because of the way it seems to reflect the way I feel about the fact that time is such a strong force in my life. It seems as though everything I had planned to do in life has taken longer than I ever expected." She went on to write that she is "already 22" and yet, she is still living at home and facing another year of col-

lege, when she had planned to have begun teaching... married, and had a child by age 24. After describing some of the pressures of college, (including completing class assignments and gradua- tion requirements in a timely manner), Makeda confessed that: "Another of my pressures with time is simply being on time -- I'm always late! I had a job that was two minutes from my house and I still managed to be late almost every day."

Describing the Dali painting as a dream, Makeda wrote:

> It shows what appears to be a very deserted landscape with a cliff, sky, and water in the background. It is what is in the foreground that the viewer will probably find strange. There is a leafless tree on a platform with only one branch with what appears to be a melted clock draped around it. Also on the platform are two other timepieces; one is a limp clock that a fly has landed on, the other is a stopwatch that is covered with black ants. Next to the platform on the ground is a half of a face...with the eyes closed, also with a melting timepiece draped over it.

As she explains:

> The dream suggests to me that the pressures of time, which are all too present in my life, are insignificant and are there- fore, melting away. They are being devoured by ants, as if they were dead and there's no one around to be affected by them. To me, the concept of the dream is somewhat of a utopia in my world filled with hurry up and don't be late and this will be due on... It would be nice to just enjoy life and not have to worry about schedules or time con- straints. A girl can dream, can't she? (April 20, 1998)

Whether they are slickly presented as melting objects or as status symbols, watches represent much more than time and its keeping to Makeda and many other students. They inspire dreams about control -- the struggle to gain control of one's life, or in Makeda's case, freedom from being controlled by time. While the ad agencies may hope to inspire dreams of wealth, success, and style, many students are using watch ads in their collages to signify a loss of control. Ironically, they use watches not as keepers of time, but rather, to show how they are kept by it. They believe

that their hectic urban lifestyles are to blame for this predicament. Makeda, on the other hand, uses Dali's watches to dream of freedom from the controlling effects of time. While she recognizes that many of the pressures she feels are self-imposed, she dreams ultimately of a time when she neither keeps time, nor is kept by it -- as if time is dead, having been devoured by the ants. What about these ants? Who or what are they -- in the dream? -- In the urban world? From where have they come? If there were more time, we could consider these questions...

The Signs of Time in Artwork

DEBORAH L. SMITH-SHANK
Northern Illinois University

When we see an artwork for the first time, we try to make sense of it. Sometimes this is hard to do because the clues are too vague to get an immediate conceptual reading. Other times understanding is immediate because the clues are familiar. These clues are signs which can be broken into three types: the icon, index, and symbol. Thom (in Innis, 1985) reminds us that:

> Any discussion of symbolism must start from the classification of signs, so simple and so profound, which has been left to us by Charles Sanders Peirce. Let us recall that, according to Peirce, there are three types of signs: 1) Images or icons, which are graphic representations, more or less faithful to the object; and 2) Indices: these are beings or objects linked to the symbolized object necessary to its existence, for example, smoke is an index of fire; and 3) Symbols: these concern an arbitrary form, the relation to the signified object of which, arises from a social convention of limited validity in space and time. For example, a

word is a symbol because its phonetic form has no intrinsic relation to that of the object signified. (p. 274)

By starting with Peirce's classification of signs we can begin to understand how interactions with artwork have changed over time, space, and "isms." Take a moment to bring into your visual memory the painting all of us learned in art history -- the 1434 Van Eyck, called *The Arnolfini Wedding* or *The Marriage of Arnolfini.* Do you remember the strange looking fellow with the big hat, the seemingly pregnant woman holding his hand, the cute little dog at their feet, and the mirror in the background? There are all sorts of icons, indices, and symbols coexisting in this work. From the dog to the bedpost, certain meanings are formally connected to the things Van Eyck painted so well. This is one of the most intentionally sign-laden paintings in all of art history. Anyone who has taken a survey of art history course can probably remember some of what their professor or textbook told them about this artwork. The dog may be a symbol for fidelity, the woman s apparent pregnancy may symbolize fertility, the candles may stand for God, etc. We can easily understand the icons and work with the indices, but the meanings attributed to the symbols in this painting are the result of rigorous detective work by art historians. The conceptual meaning of the artwork as a whole is understood through the juxtaposition of signs the artist included to convey a single interpretation through time and space.

When Van Eyck painted this work, we can assume that people of his time understood (without the benefit of formal art history training) the sign references. However, culture is not a stagnate thing. As time moves, circles, or seems to stand still, meanings shift to accommodate the ebb and flow of ideas and more importantly, the needs of the people who create and constitute the culture(s). For the past several decades, we have lived through a culture of modernism and are currently immersed within a postmodern culture (if it hasn't already expired!). The seduction of postmodernism and postmodern thought is that within contemporary culture(s) multiple time periods can exist simultaneously. We can look at Van Eyck's marriage certificate and understand it, we hope, as if we had been invited to the wedding. Because of the work of the art historians, You are there! Although postmodernism can and does co-exist with all historical eras within the same contemporary temporal space, the connotations of time are different within each temporal paradigm. The

symbols shift.

Time for Van Eyck was enduring. Had you been alive then, you would have learned, (and probably not in your art education classes) what his signs meant. Van Eyck's neighbors did have access to written language, but messages were far more enduring and transportable when they were made out of common-use visual signs than if they were written text. Art had to make sense, even to non-artists (and to art critics and future art historians). For Van Eyck, meaning resided in the sign system of the artwork in conjunction with the symbols of his culture.

Modernist time is a continuum. Events can be identified and book-marked for revisiting. Art history, a modernist enterprise, has given us Grand Narratives, the thoroughly researched and highly structured interpretations of art history exemplars. The Grand Narrative of any event (probably written about as well as made into art) would be the same for all people whenever they read or looked at the official documentation. Within a modernist worldview, Grand Narratives are born when artists intentionally include signifiers in a visual narrative and when the critics and historians come to consensus about THE meaning of a work of art. Whenever original meanings are lost, it is the job of the art historian to re-learn the vocabulary of the signifiers and then pass their insights to students. The meaning of the art work that most closely resembles the artist's intentions is the one students are taught. In the modernist worldview, meaning itself resides within the art work.

Postmodern time is liquid. An event can be identified, but revisiting the original is impossible without wading through the context. My view of an art work and yours will be different. There is no doubt about it! Although we will agree on some things, we also bring all our educational, emotional, and prejudicial baggage to any encounter with an artwork. We bring the time of day and the time of life. What I understand about an art work today will be different in 20 years (I hope!) Meaning for the postmodernist resides in the fluid semiotic space between the viewer and the artwork.

Can I know as one of Van Eyck's contemporaries -- that is, can I read the signifiers in the *Arnolfini Wedding*? Not completely, but I can certainly understand the Grand Narrative because I have been carefully taught by modernist art historians. Can I be his contemporary? No. As far as I know it, time travel is not yet a reality. And even if it were, I still would not have been accultur-

ated within that temporal space and culture and I would not have access to its cultural baggage. I will always be a visitor to Van Eyck's culture. Therefore, I need my postmodern boots to wade through the multiple contexts of time to understand his artwork within the temporal context(s) of my own life, and to find meaning someplace between the image of the artwork and where/when I am at now.

References:

Panofski (1971). Jan van Eyck's *Arnolfini* portrait. In W.E. Kleinbauer (Ed.), *Modern perspectives in Western art history: An anthology of 20th century writings on the visual arts* (pp. 193-203). New York: Holt, Rinehart and Winston.

Thom, R. (1985). From the icon to the symbol. In R.E. Innis (Ed.), *Semiotics: An introductory anthology* (pp.272-291). Bloomington, IN: Indiana University Press.

Representations of Real Time and Memory in Performance Art

MARY WYRICK
Buffalo State College

Judy Chicago's *Through the Flower: My Struggle as a Woman Artist* (1977) documented the incorporation of feminism and performance with art education. She sought to create an alternative history that would take the form of an art community for women, "making art, showing art, selling and distributing it, teaching other women artmaking skills, writing about art, and establishing our own art history" (p. 66). In Chicago's early classes, candid discussions in early sessions uncovered painful experiences from her students' pasts, which were shared through role-playing. Chicago concluded that educational systems that had been built upon male culture perpetuated a male dominant culture by trivializing female experience. In a Performance Workshop, Judy Chicago and her students acted out female experiences that were performed in *Womanhouse*, an old house remodeled by the students as a feminist installation site. Some performances often involved "real time" routine chores, such as ironing, where viewers gathered to watch women to actually repeat mundane chores. "Real time" became one of the hallmarks of performance art, where the performer does not reenact an illusion of a past event or a typical script with a linear plot. The performances went on and on, angering some viewers who came to watch. In these "real time" performances, the students confronted conflicts between men and women by portraying the tedium, repetition, and time consuming "women's work."

Chicago documented profound changes in the student participants, who became more assertive, articulate, and confident in their own achievement. Chicago's student, Faith Wilding, met with Chicago to list everything she had waited for, to make a piece about female passivity. In *Waiting*, the resulting performance piece, Wilding rocked and sadly listed the things she had waiting for as she aged, citing a lifetime of forestalling her own happiness (Roth, 1983). As well as being an exercise in increasing students' self awareness, the performance was seen as a protest against the expectation of passivity in women, of lives lived for and through

others. Rocking back and forth monotonously, she recited, "Waiting for someone to pick me up, to hold me, to feed me, to change my diaper, for a first date, for a proposal, for marriage, for childbirth, for menopause, ending as an old woman, "Waiting for the mirror to tell me I'm old, waiting for a release, waiting for morning, waiting for the end of the day. . . waiting. . ." (Roth, p. 464).

Faith Wilding (1972). *Waiting*. Womanhouse: Los Angeles,CA

Performance Artist Karen Finley has used the childhood suffering of women and men as content for her performances. Although a birth mother herself, she often bursts the bubble of the happy heterosexual, nuclear family by exposing the degree to which we are gendered, "learning" our sexual identities in brutal ways. Many of her performances involve family scenarios where the female is defined primarily as the mother, daughter or sister, within the rigid roles of the family headed by the male. She says she taps the unconscious to bring it to consciousness for exploration of the boundaries between lived and remembered experience. Known for her controversial works that were denied funding by the National Endowment for the Arts, Karen Finley typically uses an emotionally charged, trancelike delivery similar to an evangelist charismatic minister. She often throws her head back, thrashes, screams, wails, and gestures wildly while delivering her text. In a well known work, *We Keep Our Victims Ready* (Champagne, 1990), Finley made a dramatic criticism of cultural indifference to rape, abortion rights, and the AIDS epidemic. In this performance, *The Constant State of Desire*, she protests the silencing of women and homosexuals by using what seem to be her own memories that are uncontrollably released by tapping an uncontrolled inner source in the presence of the audience. In this performance, she remembers her first sexual experience at the time of her birth, coming through her mother's own birth canal. She reels, seemingly uncontrollably, from memories as they take her back birthday parties, Laundromats, to her first memory of being put in a refrigerator by her father, and to memories of a homosexual rejected by family and friends.

Finley also appeared in *Day without Art*, a video produced by Deep Dish TV and broadcast on Paper Tiger Television in the 1991 Third Annual International Day Without Art Protest. Performance artists Robbic McCauley and Dancenoise also participated in this protest along with studios, galleries, and museums across the nation that closed on December 1 to remember AIDS victims and to simultaneously protest public reaction to the epidemic. Phone in video messages about AIDS activist projects all over the country were broadcast via satellite that ranged from a performance by a gospel group made up of gay and lesbian singers to community projects showing women putting condoms on bananas. Karen Finley appeared at the end of the tape, reading about AIDS. Seemingly overcome with grief, with a voice like an evangelist, she escalated her emotional pitch to talk to "Johnny," her deceased friend.

She explained to her friend, performance artist Ethyl Eichelberger, that she had just learned that he had AIDS and committed suicide. With moving gesture and clear voice, she took out her address book but cried that she can't mark off her dead friend. Although she sounded like an evangelist and had her eyes partially closed as if praying or in a trance, she said that she forgets praying, and that

Karen Finley (1990). *The Constant State of Desire.*
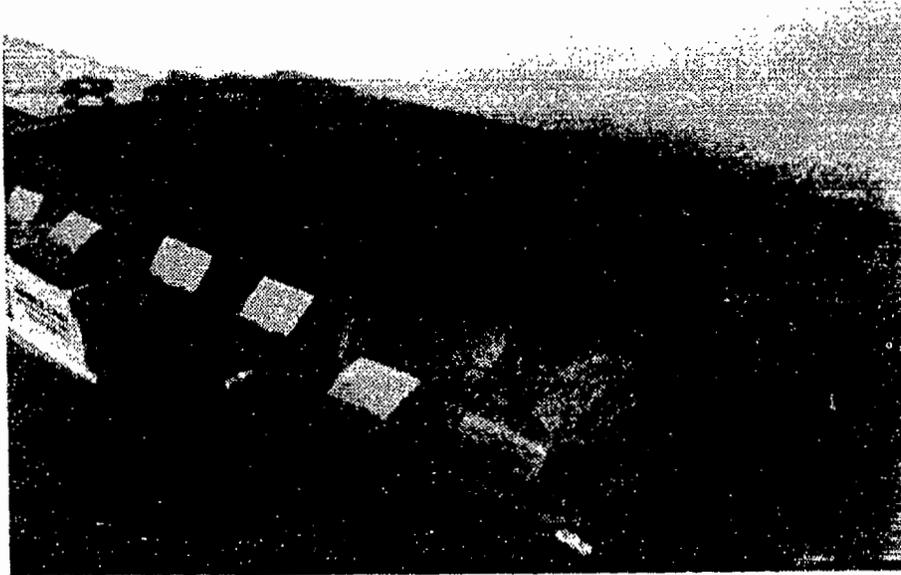
James Luna (1986). *The Artifact Piece.*

higher powers do not help. She ended with "Oh, Johnny, I miss you, I miss you." The video ends with simple text, "Dec. 1, 1991."

James Luna offers creative and activist strategies for realizing and confronting stereotypes about Native Americans. His performance, *The Artifact Piece* done for The Decade Show (Tucker, 1989) at the New Museum for Contemporary Art in 1986, confronted the study and acquisition of Native American artifacts housed by cultural institutions. He also addressed endorsed practices of labeling and objectifying Native Americans by representing them through excavation and plundering of historical sites. Performed in "real time," Luna actually slept in an exhibit box on a bed of sand in the museum. When I saw this performance, the artist was absent, but the mold of his body was obvious in the sand. The sand is related to time, symbolizing passage of time and signifying the anthropological, often known to us by digging through layers of soil that take us deeper into history with each level. The sand is also a vulnerable, shifting medium that, with time, all natural matter disintegrates into. Also in Luna's sand were common index cards that documented commonly shared events in Luna's life such as graduation, marriage, and divorce. Other cards labeled his body, noting that scars on his body were caused

by events such as brawls in bars. Luna, from the La Jolla Luisena Indian Reservation where he used to work as a rehab counselor, says he wants white American to realize that Native Americans are their contemporaries, sharing the same culture and contemporary problems. The tension between the artifact imbued with history and the contemporary living man wrapped in a new terry cloth broadens our acceptance of common identities and challenges traditional stereotypical concepts of Native Americans. Luna represents our living contemporary, marginalized by our expectations created through dominant white American histories of Native Americans.

Performance artists often use real time and memory to engage the audience and offer social critique using methods that art educators might employ. Finley seems to suggest that the construction of identity begins at a prediscursive level and involves the subconscious. She offers alternative methods for accessing remembered experiences that have been repressed and misrepresented through language and other systems of representation. Chicago and Wilding offer the medium of performance as an immediate engagement in questioning the difference between the socially appropriate and the real. Luna uses real time and memory to offer social critique of the act of preserving, viewing, and reaffirming the individual as object. These artists reflect social forces that shape immediate personal experience, alter our memories, and construct histories that shore up and maintain oppression. They offer explanations of how identity is constructed by experiences within the interpersonal context of the family and by objectification in cultural institutions as well. Parallels can be drawn between development of language and understanding of other systems of representation in scholarship and visual art. Using performance art could be a method to challenge linear approaches so that traditional boundaries between disciplines can open up to include multi-disciplinary arts. Performance art can be used as a model for expansion of contemporary conceptualizations of education and the arts.

References

Champagne, L. (1990). *Out from under*. NY: Theater communications Group.

Chicago, J. (1977). *Through the flower*. Garden City, New York: Doubleday & Company.

Roth, Moira. (Ed.) (1983). *The amazing decade: Women and performance art in America, 1970-1980.* Los Angeles: Astro Artz.

Tucker, M. (1989). *The decade show.* NY: New Museum of Contemporary Art.

Going Back to Come Forward

RITA L. IRWIN
University of British Columbia

As artist-pedagogues, we spend much of our professional lives nurturing the personal enfolding of students, and perhaps not enough time nurturing our own personal enfolding. In the following account, I wish to share with you a process of personal enfolding in which I journeyed, stopping to notice the signs of experience, before interpreting and reinterpreting an experience. Through journal writing and art-making, I noticed unconscious signs which had heretofore determined a way of being in the world, a way that limited my understanding of self. Retelling my childhood experiences to myself forced me to go back in order to come forward. It forced me to notice the signs I unconsciously knew and denied. It forced me to reinterpret my way of being so that I could fully engage in becoming.

ARTIST STATEMENT:

> Fragments of journaled text superimposed over layers of colour and juxtaposed with photos framed by others, these images speak out, give voice to, released feelings once caught in a child's perception, now integrated in a woman's mind. Photographs taken of me as a young child never hint to an impending or experienced tragedy of rape. My family assumed I would forget. I never forgot. The images and feelings of that day have never left my mind, my body, my soul. And though I learned to move forward alone, it was not until I revisited that day with the help of another, that I learned why I still struggled to move forward confi-

dently. Acceptance of deep, deep feeling, is a transformational process, if we really learn to feel as we learn to accept.

Five images symbolically represent age five. The backgrounds hint of dreams, subconscious layering of thoughts, feelings, beliefs, assumptions, fragments of memories, all representing the depth of contradiction and agency, leading up to and following the rape. Superimposed text, journaled this past year, reflects working through a web of emotion to find understanding. Tiny margined text from another invites further reflection, questioning habitual responses which only seek to diminish my regard for me. Still other margined text reinforces new thought patterns which help create new images for me in my adult perception. Computer manipulated photographs borrowed from family albums juxtapose the family view toward me during the year preceding or following the day of the event. The canvas sheets, torn from a sketchbook, reinforce the journaled experience I portray. Finally, black and white framing of these images illustrate the black and white, right and wrong, context in which I grew up. There was no room to feel the extreme emotion swelling within me. These stitched texts and visual reflections bring together, metaphorically, previously isolated entities within me.

PEDAGOGUE STATEMENT:

"Semiotic pedagogy is purposeful nurturing of semiosis, purposeful nurturing of reasoning from sign to sign within an unlimited arena of signs ." (Smith-Shank, 1995, p. 235). Learning becomes continuous semiosis, a continuous interpretation of experience. As a pedagogue, my greatest challenge is to contextualize new learning experiences in such way that students are able to enter the new experience from a position within their own existing experiences. As a pedagogue of self, the same holds true. For me to return to my childhood experience of rape, I wrote of my memories and emotions as signs to interpreting my knowledge of self. It was a difficult process because I discovered I was adept at hiding important signs or denying any recognition of certain signs. But through gentle persistence, visually, poetically and textually, I interpreted and rein-

terpreted a genealogy of experience and feeling. In the act
of doing so I taught myself a new interpretation of self, a
self that is ready to enfold again and again.

Pedagogically, my artist statement attempts to encourage
viewers to think back in time, to think back on time as a sign itself
(Irwin, 1996-97). If we passively interact with these images then
just as passively, we accept their cultural messages (Smith-Shank
& Koos, 1996-97, p. 128). Retrieving photos of myself as a child
around the age of five taught me about myself and my family. As
Paul Duncum (1996-97, p. 114) has written, snapshots of happy
children are used in families and in schools as a way to socially
construct childhood as universally and timelessly happy, safe, pro-
tected and innocent. Adults desire to preserve childhood in a par-
ticular way and thus, pictures of children, therefore, are not alto-
gether really about children or childhood. They tell us about our-
selves. While we insist childhood belongs to actual children, it is
also a construct which fulfills our need to place our fantasies and
desires somewhere in reality. Snapshots of childhood in family pic-
ture albums help to create a sense of identity within a family unit.
They help us retell our personal stories. But do they? Snapshots of
my childhood confirm a happy childhood, one in which I was play-
ful, carefree, and loving. There are no snapshots of me in a state of
trauma, isolated from others, lost in emotional turmoil. Those
untaken snapshots were suppressed. Understanding the world of
signs is a way to understanding oneself.
    To the viewer of my art, I hope it is obvious I have taken a
suppressed version of my childhood, brought it forward, and cel-
ebrated an integration of experience with life itself. Alongside snap-
shots taken by my parents I have juxtaposed the retelling of expe-
rience and emotion. In the exposure of this disjuncture, I have ex-
posed an invisible history. Semiotic pedagogy is a relationship with
self and others that becomes a pedagogy of and for life, in and
through time. It resonates with the intentions of artist-pedagogues
who continually search for deeper meaning, and who continually
engage with the act of learning and relearning. Most importantly,
it is a pedagogy of self-in-the-world.

Reference.:

Duncum, P. (1996-97). Snapshots of happy childhood. *Arts and Learning Research, 13*(1), pp. 113-115.

Irwin, R.L. (1996-97). It's about time we noticed time. *Arts and Learning Research, 13*(1), pp. 119-122.

Irwin, R.L. (1998). Artist Statement in "Ambrosia for the Soul." A group art exhibition (Feb. 26-Mar. 22) at the Fort Langley National Museum, Fort Langley, BC., also featuring Nancy Crawford, Rosa Mastri, Aileen Neale, Helen Robertson and Wendy Stephenson.

Smith-Shank, D.L. (1995). Semiotic pedagogy and art education. *Studies in Art Education, 36*(4), pp. 233-241.

Smith-Shank, D. & Koos, M. (1996-97). Reflecting on sign systems in postmodern visual culture. *Arts and Learning Research, 13*(1), pp. 127-129.

Soussloff, C. M. (1997). *The Absolute Artist: The historiography of a concept.* Minneapolis: University of Minnesota Press.

The Genius In Time

MARYBETH KOOS
Northern Illinois University

The concept of artistic genius has a long standing historical tradition (Soussloff, 1997) and has been embedded in the consciousness and unconsciousness of the art world (Nochlin, 1971). It has supported a set of standards that limited the inclusion of a variety of artists into the canon. According to Nochlin (1971), "implicit within the construction of this notion of genius is the formalistic standards that have determined the value of art (p.153)." It has determined who we have defined as artists and how we have interpreted their artwork. The exploration of *the genius in time* forces us to focus on the issues of power and the construction of culture. Smith-Shank (1997) states, "Culture has impacted our lives by determining what is important and what is not; what makes sense and what doesn't" (p.70). We need to become aware of the *con-*

structors of those cultural signs and understand their position of power. Three relevant topics emerge from this discourse; the construction of concept artistic genius, the inclusion/exclusion of women in the canon, and changes in the concept of the artist as we approach the twenty-first century.

The conception of artistic genius was revived during the Renaissance from its roots in ancient Greece. The status of the artist changed from being an anonymous craftsperson working in collaboration within a community, during the Middle Ages, to an individual born with genius and elevated to *superstar status* during the Renaissance. Artists like Michelangelo, Leonardo, and Raphael rose to fame and success as individual artistic geniuses. The development and dissemination of the literary biography/ monograph is one of the key factors in the shift in focus from artist as collaborator to the notion of the individual artist (Soussloff 1997, Nochlin 1971). Superstar artist biographies written during and after the Renaissance read like entries from the *Lifestyles of the Rich and Famous.* During the nineteenth century, superstar artists succeed despite all adversity in situations of extreme poverty as in the case of Monet, or posthumously as in the case of Van Gogh. This conceptual trend continues into our present time.

It is interesting to examine the success of twentieth century artist/genius Pablo Picasso who said, "A painter takes the sun and makes it into a yellow spot. An artist takes a yellow spot and makes it into a sun" (Eisner, 1998, p.9). I think his comparison of the artist's power and creation theory is particularly important here because it give the artist *godlike powers.* Perhaps even more significantly in recent years is the super-stardom status of artists like Keith Haring and Jean-Michel Basquiat. Keith Haring, who following in the *Post-Modern* footsteps of Duchamp and Warhol broke the barriers between the traditional art world and popular culture (Lovejoy, 1997). Haring became a superstar, and at the height of his success was photographed with Michael Jackson and Andy Warhol (Aubert, 1989). Although media attention was given to his status as superstar, the media never revealed his gay activism or the fact that he died of aids. The culture that was created around Haring did not reveal the content of most of his work. Julian Schnabel, artist/director, perpetuated the myth of the artist/genius in the direction of his film of Jean-Michel Basquiat which took considerable liberties and artistic freedoms in the portrayal of this person.

Although the issues of power, control, and creation of culture outlined in the 1971 Nochlin article are nearly 30 years old,

they are problems that artists and educators continually face. The art work of Barbara Kruger, *We Invest in the Divinity of your Masterpiece* (1982), incorporates a detail of Michelangelo's *Sistine Ceiling*, which is the creation of Adam by God the Father. This image is often connected to the idea/concept of creativity, the image of God the Father *creating* Adam. Kruger's image and accompanying text echoes Nochlin's questioning of "the myth of the Great Artist... rather like the golden nugget in Mrs. Grass's chicken noodle soup, called Genius...." (p.153). As recently as this year the Guerrilla Girls are compelled to publish a book which questions and confronts the traditional conception of the artistic/genius and examines issues of inclusion and access. The Guerilla Girls point out that the exclusion of women from the canon was intentional because the history of women working in the field of art is a well documented fact (Pollock, p. 3). We know that Boccaccio included women artists in his fifteenth century book, *Concerning Famous Women* and in the sixteenth century, Vasari, who is considered by many the first art historian, included information about many exemplary women artists. It was not until the nineteenth century that women were written out of art history. Feminist scholar Griselda Pollock (1981) describes the field of art history as, "a masculine discourse, party to the social construction of sexual differences" (p. 3). These examples reveal the construction of Culture and concept of artistic genius as the creation of a patriarchal structure of power. Imagine having the power to construct knowledge and Culture when you select artists/images for inclusion in a textbook or when you select a textbook!

As we move into the next millennium we don't need another hero as the cultural construction of artist. We should create an inclusive artistic model that allows for many different ways of being in the art world instead of only the *artist on a pedestal* monolithic model. I visualize art worlds as many different intersecting spaces that have different doorways and entry points like the painting on the cover. The artist, Steve Perrault, provides us with an imaginary architectural space that allows us to roam through many rooms experiencing different but eerily familiar environments. Each doorway or window opens up a different vista to the horizon just as the many different forms of art provide us with a variety of perspectives on what it means to be a human being in this world. We are in the position to create the Culture of art education in classrooms and we have the power to perpetuate the genius myth or demonstrate that there have always been a variety of artists working and

artwork produced during humanity's existence on the planet. For this reason it is extremely important to be aware of our position of power as educators and to critically examine our selections of exemplars in teaching.

References

Aubert, E. (1989). *Drawing the Line: A portrait of Keith Haring.* Long Branch: Kultur.

Guerrilla Girls. (1998). *The guerrilla girls' beside companion to the history of Western art.* New York: Penguin Press.

Eisner, E. (199*). *The enlightened eye: Qualitative inquiry and the enhancement of educational practice.* Upper Saddle River: Prentice-Hall, Inc.

Lovejoy, M. (1997). *Postmodern currents: Art and artists in the age of electronic media.* Upper Saddle River: Simon & Schuster.

Nochlin, L. (1988). *Women, art and power and other essays.* New York: Harper and Row.

Parker, R. & Pollock, G. (1981). *Old mistresses: Women, art and idealogy.* New York: Pantheon.

Smith-Shank, D.L. (1997). Space for women's artwork within the male tradition and semiotics. In S. Klein and C. Jeffers (Eds), *Arts and Learning Research,* 14: 67-71.

Ceremony, Display, and Messages About Women in Print Advertisements

SALLY A. MYERS
Ball State University

> Think of a very private thought. . .something you've never told anyone–something that you wouldn't express to anyone else. To know this, to feel this, you must have used language. To know oneself — in a sense, to be, or to exist to oneself — one must enter culture. One must use cultural codes and languages. In this sense, your identity is founded upon that which is exterior to yourself (Staniszewski, 1995 .p. 35).

To this we might add, for many, a large part of the culture you enter is the culture of advertising — a world filled with images and signs. Though advertising has not been a part of the traditional domain of art educators, the messages we construe from these signs should receive more of our consideration. Consider the case of Calvin Klein and the famous advertisements feminists love to hate. In a panel discussion on women and advertising, Randall Rothenberg former New York Times advertising columnist asked, "What about Calvin Klein? Is he a monster, mischief maker, or marketeer with moxie? Was [making and using the advertisements he made] immoral?" Barbara Lippert, media critic at *Adweek*, responded, "Advertising is not a moral business" (Fichter, 1996, p. 102). I would say to Barbara, "Advertising should be a moral business and should be examined in light of the signs, meaning and messages communicated through this medium!"

My interest in advertising has grown stronger through teaching a class called *Women in Art*. I have become more aware of the meanings and messages about women communicated through advertising images. This new information has caused me to be more sensitive to messages in advertising and this, in turn, has made me more irritated by them. I am a feminist who, as Vivian Gornick writes, is "operating out of a politics that originates with one's own hurt feelings" (Goffman, 1979, p. vii). This presents a problem for teaching because I have noticed that students do not often respond

well to professor outrage on a topic. Thus, I was not surprised when I found I could not reach my students through my personal attacks on advertising. I needed a more academic approach. I was seeking a disinterested method to examine the phenomena of women and advertising when I found Erving Goffman's (1976) work, *Gender Advertisements*.

Goffman, a sociologist and semiotician, uses the tools of sociology to examine how advertising has portrayed women. He has long written about the *presentation* of the body as an important part of participating in social events (1959). Goffman has a powerful lens for looking at the phenomenon of advertising. In his world, people participate in the "displays" and "ceremonies" of everyday life. From his examination of human display and ceremony, he has concluded that certain signs are often found in advertising aimed at women and that we can draw some conclusions from these signs. This has important implications in how we understand ourselves and our role in the world because, in Goffman's terms, advertisements depict us "not necessarily how we actually behave as men and women, but how we *think* men and women behave" (1979, p.23) .

Goffman makes many useful observations from his study of advertising. The danger in accepting advertising's version of reality is that it is close enough to life to be considered as a "natural" order and one that should be accepted and imitated in our lives. Consider a few of Goffman's observations about advertisements:

> A women is taller than a man only when the man is her social inferior; when instruction is being given, men are usually shown instructing woman; and, when the head or eye of man is averted it is in relation to social superior. When the eye or head of women is averted, it is always in relation to whatever man is pictured with her.

The danger contained in messages made for advertising seems to be found in the fact that we often accept these images as real and accept the message without question. This is understandable because advertisers use the ritualized expressions found in human interactions the same way all of us do as we live our lives, to make the action around us comprehensible. Advertisers merely "conventionalize our conventions, stylize what is already a stylization" and further divorce the image from its context (1976, p. 84). Goffman noticed that in life, unlike in advertising, there is more

"dull footage." Although advertising edits out much of the footage of life, we still consider these portrayals of people and social situations as real and embrace their messages as some we consider compelling. Goffman points out that an important negative statement we could make is that, *as pictures,* advertising images are not seen as extraordinary and eccentric.

Was it ever thus? How has advertising changed over time?

According to Leiss (1990) advertising *has* changed over time. A short history begins with early advertising that included a few small images and lots of text. The text usually explained the attributes of the product and the results a consumer might expect from using it. In the 1920's the use of images grew. The function of the text changed as the text began to be used to explain the image. In the 1960's the text lessened and began to complement the image. Finally, text began to disappear altogether. To communicate a message with little or no text meant that the advertisers had to be able to imitate the displays and ceremonies of life and predict exactly who would be reading their advertisements. As this trend continued, market research began to play a large role in advertising. This research allowed the advertisers to break their markets into segments and target specific audiences who would have the necessary information to understand the image without a text to explain it.

In *Decoding Advertisements* (1987), Judith Williamson tells us that in the last decade or two individual brands of products have so few real differences that most advertisers must provide their product with an *image* that sets it apart. Her example comes from a Chanel No. 5 advertisement featuring an image of the face of Catharine Deneuve and a Chanel No. 5 bottle with no text. The viewer of this advertisement must provide the context. The advertisers are asking the consumer to make many connections. The viewer must equate Deneuve with beauty, poise and refinement and by association equate Chanel No. 5 with these traits. None of this is stated in the advertisement. In order to do this, the viewer must recognize the "display," bring some information about Deneuve to the advertisement to make the connections and do the "work" of the advertisement by transferring the significance of one image (Catharine Deneuve, beauty, poise and refinement) for the other (the bottle of Chanel).

The focus of this new type of advertisement moved from the product to the advantages of owning the product for the consumer. Today, advertisers seem to be taking a more semiotic approach. That is, they are concentrating on the relationship between the message in the advertisement and the consumer. They are asking the consumer to make the meaning clear. This means that they *must* know who is likely to see the advertisement because each advertiser needs to know how to tie their product to your experiences. According to Jerry Goodis, an advertising executive, "Advertising doesn't always mirror how people are acting, but how they're dreaming" (Leiss, 1990, p. 200).

Goodis' statement is one reason the messages behind current advertising images are so terrifying. Could women, young or old, be dreaming of the types of ceremonies and displays that fill the advertising images they are presented with today? To make these advertisements and their messages more transparent for our students, art educators should consider using work by authors such as Goffman and Williamson. Through this work, our students can be encouraged to take a semiotic approach in analyzing and interpreting advertisements in more objective ways in the hope that we can enable them to examine their own cultural codes and languages and make some more informed choices.

References

Danesi, M. (1993). *Messages and meanings: An introduction to semiotics*. Toronto: Canadian Scholars Press Inc.

Fichter, M, (1996). Women just don't measure up. *Graphis, 52*(302), 101-103.

Goffman, Erving. (1959). *The presentation of the self in everyday life*. New York: Anchor.

Goffman, Erving (1976). *Gender advertisements*. Harper & Row: New York.

Leiss, W. Kline, S. & Jhally, S. (1990). *Social communication in advertising*. Routledge: New York.

Staniszewski, Mary Anne (1995). *Believing is seeing*. Penguin: New York

Williamson, Judith (1987). Decoding advertisements. In Rosemary Betterton (Ed.), *Looking on: Images of femininity in the visual arts and media. New York*: Pandora.

174

Curriculum Reforms in Norway:
An Insider's Perspective

MAGNE ESPELAND
Stord/Haugesund University College of Education, Norway

> The Authorities in power exploit the individuals most useful to their own goals, irrespective of real improvement and development. This is power in action and power is cynical. They use these idiots up front as a shield. To a low-income idealist this is close to occupational death. (My translation) [1]

The above quotation is taken from an article written by a secondary school music teacher in a recent issue of a well established music education journal, not in some kind of authoritarian and undemocratic nation, but in democratic Norway. The article is entitled "The Useful Idiots" and is a violent attack on the Ministerial working group who designed the new National Core Curriculum for Music in Primary and Secondary Schools going into effect from Aug. 1997- Reform 97.[2] As head of the committee, I was the main target for the criticism, - in other words the most useful idiot. My intention in this paper is to examine more closely the recent curriculum reform process in Norway with a special emphasis on the question of power relations. I was a part of Reform 97 from Oct. 1994 till autumn 1996.

A year or so ago I wrote an article about the reform. In addition to describing certain aspects of arts education policy in Norway, I focused on my feelings and thinking about being a major agent for national curriculum innovation during the reform process.[3] Reform 97 has manifested itself in many ways; the written manifestation being a 343 pages book illustrated by numerous art pictures containing an outcome-based national core curriculum for all subjects from year one (six-year olds) to year ten (fifteen-year olds). In many ways my article was written as a sort of introspective report, based on some of my observations, worries, pleasures, surprises, doubts and feelings. On rereading this article there is no doubt that I, at the time of writing it, considered my task on behalf of music education to be . if not a big success, so at least a moderate one. One of my conclusions reads like this:

> Music has kept its position. The inclusion of more dance
> has given us a more practical subject. An obvious benefit
> is that beginning in 1997, we will have compulsory music
> education for students aged six to sixteen. Espeland, M.
> (1997). Once upon a time there was a Minister. *AEPR 99*,
> (1), p.15.

Even if I, throughout the article, report certain doubts and
scepticism towards the reform process, the Ministry, and the Min-
ister; my conclusive remarks suggest optimism on behalf of the
future for compulsory music education. The impression given in
the quotation below is that I have been on a dangerous journey
where the final result could easily become a disaster if I did not
endure, and that I managed to influence and control the reform
process sufficiently well.

> Being immersed in the Reform 97 process has in many
> ways been like travelling through a tunnel. No one knew
> exactly where the road led. Some waterfalls and glimpses
> of blue sky inspired us before we continued into darkness.
> I was very sure about one thing, however; it would be di-
> sastrous to stop or leave the group in the middle of the
> tunnel. And now that I am out into open space it feels good.
> When I consider the book in front of me, I am convinced
> things are moving in the right direction. I am still worried,
> but curiously enough, not as much as when I started to
> write this article (p.15).

In short, my report might give an impression of my work as
that of a strategist who managed to control and influence the irre-
sistible power of the authorities and who managed to give music a
reasonable place and position within the new outcome based cur-
riculum. Such a self-picture is miles away from the school teacher's
picture of me as the most useful idiot.[4]

I could, of course, choose to regard the school teacher's opin-
ion as irrelevant or mistaken or stupid, etc., as there have been
considerably fewer critical comments in journals and debates than
positive ones. Responding to his article gives me, however, a new
opportunity to examine and to consider a number of questions that
have to do with the relationships between teachers, educators, poli-

ticians and bureaucrats in a reform process. These questions deal with different levels of decisions and processes concerning education in general and, as in my case, especially music education.

Connected to such relationships and questions, moral and ethical issues might be quite crucial. There is vast difference between being regarded a useful idiot and a clever strategist. The useful idiot image might give associations of cowardice, ingratiatings and stupidity, whereas the strategist image might give associations of intellectual and tactical superiority, cleverness in positioning, and practical wisdom in difficult times.[5]

THE QUESTION OF POWER

A useful way of reexamining my case could be to consider certain aspects of my experience in view of modern theory about power. Few modern intellectuals have contributed more to modern power theory than the French philosopher, Michel Foucault.[6] Some basic ideas in Foucault's theory links power quite closely to knowledge. According to Foucault, there is a close relationship between certain aspects of power and the development of knowledge. Knowledge is the basis for power and power produces knowledge. Curricular reforms are no doubt examples of a process where there is a close connection between the production of knowledge and power.

Foucault's concept of power is not necessarily the traditional negative and suppressive one, but might just as well be regarded as positive and constructive. According to Foucault, power has no essence, cannot be measured, but exists in relations and actions across a broad range, e.g. in institutional practises as well as everyday life. It is everywhere, in the infrastructure and in systems of democracy, in discourse, in cooperation, in processes and strategies, in chain of events and in the lack of events. According to this view, anyone involved in relations and actions might be an actor of power exerting a certain will; and anything, even the same thing, e.g. one and the same discourse might be an instrument as well as a hindrance for the exertion of power.

THE REFORM PROCESS AS POWER PROCESS

Reflecting on my experience from the reform process in Norway, with Foucault's ideas in mind, brings up some very basic questions. What, exactly, if anything in the reform process, can be linked

to and designated as processes of power? Is it meaningful to identify certain agents of power in this process, and if so, who were the most visible agents of power in this process? What kind of events or lack of events can be analyzed along these lines? In short, is it possible to identify specific power processes, power agents, and power events? Remember, as you read on, that my voice is the voice of a person who was given a formal position in the very setup of the reform process. As Head of the Music working group, I was also a member of the Leader discussion group; the L-group consisting of subject heads and ministerial officials. It should also be mentioned here that I did not seek this position but was asked by the Ministry, who again based their decision on proposals from regional state offices. This is what I have been told. In many ways this made me an *insider* in the process, at least to a certain extent, even if throughout the process I had a strong feeling that there were several levels of *insiders*, e.g. Labour party officials who were also prominent educators.

POWER AGENTS

Some interpreters of Foucaultian power theory underline that Foucault does not centre on actors or agents as the wielders of power. This Machiavellian notion of power links power processes to the role of a traditional sovereign where power is something someone owns and uses for oppression. According to these writers, a sovereignty notion of power as an instrument for analysis and interpretation is limited.[7] I find it difficult, however, to exclude such a notion from any analysis of processes where some people have particular formal positions and where some people evidently are more active than others. In my view, we need to operate with a notion of power which includes the everyday aspect underlined by Foucault, as well as the sovereignty aspect. It should be noted here that the analysis I am about to present is based on my recollections of the reform process as well on notes which I took frequently during the reform process and documents.

In my view there were 5 different groups of power agents in this reform process.

(i) The Minister and his Secretary of State. The Minister was a professor of social science who was first known to the public some 20 years ago when he chaired a group giving a report on power relations in the Norwegian society. He was known as the Labour party's ideologist on education, and he introduced a num-

ber of reforms in education during the nineties, as soon as he became Minister. He was know for his showlike and unusual relation to the media and as an avid social dancer. His State Secretary was an upper secondary school teacher of language and literature. She was appointed to her post directly from teaching.

(ii) The Ministry officials taking part in the reform setup. They were a mixed group of people. Most of them had an educational background and several had been active working on the previous National Curriculum introduced in 1987.

(iii) The different working groups for subjects and their chairs. My music group consisted of 8 people, some practising teachers on different levels, some from teacher education, one prominent folk musician who also had been an Orff teacher and one music school administrator. The Chairs of the subject working groups formed another important group, the Leader group (L-group), who met regularly.

Members from group (ii) and (iii) met quite often and were the ones who brought the process forward in terms of writing curriculum texts, writing regulations for textwriting, and arranging the practical discussion meetings and follow-ups. Chairs, like myself were more involved in this than the other working group members.

(iv) Different advisory groups. These groups consisted of representatives from organizations e.g. teacher unions, from universities and from regional school administrations. One of these groups had the task of designing how the texts of different subjects could secure teaching across subjects, e.g. in topics, and how much of the curriculum should be defined on national and individual school-based levels, respectively. In other words, to what extent should the NC be standardized?

(v) Universities, schools, organizations and political parties, journals and papers, individual teachers, scholars, and politicians. This group partly informed what was going on, or they took initiatives to influence the reform through media liaisons trying to raise public or political support for the strengthening of certain areas of the curriculum.

(vi) The Parliament. As the Labour party was a minority government, it had to seek support in the Parliament. In some cases the Parliament insisted on discussing the curriculum text itself, e.g. for religious education. The Parliament decided basic frameworks like the number of teaching hours and the ideological basis for curriculum texts. Answering the question, "Who were the most

visible agents of power in this process?" is certainly not an easy task. In this paper I will concentrate on the role of the first three groups, as they were the ones I could most directly observe.

Group (i), the Minister and his State Secretary, were obviously very visible in that they laid the very foundation for the reforms; they interacted very actively with the L- group, the working groups for different subjects, and with Parliament. The Minister had separate meetings with the music working group, where he challenged our decision to bring in Composition as a major activity of the curriculum. (He wondered if we thought everyone could become Mozarts!) And he challenged our resistance to specify in terms of names and songs a common core in music for everyone by asking if we did not think Grieg deserved such a position. Did we really want to leave this kind of decisions to the individual teachers and the textbook writers ?

For a Minister of Education in Norway, this was quite unusual. In previous reform processes the Minister very seldom involved him/herself at this level. This Minister obviously felt that to ensure the implementation of basi visions he had to take part and influence decision on different levels, not only the political ones.

The same goes for his State Secretary, who normally accompanied him on his visits. She worked closely with the Ministry's own bureaucrats. All texts, including those which regulated the form and structure of the syllabus texts, had to have her approval before being passed on to the Minister for the final approval. She was considered by everyone as the Minister's right hand.

Rumour had it that these two people were so eager to have their will that they wrote some of the curriculum texts themselves. When the Music curriculum text returned from the State Secretary, it was full of suggestions for improvements concerning form and structure mostly, but also content.

Group (ii), the Ministry officials and bureaucrats, could be expected to be a more neutral group, basing their work on the directions of the politicians in power. To some extent this was obviously the case, but my impression was that these people also were active agents for their own preferences. On several occasions these people had separate informal meetings with some of the Subject Chairs to discuss how to char ge and overcome regulations decided by their own State Secretary and Minister. Some of these people had strong preferences for the previous National Curriculum, with which they had worked during the 1980's. This was not an out-

come-based curriculum and, in many ways, it was very different from the Ministers' ideas of the new NC. Even if those people were careful in debates where the Minister and State Secretary were present, they openly questioned the new ideas in private conversation and in small meetings in which some of us were invited to take part.

Group (iii), the working groups and their chairs, had to base our work on a set of strict regulations concerning the form and structure of the texts. However, we were encouraged to come up with anything as long as we did not violate these regulations. We questioned, on many occasions, these regulations, such as the outcome-based structure of the curriculum and the questions concerning specification of the "common core knowledge" of the curriculum. We also were involved in discussions about the general structure and principles for education at large and the number of teaching hours for each subject per year. There is no doubt that being a chair in this process provided plenty of possibilities for influence and to operate as a power agent. Some of the initiatives taken by the chairs of music, P.E., and Arts & Crafts led to heated discussions in the L-group about the possible inclusion of drama as a compulsory subject in its own right and the question of building an aesthetic dimension into the whole curriculum and all subjects. We lost the fight for drama but the aesthetic dimension is very visible in other subjects, e.g. in religious education where the curriculum encourages teachers to let the children investigate different forms of worship through music and art.

The fact that a number of the basic ideas about the form and content of the new curriculum changed considerably during the reform process, e.g. the ideas about specifications of the common core, showed that this influence was considerable.

The other groups of people also played their part, especially the Parliament. Their handicap was that they, in most cases, had to respond to documents and to official information meetings, etc. Actually, I believe that in some cases, strong individuals appointed as official advisers for the Ministry, links between governments politicians and favourable opposition politicians, and the media played just as important roles in this intricate web of power relations as more official bodies like universities and schools, who took part in the official hearing.

Schools were very active in the hearing of the first draft. The music curriculum was considerably reduced as a response to school criticism in the hearing. But schools had little to offer as construc-

tive alternatives in terms of alternative contents and activities as long as the outcome-based structure seemed to be beyond something that could be changed. And what is more; even if the Ministry bureaucrats presented us with summaries of schools' viewpoints, the fact is that they, responding in writing, put their contribution in danger of being lost in the document heap. Schools seldom had the opportunity to take part in interactive relationships with the different groups and agents in the reform process, something that probably was a severe handicap.

Again, according to Foucault, in discourse, especially. In discourse evolving over a limited period of time, the relationship between power and the development of knowledge is a dynamic one perhaps more suited to face to face activity than to writing and studying documents.

My conclusion with regard to the identification of the most visible power agents is that there were several very active individuals and groups, mine included. However, there is no doubt that group (i), the Minister and the State Secretary, were the most visible ones when we speak about the overall design of the curriculum. That does not mean, however, that they were the most influential ones when it comes to content. Chairs and working groups played a vital part here, particularly towards the end of the process. The activities of these agents manifested itself in several events. Let us have a look at some of them.

POWER EVENTS

What kind of events can be analyzed along these lines? What exactly, if anything, in the reform process can be linked to and designated as processes of power?

The first event I want to draw your attention to had all the characteristics of a real event; a one-day launching conference in traditional and historical surroundings. In my previously mentioned article, *Once upon a time there was a Minister*, I reported this event in the following way:

> At it, the minister spoke to prominent educators from all over Norway about the importance of establishing a stronger national policy for education and the need to adjust the course of education.

182

In addition to the minister and a few other ministry officials, American E.D. Hirsch, Jr., spoke at the conference. At that time very few Norwegians had heard about Hirsch's work. At the conference, he presented his ideas about cultural literacy and the necessity of strengthening the body of shared general knowledge in education. For the few of us who knew a little about Hirsch's ideas, the link to the minister's ideas about a core curriculum became obvious. The teachers and the academics present seemed puzzled when Hirsch severely criticized the progressive movement in education, calling it *romantic educational formalism*" (p.12)[8].

This event demonstrated quite clearly the Minister's role as an active power agent. Instead of repeating his own arguments, he brought in an prominent international scholar to present arguments which were very much in keeping with one of his own basic ideas for Reform 97, the idea of a specified core curriculum for every child. In terms of power analysis, this way of operating is very close to the sovereignty notion of power. However, as this event continued, an everyday notion of power seems more appropriate as a basis for investigation. What the Minister might not have anticipated was the very reserved reception Hirsch was given; in my view, probably because of his negative statements about Dewey and the progressive movement. To most of the educators present, Dewey's work was highly regarded, and a number of them based their own work on similar ideas.

At the meeting some of us who knew a little about Hirsch's ideas were able to come up with questions which focused on the criticism Hirsch's ideas were met with in the US. In this way we, too, acted as agents of power on this occasion.

This event is a good example of public discourse where the arguments expected to strengthen someone's case actually weakens it. To Foucault-inspired power theory, this would be an example of one and the same discourse being an instrument as well as a hindrance for the exertion of power. Thinking back, it was on this occasion I first realized what could be at stake in the coming reform process.[9]

In retrospect, the demonstration of the Minister as an active power agent at this event gave us time to be prepared for more power processes and to consider critically basic principles like the idea of a specified core curriculum in the subject syllabi; a notion that, after the launching day, was under constant critical examination in the music work group and some other groups.

Other power events were the discussion meetings in the L-group (groups (ii) and (iii) above) which the Minister and the State Secretary visited several times. The music group had come up with the idea of introducing a *programme for learning* for each subject as an introductory text to the specifications of goals and objectives. The idea behind the *programme for learning* was to ensure that each subject placed itself in a broader context, e.g. in relation to the study environment, an integrated curriculum, etc. This was included in the first draft for the music text, but was strongly questioned by some of the ministerial officials and some of the other subject leaders. One of the reasons given was that it was not in keeping with the regulations for curriculum text structure. Other subject leaders supported the idea. I brought up our reasons for including a *programme for learning* at an L- group meeting with the Minister present. He responded to my arguments that he had read the proposed music text and that he thought it was a good idea to have a *programme of learning* included. His statement was met with no opposition. After he left, the Ministerial project leader summarized the discussion and instructed, referring to the music group, subject heads to introduce a *programme of learning*.

After some time, *programmes of learning* appeared in some of the other subject texts, but not in all. After still some time we were told that not everyone had been able to come up with such a *programme*, and that a prominent professor of education had criticized the idea. Somewhat later in the process we were told that they had decided not to include a programme for learning after all. The music group was then asked to delete it and to accept the deletion, even if unwillingly.

This type of event shows that the power relationships involved were very complex. It was not only a hierarchical and linear direction in these relationships, from top political positions to lower ones, but a mixture of power relationships between people on different levels connected to the reform process. New ideas coming from a "lower" position could be met with arguments and resistance at the same level, and ideas approved at the "top" level could risk to vanish in a complicated web of discourse and personal preferences. Even for an *insider* like myself, it is very difficult to identify what types of arguments were most decisive in the process; the professional ones referring to the profession of teaching and upbringing, the expert ones referring to the opinion of prominent people, the political ones referring to the preferences of poli-

ticians and political ideologies; or the interpersonal ones, never stated, but referring to social relationship between people.

This interpersonal type of relationship could also be observed and talked about, e.g. in terms of discussions at dinner between people who liked each other and communicated well, or in terms of rumours about individuals outside the process who had special text proposals brought to prominence because they knew someone well who had the key to inclusion, e.g. the Minister.

A third type of event took place towards the end of the process. In my previously mentioned report I refer to this event as an intensive and important coda:

> The Department of Primary and Lower-Secondary Education in the Ministry of Education was given an almost impossible task. Overworked, with very little time, and confronted with a number of serious problems in preparing a document the Norwegian Parliament and society would accept, those in the department decided on an unusual strategy. Instead of dealing with the problems and challenges in a traditional bureaucratic manner, they formed a continuous seminar to be held in the department offices. They paired the chair of each subject with one group member and supplemented that pair with a severe critic of the curriculum. Each group was given a computer and a department office. They supplied us with new guidelines for writing and set up "check stations" for specified areas. The last and final check station was the state secretary, who was the minister's "right hand." (p.14)

This workshop-like event was quite different from most other events. In fact, it was quite unusual for this kind of work. The Music group was not supplemented by severe critics because the hearing from schools was mainly positive, but several other groups were. I recall this period with pleasure, and I sometimes wonder why.

Maybe it was because I had the feeling that the traditional division lines and antagonism between educators and the bureaucrats in the Ministry were neutralized, that we all knew within which framework we had to operate, and that the work had a sense of direction and urgency which did not give much room for strategic power play. Nevertheless, I recall how I worked together with one of those "bureaucrats" trying to insert in the introductory cur-

riculum texts for all subjects a paragraph which would urge schools to establish bands, choirs, dance and theatre groups. She was as eager as me to accomplish this, and it is there in the big book! This tells me, from the good feeling I get at the very moment of writing this, that I was an active power agent even in this situation and that I enjoyed it.

A DEMOCRATIC REFORM PROCESS?

My attempt to analyze the reform process seems to head towards an obvious conclusion. There were plenty of power agents in this process operating on different levels, and a number of different events where power processes were very visible. Even if the Minister and the Ministry were very active power agents, so were a number of other "agents." The working groups consisted mainly of teachers and educators and the schools were unusually active in the hearing. Even so, many teachers complained they were offered a *fait accompli* where they could not influence the overall design of the whole curriculum. One of the strongest reservations from teachers about the music curriculum was the fact that it contained specifications for each year and that this system of progression made it too ambitious for the older age groups.

There is no doubt that contents and structure changed considerably during this process as a result of this power activity. The criticism of the progressive movement in education, which no doubt was important at the beginning of the process, vanished more or less. As it appears in the 343-page document, the curriculum has a strong emphasis on project work, indoor and outdoor activity as a basis for learning, an aesthetic dimension in every subject, etc. On the other hand, the basic idea of a specified national core curriculum is still there.

However, one basic question was never given to schools and teachers to discuss; the principle of making all curriculum texts outcome-based. This basic principle, inspired by efficiency oriented industry people, was first advocated as a basic principle for schools and education by right wing politicians in many countries, e.g. in Great Britain. In Norway it was implemented by a labour government. This principle had been decided by the Ministry and Parliament. Schools and teachers had very little say in this question, and even if the criticism became stronger as educators released what it really meant, the principle as such seemed to be beyond discussion.

One very obvious aspect connected to the outcomes was student assessment. When the L- group brought up the question of the relationship between goals, objectives and student assessment in discussions with the Minister, he appeared to regard it as rather unimportant at this stage. He promised, however, to start the process of looking into it. Fortunately, the Ministry has adopted a humane assessment system, something which is another big story which there is no space to go into here.

The answer to the question of democracy, then, must be yes and no. YES in terms of a sound power activity and democratic decision process, but NO in terms of the most important issue with regard to the basic structure and principle of the curriculum and such important aspects of school life as student assessment.

DILEMMAS

Facing myself and my role in the reform process continuously brings forth a number of dilemmas. Several of them have ethical overtones as well as ideological and professional ones. Believing, as I did, in the right for every school and every teacher to make decisions and design programmes based on their local needs, how could I work within a system advocating more centralized decisions and more emphasis on a national core curriculum?

Several reasons can be listed:

1. The outcome-based core curriculum in a Norwegian setting was a rather vague idea when it was presented. By working as a power agent within the system I could influence it; weaken the denominational part of it and strengthen elements from the progressive movement in education. In music I could try to secure and strengthen an activity-based curriculum.

2. The political situation indicated that there was a political majority behind the reform process in Parliament. Better to work inside and influence than outside and be isolated.

3. Music had a weak position locally. A more centralized curriculum where music was very visible could be the best means to achieve what music educators had been advocating for years and force local school authorities to take music and art more seriously. In other words, there was little to lose.

4. The reform and the Minister signalled a stronger focus on education and a stronger commitment to create better schools. I wanted to be part of that commitment.

However, some of these reasons are retrospective. At the time when the reforms started, very few educators, myself included, had a clear view of what we were up to.

Even now, a year or so after the reform has started to go into effect, it is difficult to come up with conclusions about the real effect of this reform. On the one hand, there seem to be a strong effort to implement it in the classrooms. For music there seems to be much more attention on aspects like composition and dance. According to recent research, teachers' attitudes to the reform is changing gradually from negative to positive. The last report on this claimed that 70% of all teachers now had positive feelings about Reform 97.

On the other hand, there also seems to be a growing number of reports about frustrated teachers who find it impossible to implement a national subject- and outcome-based syllabus. The main reason given is that the curriculum is far too ambitious and too fragmented. There is also a considerable frustration over too little inservice, not enough money for resources, and great problems, especially in lower secondary with student assessment.

My own reaction to what I am observing is still characterized by dilemmas. On the one hand I have great hopes for a successful implementation in schools, since I observe some cases where this seems to be happening. I also notice that music, as a subject, seems to be taken more seriously by local administrators and principals. A recent report of job ads shows that music teacher competence right now is the most wanted qualification for schools, something that, in my view, indicates that school administrators want to raise standards. On the other hand, my initial doubts about the benefit of an outcome-based curriculum are still there.

I believe there will be another reform sometime, perhaps not as comprehensive as Reform 97, but perhaps sufficient enough to balance some of the problems reported. In the meantime, I will continue to believe that I am an active power agent for a better education within a democratic society. There is no doubt, I enjoy it!

Notes

[1] Bakke: De nyttige idiotene, Arabesk, nr. 8, 1997.

[2] "The Ministry of Education, Research and Church affairs" started reform 97 in 1993. This reform was one of many in education, - "The reforms of the nine-

ties." The Ministry has both political and administrative duties. As the Minister's secretariat, the Ministry prepares matters for the Government and the Storting (the Norwegian National assembly, Parliament) and implements and follows up the decisions they take. The Ministry is responsible for implementing national policy relating to primary and lower secondary education. Its principal assignments include drawing up a new primary and lower secondary school curriculum, preparing for the entry of six-year-olds into primary school, drafting and reviewing laws and agreements relating to primary and lower secondary school and the Act relating to Grants to Private Schools, and developing a national evaluation and reporting system.

[3] Espeland, M. (1997). Once upon a time there was a Minister: An unfinished story about reform in Norwegian Arts Education. *Arts Education Policy Review*, *99*(1). Readers who want a richer background for my discussion are advised to read this article.

[4] Music education has a strong national framework at primary and lower secondary level in Norway in 1998. Among other things the following:

- Music is a subject in its own right in compulsory schooling from 6 to 16 year olds. For 6- to 9- year olds teaching hours are approximately 1 each week; for 10- to13- year olds, 2 hours each week; and for 13- to16- year olds, 1 hour each week. For some age groups, block teaching is recommended.
- Content is based on music making, dancing, composing, listening and appreciating and understanding.
- Every municipality will have to establish a music and culture school in addition to compulsory schools from August, 1998.
- There is an extensive system for free concerts for school children during school time.
- Every school subject must pay attention to the aesthetic dimension within its own time or in integrated work.

[5] The political situation in Norway changed at the last election in Sept. 1997. The Labour government who was in power for several years gave way to a Centrum coalition consisting of three different parties. The Centrum government is a minority government as was the Labour government. The Minister now in charge of education was very active in opposition during the reform process, but partly in cooperation with the Labour party on the education reform policy

[6] There is an extensive literature on Foucault power theory in English, e.g. : Foucault, M. (1980). *Power/knowledge*. New York: Pantheon Rainbow, Paul (ed.) : *The Foucault reader* (1986), Peregrine Books, U.S. Ball, Stephen (ed.) (1990), *Foucault and education*, New York: Routledge .

Marshall, James. (1996) *Michel Foucault: Personal autonomy and education.* The Netherlands: Kluwer.

Popkewitz, T & Brennan, M. (1998) *Foucault's challenge, - discourse, knowledge, and power in education.* New York: Teachers College Press.

[7] See e.g.: Popkewitz and Brennan's (1998) article, Restructuring of Social and Political Theory in Education: Foucault and a Social Epistemology of Schools Practices. In T. Popkewitz & M. Brennan (Eds.), *Foucault's challenge, - discourse, knowledge, and power in education* (pp. 16 ff.). New York: Teachers College Press.

[8] A detailed study of E.D. Hirsch's ideas and their implications for arts education can be found in Ralph A. Smith (1994), *General Knowledge and Arts Education,* Urbana: University o Illinois Press.

[9] In my article, "Once upon a time there was a Minister," my reaction to this event is described the following way:

> My notes from that day are not very optimistic. I was worried about what the combination of core curriculum and severe criticism of the progressive movement in education could lead to in terms of guidelines for the coming curriculum process, including the creation of subject syllabuses. Was it going to be a turning point? Would it lead to a weakening of arts education and a turn 'back to the basics?' Would my committee and I be 'ordered' to identify a national curriculum in terms of, for example, special songs, pieces of music, artists, and composers? Would the idea of a core curriculum change the emphasis in education from process to product, from local curriculum to a centralized curriculum, from development of children to demonstration of formal knowledge? With these questions in mind, I entered the writing and discussion process in late 1994.

Reviewers for Volume 15, 1998-1999

Eunice Boardman, University of Illinois, CRME
Pat Campbell, University of Washington, Seattle
Linda Duke, University of Illinois, Champaign
Frederick Evelein, University Utrecht IVLOS,
                Institute of Education, the Netherlands
Kit Grauer, University of British Columbia, Canada
Eve Harwood, University of Illinois, Champaign
Mary Hookey, Nipissing University, Canada
Carol Jeffers, California State University, Los Angeles
Larry Kantner, University of Missouri, Columbia
Shari Klein,The University of Wisconsin
Barbara McKean, University of Arizona, Tucson
Jill Ross, Stanford University
Shifra Schonmann, University of Haifa, Israel
Richard E. Siegesmund, Stanford University
Pat Stuhr, University of Art and Design, Helsinki, Finland and
          the Ohio State University
Shari Tishman, Harvard Graduate School of Education

Co-editors:

Liora Bresler, University of Illinois, Champaign
Nancy C. Ellis, University of Vermont and Trinity College of Vermont

192