

OPENING THE DOOR TO MEANING-MAKING IN SECONDARY

ART HISTORY INSTRUCTION

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Each day countless numbers of high school students remain standing at the threshold of the door to meaningful learning in art history because of traditional authoritative instructional methods and content. With the keys of feminist pedagogy, interactive teaching methods, and the new art histories, the teacher can now unlock that door and lead students to personally relevant learning on the other side.

A case study using both qualitative and quantitative research methods was conducted in a secondary art history classroom to examine the teacher's pedagogical choices and the degree to which they enable meaningful and relevant student learning. The analysis of multiple sources of data, including classroom observations, revealed statistically significant correlations between the teacher's instructional methods and the content, as well as their impact on student meaning-making.

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CHAPTER 1

WHY OPEN THE DOOR?

On a daily basis, high school art teachers employ a variety of instructional methods to deliver the content of their courses. When that subject matter turns to art history, they often use instructional methods and content characterized by the authoritative transmission of traditional art historical information (Delacruz, 1997; Efland, Freedman, & Stuhr, 1996). In this traditional approach, the teacher's methods and their content can function like a locked door standing between the student and learning that has relevance to his or her life. Posted on this door are artists' names, dates, styles of art, and reproductions from the art history curriculum, and the student is given the unimaginative task of memorizing the posted information.

The teacher holds the keys to passing through that door to meaningful learning. The keys are the teacher's instructional methods, their content, and the theory upon which the teacher's methods and their content are based. Today secondary art teachers have an opportunity to choose a non-traditional approach in art history instruction. The key to unlocking the door to personally relevant student learning might be found in new art history methodologies (Clark, 1996; Keifer-Boyd, 2003; McKeon, 2001; Milbrandt, 1998; Smith-Shank, 1995). The new art histories extend the study of art history beyond the authoritative transmission of information about the art object to the recognition of the viewer as a meaning maker whose subjectivity is validated.

This study examines the pedagogical choices that teachers of secondary art history might make in guiding their students to meaningful and relevant learning.

Feminist pedagogy, interactive teaching methods, and the new art histories will be considered as potential keys to unlocking the door to student meaning-making in art history. An analysis of why the traditional approach to art history instruction hinders the students' ability to make meaning also will be presented. The following stories from my secondary education illustrate the ways in which two of my teachers impacted me as a student, as a teacher, and now as a researcher. Moreover, it was my recollection of the contrast in the pedagogy of these two teachers, and the resulting effects, that inspired me to begin this study of teaching for meaning in secondary art history.

A Tale of Two Teachers

My high school geometry teacher stood facing the blackboard; she wrote geometry proofs with a driven intensity suitable for a race; she rarely faced us and seldom called us by name. She did not acknowledge my existence, nor did she seem to know that I would rather be in the dentist's chair having a tooth pulled than suffer through another session of absolute confusion and profound disinterest. That teacher did not appear to notice my lack of understanding, my look of dismay, or seem to realize the importance of helping me to become part of that knowledge. I do not remember her name, but I do remember the way she made me feel: small and insignificant. In that classroom, access to meaningful learning was blocked by the teacher's limited instructional approaches and her inability to make the subject relevant to my life.

In a different classroom that same year, a teacher whose name I do recall sat amongst me and about twenty other tenth grade students as we each dissected a worm.

Even though I had little interest in biology, and slimy worms in particular, Mrs. Woods sat on one of *our* chairs and made the parts of that worm seem interesting and worthy of our attention. Frequently, she made connections from the particular topic of study to our bodies and our current interests in ways that helped us to realize that biology was about real life. She regularly made eye contact with us and answered our questions in ways that made sense and made us feel like our input mattered.

Mrs. Woods' teaching methods encouraged learning during the process of investigation and not just as an end result or as a correct answer to a question. She gave me the confidence to ask questions when I was uncertain and the determination to continue questioning until I reached an understanding that made sense to me. Through the use of pedagogy that valued the student, Mrs. Woods not only opened the door to my active pursuit of understanding, she invited me to cross the threshold.

This thesis begins with a description of those two women because they offer two extremes of a continuum, one whose range includes teachers who engage primarily with their subject, as demonstrated in the example of my geometry teacher, and teachers who first engage with their students, as Mrs. Woods did.¹ Originating from my own experience as a student and later as an art teacher, my goal in this study is to explore the ways in which secondary art history teachers' choices of pedagogy can transform, enliven, and bring their subject into the personal realm of their students as Mrs. Woods did for me with biology.

¹My secondary education did not include any art courses; therefore, I am offering examples from geometry and biology.

Pedagogy and Meaning-Making

Using the term “pedagogy” proclaims my commitment to addressing a way of teaching that goes beyond instructional methods alone. The word denotes the conscious attention to a choice of instructional methods based upon supporting theory. Gaudelius and Speirs (2002) explain, “Pedagogy is a theoretically informed practice of teaching. Those who engage in it believe that pedagogy carries with it a hope for social transformation through education” (p. 275). This hopefulness in the potential of education to bring about positive change is found in teachers who value their students and care about the direction their lives will take (Lam & Kember, 2004; Noddings, 1992; Wesley, 1998; Zander, 2003).

The word has its origin in ancient Greece where a *pedagogue* was “not a lecturer or even a scholar, but the servant who walked with the child to the place of learning” (DuPriest as cited in Zophy, 1982, p. 189). This image defines the role of the teacher in student learning that I am presenting in this thesis. Unfortunately, the first connotation mentioned, a lecturer or scholar, is the mantle many teachers put on when presenting art history to their students, and it may be this traditional, authoritative mantle that may impede entrance through the door to meaningful learning.

Perhaps, pedagogy in the field of art education as a whole has not been adequately addressed (Addison, 2003), and art educators may not often consider the need to match content with the method of its delivery. In his book, *The Skillful Teacher* (1991), Brookfield writes about the difference that teachers can make in the lives of students.

Teaching is about making some kind of a dent in the world so that the

world is different than it was before you practiced your craft. Knowing clearly what kind of dent you want to make in the world means that you must continually ask yourself the most fundamental evaluative question of all—What effect am I having on students and their learning? (p. 18)

Schon's (1994) model of reflective practice as it applies to teaching may prove to be helpful in answering this question. The reflective practitioner is a teacher who acknowledges the assumptions, understandings, and/or theory upon which his or her instructional methodology is based while simultaneously engaged in the activity of teaching. If, as art educators, we choose to exercise self-reflective practice in art history instruction, we must ask ourselves what effect our teaching practices have on our students and what type of learning is taking place as a result of those practices.

Are secondary art teachers selecting material and teaching it without reflection or questioning their decisions and practices? Do their teaching methods correspond with what they believe is foundational to student learning in their courses, or are they choosing what is "easy to list and present" (Erickson, 1993, p. 120)? Is student meaning-making valued in secondary art history classrooms? Are teachers aware of changes in the field of art history and how they might transfer them into classroom practice? Has instruction in Advanced Placement (AP) Art History courses that traditionally focus on preparing students for testing changed as a result of the new art histories? These questions require comprehensive answers which can be used to improve instruction in secondary art history. Furthermore, the practicality of a meaning-based pedagogy needs to be

established to see how it might lead to personally relevant meaning-making by secondary students of art history.

Statement of the Problem

Within the field of art education, the lack of research in secondary art history instruction creates a vacuum of information about the instructional methods, content, and student outcomes of the methods employed by secondary art teachers during art history instruction. As this chapter will reveal, the limited amount of literature that does exist reports widespread use of traditional authoritative instructional methods such as lecturing to transmit information, which frequently lacks relevance to the students' lives. In contrast, new adaptations in the field of art education, such as interactive questioning, recognition of multiple interpretations of artworks, and the use of new art history methodologies potentially offer diverse entrees to student meaning-making in art history. Art educators and researchers have not examined the impact of these new approaches on student meaning-making during art history instruction.

Research Question

The central question of this study is: To what degree do the current practices of a secondary art history teacher reflect the knowledge and implementation of new methodologies in art history that would enable teaching for meaning? To facilitate answering this question, I dissected this main question into four specific concerns: (a) Do the teacher's practices provide evidence of the knowledge and implementation of new art

- history methodologies? (b) To what degree are these methodologies used in the teaching?
- (c) What instructional methods enable teaching for meaning in the art history class? and,
- (d) Is meaning-making happening in this particular classroom?

Teaching for Meaning

To answer the research question it is important first to establish what it means to teach for meaning. When the study of an artwork begins and ends with information that is external to the student, the student becomes a passive receptacle of facts. In a meaning-based approach, the learner actively selects information that is relevant to something about which he or she already knows. Sullivan (1990) states,

In order to come to know and understand something, we usually attempt to identify and contrast it with something that we already find familiar. Piaget calls this “assimilation,” which means that we attempt to come to an understanding of the unfamiliar by the use of the familiar. (p. 2)

In a meaning-based approach to secondary art history instruction, therefore, the teacher aspires to encourage the student’s use of the *familiar*, which is that individual’s life experiences, as a means of access to understanding the *unfamiliar*, or the work of art.

In this thesis, I use the term “meaning” to describe the result of the learner’s active pursuit of an understanding of works of art (Addison, 2003; Barrett, 2002; Koroscik, Short, Stravropoulos, & Fortin, 1992) that he or she integrates into existing knowledge or experience (Eisner, 2002; Hagaman, 1990; Parsons, 1998). This understanding of an artwork is relevant to the learner and is validated as knowledge

within the learning environment or classroom (Anderson, 2003; Bruner, 1990; Hicks, 1992). A meaning-based approach in contemporary education agendas is well established (Darling-Hammond, 1993; Howard, 1994; Jensen, 1998; Kessler, 2000; Langer, 1997; Simon, 2001), and references have been made to meaning-making as a desired outcome of art education (Hafeli, 2002; Prater, 2001). Stout (1999) affirms, “Integral to the quest for meaning is recognition of the critical connection between personal experience and knowing” (p. 4). Teaching for meaning in secondary art history requires the teacher’s use of a pedagogy that is able to facilitate these connections. Feminist pedagogy could meet that need.

Feminist Pedagogy: Personal Access

In graduate school, I became aware of the influence of feminism in art history and education. A feminist approach to education embraces many methods and ideas that I unknowingly believed in and employed as a teacher, and had simply considered to be good teaching. According to feminist scholarship in education, personal meaning-making is a primary learning goal that acknowledges and validates life experiences and the subjectivity of the individual; consequently, that is the place for teaching to begin (Hagaman, 1990; Hicks, 1992; Jackson, 1997). Starting with the students and connecting learning to their lives and experiences made perfect sense to me. Mrs. Woods did that more than twenty years ago, although I am almost certain that she would not have identified her teaching approach as feminist.

Feminist pedagogy offers teachers the instructional methods and ideology focused on a search for meaning that “centralizes experience” (Jackson, 1997, p. 8) and opens up space for the students’ voices to be heard. Feminist writers (Belenky, Clinchy, Goldberger, & Tarule, 1997; Garber, 2003; Kessler, 2000) often refer to finding one’s voice as the point at which a person locates themselves in their world and can speak a truth that includes the validation of lived experiences. As the next section will reveal, student voice is too often silent in secondary art history instruction.

The State of Secondary Art History Instruction

As a topic of study on the secondary level², art history is included in the art education curriculum as a component of studio art courses, and occasionally as a stand alone course (Dake, 1995; Fitzpatrick, 1992; Lam & Kember, 2004). Secondary art history instruction, however, has a strong presence within the Advanced Placement (AP) program. Many high schools offer AP Art History courses in which art students, as well as students who are not enrolled in studio art, may take a test at the end of the course in order to receive college-level credit (College Board, 2003; Stastny, 2000). The AP Art History course may be one of the few places where high school art teachers engage in art history instruction on a regular basis.

A National Survey: Secondary Art Education, (National Art Education Association, 2001) solicited information about general instructional strategies employed by secondary art teachers in their classrooms. Teachers who responded to the survey

²Although art history courses are commonly found on the college level, this study focuses on art history instruction in the high schools.

reported using studio-oriented teaching strategies with the greatest frequency. These methods were described as one-on-one art making instruction with individual students. Responses from secondary art teachers in a 1999 study by art educator David Burton (2001) indicated that the majority of art teachers ranked art history as “low in motivating students” (p. 137). These surveys report how teachers describe their teaching methods and suggest that art history instruction may not be a significant part of the course content in many secondary art classrooms. However, the literature of art education does not report what these teachers actually do in their classrooms during art history instruction.

Prominent art educators (Addiss & Erickson, 1993; Chapman & Newton, 1990; Fitzpatrick, 1992) have proclaimed their concern for the state of art history instruction for more than a decade. Many of these criticisms of the field may still be valid today; however, the extent of that relevance remains unknown due to the limited number of research studies that have been conducted within the high school art history classroom.

The following two findings from the art education literature I reviewed describe salient characteristics of many art teachers I have observed, including an earlier version of myself. Addiss and Erickson (1993) note, “A great number of art teachers simply teach about the artworks considering that to be ‘art history’” (p. 120). In this scenario, teachers offer information solely about the artwork, its creator, the reason for its creation, and, possibly, a consideration of items or subjects, shapes, and colors that are visible in the artwork. In addition, Chapman and Newton (1990) found that art history instruction is largely limited to “art historical information recall and style recognition” (cited in Erickson, 1993, p. 71). Students subject to this traditional type of art history instruction

are often encouraged to memorize a large number of images, the names of the artists who created them, and be able to identify the artworks according to a stylistic label, such as Impressionism. These students are limited in their ability to engage in meaningful learning in art history because the teacher's methods leave them standing at the door to meaning-making where they are left to simply memorize the facts.

These two approaches commonly found in secondary art history instruction are not related to the interests and life experiences of a majority of our students. Fitzpatrick (1992) faults the inadequate pre-service art history training of most art teachers because they were not taught how to make the subject relevant to students. My own pre-service training certainly supports Fitzpatrick's accusation. Not only was the door to meaningful learning in art history locked, it seemed that none of my undergraduate art history and art education professors knew that the keys were even missing.

Teachers often teach art history in the manner they were taught (Fitzpatrick, 1992; Wilson, 1997). Mary Erickson (Addiss & Erickson, 1993) shares the following story that makes this point in a way with which most, if not all, teachers of art can identify:

I remember requiring that [my students] be able to distinguish Doric, Ionic, and Corinthian styles of Greek architecture. I knew these distinctions were part of art history because they were in my college art history text. They were also relatively easy to list and present. However, I do not believe that I or my students understood why these distinctions were important. (p. 120)

If art teachers are not active in professional development, research, or reading the field's scholarly journals, their pedagogy may be limited to the method and substance of their college survey courses (Fitzpatrick, 1992; McKeon, 2001).

Art educators continue to express concern about the rarity and quality of art history instruction in today's K-12 classrooms. Addison (2003) acknowledges a "lack of theoretical rigor" (p. 132) among secondary art educators which may indicate that art teachers are using instructional methods and content without a regard for a theory to support their practice. Delacruz (1997) and Check (2000) offer perhaps the most alarming reports of art history instruction among all of those I encountered. Delacruz authored the National Art Education Association's (NAEA) most recent publication on K-12 art instruction. In *Design for Inquiry: Instructional Theory, Research, and Practice in Art Education* (1997) she states,

Visual art education, despite all the radical rhetoric, is still dominated by...
a disposition toward art objects that ignores intentionality, context, and
personal meaning. The description of school art programs as adult-centered
and unrelated to the lives and realities of children is not new. (p. 82-83)

More recently Check (2000) reported that during his observations of teaching in K-12 art classrooms, he was consistently and profoundly bored. Excessive teacher control, passive students, and limited curricula, he said, did not facilitate student inquiry, and, as a result, disempowered students and the potential of art to connect to their lives. Descriptions of current teaching practices and student behavior in actual art classrooms like this one from Ed Check (2000) are noticeably absent in the literature of art education.

Studio Orientation

Art education on the secondary level has not traditionally included significant time devoted to areas of art outside its production in the studio. Most secondary art classrooms have a strong studio orientation with a modernist³ influence focusing on the form and creation of art with an emphasis on the art elements and principles of design (Burton, 2001; National Art Education Association, 2001). It has also been noted that secondary art teachers often teach as if they are preparing their students for careers as professional artists, concentrating study on techniques and materials (Short, 1998). Actually, a small fraction of our students will become professional artists. Our students are much more likely to apply the aesthetic awareness gained in their art courses as they become art viewers, buyers, and appreciators (Short, 1998). For that reason, the abilities they gain in the process of viewing, interpreting, debating, and discussing a work of art through art historical inquiry will have greater application than is possible with a focus on art making procedures alone (Erickson, 1998; Lachapelle, 1997; Short, 1998).

Currently, when art history *is* included in the secondary art classroom, it is most often used as a lead-in to a studio activity (Burton, 2001; Neely, 1999). The perpetuation of a modernist philosophy among art teachers works to privilege the art object and may serve as a barrier to viewer-centered approaches in art interpretation (Efland, Freedman, & Stuhr, 1996). Seldom do modernist or traditional approaches in art history value subjective interpretations or personal experience. Priority is commonly given to the work

³Modernism (also called formalism in art) refers to the idea that the meaning of an art work is found in its form. Form refers to the visible elements of art such as line and color. In a modernist approach, a work of art has only one meaning. (See Efland, Freedman, & Stuhr, 1996, for more on modernism.)

of art's form and the artist's intention, leaving little room for a viewer's interpretation. Thus, art and art history instruction from a modernist or traditional perspective begins with the art object and its creator (Delacruz, 1997). Chanda (1998) notes, "Many teachers still focus on the old structure of art history using themes, biographies, and chronologies, concentrating on remembering names, dates, and time periods" (p. 24). These are the teachers who remain at the threshold of meaning-making and give responsibility for making sense of the artwork to the chronologies, categories, and labels from traditional art history, and it is on that doorstep that the process of making meaning ends. When only presented as an introduction to art making or with the modernist assumption that the art speaks for itself and does not require further investigation (Trafti, 2004), the study of art history is diminished, limited, and irrelevant to the lives of our students. Traditional subject-centered teaching of art history does not appear to open the door to student meaning-making in the secondary art classroom.

Interactive Instructional Methods

Numerous art educators (Delacruz, 1997; Heise, 2004; Stokrocki, 1995) recognize the need for research in the non-studio domains of art, such as art history, and note that investigation into discourse in the art classroom at all levels has been neglected (Curtis, 2001). Cotner (2001) and Zander (2003) are among the art educators who have recently focused on the issue of classroom art talk and are interested in learning about ways that elementary and secondary art teachers can extend opportunities for meaningful student dialogue. Art educators (Burton, 2001; Chanda, 1998; Curtis, 2001; Fitzpatrick, 1992; Freedman, 2003; Sandell, 1991; Simpson, 1996; Zander, 2003) have also written

extensively about models and supporting theory for the classroom implementation of interactive methods to encourage learning that is relevant to both the elementary and secondary student. These art educators advocate the teacher's use of dialogue and student inquiry in order to empower students, develop their critical thinking capacities, and make connections between the subject and its relevance to the students' lives. Therefore, in the field of art education, interactive instructional methods are recognized as keys to unlocking the door to student meaning-making. Unfortunately, we do not know if and how secondary art teachers are using interactive methods in art history instruction on a regular basis.

Indeed, art educators (Brown, 2003; Duncum, 2004; Gaudelius, 2000; Gooding-Brown, 2000; Hafeli, 2002; Jeffers, 2000; Leshnoff, 2003; Prater, 2001; Smith-Shank, 1995; Stankiewicz, 2000; Stuhr, 2003) are responding to the need for change in the art classroom, in general. Gude (2000) affirms art teachers must adapt their instructional methods and content in this statement:

Certain art exercises so typify art education since at least mid-twentieth century that they may appear to be perpetually appropriate. However, art's many histories and theoretical layers, the influence of technology on meaning, new ideas about production and perception, contemporary notions of artistic integrity, changing responsibilities between artist and society, and new definitions of visual research make clear that yesterday's wisdom may be today's folly. (p. 75)

When the focus of the field's literature is narrowed to the teaching of secondary art history, however, there appears to be limited consideration of classroom applications other than numerous suggestions to expand the curriculum (Efland, Freedman, & Stuhr, 1996; Freedman & Stuhr, 2004; Heise, 2004; Parsons, 2004; Stewart, 2003).

Student Interpretation as Meaning-Making

Freedman and Wood (1999) conclude that students are rarely invited to develop their own unique interpretations of works of art, and when they are asked to do so, they “tend to be highly literal in their interpretation of images” (p. 136). The same study (Freedman & Wood, 1999) also reported that students are able to make extended interpretations when they are led to connect the image to external sources by association. In a meaning-based approach to secondary art history instruction, the teacher would strive to facilitate these connections for the students and help them to move beyond literal interpretations of works of art.

In this thesis, I am attempting to determine if the teacher's methods can serve as keys to unlocking the potential for art history to connect to students' lives, and, as a result, facilitate student inquiry and empower students to develop and use their own voices. To understand the ways in which teaching for meaning in art history makes learning in the subject relevant for our students, a basic understanding about the process of interpreting a work of art is needed. Parsons (1992) states that cognition in the arts “should be understood more radically as interpretation” (p. 70). He also concludes that interpretation is the “construction of meanings rather than the perception of qualities” (p.

30). Therefore, interpretation is an active process in which meaning is constructed by the viewer of an artwork.

The art objects included in the study of art history require the existence of a viewer to consider those objects (Armstrong, 2000; Barrett, 2000; McKeon, 2001). This consideration has the potential to be personal and meaningful. When student input is valued in the art history classroom, the student is acknowledged as that viewer and has the opportunity to initiate an individual interpretation. Keifer-Boyd, Amburgy, and Knight (2003) state, “Perception is active interpretation, or making meaning. In other words, what we SEE is not primarily based on sense stimulus, but on past knowledge, situational contexts, and cultural narratives” (p. 51).

New Art Histories

The above contexts and narratives are mediated, shaped, and informed by active interpretation (Freedman, 2003; Parsons, 2002), which has found acceptance in the field of art history within what many scholars have called the “new art histories” (Freedman, 2003a; Pointon, 1994). The traditional field of art history was subject to significant change in the decades of the 1970s and 1980s. The socially charged movements of the time including feminism, socialism, and Marxism, combined with advancing concepts of critical theory, semiotics, and psychoanalysis, caused a re-examination of art history’s authoritarian and exclusive claims to objectivity (Cherry, 2004). (Further consideration of these changes will continue in Chapter II). I question, however, whether or not these new art histories have impacted instruction in the secondary art history classroom.

The new art histories place an emphasis on viewer interpretation that does not exist in the traditional study of art history. However, Chanda (1998) and Chapman and Newton (1990) confirm that K-12 art history continues to be taught in the traditional way. The individuality of the viewer, in this case, the high school student, is paramount in the new art histories; but, as Szekely (1990) explains, “Traditional [K-12] art instruction typically offers the same art history to students pre-selected and pre-classified by the teacher” (p. 23).

With a solidly Western perspective and, most often, a preponderance of male artists represented, art history is often presented to our secondary students as an entrenched structure, a system that is unchanging and disconnected from real life. Ament (1998) states, “prevailing discriminatory Western values about art remain deeply imbedded in our thinking and inhibit our teaching practice” (p. 59). Addison and Burgess (2003) go as far as to say that “Pedagogy in art education might be seen to lack an ethical dimension because it valorizes the individual and promotes art as separate from other forms of social practice” (p. 4). Based on these conclusions in the field of art education, I must ask the question, “Why does secondary art history continue to be taught in the traditional manner, which is disconnected, irrelevant, and discriminatory in its practices?”

If, as Parsons (1992) asserts, interpretation is cognition in the arts and requires the viewer’s construction of meaning through association, then the new art histories, which acknowledge the viewer, offer new opportunities for learning in the art history classroom. For that reason, the new art histories may be an important key to student meaning-making in secondary art history instruction. However, since the art education literature does not

tell us what is happening behind the doors of secondary art classrooms during art history instruction, most of us in the field of art education do not have any indication of the effect of the new art histories on secondary art history instruction.

Shift in Theory Requires Shift in Practice

Art education literature reflects the field's awareness of this major paradigm shift to the new art histories (Brown, 2003; Clark, 1996; Freedman, 1991; Sisson, 1999; Wilson, 1997) and the resulting changes in curriculum that must accompany it (Collins & Sandell, 1996; Freedman & Stuhr, 2004; Gude, 2000), but strategies and instructional methods for secondary classroom implementation have received limited attention (Burton, 2004; Delacruz, 1997). In my review of the recent literature, I discovered one secondary art educator within the past five years writing of his personal attempts to infuse his AP Art History courses with interactive techniques such as discussion and debate that would lead to student participation and individual interpretation (Stastny, 2000). New theories and pedagogies are described and promoted in the field of art education, but with the exception of Stastny's article, very little information or application to the secondary classroom exists.

Current literature in K-12 art education reveals an ardent interest in the events, theories, and implications of postmodern change (Clark, 1996; Collins & Sandell, 1996; Congdon, 1996; Hagaman, 1990; Heise, 2004; Prater, 2001; Smith-Shank, 1995;

theories, and implications of postmodern change (Clark, 1996; Collins & Sandell, 1996; Congdon, 1996; Hagaman, 1990; Heise, 2004; Prater, 2001; Smith-Shank, 1995; Stankiewicz, 2000), as well as a continuous engagement with postmodern⁴ curricular needs (Doy, 2003; McKeon, 2002; Parsons, 2004; Stuhr, 2003). It remains unclear, however, whether or not transformations in the field of art history have affected its teaching in the secondary classroom.

Addressing this uncertainty, Congdon (1996) speculates that, “as many of the basic tenets of art history are eroding or collapsing, art teachers may be unsure as how to proceed” (p. 11). The focus on postmodern changes in curriculum, including the new art histories, without regard for corresponding instructional methods to deliver that content presents an imbalance in the field. Gregory (2001) states, “Few teachers feel that they have either the intellectual or professional grasp of teaching that they have of curriculum” (p. 69). Perhaps secondary art teachers are interested in advancing their knowledge of instructional methods in order to use new methodologies in art history, but they may not be sure where to find guidance and practical classroom applications. If they look to the art education literature, they will walk away empty handed.

Art historians acknowledge that concepts such as the subjectivity of the historian and the validity of multiple interpretations may confuse even the most advanced graduate art history students (Cheetham, Holly, & Moxey, 1998). So, even if teachers are aware of new methodologies, they may be uncertain about their implementation and whether or

⁴I use the term “postmodernism” to refer to our contemporary time period and its current of beliefs questioning concepts such as objectivity, rationality, and universality found in so-called “modernist” thinking. Within the art world, postmodernism often signifies a movement away from the emphasis on the formal qualities of art, such as line, color, and symmetry characterizing modernism, toward issues of context, power, and socially-constructed meaning (see Belting, 2003; Clark, 1996; Gude, 2004).

not their students would be able to understand the issues that may arise through their use. Issues such as social influences and cultural development are increasingly significant in the study of art history; the old focus on individual objects and expert knowledge may no longer be useful (Doy, 2003; Freedman, 1991; 2003a; Gablik, 1991). The traditional model attaches a singular meaning to a work of art (Trafti, 2004); therefore, when other views are omitted, expert opinion is treated as fact (Langer, 1997; Stankiewicz, 2000). Our subjective points of view are not factors in the traditional approach. As a consequence, there is little, if any room for the viewer's unique point of view.

If students' points of view are not acknowledged when a teacher uses traditional art history methods and content, then their voices remain silent. Are high school students engaged in meaningful learning in art history, or are they simply memorizing the art history curriculum posted on the door? The art education literature of the past two decades paints a picture of the student standing on the threshold of meaning-making next to a teacher holding keys that do not fit the lock; but, does anyone really know where the student stands today? Furthermore, are any secondary art history teachers engaging in self-reflective practice and/or infusing their pedagogy with theories and practice based in interactive teaching methods and the new art histories? Is so, what are the effects of such teaching on student meaning-making?

Research Study

The research question guiding this study, to what degree do the current practices of a secondary art history teacher reflect the knowledge and implementation of new

methodologies in art history that would enable teaching for meaning?, could only be answered from the inside of a high school art history classroom where the teacher's instructional methods and content could be observed as they related to student response. I chose an ethnographic research approach because it allowed me to enter the classroom and witness this activity as it occurred in real time during art history instruction. Since secondary art history instruction in our schools is sporadic, at best, I selected an AP Art History classroom for observation. Chapter III delineates thoroughly my research methodology and describes the teacher selection process and analysis of data. Chapter IV presents the case study I conducted in the classroom of Douglas Darracott, a teacher of AP Art History at Plano West Senior High School in Plano, Texas.

In this initial chapter, I explained why opening the door to meaning-making is necessary and suggested keys with the potential to open this door:

1. feminist pedagogy,
2. interactive instructional, and
3. new art histories.

Additionally, I discussed how the key of traditional art history does not lead to student meaning-making. I selected Mr. Darracott for this case study because his syllabus suggested that he may be implementing the keys of interactive instructional methods and the new art histories with the goal of engaging his students in meaningful learning.

The case study of Mr. Darracott and his teaching allowed me to describe and analyze his use of feminist pedagogy, interactive instructional methods, traditional art history, and new art histories that may have led to or hindered student meaning-making in

his art history classroom. This study will also assist in determining whether or not a meaning-based approach in secondary art history instruction is possible and/or practical.

Limitations of the Study

This study will provide information that is unique to this research project. I do not make any claims that the data collected from the case study is representative of instruction in any other classroom and cannot make any attempt to defend the typicality of this narrative (Tellis, 1997). In addition, this research study makes no attempts to examine or evaluate the AP Art History course or the AP program, in general.

Furthermore, this study does not address secondary art history instruction as a part of an integrated studio classroom and will not attempt to consider the ways in which the findings may relate to the secondary studio art course. Most importantly, this study does not endeavor to arrive at a definitive solution or designate one instructional approach that will lead to student meaning-making.

Conclusion

At the beginning of this chapter, I evoked the image of a student standing at a locked door to describe the traditional subject-centered approach to secondary art history instruction, the approach that the literature of art education portrays as the current state of secondary art history. After evaluating the most germane elements of the knowledge base available in the art education literature on this topic, I identified theoretically-based keys

that may prove to unlock the door to student meaning-making in the secondary art history classroom.

Chapter II will investigate each of these keys with additional clarity and will, once again, draw on stories from my life to illustrate the utility of those keys. I founded my notion of a meaning-based approach in secondary art history on this idea: The teacher's use of interactive instructional methods informed by feminist pedagogy and the new art histories will lead to learning in secondary art history that is meaningful to the student. In May of 2005, I conducted a case study of Doug Darracott's teaching to ascertain to what degree this statement is true. Based on the findings I present in Chapter IV, in Chapter V I will interpret and reflect upon the ways in which Mr. Darracott used instructional methods and content to lead to and/or obstruct student meaning-making his classroom. I will complete this study with suggestions for additional research.

CHAPTER 2

TEACHING FOR MEANING IN SECONDARY ART HISTORY

A New Direction

In the previous chapter, I acknowledged an imbalance in the field of art education with regard to secondary art history instruction. Based upon art education's literature, teaching practices in high school art history appear to be limited in quality and quantity. The meager amount of secondary art history instruction that does exist is frequently taught in a traditional, modernist, and authoritative style to unmotivated students who are expected to memorize the litany of names, dates, and objects that possess little or no personal relevance to their lives. For that reason, today, in countless art classrooms nationwide, students remain standing at a door to meaning-making blocked from entry by a teacher's outmoded instructional methods.

Feminist pedagogy, new art histories, and interactive teaching methods have the potential to open the door to student meaning-making in secondary art history instruction. In this chapter, I will address each of these keys in greater detail and explain ways in which each of them might perform in the hands of a teacher. A deeper examination of student meaning-making will also consider how connecting art history to the day-to-day lives of our students may be more possible than ever before.

This chapter begins with a more comprehensive treatment of feminist pedagogy and maintains an examination of the influence of feminism throughout discussions of the new art histories and interactive teaching methodology. My life experiences as a student

and art teacher will be used once again to illustrate concepts and further inform this study. Three additional educators who had a lasting impact on my own journey as a student learner will also be introduced. From their examples, I learned about the passivity and lack of connection that students can feel in authoritative classrooms, the meaningful opportunities that are possible in learning through questions, and, finally, the impact of feminist pedagogy and the new art histories on the development of my voice and a more expansive vision of teaching for meaning.

Two decades passed from the first story to be presented in this chapter to the last one. During that time I transitioned from student to teacher, and, once again, became a student and then a teacher. As the fourth teacher in this narrative, I track my passage from traditional ways of teaching to the door of meaning-making and understanding. My growth and development as a teacher cannot be neatly drawn on a timeline depicting chronological progress from one year to the next; so, portions of my story come into view at various points throughout the chapter. To understand this non-linear progression, it may be helpful to imagine a revolving door: sometimes I had to completely circle around again once or even twice to learn a lesson I missed the first time. Also, it is important to note that this meaning-based approach in secondary art history instruction was influenced by the realities, obstacles, and possibilities I encountered as a teacher of high school students and my ensuing desire to make this approach accessible and relevant to the teaching practices of other secondary art teachers.

The Vision Beyond the Door

A summary of this meaning-based approach, simply stated, is: The teacher's use of interactive instructional methods informed by feminist pedagogy and the new art histories will lead to learning in secondary art history that is meaningful to the student.

Five critical principles are assumed in this statement:

1. Student meaning-making is a priority in secondary art history instruction.
2. A theoretical foundation of feminist pedagogy is necessary to frame and support student meaning-making in the secondary art history classroom.
3. The new art histories can result in interpretations of works of art that are more relevant to the student.
4. The teacher's use of interactive strategies in the form of questions and dialogue is the method of choice for facilitating student meaning-making.
5. Meaningful learning occurs when the subject matter is connected to the student's personal experiences or prior knowledge.

These five declarations comprise the values and/or assumptions that are integral to a meaning-based approach in secondary art history instruction.

Although the field I have chosen to teach is art, I am most interested in teaching students. The meaning-based approach for secondary art history instruction is a product of my teaching philosophy which includes a personal directive to design tasks that allow students to develop their own meaning, create new knowledge, broaden their understanding of themselves and others, validate their unique interpretation, allow room for objection, witness the evolution of their thoughts and opinions, and, ultimately, build

upon their abilities to think, reason, question, feel compassion, and make a difference in their world. These goals can become a reality with the support of feminist pedagogy.

Feminist Pedagogy

Feminist pedagogy is a collection of linked ideas and methods that can be used to create an environment hospitable to multiple interpretations, subjective experience, and knowledge that is relevant to the lives of our students (Sandell, 1991). Identifying one's self as a feminist educator acknowledges belief in a negotiated classroom dynamic wherein the teacher and/or expert opinion do not dominate; students are given the space to think, question, feel, and communicate (Lelwica, 1999; Maher & Tetreault, 1994; Sandell, 1991; Weiner, 1994). In a traditional classroom, the teacher often lectures and occasionally asks questions with an anticipated response about information the student is expected to master. Learning assessment in a traditional classroom takes the form of tests that quantitatively measure the students' responses and rewards responses which indicate mastery of the information (Simon, 2001). Within feminist pedagogy, personal meaning-making with the goal of social transformation takes the place of traditional mastery of information (Maher & Tetreault, 1994).

In the climate created with feminist pedagogy, differences among individuals in the classroom, as well as those individuals represented in the subject matter, are recognized and respected. They are initially used to change social interaction within the classroom and, long-term, are intended to make a difference in the student's world beyond the classroom (Mayberry & Rose, 1999). The goal of social transformation is a

distinguishing element of feminist pedagogy. It is not enough for students to acknowledge and discuss their differences and similarities within the classroom; understanding created as a result of discussion should change the way they engage with the world that exists beyond the classroom door (Bryson & Bennet-Anyikwa, 2003). The dialogue should be substantive enough, that if the students discover a need or unfair practices in a particular situation, they want to make a positive change. This may take the form of political activism, volunteering, researching a topic and presenting it to the class, or questioning a long-held stereotype.

Feminist pedagogy owes its intellectual roots to Freire (1972) and his liberatory pedagogy. Mayberry and Rose (1999) define Freire's model of education as a community of learners in which "students and teachers work collectively to interrogate traditional forms of knowledge and social ideologies, as well as one's own accepted beliefs and identities" (p. 6). Feminist and liberatory pedagogies encourage students, especially under-represented groups, to actively obtain an education that has relevance to their lives (Maher & Tetreault, 1994).

Within feminist pedagogy, social responsibility and political struggle are primary concerns, as well (Garber, 2003). The famous slogan originating from the feminist movement in the 1970s, "The personal is political," when applied to the classroom, defines education as a political project (McCarthy, 1999) and awards priority status to subjective points of view and life experience. It also legitimizes this knowledge gained from personal experience that was not often validated in traditional education environments (Mayberry & Rose, 1999).

Prior to the feminist movement of the 1960s and 1970s, most knowledge transferred from teacher to student in educational settings was considered to be objective, universal, and acquired externally, apart from the learner, and originating from “expert” sources who were typically male and belonged to male-dominated institutions (Belenky, Clinchy, Goldberger, & Tarule, 1997; Broude & Garrard, 1992). Countless women opposed this line of thinking because it seriously undermined, if not invalidated, a woman’s unique point of view and life experiences, which may have been different, but were no less significant than a man’s.

A woman’s life experiences, particularly those behaviors and emotions which were commonly associated with family life and the home, were not considered to be of equal importance to a man’s experiences (Belenky et al., 1997; Maher, 1999). In education, knowledge gained from external sources such as textbooks and lectures, most frequently written and presented by male professors, had minimal relevance to women’s lives. (Chicago, 1975; Jackson, 1997; Lippard, 1971). Essentially, women and their unique life experiences were significantly undervalued in the home, in the workplace, in education, and in the political realm.

An individual’s subjective experience gained validity through feminism (Hagaman, 1990) as feminist thinkers asserted that knowledge is created from an interaction between the content of study and the learner (Bryson & Bennet-Anyikwa, 2003). From a feminist point of view, “mastery [was] no longer limited to the acquisition of knowledge on the terms of the expert” (Maher & Tetreault, 1994, p. 57), it encompassed an individual’s personal knowledge and lived experience. Numerous

educators have since applied feminist principles to contemporary concepts of knowledge, instructional methods, and analyses of classroom dynamics, and have expanded understanding of the educational potential for meaning-making that each of these areas holds (Belenky, et al., 1997; Hoffmann & Stake, 1998; Kimmel, 1999; Maher & Tetreault, 1994; Sandell, 1991).

Recognizing that an individual's subjectivity colors his or her perception is a significant component of feminist theory (Broude & Garrard, 1992; Garber, 2003; Gaudelius, 2000; Hicks, 1992; Maher & Tetreault, 1994; Mayberry & Rose, 1999). Addressing this subjective point of view means that each student's gender, ethnicity, class, and age, among other differences, are significant factors in his or her perception and assimilation of knowledge.

Student Voice

In addition to the identification of subjective experience as knowledge and the pursuit of social transformation in and out of the classroom, feminist pedagogy enables students to become responsible for their own learning. They do this, in part, by developing and sharing their voice in the learning community (Bryson & Bennet-Anyikwa, 2003). In a feminist classroom, the student's point of view, life experiences, and interests are valid contributions to the learning community. This vocalization may take place in class discussions or collaborative projects with peers or within individual work such as journaling. When acknowledged and given space to be heard, student voice becomes an expression of the development of the student's identity and his or her pursuit of meaning (Garber, 2003).

Within this pursuit for meaning, the pace of learning and curriculum are gauged to meet the needs of the students; the students are not forced to conform to the pace and subject matter of the course (Maher & Tetreault, 1994). Students engage in learning which leads to relevant connections borne out of inquiry or their desire to know (Ash, 2000). In a feminist classroom, students participate in decisions and their voices are respected with regard to curriculum, project ideas, assessments strategies, and topics of discussion. Group or collaborative work is also utilized because it effectively promotes learning from one another, peer feedback, and student responsibility for learning (MacDermid & Jurich, 1992; Sowell, 1995; Zander, 2003).

Multiple views are desired and supported in a feminist classroom. Sandell (1991) explains,

In contrast to inquiry models that attempt to compare multiple views in order to find one best answer, feminist models acknowledge a myriad of both problems and solutions, which can be compared and related to each other without being categorized as inferior or superior. (p. 182)

Expert opinion is not elevated above the student's own experience; they co-exist, informing and adding to increased understanding for each member of the classroom community.

Decentralized Instruction

Within feminist pedagogy, the process used to achieve these goals begins with decentralized instruction. This does not imply that the teacher is without authority or that all knowledge will be subjective in nature. It absorbs Freire's concept of the "mid-wife"

teacher. The teacher in the role of mid-wife or facilitator as opposed to depositor of knowledge is a crucial element in feminist pedagogy (Belenky et al, 1997; Freire, 1972). This shift in the role of the teacher from authority figure and source of the answers to a partner with the students in the pursuit of knowledge encourages students' responsibility for their own learning. It signifies the act of drawing out knowledge from the students or helping give birth to their own ideas (Belenky, et al., 1997) which, in turn, contributes to the knowledge base of the classroom community.

Decentralized instruction also creates a cooperative, as opposed to a competitive environment in the classroom (Clark & Astuto, 1994). No longer is having a "correct answer" the primary goal for students. Students may facilitate learning for themselves and fellow students with their contributions to discussions, project ideas, or selection of topics (Delacruz, 1997). A teacher can also model learning for his or her students by thinking aloud, posing questions, considering sources of information to pursue, encouraging peer feedback, and honestly expressing when a statement is an opinion (Gregory, 2001; Kessler, 2000).

Classroom Environment

The classroom environment in feminist pedagogy varies in significant ways from most traditional classrooms. Mayberry and Rose (1999) offer these characteristics: "each member is a learner and a potential teacher, each brings something to contribute to the collaborative construction of knowledge, and members respect each other and share responsibility for constructing knowledge" (p. 143). Hoffmann and Stake (1998) identify the following characteristics of a feminist classroom: "validation of personal experience,

encouragement of social understanding and activism, and development of critical thinking skills and open-mindedness” (p. 80).

A supportive, as opposed to a competitive environment, creates a safe space for student expression. In addition, it is the best situation to achieve a state of relaxed alertness (Kessler, 2000). This is the state of mind in which humans are able to think most creatively. When individuals feel threatened or ill at ease, Kessler (2000) reports, “we downshift our thinking. Downshifted people feel helpless; they don’t look at possibilities; they don’t feel safe to take risks or challenge old ideas” (p. 108-9). Therefore, a safe and supportive environment encourages critical, creative, and diverse thinking.

Subjectivity

Proponents of feminist pedagogy offer a view of classroom authority that is not fixed. Maher (1999) notes, classroom authority “may be viewed as an ongoing process of active participation and negotiation” (p. 50). Because of this process of negotiation, the classroom dynamic is flexible. In some instances, the teacher will assume an authoritative role to initiate a discussion, and, in others, a student may collaborate with his or her peers to design an activity in which the teacher will take part as a learner.

Maier (1999) warns that encouraging shared authority and facilitating multiple perspectives must be done with caution to prevent the privileging of some student and/or teacher voices over others in the classroom (Ellsworth, 1989). To avoid this disparity, educators must first reach an awareness of their own position with its inherent views and limitations before encouraging students to do the same. For example, in my own

classroom I would acknowledge my position as a white, female, middle-class American and the particular ways that this position contributes to my ways of seeing and understanding (Garber, 2003; Maher & Tetreault, 1994).

In recognizing my position I intend to claim and attempt to abandon a closed mindset, unfair assumptions, stereotypes, bias, or discriminatory attitudes towards other individuals who do not share my specific social identities. Once again, though, I admit that I am only able to understand from my own perspective even though I may make every attempt to empathize with others who possess a different point of view. This is an ongoing exercise and is, at times, a struggle to shed old and unproductive ways of thinking. My efforts to recognize positionality mark the challenge and uncertainty that I feel in trying to assimilate new ways of understanding knowledge amidst my background of traditional teaching and learning concepts. I am sharing my experience here in order to affirm that this process is not exact and does not come from any prescriptive application of theory or methods. It arises from a desire to make learning in art history mean something to our students—something that is not happening in many of our art classrooms today.

A classroom dynamic in which multiple views, including traditional art historical knowledge and personal beliefs, are negotiated can encourage and support individual expression and respect for the views of others (Clark & Astuto, 1994; Howe, 2003; Mayberry & Rose, 1999; Sandell, 1991). A meaning-based approach in secondary art history instruction includes a more subjective student interpretation of works of art than has commonly been accepted in the classroom; however, the approach does not

encourage extreme relativism wherein all interpretations are considered to be valid (Howe, 2003; Pollock, 1999). Rather, it embraces Broude and Garrard's (1992) feminist approach that finds personal meaning by placing "one foot in our history and experience as a basis to construct understanding, and the other foot outside, able to take us beyond the binary opposition and the local perspectives" (p. 6) found in traditionally accepted meanings. Barrett (2002) advocates a similar approach that seeks to know what the work of art meant to the people who saw it in its time and makes it meaningful for ourselves in the present. These strategies create an interpretation in which the "needs of the present audience and the position of the present investigator lead to the formulation of new interpretations which necessarily take into account the conclusions of prior inquirers before moving on" (McKeon, 2001. p. 3).

Re-connecting Art to Real Life

Feminist pedagogy, by its design, is responsive to students' needs and realities (Bryson & Bennet-Anyikwa, 2003). When teachers welcome their students' realities and personal experiences into the classroom, the outcome will always be uncertain. I am aware that anger or hurt feelings may occur when personal opinion and experiences are elicited in this approach (Gregory, 2001; Milbrandt, 2002; Purpel, 1989; Simon, 2001). Bryson and Bennet-Anyikwa (2003) explain, "colonized images and distorted histories represented in academic arenas make student connections painfully uncomfortable at times" (p. 131).

The potential for discomfort is considerable when critically probing the social, cultural, economic, racial, and gender-related contexts that accompany many objects of

art. Students may ask whether or not the images are accurate depictions of that particular place and time. Why did certain people think in that way? Would anyone agree with them today? In essence, they are questioning not only the image, but the social structures and practices of the society in which the object was created, as well as the structures and practices in their present day world. Acknowledging and talking about differences, conflicts, and destructive events in our history helps students to decide whether or not it is important for them to work for social transformation and may give them the impetus to do so.

In a traditional approach that focuses on the work of art with little connection to real-life issues, the potential for discomfort is low because the discussions, if they occur at all, are frequently detached from social, racial, economic, and gender-related issues. The work of art is often studied as if it exists as an entity unto itself and with minimal social significance (Freedman, 2003; Gretton, 2003; Parsons, 2002). An art object with a complex story to tell and numerous potential connections for meaning-making is rendered impotent in this approach. As the following story will confirm, the traditional study of art history, as it played out in my life as a student, was unquestionably absent of any opportunities for meaning-making or social transformation.

Changing Methodologies in Art History: A Tale of Four Teachers

Traditional Methods and Content

The first story begins in a traditional college art history survey course of the mid-1980s, commonly referred to as “art in the dark,” and characterized by the authoritarian

transmission of the absolute facts from the Western-European canon of art history (Hales, 1995; Matthews, 1995). Looking back on this course, I remember that I was particularly impressed with the professor's vast knowledge, the stadium-sized classroom, state of the art technology, and the enormous sea of students. From my seat in this arena, the professor and her podium were about the size of a Pink Pearl eraser. She eased the monotony of slide after slide after slide with occasional humor; but, apart from our polite laughter, no student voices were heard.

Art history took form in the monumental and authoritative voice of the expert who presented all information as fact. As a student, I was not told that this was merely one version of the information or a partial story of art's past. The possibility that the knowledge presented could be biased or exclusionary, or that a greater diversity of art and artists might be worthy of study was never mentioned. As an art history student, I was not taught to question, elaborate, or think for myself; just memorize.

It is interesting to note that my first "art in the dark" professor was female and, yet, she projected the authoritative voice of traditional art history. Perhaps, she donned the traditional mantle of art history because she was reproducing the behavior of her professors. As I introduced in Chapter I, the phenomenon of students emulating the traditional art historical voice of their teachers, especially when those students take on the role of teacher themselves, is widespread and appears to occur irrespective of gender.

In this traditional approach to art history, artists and time periods were conveniently divided into styles and fit neatly on a chronological timeline (Freedman, 2003). The artists and art objects were rarely connected to social events or concerns,

unless the personal life of the artist was somehow scandalous; and, when it was, I effortlessly remembered all of the details (Pollock, 1999). My upper level undergraduate art history courses followed the same game plan with the addition of longer lectures which included more detail about the *work of art* and the life of its creator, writing assignments based upon our formal analysis of the *artwork*, and the assimilation of expert findings to support the analysis of that *artwork* (Addison & Burgess, 2003). Trafi (2004) succinctly echoes my experience,

The art history that I learned was something fragmented in stylistic periods, narrated by prominent male art historians and represented by male artist-geniuses and their artworks. My basic education in art history did not acknowledge me as a reader or writer of art history, but as a reproducer of the history decided upon by others elsewhere. (p. 27)

Other art educators (Ament, 1998; Addiss & Erickson, 1993; Szekely, 1990) also confirm that my experience as an undergraduate art history student was commonplace.

Academic objectivity, in which the information was presented as truth and did not acknowledge the subjectivity of the source, was commonly assumed in traditional art history (Pointon, 1994; Reese, 2002; Stankiewicz, 2000), as were the choices of cultures and objects worthy of study. Western art, or art of the European tradition, formed the canon of masterworks chosen to represent man's best achievements (Ament, 1998; Pollock, 1999). Women and artists of color rarely appeared in this exclusive club (Addiss & Erickson, 1993; Salomon, 1991; Sowell, 1995). Ideas such as the social, economic, or cultural context of the works of art received little, if any, attention (Sisson, 1999).

It was assumed that the artist's intent and elevated status of genius deserved considerable recognition, especially when painting was the chosen media (Chanda, 1998; Hales, 1995; Trafi, 2004). I do not remember being given any opportunities or reasons to try and make sense of the information that the teachers transmitted. The course material centered on people who lived and died a long time ago and the objects they created. I was unable to make any connection to my life; but, because I had already established an interest in art, I was engaged in learning about these objects deemed worthy of masterpiece status. My experience as an undergraduate art history student illustrates many of the characteristics of traditional art history which defined a field centering on the object of art with little reference to the viewer or audience.

In 1998 I started a comprehensive art program at a private Montessori school. For three days a week, I was the art teacher for students who ranged in age from 3 to 18. In this position, I taught art history the way I had been taught. As I noted earlier, this is common practice (Erickson, 1993; Fitzpatrick, 1992). I had a captive audience for whom I could display my knowledge of artists, styles, and works of art. Looking back, I realize that the lecture material was often unrelated to the students' lives. I did not know how I could, or even why I should try and make art history relevant to them. It is likely that my students were bored and quickly forgot most of what they had memorized for the test by the following day (Check, 2002; Delacruz, 1997; Greene, 1999).

In 2000, the private school where I taught did not have a budget to support a full-time art teacher. So, to expand the position to a full-time teaching job, I made use of my first undergraduate degree in history and taught two classes of high school history each

day. It was a unique opportunity to teach history and art to the same group of students; but, unfortunately, my limited knowledge of instructional approaches and the extensive time required to develop integrated curricula for the two subjects hindered my ability to take full advantage of this dual teaching role. In my first attempt to create continuity among the content areas, I developed a thematic approach in collaboration with the high school English teacher that grew into a year long curriculum focusing on significant issues, such as equality, prejudice, and freedom. Teaching these topics in-depth required additional preparation time, communication with my colleagues, and support from our administrators.

For several weeks, I used lecture as a teaching method because I did not know how else to relay a large amount of information to the students. I also assumed that they were learning what I transmitted to them. When reading the students' responses on the essay portions of their first tests, I realized that many of the students were not grasping the main ideas. Also, the facts which they did recall were absent of any meaningful context. I then began to experiment with the information to determine how I would present it to students in ways that were relevant to them. In other words, I recognized the need to find keys to unlock the door to meaning-making for my students.

The tendency to reproduce traditional art historical behavior was evident in my experience, as well. When I began to consider different instructional approaches to make learning more meaningful to my students, I already had been exposed to interactive and personally relevant instructional methods in the art museum and in a graduate art history methodologies course. However, when I stood in front of my own students to teach both

history and art history, I assumed the role of the authority figure transmitting knowledge to passive learners. I can only surmise that the instructional methods of my traditional art history professors exerted such a powerful influence on me that I reproduced their behavior even though I did not consciously choose to do so. I had to first recognize that these authoritative methods were not resulting in meaningful learning for my students before I considered the need to utilize a pedagogy that met their needs. I was unaware of it at the time, but I was engaging in self-reflective practice.

In the two history courses that I taught, I first recognized dialogue's potential as a teaching method while discussing issues that connected to the students' lives. I learned which methods were effective by trial and error since I had not taught using discussion as a primary method before, nor did I have many examples of it as a student. I began with the students' interests and questions and attempted to develop projects and topics of discussion that placed them at the center of the curriculum. I was just beginning to find a few keys to unlock the door to meaning-making, but my footing was too unsteady to cross the threshold.

My attempts to teach in a different way were not always successful, but, encouraged with the students' increased enthusiasm and depth of responses, I continued to try. Not only were students able to enter into meaningful discussions that I initiated, when encouraged to do so, they began to make relevant connections to their own lives and shared them with the class. I recognized their potential for meaning-making, but, at this point, I was not theoretically or methodologically equipped to commit to this type of teaching on a daily basis.

Introduction to Interactive Methods

In an earlier phase of my development as a teacher, I became an art museum educator in 1991, and was presented with a new teaching model. From art museum educator, Melinda Mayer, I learned how to teach by asking questions (Barell, 1991; Delacruz, 1997; Simon, 2001). She asked a particular type of open-ended question that caused the museum visitors to think reflectively and find their own connections to the works of art. As a result of her example, I no longer felt pressured to transmit information to the viewer. I learned to value the viewer's active participation and personal experiences. I also learned the importance of pausing after asking a question to allow time for reflection.

Numerous times, I was able to help the visitors, young and old, take ownership of their experiences with works of art using interactive strategies that engaged all of their senses, their knowledge, and their emotions (Howard, 1994; Jensen, 1998; Sternberg, 1989). Teaching in the art museum was a priceless learning opportunity that allowed me to experiment with innovative instructional methods that respected the viewer's contribution and caused me to question outmoded practices, such as lecturing, which minimized the viewer's involvement.

In the practice of museum education, I learned more about the goals of and theory behind interactive teaching methods. It is significant to acknowledge that, at this point, I was unaware of new methodologies in art history. Melinda Mayer also reports that her viewer-centered teaching strategies in the art museum were not connected to the new art histories because she had not yet encountered them (M. Mayer, personal communication,

October 6, 2005). Thus, this new model of interactive questioning was a significant key that unlocked the door to realizing my own abilities as a teacher which I now understood required expanding, but I did not yet know that there were also new ways to study art history.

New Art Histories and Feminist Pedagogy

In 1999, in a graduate level art history methodologies course, about fifteen years after my first mega-sized survey experience, with the professor's direction, I was led to feminist theory, a key that unlocked and named my burgeoning interest in teaching for meaning. On the first day of class, the professor, Jennifer Way, entered the classroom and instructed us to place the chairs in a circle to facilitate *discussion* and she left the lights *on*. I later learned that in feminist teaching, placing the chairs in a circle is considered to be "the simplest yet most powerful metaphorical act—the pedagogical shot heard 'round the world'" (Kimmel, 1999, p. 62).

Dr. Way made eye contact, interacted with us in a relaxed, conversational style, and valued each student's voice in the course (Mayberry & Rose, 1999). For the first time in an art history course, I learned that there was much more to talk about than the work of art itself. Issues of racism, bias, economics, and the viewer were just a few of the ideas that connected art to my life in ways that had not existed for me before. It made for active and very interesting discussions in which my personal input was expected and considered integral to the course (Boeree, 1991; Burton, 2000; Wells, 2000; Whitehead, 2004). This type of teaching was very different from what I had experienced in my undergraduate art history courses. Dr. Way created a connected interactive classroom in which learning that

had relevance to my life took place. Following her lead, I began to investigate feminism and later recognized that her course was taught with a foundation of feminist pedagogy (J. Way, personal communication, October 13, 2005).

My undergraduate art history professors more than a decade earlier spoke and carried themselves as if they had all of the answers. Dr. Way did not possess that air and she validated our ideas as worthy of further study (Garber, 1996; McKeon, 2001; Pointon, 1994). In that course I learned that the new art histories recognized individual voices and their informed opinions rather than an assembly of experts stating authoritative and enduring facts (Cheetham, Holly, & Moxey, 1998; Edwards, 1998; Minor, 1994). For the first time in my experience, art history made a place for me as a viewer.

I was also fascinated to discover many new art history methodologies that had gained acceptance in the field of art history over the last few decades (Cherry, 2004). Perhaps most relevant to my own interest in teaching for meaning has been the emphasis on viewer interpretation (Armstrong, 2000; Bann, 2003; Barrett, 2000; Tavin, 2003) and feminist theory (Attenborough, 1996; Blaikie, 1992; Garber, 2003). I now recognized that these concepts were missing in my traditional studies of art history.

Adding to the Key Ring

As a student, to this point, I had encountered traditional methods of art history instruction that transmitted information and did not value my participation. In my own teaching, I recognized the inadequacy of these traditional methods to facilitate student understanding and later witnessed the potential for discussion-based teaching.

Furthermore, in a dual role as a teacher and a learner in the art museum, I witnessed and practiced interactive teaching methods and came to understand how valuable learning to ask good questions could be in a meaning-based approach to teaching.

And finally, with my introduction to the new art histories and feminism, I had access to keys that might unlock the door to meaning-making in secondary art history instruction. Each of the teaching and learning experiences I recounted led me one step closer to the door to meaning-making. As I revisited my past, circling around and around through the revolving door, it became clear that each of these learning experiences and different perspectives led to the identification of keys that would be likely to fit the lock on the door. In the following section, I will present a discussion of the new art histories and address the ways in which their use provides fresh opportunities to make relevant connections to students in secondary art history instruction.

The New Art Histories

Art historian Hans Belting (2003) said, “Art had long been produced without any idea that it was fulfilling the course of art history” (p. 8). When I first read this statement, it summarized the transition between traditional and new art histories for me. As a student, I relied on art history to make sense of art for me. Making sense, in the terms of traditional art history, meant classifying an art object according to its formal properties, artist, date, and, occasionally, its purpose or meaning within the society that produced it (Garber, 1996; Pointon, 1994). Traditional art history was stratified, categorized, and unchanging; it seemed to exist apart from the art it defined (Gablík, 1995). Art historians

were the experts, and the study of art history meant learning what they said. However, in reality, as Belting implies, art was and will be created with or without art history. It is a part of life.

In the 1970s and 1980s art historians began to examine and integrate thought from other fields, such as literary theory, that questioned assumptions about subjectivity, power, and interpretation (Broude & Garrard, 1992; Tavin, 2003). Increased attention was given to economic and social conditions and the ways in which art was created within a particular society. Traditional art history frequently told the story of autonomous artists creatively producing their work without constraint, and that work was interpreted by an expert art historian who produced the meaning of the artwork (Gablik, 1995). New methodologies began to call attention to the existence of the viewer and the probability of multiple interpretations apart from the voice of the expert. For example, one of the new methodologies, semiotics, “privileges meaning and the ways in which meaning is produced” (Bal, 1998, p. 74) by regarding the work of art as a text to be read by the viewer. Thus, in the new art histories, the viewer’s active role in developing interpretations became significant.

Various other methodologies have greatly impacted the field of art history such as multi-culturalism, gender analysis, sociological and Marxist perspectives, deconstruction, and psychoanalysis⁵. These methodologies can overlap, are often dependent on one another, and, therefore, are not mutually exclusive. Just as in many facets of American society, it would be difficult to understand economic factors, such as income, without

⁵See Edwards, 1999, Minor, 1994, and Preziosi, 1998, for more information about art history methodologies.

also acknowledging the influence of gender bias, these methodologies may be used in conjunction with one another (Cheeham, Holly, & Moxey, 1998).

Visual Culture as a New Art History

A new methodology in the field of art history, discourse on visual culture, is currently impacting K-12 art history instruction. In the art education literature, visual culture is discussed with regard to two changes that impact art history instruction on all levels. The first transformation is a movement away from a traditional canon of art history that acknowledged a distinction between “fine art” and popular images. Heise (2004) defines visual culture as “the images and objects we encounter in our daily lives” (p. 41). The study of visual culture includes numerous forms of visual media from vintage commercial advertisements in print to cartoon animation on prime time television and video—forms of popular culture not traditionally included within the art education curriculum. This expansion of the curriculum provides new opportunities for students to make relevant connections with the objects of study in art history. Nonetheless, the term visual culture is not limited to a study of the objects and practices of popular culture.

The second use of the term visual culture within the art education literature signifies an awareness of the ways in which issues such as power, race, gender, and use of the visual are addressed in the context of making and viewing images or events (Anderson, 2003; Keifer-Boyd, 2003). Today, a number of art educators are using the term as a broad definition for new approaches to art education that attend to ethics and social change (Freedman, 2003; 2003a; Stankiewicz, 2004; Tavin, 2003). Feminist educators promote transformative social change through education, particularly for

marginalized groups of people. Therefore, in both connotations: greater relevance for students and increased opportunities to effect social change, discourse in visual culture provides another valuable key that teachers may use to unlock the door to meaningful learning in the art history classroom.

Viewer-Centered Interpretation

Viewer-centered methodologies that recognize the viewer's point of view and construction of knowledge are directly applicable to the secondary art history classroom. Gooding-Brown (2000) supports a "disruptive model of interpretation" (p. 42). In this model, the teacher or student begins with the traditionally-accepted authoritative interpretation, and then examines the social, cultural, economic, racial, and gender-related assumptions made in that interpretation. The student or teacher would then explore their own positions and construct a "reinterpretation" (p. 42). Gooding-Brown's approach begins with an introduction to the traditional interpretation, most commonly, by the teacher, followed by a critical inquiry of contexts and ending with the development of a reinterpretation.

In a meaning-based approach, the teacher and/or students are encouraged to initiate discussions about familiar life experiences, popular culture, related events, and existing knowledge about the contexts associated with the work of art that are triggered from its viewing, and then cooperatively or individually build meaningful interpretations. The order of these events can be significant because, if an authoritative interpretation is offered first, the students may be less inclined to engage in a critical inquiry, make connections, and offer their own points of view. In some cases, especially when the work

of art appears to offer few opportunities for relevant connections, teachers and students may choose to first investigate the historical contexts of the work of art to begin the meaning-making process (Chanda & Daniel, 2000; Fitzpatrick, 1992).

Gender-related analyses are particularly useful in secondary art history instruction. Keifer-Boyd (2003) determined that the value and interpretation of an artwork are connected to gender bias. By uncovering the students' own hidden assumptions about gender, Keifer-Boyd's study (2003) revealed that they learn to recognize the rules that they have created in viewing art and, with a teacher's help, can begin to address those rules, stereotypes, and assumptions.

This level of depth in student interpretation is possible with the new art histories. Interpretations that acknowledge the viewer can be used to facilitate substantive thought and analyses of works of art and their multiple levels of context. Among those viewer-centered methodologies, feminism addresses three factors that are significant to meaning-making: recognizing the viewer's subjectivity and position, validating personal experiences as knowledge, and signaling the viewer to the need for social transformation.

Feminism as a Methodology in Art History

As one of the new art histories, feminist art history has, from its inception, focused on meaning-making and the validation of subjective experience (Broude & Garrard, 1992; Gaudelius, 1998). Lippard (1995) credits the pluralism in the art world of the 1970s to feminism in that the subjective experience of female artists was introduced to the almost-exclusively male arena of modern art by such female artists as Judy Chicago. After years of disguising her femaleness in her art, she initially found her own

voice as a woman in the first writings of the radical feminists (Broude & Garrard, 1994). Prior to this time, Chicago was forced to create art that looked as if a man had created it. Her personal experiences and knowledge not only were undesirable, but also were ridiculed by her male professors and art critics (Chicago, 1975). With the freedom and insight she gained from feminist writers and as a teacher of other women artists, she began to openly create content-oriented art where the content was her experience as a woman.

Judy Chicago's autobiography (1975) is where I first learned about meaning-making. She did not use those words, but she certainly maintained that a reciprocal relationship linked personally relevant knowledge, life experience, and meaning. Her story also reminded me that in my own art making, I dig deep into myself, my family history, my concerns about the world, and other issues that I find personally relevant. Prater (2001) confirms that creating art and "developing one's own artistic style has always been essentially a process of constructing meaning" (p. 47). Parsons (2002) states, "Meanings lie in connections" (p. 30). When in the art museum, many of us, without prompting, originate personal connections with works of art (Williams, 1992). The same type of meaning-making that often takes place in art making and in the art museum is possible in the art history classroom.

Feminist scholarship from the late 1960s to the early 1990s is commonly referred to as "first generation" (Clark, 1996, p. 35; Hagaman, 1990, p. 28). First generation feminist scholars in art history dealt primarily with the omission of female artists from the existing group of artists that were considered to be worthy of study by traditional art

historians (Nochlin, 1988). Because of their efforts, a small number of female artists were recognized, researched, and, in some cases, included in art education curricula (Collins & Sandell, 1996).

“Second generation” (Clark, 1996, p. 42; Hagaman, 1990, p. 28) feminist scholarship refers to the postmodern time period from the early 1990s to the present. The second generation of feminist scholars has focused on questioning the discipline of art history itself. Feminist thinkers problematized the concept of knowledge, its source, inherent bias, and its ownership (Jackson, 1997) by doubting the assumptions upon which it was based.

In reference to the college classroom, Elbow (1979) observed,
Traditional professors, because they contain the thing to be learned
inside of them...stand up in front of students and say, in effect, ‘Get what
is inside of me inside you. Look at me; listen to me; believe me. I am
important.’ (p. 107)

I intentionally used this quote written within the context of the college classroom because, as I stated before, the art history teaching methods which many art teachers employ in the secondary classroom are influenced by the instructional methods of their college art history professors. Therefore, this authoritative approach is replicated in the secondary art history instruction. The underlying assumption in this approach is that the knowledge is external to the student; it is indisputable fact; it is from an expert; and therefore, it is valid (Mayberry & Rose, 1999).

Feminist educators abandoned this paradigm and now recognize that knowledge is constructed in the relationship between the individual and the object or issue under consideration (Hagaman, 1990; Jackson, 1997; Langer, 1997; Maher, & Tetreault, 1994). Feminist authors assert that knowledge is deemed as valid when it acknowledges the specific position of the knower, a position which is impacted by that individual's "gender, race, and other socially-significant dimensions" (Maher & Tetreault, 1994, p. 22). Today's feminist art historians consider art history to be a social construct, like the making of art (Paley, 1995). Consequently, feminism as a methodology in art history questions fixed meanings that might be indicative of expert voices from the dominant culture (Broude & Garrard, 1992) and would marginalize or eliminate the possibility for multiple interpretations. Clark (1996) notes that feminism is no longer limited to gender because we now recognize that men are also subject to a diverse array of social forces.

A feminist reading of art history is many-sided⁶. It prioritizes the individual production of meaning and might include an analysis of gender as a defining category, a discussion of race, or other "distinctive characteristics that empower one group while defining the other in a dependent relationship that works to establish what we understood as certainties by the societies that consume works of art" (Pointon, 1994, p. 42). The awareness created through a feminist reading of a work of art can cause the viewer to question universal structures and values and invites the viewer to enrich the reading with his or her personal experiences, ways of understanding, subjectivity, and unique interpretation (McKeon, 2001). This art history methodology is particularly suited for the

⁶See Broude, 1991, for a thorough feminist reading of Impressionism, for example.

secondary art history classroom because it can be used to connect learning to the student's everyday experiences and helps him or her to develop, with self-reflection, their own ways of making sense of their world.

Interactive Teaching Methodology

Learning Theory

With the curriculum as a point of reference, the teacher and his or her pedagogy offer the unifying thread from external content to internal meaning-making for the student. Garber (2003) notes, "Each classroom or teaching context is shaped by the people in it" (p. 60). These "people," our students, possess life experiences and knowledge that, when validated, can be used to advance their understanding of art history. In fact, without connections to their day-to-day reality, minimal learning may take place (Bruner, 1990; Langer, 1997; Wiggins, 1989). Feminist pedagogy, new art histories, and an interactive teaching methodology may be three keys that can be employed by secondary art teachers to open the door to these relevant connections and facilitate meaningful learning for their students in art history.

Because of the participatory nature of the learner and the emphasis on building knowledge from existing understanding, feminist pedagogy is necessarily constructivist. Constructivist theories have their basis in the works of Dewey and Piaget (Freedman, 2003) in which the mind generates knowledge in response to new information that is integrated into existing webs of knowledge in the learner's brain. From the field of brain research (Gardner, 1991; Howard, 1994; Jensen, 1998), educators now have a firm

foundation of cognitive explanations of learning as characterized by the active learner engaged in a process of knowledge construction (Efland, 2004) and know that information that does not fit into our existing knowledge and experiences is lost in memory (Bruner, 1990).

It is also important to note the impact of social learning in a participatory classroom. Zander (1998; 2003) explains that sociocognitive learning theories acknowledge classroom conversation as a factor in student learning and suggests that students and teachers learn from one another in a community of discourse. In a meaning-based approach to secondary art history instruction, meaning-making and learning refer to the same process. If information is taught to a student without an opportunity for personal meaning-making, then, according to this approach, learning is not taking place. Previously I explained that students may have the ability to memorize the information, but they are unable to integrate it into existing knowledge without a relevant connection to a thought or experience that is personally significant to them. Hagaman (1990) affirms,

If it is true that meaning and knowledge are found in the relationship between a person and a topic or object of study, as contended by feminist philosophers, we must provide opportunity for an examined context for any experience we offer to students, and such an examination must be ongoing. (p. 33)

This meaning-based approach to secondary art history instruction provides just that opportunity. Critical consideration of the works of art, its context of creation and viewing, varied interpretations, historical knowledge, learning from one another, and the

validation of personal experience permeate every aspect of teaching and learning in this approach.

One of the best descriptions of meaning-making I encountered explains the activity of engagement with a poem (Hall, 2000).

A child reads a ...Sylvia Plath poem and the emotion is their own. They do not experience an emotion which is then *related* to their own experience, they engage with the poem *through* their own experience. The meaning and value of the poem is in the context of the life of the student: thus the child is at the centre of the arts curriculum. (p. 144)

There is every reason to believe that a high school student can experience a work of art in the same way: through his or her experience. As Hagaman stated, this process is ongoing. It cannot be an activity that begins and ends within a prescribed time; it is a way of teaching that saturates every aspect of the classroom. It can and should only be implemented by a teacher who is willing and able to deal with ambiguity, unanswered questions, multiple points of view, and complex discussions because it is anything but a search for “correct” answers.

Instructional Methods in a Meaning-Based Approach

The teacher’s appropriate use of instructional methods is crucial as a key that can open the door to meaningful learning in the secondary art history classroom. Brain-based researchers (Howard, 1994; Jensen, 1998), learning theorists (Langer, 1997), and educational reformers (Sparapini, Abel, Easton, Edwards, & Herbster, 1997; Kessler, 2000; Wiggins, 1989; Zophy, 1982) advocate the use of interactive methods and

cooperative learning to facilitate learning that is relevant to the student. McTighe, Seif, and Wiggins (2004) report the existence of “clear and consistent correlations between interactive teaching methods and higher levels of learning and achievement” (p. 27). Consequently, the interactive teaching methods employed in this meaning-based approach in art history produce higher levels of learning as well as learning that is more relevant to the student.

Educators in various areas of specialization conclude that instructional methods designed to achieve higher-level thinking, student ownership and involvement, and the capacity for student motivation and self-evaluation are essential in the process of teaching for personal meaning (Barrell, 1991; Baxter Magolda, 2000; Boeree, 1991; Brookfield, 1991; Gregory, 2001; Hunsberger & Labercane, 2002). In particular, proponents of feminist pedagogy emphatically declare that teaching for personal meaning necessitates the use of interactive and cooperative instructional methods (Arambula-Greenfield, 1995; Belenky et al. 1997; Bryson & Bennet-Anyikwa, 2003; Hoffmann & Stake, 1998; Lelwica, 1999). For that reason, a meaning-based approach in secondary art history instruction requires a consistently interactive discussion between teacher and student.

Asking Questions.

Addiss and Erickson (1993) define the difference between replicative and generative questions: “replicative inquiry is the rediscovery of accepted knowledge and generative inquiry leads to the unknown and is generally more difficult but potentially more rewarding” (p. 124-5). In this meaning-based approach to art history instruction, replicative teacher-initiated questions of good quality (Burton, 2001) can be combined

with generative teacher- and student-initiated questions to create a current of ideas flowing from teacher to student, from student to student, and from student to teacher (Attenborough, 1996; Dietrich & Smith-Hurd, 1995; Keifer-Boyd, 2003; Stankiewicz, 2000; Stastny, 2000). In this model, which is reflective of feminist pedagogy (Maher & Tetreault, 1994; Sandell, 1991), one individual does not possess the knowledge; instead, it is created in a collaborative exchange (Burton, 2000). As participants in this circular and fluid interchange of questioning, thinking, debating, and re-evaluating, teachers and students can initiate original, personally relevant, and transformative ways of interacting with works of art.

This exchange can also be called dialogue. Noddings (1992) defines dialogue as “a common search for understanding, empathy, or appreciation.... [that] is always a quest for something undetermined at the beginning” (p. 23). Therefore, dialogue is not consistently directed by the teacher and is not aimed at a particular answer. In this type of exchange, what the teacher does not say is often as important as what he or she does say. Often, this means knowing when *not* to speak and when *not* to offer an opinion so that student exploration and thinking can occur (Zander, 2003). From my teaching experience, I know that students who are given time to process new information often have questions or comments that would not have surfaced without attention to the importance of waiting.

In addition, Stankiewicz (2002) recognizes the need for modeling responses to works of art in classroom dialogue. In her view, teachers can address a work of art with thoughtful investigation to stimulate more critical and creative thinking in their students. Of equal import is the flexibility needed to respond to student questions. Zophy (1982)

acknowledges that in a learner-centered classroom, it is “impossible to anticipate or control the exact direction the discussion will take” (p. 191). This does not mean that the dialogue springs forth indiscriminately; rather, in a climate of respect for fellow learners (including the teacher), students and teachers offer comments and questions that are most likely to further understanding of the works of art and encourage one another to think critically, formulate additional questions, and build trust among one another. The depth of thought necessary for a student to develop and ask a question reflects active assimilation of knowledge and is much more likely to result in meaningful learning for that student than passive listening to a great volume of information (Wiggins, 1989). In this process of negotiating an interactive classroom dynamic, the value of questioning is instilled in students.

It is imperative that the teachers model and encourage students to form and ask questions in a meaning-based approach. “Students need to know that asking questions is a mark of intellectual vitality and rigor, that part of their job as they listen to a rendition of history (or any other subject) is to ask probing questions” (Simon, 2001, p. 78). The curiosity to develop questions and the confidence to ask them has been a defining characteristic of my journey through the door of meaning-making. Students must overtly be given permission to share their questions and views because these personal contributions to learning are repeatedly undervalued and regularly hushed in their general education (Maher & Tetreault, 1994; Reese, 2002; Sizer & Sizer, 1999).

Expanding Dialogue.

Classroom dialogue offers students an opportunity to express their views and concerns. In a teacher-dominated classroom, very few students feel confident enough about themselves and/or their ideas to interject a comment or a question. Students must be told directly that their comments, ideas, questions, and experiences are valid and are necessary to the learning community (Boeree, 1991). Dialogue makes a space for the students to “draw more heavily from their own experience, build communicative competence, and ultimately facilitate students’ responsibility for their own learning” (Zander, 2003, p. 4).

Simon (2001) developed a list of essential teacher techniques to engage and push students intellectually in any subject. These instructional techniques can be useful when combined with generative questions in a secondary art history classroom to help the students learn to process information, form ideas, question assumptions, and think with greater complexity. The classroom community benefits when teachers develop or increase their abilities to:

1. Argue all sides of an issue.
2. Balance seriousness with mirth.
3. Focus on a hard question and stick with it.
4. Draw refined thoughts out of students’ off-the-cuff responses.
5. Push past the glib toward the bumpier [or more serious] truths.
6. Lead students to see analogies between different cases.
7. Encourage student questions. (Simon, 2001, p. 131)

This list indicates a number of abilities that can be useful to a meaning-based teacher in any subject. They parallel many of the points I made in this chapter and offer a checklist, of sorts, for self-reflection. Teachers of secondary art history should ask themselves if they are engaging in these practices. If so, how can they improve them and further adapt them to art history instruction? If they do not use any of these methods, they need to assess how they are teaching art history and determine why they are making the choices they are making on a daily basis.

Time for Change

In Chapter I, I established that secondary art history instruction in a large number of art classrooms does not exemplify what is best about art education. All domains of art education, from the making to the viewing of art, should offer students unique opportunities to widen their horizons and explore their potential, learn to respect others and their different ways of expressing themselves, engage in critical and divergent thinking, develop their identity and voice, and build a personal knowledge base that connects art to life in ways that are useful in and out of the classroom. The meaning-based approach I am presenting in this chapter has the potential to meet these goals and further develop a student's capacity for understanding.

Here, I am defining understanding in the sense of the word that I first used in the story about my biology teacher, Mrs. Woods: understanding that makes sense to the student, understanding that fits into his or her own ways of processing information and

retaining knowledge, and understanding that the student can apply in and out of the classroom. Gardner (1991) states,

In schools—including ‘good’ schools all over the world, we have come to accept certain performances as signals of knowledge or understanding. If you answer questions on a multiple-choice test in a certain way, ...you will be credited with understanding. No one ever asks the further question, “But do you really understand?” (p. 6)

The meaning-based approach in secondary art history instruction prescribes that secondary art teachers must care whether or not students *really* understand art history in ways that are meaningful to them, and teachers must not be satisfied until they have developed the classroom community and instructional tools to give students every possible opportunity to do so.

The meaning-based approach that I discussed in this chapter is built on a postmodern point of view in art history which determines that meaning in a work of art does not exist within the work of art itself; it exists in the interaction between the viewer, his or her subjective experience, positionality, and the work of art. Information about the art object’s original context, maker, and the society in which it was created contribute to this interaction, but do not make the work of art relevant for the student.

The following six characteristics briefly summarize the approach I presented:

1. Meaning-making can occur when a teacher creates a safe environment where student voice is heard and original thought is nurtured (Sandell, 1991; Kessler, 2000; Lelwica, 1999; Maher & Tetreault, 1994; Weiner, 1994).

2. The teacher is not the knowledge authority because teachers and students are interested in the personally meaningful knowledge that each student builds in his or her own way (Belenky, et al., 1997; Hagaman, 1990; Jackson, 1997; Maher & Tetreault, 1994).
3. Expert knowledge is respected and considered to enrich a student's own interpretation (Chanda & Daniel, 2000; Gooding-Brown, 2000; McKeon, 2001).
4. Student voice and his or her life experiences are valid sources of knowledge which add to the community of discourse (Bryson & Bennet-Anyikwa, 2003; Garber, 2003; Hoffmann & Stake, 1998; Kimmel, 1999; Mayberry & Rose, 1999).
5. The teacher's instructional tools based on inquiry and dialogue put questions at the center of the classroom experience (Boeree, 1991; Burton, 2000; Mayberry & Rose, 1999; Noddings, 1992; Wiggins, 1989; 2004; Zander, 2003; Zophy, 1982).
6. Questions posed by a student to another student or to the teacher should be commonplace (Dietrich & Smith-Hurd, 1995; Keifer-Boyd, 2003; Simon, 2001; Stankiewicz, 2000; Zander. 2003).

Is It Practical?

I recognize the challenges which secondary art teachers must overcome on a daily basis. Transforming one's teaching practice from subject-centered to learner-centered cannot be accomplished alone; teachers must be supported in teaching for meaning. They need to be released from the requirement to cover extensive amounts of material and be given the freedom to delve deeply into the subject (Graff, 1990; McKeon, 2001;

McTighe, Seif, & Wiggins, 2004; Simon, 2001; Zophy, 1982). Even if these conditions are met, students may be so accustomed to passively receiving information that they may initially resist contributing to the classroom dialogue (Belenky, et al., 1997; MacDermid & Jurich, 1992). The meaning-based approach in secondary art history instruction requires building a relationship of trust between student and teacher and will necessitate time and patience. If it proves to be practical, it should be an exciting journey.

Cotner (2001) reported that high school art teachers were particularly resistant to adding language oriented components to the curriculum. This is understandable when, as art teachers, our pre-service education often revolved around art making and writing lesson plans (McKeon, 2001). Where and when are we supposed to learn how to invite student thought into a discussion about art history? Assessment serves as an additional barrier. “If teachers still think in terms of a transmission model, the reason may be that current assessment methods are still in line with the transmission model” (deKock, Slegers, & Voeten, 2004, p. 17). In the transmission model, the teacher transmits information to the student, and then the student regurgitates this information in the form of test answers which are assessed in ways that do not traditionally reward the student’s original thought or interpretation.

And, as if these reasons for not employing a meaning-based approach in secondary art history instruction are not daunting enough, teachers reported that they lack time to enter into substantial discussions in the classroom (Milbrandt, 2002; Zander, 2003). In Milbrandt’s (2002) research study of secondary art teachers, many teachers reacted with negative comments about discussing social issues, or, as they described

them, “non-art” content (p. 148). As a field, art educators should be alarmed that many secondary art teachers consider social issues to be “non-art” content. In fact, the frequency of discussions including social issues arising from works of art would be a measure of success in this meaning-based approach because teaching for meaning in art history places a premium on re-connecting art to life (Anderson & Milbrandt, 2005).

Certainly, in the current educational system, there are obstacles to a meaning-based approach in secondary art history instruction. However, the benefits of this approach: greater retention of knowledge and higher levels of learning (McTighe, Seif, & Wiggins, 2004); increased communicative competence and student responsibility for learning (Zander, 2003); collective growth, social action, and transformation (Bryson & Bennet-Anyikwa, 2003; Maher & Tetreault, 1994; Mayberry & Rose, 1999) significantly outweigh the potential challenges in its implementation. When the rewards are so rich, are there any reasons that are sufficient enough to keep art teachers from engaging their students in meaningful learning in art history?

Conclusion

This chapter examined a key ring that might be used to open the door to meaningful learning in secondary art history. Included on that key ring are feminist pedagogy, new art history methodologies, and interactive instructional methods, with space for additional keys that are yet to be discovered. If an art educator chooses to use these keys to engage in theoretically and ethically sound teaching practices that consider the potential impact of each student on their world, they are poised to unlock the door to

meaningful learning in secondary art history. It is time for art educators to make progress away from traditional models of art history instruction that make a minimal difference in the lives of our students and leave them standing on the threshold of the door to meaning-making. With keys that fit the lock on the door, a teacher can lead those students through the door to meaningful learning in art history that has the potential to empower them and enrich their lives. The next chapter presents the methodology for the case study I conducted in Doug Darracott's classroom where I had the opportunity to apply these ideas to secondary art history instruction in progress.

CHAPTER 3

METHODOLOGY: PREPARING TO TEST THE KEYS

The door to student meaning-making exists within a framework that joins belief to action, theory to practice, and philosophy to potential. Feminist pedagogy (Kimmel, 1999; Maher & Tetreault, 1994; Mayberry & Rose, 1999), new art histories (Attenborough, 1996; Cheetham, Holly, & Moxey, 1998; Freedman, 1991), and interactive instructional methods (Delacruz, 1997; Gooding-Brown, 2000; Simpson, 1996) are keys that might successfully unlock this door and lead students to personally meaningful learning in the secondary art history classroom.

This chapter will introduce the research component of this thesis that is comprised of a case study of a secondary art history teacher. It is my intention to determine which keys will fit the lock on the door to meaning-making in this teacher's classroom. In this process, I will gather data, analyze the data, and answer the research question, to what degree do the current practices of a secondary art history teacher reflect the knowledge and implementation of new methodologies in art history that would enable teaching for meaning? Supplementary to this question, I will attempt to identify any additional methods and content which are being utilized by the case study teacher and to what degree they enable or hinder meaning-making.

Case Study

In this case study, the object of study is an individual teacher's methods, the content of those methods, and their relationship to student responses during art history instruction in a high school art classroom. In order to provide a multi-dimensional picture of the ways in which the current practices of a secondary art teacher may reflect or do not reflect the knowledge and/or use of the new art histories informed by feminist pedagogy and interactive teaching methods, I recognized the need to observe art history teaching, first-hand, within the context of the classroom. The primary objective in this case study is gathering and evaluating data concerning the teacher's instructional methods, their content, and evidence of student meaning-making. This data will be analyzed using a combination of qualitative and quantitative methods.

The research question is intended to probe the ways in which instructional content and methods impact student meaning-making. Although I am not able to assess the degree to which students are making meaning internally, I can observe and evaluate their spoken and written responses to the teacher's instructional methods. Evidence of student meaning-making in these responses might take the form of statements that reveal personal insight, opinions, assimilation of previous knowledge in a new form, connections to personal experience, and individual interpretations of works of art.

Qualitative Methods

I chose the case study method because it provides an "in-depth, multifaceted investigation, using qualitative research methods, of a single social phenomenon" (Orum & Feagin, 1991). Qualitative research methods are used when it is necessary to

understand the social activity within the context that it regularly occurs (Merriam, 1998). Studying teaching within the classroom is to observe and further examine its complexity of interactions, attitudes, responses, physical surroundings, and their interrelatedness.

The case study method is uniquely qualified to meet this challenge on the grounds that it can encompass various sources of evidence, allow for observation over time, and permit the researcher to selectively respond to happenings that are significant to the researcher (Hamel, 1993; Yin, 2003). Traditional research methods, which are often quantitative, would generate data that is removed from its context and would not be able to address the complexity of human interaction within a classroom setting (Feagin, Orum, & Sjoberg, 1991). The case study method also allows the researcher to abandon a search for a specific truth and, instead, create meaning based on multiple sources of data (Eisner, 1981). The sources of data in this case study will lead to a multi-dimensional understanding of the classroom environment and its participants.

Feminist scholarship influenced my decision to use the case study research methodology. Just as feminist pedagogy encourages the validation of subjective experience, feminist research requires acknowledging the presence of the researcher and the subjectivity of his or her position (Smith, as cited in Aspland, 2003). The presence of the researcher will necessarily have an effect on the interaction of the participants although it is impossible to determine the nature and degree of this effect (DeVault, 1999). For example, as I conducted observations in the classroom, it is possible that certain comments were made or specific questions were avoided because of my presence.

Because many of the new art histories embrace the viewer as a meaning-maker,

and meaning-making is accomplished with an interactive teaching methodology, research methods that are compatible with interactive methods are also essential. The case study allows the observer to witness the complexity of social interaction in the classroom and ascertain the effect of teacher actions on student response. For example, what is the nature of student response when the teacher asks an open-ended question? Or, what type of teacher actions and/or statements limited student response? Teacher and student actions, such as questions and responses, must be observed as they occur within the classroom environment to determine the effect that one may have upon the other (Mertens, 2000). Because the classroom is a culture in and of itself, an ethnographic research approach was used to explore teaching and learning within it.

Ethnography

Anthropologists established the ethnographic research approach in which an investigator conducting fieldwork observes and records details about a particular culture within the context of that culture (DeVault, 1999). Mead (1928/1961) used the case study form of ethnography and asserted that humans do not act independently, but they are part of a social structure (Sjoberg, Williams, Vaughan, & Sjoberg, 1991). This social structure is certainly a feature of an occupied classroom that exists as a culture itself. The environment, the participants, their actions, and the presence of the researcher all play a role in the classroom social climate during observations.

Because traditional researchers sought to remove their influence from the study with the goal of finding objective results, the ethnographic method was often criticized for its subjective nature (Feagin, Orum, & Sjoberg, 1991). These “attempts to blind the

seeing knower have made it difficult for the [researcher] to acknowledge the role the knower plays in the construction of knowledge” (Belenky, Clinchy, Goldberger, & Tarule, 1997, p. 19). In this study, I overtly acknowledged my position as an observer within the classroom. I recorded teacher and student interactions based upon what I saw, read, and heard; therefore, my own subjectivity and presence within the research context are evident in this study (Tomm, 1989).

Rich, thick, multi-layered description is an important characteristic of ethnographic studies. “Thick description is a term from anthropology and means the complete, literal description of the incident or entity being investigated” (Merriam, 1998, p. 211). This type of description is necessarily qualitative because words are used to create an understanding of the situation, in this case: the secondary art history classroom. The ethnographic techniques I employ in this case study are field work, participant observation, and interview.

The term participant observer describes a researcher that enters the environment or group that is the subject of the study and, depending on the individual case, participates with differing levels of involvement (Merriam, 1998). As the participant observer in this case, I did not become involved in the activities or the discussions of the class. My presence was introduced to the students and I had casual conversations with several of them. Merriam (1998) notes, “in qualitative research where the researcher is the primary instrument of data collection, subjectivity and interaction are assumed” (p. 103).

Quantitative Methods

Most often, the term *quantitative* refers to experimental research in which one or more of the variables are manipulated (Motulsky, 1999). In a predominately qualitative case study, such as this one, however, quantitative methods can be used to further describe or show relationships between variables that are simply measured and not manipulated (Merriam, 1998; Mills, 2000). Freedman (2004) states, “Now, researchers often use a combination of quantitative and qualitative methods in order to answer complex questions” (p. 187). After I began the process of data analysis, I decided that both methods were necessary to answer the research question in this study.

Freedman (2004) also notes, “Research methods should lead logically from research questions” (p. 187). The research question in this study required methods that could quantify the degree of the teacher’s use of particular methods, content, and student responses and questions; therefore, simple statistics were used to further explore the classroom dynamic with an analysis of the frequency and nature of the teacher’s and students’ actions. As I will re-affirm in Chapters IV and V, the findings from the qualitative and quantitative analyses are not mutually exclusive; they are intended to inform and complement one another.

Research Design

Researchers (Hamel, 1993; Williams, 1991) assert that the careful selection of the subject and its site are critical decisions in designing a case study. In addition, Williams (1991) notes that a “case study must be carefully selected for [its] illustrative and theoretical value” (p. 239). As I discussed in Chapter I, art history instruction in

secondary art classrooms is a nearly invisible component of art education. Art history is, however, commonly offered as a course in the Advanced Placement (AP) program. Therefore, I directed my focus to teachers of AP Art History. In the process of choosing the teacher for this case study, I reviewed six class descriptions and syllabi written by teachers of secondary AP Art History courses published in the *AP Art History Teacher's Guide* (College Board, 2003). The syllabi reported the teachers' philosophies of art history education, instructional methods used, and course outlines. The criteria I used in selecting this teacher specified that he or she would use: (a) elements of feminist pedagogy, (b) new art history methodologies, and (c) interactive teaching methods.

Only one of these AP Art History teachers, Douglas Darracott, indicated the possibility of meeting the three criteria that, when combined, have the potential to enable student meaning-making. For that reason, this was a purposeful or criterion-based selection process in which I selected a teacher who had the greatest possibility of meeting the criteria I designed (Merriam, 1998).

Doug Darracott's (2003) syllabus offered a variety of statements in which his teaching approach in art history was linked to the impact of culture, an emphasis on major themes, and an awareness of the need to actively engage students in the study of art history. For example, the syllabus states:

The AP Art History course described here has been designed with the primary objective of enabling students to analyze the impact of culture (specifically, art and architecture) on one's perspective of our world and the people who inhabit it... (Darracott, 2003, p. 100).

Rather than emphasizing the acquisition of numerous facts, dates, details, and bits of trivia, the focus is on larger ideas... (Darracott, 2003, p. 101).

Although lecturing with slides and/or PowerPoint presentations still seems to be one of the most effective ways to disseminate information, students can easily become bored and restless (Darracott, 2003, p. 103).

Mr. Darracott goes on to list various activities he employs in his classroom, such as asking students to plan a path through Rome or Paris on a city map to locate the works of art he has listed for them to view. Games and other interactive approaches are included in the syllabus, as well. Doug Darracott's syllabus reported that he used interactive methods and embraced the analysis of culture which might signify use of new art history methodologies.

To answer the research question, I needed to become immersed in the culture of Mr. Darracott's classroom. In order to verify my criterion-based selection, I visited Mr. Darracott's art classroom at Plano West Senior High School in Plano, Texas. Based on a preliminary interview I determined that he would, indeed, be a sound choice for the case study.

About the School and its Students

Plano is an affluent suburb of Dallas, Texas, a major metropolitan community that hosts a wide variety of civic and cultural opportunities. Plano West Senior High School is one of three senior high schools in the Plano Independent School District. The school district is known nationwide for its high standards of academic achievement. All three of

Plano's senior high schools were recently listed in the top 500 of *Newsweek* magazine's (2005) list of "1000 Top High Schools in America." In addition, Plano ISD schools administer more AP tests than any other school district west of the Mississippi River (Wikipedia, 2005). Students at Plano West are encouraged, but not required, to take the Advanced Placement exam if they are enrolled in an AP course (Darracott, 2003).

Plano West Senior High School's total enrollment is 2,350, all of whom are juniors and seniors. Based on its high standardized test scores, the Texas Education Agency rated the school as an *Exemplary* campus (Plano Independent School District, 2005), the highest honor awarded to schools in the state. Ninety-seven percent of the seniors go directly from graduation to an institution of higher learning. The remaining three percent enter the military (Darracott, 2003). These statistics are representative of a student body consisting of exceptional students in an environment that supports academic success.

At Plano West Senior High School, Mr. Darracott teaches studio art courses, such as 2-D Design and Drawing, and is the only teacher of AP Art History at the school. He teaches one AP Art History class that consists of twenty students, most of whom are seniors. The class meets daily for a 55-minute period. I concluded that I needed to observe Mr. Darracott's instructional methods and interaction with his students in progress. As an observer in the classroom, I was able to examine the types of instructional methods and assess whether or not they led to student meaning-making. To gain further understanding, I decided to pursue supplementary sources of information in the form of an interview with Mr. Darracott and examples of student writing. Approval

for the research project was requested from and granted by the University of North Texas Institutional Review Board.

Data Gathering

As is characteristic of the case study method, my data was compiled from several sources. I used four tools to gather information in this case study to determine whether or not elements of feminist pedagogy, new art histories, and interactive instructional methods led to student meaning-making in Mr. Darracott's AP Art History course. The four sources of data were:

1. Course Syllabus,
2. Interview with Mr. Darracott,
3. Field Notes, and
4. Student Writing.

Syllabus and Interview

The syllabus was the first source of data I obtained. The previous section explaining the purposeful or criterion-based sampling addressed the information I derived from the syllabus. The next source of data was the semi-structured interview I conducted with Mr. Darracott. Choosing a semi-structured interview permitted me to develop the questions prior to the interview and allowed for "open-ended answers and variations" (Merriam, 1998, p. 74) that might occur during the interview. The interview was a crucial item in the assimilation of data because Mr. Darracott was the sole source for the information about his teaching strategies and philosophy. The interview questions

provided information about his educational background and teaching experience in addition to his knowledge of new art history methodologies (see APPENDIX A for the interview questions).

Field Notes

The third source of data was the field notes I wrote during the observations. This data was then transcribed. In addition to the data which included the teacher-student dialogue, I also wrote additional notes that included my impressions, descriptions of the classroom, and questions that warranted further consideration. This record of observations offered an ordered sequence of teacher actions and student responses.

I originally planned to conduct daily observations for two weeks in the classroom, but I was unable to do so. When this research study received approval, Mr. Darracott and his students were in the final two weeks of the school year. During this time, they were primarily reviewing and preparing for the final course exam and the AP Art History exam. Therefore, there were four complete days of instruction between May, 3, 2005, and the end of the school year. Thus, the field notes were written during classroom instruction on the days of May 3-6, 2005.

Student Writing

The fourth tool I utilized was student writing in the form of weekly essays and exams. These writing samples were produced by the students enrolled in the class I observed, but were completed prior to the time of my observations. The writing samples, therefore, did not cover the same instructional content that I observed during the observations. I was unable to use a purposeful sample in the writing because

Mr. Darracott chose the samples of student writing. He then protected the identity of each student by covering the students' names on each of the samples before giving them to me. Because the samples were not randomly selected, they may not be illustrative of the entire class.

Data Analysis

Triangulation

Using these combined sources of information offered the opportunity for data triangulation. Merriam (1998) defines triangulation as “using multiple investigators, multiple sources of data, or multiple methods to confirm the emerging findings. It is also a procedure for establishing validity” (p. 204). In this case study, I am the sole investigator, but I did opt to draw on multiple sources of data and multiple methods of data gathering.

Mathison (1988) points out that triangulation may produce data that are inconsistent or contradictory. She suggests shifting the notion of triangulation away from “a technological solution for ensuring validity” and instead relying on a “holistic understanding” of the situation to construct “plausible explanations about the phenomena being studied” (Mathison, 1988, p. 17). Merriam (1998) also states that, especially in terms of using multiple methods of data collection and analysis, triangulation strengthens reliability as well as internal validity. Reliability in qualitative research refers to the concept that given the collected data, “the results make sense—they are consistent and dependable” (Merriam, 1998, p. 206).

Internal validity is a benefit of ethnographic research (Merriam, 1998). Because the researcher is immersed in the research setting, data is taken directly from its source. This is different from other forms of research, such as a survey, for example, in which the researcher would not only have to interpret the survey responses, he or she would have to consider issues that may have occurred at the time the subject completed the survey. For example, the subject might have included inadequate information because of time constraints, or the subject might have misunderstood the survey questions. Ethnographic research allows the researcher to have access to the object of the study, and, therefore, may provide more accurate, and, consequently, more valid data (Court, 2004).

It is important to note that a researcher cannot ever have a complete picture of any phenomenon. No thing can be known in its totality, and any source of data reflects a story from a particular point of view (Kirsch, 1999). For that reason, I used four sources of information in order to deepen understanding and enable me to present multiple truths, layered stories, and views from different locations, as opposed to a single truth as was commonly sought in traditional research methods. Yin (2003) defines data triangulation as an opportunity to use multiple sources of data to corroborate the same phenomenon. In this case study, however, the various sources of data are used to illuminate different aspects of Mr. Darracott's teaching and his students' learning experiences that contribute to understanding as opposed to corroboration.

In the process of data analysis, I used an inductive mode of inquiry that builds rather than tests theory to discern whether or not Mr. Darracott's pedagogy revealed implementation of the new art histories and use of interactive instructional methods

(Merriam, 1998). In educational research, the classification scheme used to analyze the data originates from the data itself (Merriam, 1998). Therefore, I developed emerging categories of teaching methods, content of teaching methods, and student actions during the process of data review. Modified forms of the four components of the research questions as stated above were used to analyze the other data sources and will accompany the reporting of findings from each of those sources in Chapter IV.

Analysis of the Field Notes

After reading through the entire transcript of the field notes, I assigned descriptive two- and three-letter codes to each teaching method used by Mr. Darracott (such as TL for teacher lectures), content of that method (TNA for teacher uses new art histories), and student response (SIQ, student-initiated question). The first letter of each word was used as the code for each type of action I witnessed. I then categorized these actions into three specific groups: 1. teaching methods, 2. content of teaching method, and 3. student actions. I assigned each method, action, and type of content with a code and identified the most recurrent types in each category. The following codes shown in Table 1 were the variables in this analysis.

Table 1

Data Analysis Codes for Field Notes

<p style="text-align: center;">Teaching Methods</p> <p>TGQ- Teacher asks a generative question.</p> <p>TRQ- Teacher asks a replicative question.</p> <p>TL- Teacher lectures.</p> <p>TAR- Teacher affirms student response.</p>
<p style="text-align: center;">Content of Teaching Methods</p> <p>TNA- Teacher uses new art histories.</p> <p>TAH- Teacher uses traditional art history.</p> <p>TAW- Teacher refers to contemporary art or contemporary art world.</p> <p>TPE- Teacher shares personal experience.</p> <p>TRC- Teacher makes relevant connection to students' lives.</p> <p>TEC- Teacher establishes context of the work of art.</p>
<p style="text-align: center;">Student Actions</p> <p>SIQ- Student-initiated question directed to teacher or another student.</p> <p>SRR- Student's response is replicative.</p> <p>SGR- Student's response is generative.</p>

Next, I calculated the percentage of each action within the category to which it belonged (APPENDIX B). For example, the percentage for each teacher method was calculated from the total number of teacher methods used on that particular day. Likewise, each type of student action was given a percentage based upon the total number of student actions I observed on that day. The percentage of each type of content for each teaching method was then calculated from the sum of the types of content observed on each of the four days. These percentage amounts are the values for each of the codes on each of the four days. Subsequently, I became interested in finding relationships between the teaching actions, teaching content, and student actions because it appeared that possible patterns existed among these variables.

The relationships between variables are called correlations. In correlational research the researcher does not influence any variable but only measures them and looks for relationships (correlations) between the variables (Lohninger, 1999). Each of the coded items were dependent variables because they were simply measured and not manipulated (Motulsky, 1999). Simple statistics were employed to identify whether or not the variables contained any pairs that showed a correlation, or relationship between the two variables. A correlation does not prove that one variable has an effect upon another; it can only show that a relationship exists between the two variables (Lohninger, 1999).

To perform a simple statistical analysis of these numbers, I utilized the S-Plus Statistical Software Program. The Pearson Product Moment Correlation test was used to compute a quantitative measure of the relationship between the variables. This test

produced a correlation coefficient. The software program automatically calculated the means and standard deviations for each variable (APPENDIX C). A Pearson correlation coefficient is a number that represents an estimate of the relationship, or correlation between two of the variables (Lohninger, 1999). The resulting coefficient r ranges from -1 to 1 in this test (APPENDIX C). However, this coefficient does not determine whether or not the relationship is statistically significant.

The p value is a probability with a value ranging from zero to one. It is calculated from the Pearson correlation coefficient to determine statistical significance (Motulsky, 1999). I chose the commonly accepted significance threshold or alpha level of .05 to determine the statistical significance of the results. Then, I formed a null hypothesis. A null hypothesis is a statement that asserts there is no relationship between the variables (Motulsky, 1999). Results invalidated the null hypothesis when their value was less than the significance threshold or alpha level of .05. In this analysis, the null hypothesis asserts that there is no correlation between the variables.

A result that invalidates the null hypothesis would determine that a correlation exists, and that the result is statistically significant. The p value represents the likelihood that a relationship between the variables is due to chance (Motulsky, 1999). Consequently, a smaller p value means that there is a greater possibility that the two variables are related to one another.

§ A p value that is greater than 0.05 in this study is not significant.

§ A p value that is less than 0.01 and greater than 0.05 is significant.

§ A p value that is less than 0.001 and greater than 0.01 is very significant.

In addition to the statistical analysis of the data, I also performed an evaluation based upon the results of two-dimensional graphing. Patterns were detectable when two or more variables increased or decreased in a corresponding or opposing fashion. These results were not deemed statistically significant according to the Pearson Product Moment Correlation test and determination of the p value (the p value was greater than 0.05), but appear to reveal patterns that bear noticing.

Accompanying the statistical results and graphs in Chapter IV will be excerpts of classroom dialogue. These passages, perhaps more than any other data, will offer an indication of the relationship between teaching methods and student responses as they occurred within the classroom. These passages portray the ways in which methods and responses were joined in a conversational style of dialogue that cannot be described with statistics.

Limitations of the Research Design

Because the student writing was selected for me from a time prior to my observations, I have no way to evaluate the ways in which the group of students in this study responded in written form to the instructional content I observed. Also, the subjective quality of my field notes represents the words, actions, and events as I recorded them. The complexity and quick pace of the human activity within this classroom made it impossible for me to record each word or event as it occurred. This research is, therefore, limited by my inability to capture every detail in my field notes and my personal filter through which these words and actions passed.

In addition, since I was the only coder in this study, my choices to apply particular codes to teaching actions, their content, and student actions were based on my understanding of these categories. Finally, the simple statistical analysis conducted in this research study is intended to assist in the identification of relationships between the variables. It does not attempt to statistically determine multiple relationships among the variables and should be viewed as a companion to the actual teacher-student dialogue and descriptions from the field notes.

Conclusion

I approached this case study with the understanding that the findings may reinforce or contradict the concepts I presented in Chapter II. As Snow and Anderson (1991) explain, “Case studies tend to have an open-ended, emergent quality that facilitates the discovery of both unanticipated finding and data sources” (p. 162). I approached this case study with receptiveness for solutions or methods that I did not foresee and a willingness to recognize findings that may challenge my ideas as I have presented them in this thesis.

Chapter IV presents the case study that will contribute to the discussion of the degree to which teaching for meaning in secondary art history is possible and/or practical. In it, I will report findings from each of the four data sources to determine if the door to student meaning-making was unlocked in Mr. Darracott’s classroom. In addition, I will present data that may identify additional keys that unlocked or hindered student meaning-making.

CHAPTER 4

MR. DARRACOTT'S CLASSROOM: AN INSIDER'S VIEW

When I walked through the door of Doug Darracott's art history classroom at Plano West Senior High School toward the end of the spring semester in 2005, I felt as if I was stepping into an eight month old conversation in progress. Students conversed with one another, laughed, and prepared for class to begin. Even though the building structure said, "art room," the ease with which these students spoke among one another and with Mr. Darracott seemed suitable for an inviting coffee bar or someone's living room. The room was relatively new and well-equipped with bright lighting, clerestory windows, multiple work surfaces, extensive display areas, quality art supplies, large viewing screen, projector, and ample storage space: every art teacher's dream classroom.

At the start of each class, Doug Darracott casually talked and joked with students while he prepared the PowerPoint projector, swiftly walked around the perimeter of the room to turn on three floor lamps, and then asked a student to turn off the overhead lights. He had a relaxed, but refined countenance and managed these transitions with a confident ease. This routine seemed to be well-established and the students recognized the shift in lighting as the cue for class to begin.

Each day the students pulled out their copy of the study guide that Mr. Darracott had created for the particular unit of study. The guides included reproductions of the works of art with the corresponding artists' names, dates, locations, and characteristics of the stylistic period for each unit. These units were divided according to traditional art

historical classifications based upon the time periods and visual characteristics of each artistic style. During my observations, the students referenced their own copy of the study guide which covered Pop Art and Abstract Expressionism. The content of the study guide was reproduced in a simplified form for the PowerPoint presentation. Some students chose to follow along in the study guide during the class discussions and took notes when Mr. Darracott offered additional information.

Students were given the responsibility to use the study guide, the course textbook, and periodic review sessions in order to learn the factual information in each unit. Class time was not used to introduce the students to the works of art. It appeared that they were either expected to arrive in class with the knowledge derived from their independent study or were expected to use the class discussion as a starting point for the acquisition of factual information. The majority of class time was devoted to discussion in which main ideas, a variety of contexts, and connections to the students' present day worlds were addressed.

The PowerPoint presentations usually consisted of one work of art per slide. Occasionally, they included a side-by-side comparison of two works of art. Mr. Darracott often skipped slides and did not attempt to discuss each work of art included in the study guide and PowerPoint presentation. It appeared that the course of the discussion had an influence on whether or not Mr. Darracott chose to include a particular work of art. Periodically, he advanced ahead or returned to review works of art as they became relevant to the particular topic of discussion or a student's question.

As the data analysis in this chapter will show, Mr. Darracott's teaching methods included lecture, generative questions that enabled generative responses from the students, and replicative questions that elicited factual information. He also affirmed student responses and answered student questions. Student responses were offered in the form of student-initiated questions, factual or replicative responses, and generative responses that revealed the student's personal insight. I analyzed observation data from four days of instruction in Mr. Darracott's art history classroom. From these observations I can report that the nature of instruction was predominately discussion-based with periodic lecturing.

As a researcher within this classroom, my presence was visible and entirely necessary. I would not have been able to obtain this body of information in any other way. Immersion in this classroom offered an opportunity to determine whether or not a relationship existed between Mr. Darracott's instructional methods and the responses of his students. These instructional methods and student responses are the primary focus of this case study.

I began gathering data with the research question in mind: To what degree do the current practices of a secondary art history teacher reflect the knowledge and implementation of new methodologies in art history that would enable teaching for meaning? I dissected this main question into four specific concerns: (a) Do the teaching practices of Doug Darracott provide evidence of the knowledge and implementation of new art history methodologies? (b) To what degree are these methodologies used in his

teaching? (c) What instructional methods enable teaching for meaning in his art history class? and, (d) Is meaning-making happening in this particular classroom?

To help answer these questions and provide a multi-dimensional snapshot of Mr. Darracott's teaching, I utilized four sources of data:

1. Mr. Darracott's Class Syllabus
2. Interview with Mr. Darracott
3. Field Notes
4. Student Writing

This chapter will present findings from each of these sources in order to inform my research question and raise questions about patterns that emerged in this analysis.

The First Source: The Class Syllabus

This chapter will begin with an analysis of Mr. Darracott's (2003) class syllabus since this was the primary source of information about him and his teaching prior to the observation period. An adaptation of the four questions derived from the main research question was applied to the analysis of Mr. Darracott's syllabus: (a) Is there evidence that Doug Darracott is knowledgeable about new art history methodologies? (b) Does the syllabus reflect a usage of the new methodologies in his classroom? (c) What instructional methods does he report using in his classroom? (d) Is there any indication that meaning-making is a goal in his teaching? As I discussed in the previous chapter, the syllabus for Mr. Darracott's Advanced Placement (AP) Art History course indicated that he might be employing new art history methodologies and interactive teaching methods. I will now address each of the questions above as they are informed by this syllabus.

In the first sentence of the section entitled, “Course Design and Content,” Mr. Darracott claims that he designed this AP Art History course with the primary objective of “enabling students to analyze the impact of culture on one’s perspective of our world and the people who inhabit it” (Darracott, 2003, p. 100). This places an emphasis on the students and differs from a subject-centered objective which might set the primary focus on disseminating art historical knowledge. He does indicate that art historical information is necessary, but positions the students in an active role as the viewer and interpreter that must simultaneously consider their own perspectives as well as the points of view held by others who also inhabit the world. This aligns with a viewer-centered approach in art history.

In addition, the syllabus states that Mr. Darracott includes works of art from cultures outside the European tradition. This awareness of multiculturalism also corresponds to his stated avoidance of alienating other cultures or suggesting that the western tradition is superior. This desire to avoid bias may indicate the awareness of new art history methodologies and, possibly, an awareness of the viewer’s own subjective point of view.

In the syllabus, Mr. Darracott claims to include contemporary works of art because they are often the “most accessible and the most relevant to students” (Darracott, 2003, p. 101). This goal of providing relevance to students is found throughout the syllabus. He mentions the students’ familiarity with today’s music, movies, and pop culture in comparison to their lack of knowledge about contemporary artists or architects.

He appears to suggest using this knowledge of popular culture as a tool to make learning about other forms of art more accessible.

In the section of the syllabus entitled “Indispensable Resources for Teaching AP Art History,” the first book Mr. Darracott lists is a relatively current book on the methodologies of art (Adams, 1996). However, the majority of the books and videos on the list could be characterized as traditional and mostly western art history. The primary text for the course is *Gardner’s Art Through the Ages* (Gardner, 2001), a common text for college level art history survey courses. Each of the other course syllabi from AP Art History teachers included on the College Board website also used this text.

Another aspect of the syllabus that pointed to a new, and, possibly, more interactive teaching style was found in the section entitled, “Activities.” Even though Mr. Darracott acknowledged that lecturing with slides and/or PowerPoint presentations is perhaps the most effective way to transmit information, he also explains that it can be boring for the students. He lists a variety of interactive methods that he finds useful to initiate student participation, such as experimenting with different art media, games, and group work. These attempts to expand his teaching beyond the traditional art historical mode of lecturing are indicative of an interactive instructional methodology.

And, finally, a potentially important sentence in the syllabus presents a straightforward statement of Mr. Darracott’s beliefs about teaching secondary art history. In the last section of the syllabus titled “Advice from the Trenches,” Mr. Darracott (2003) offers this advice to teachers of AP Art History, “If you cannot come up with a good reason why all students should study art history, then your students will not be able to

either. Make the course relevant to their lives” (p. 112). It appears that this advice was written specifically for this guide. Following that absolute statement, the syllabus concludes with a week-by-week course outline for his AP Art History course.

The last of the four questions derived from the main research question in this study asks whether or not meaning-making appears to be a goal in Mr. Darracott’s teaching. Although he did not use the words, meaning-making, the syllabus does point to his attempts to connect art history to the lives of his students. This may be the first step toward teaching for meaning.

The Second Source: The Interview

I conducted a semi-structured interview with Mr. Darracott at the end of the observation period. I will report the findings here because they expand upon the information I gained from the syllabus and help to inform the findings I will present from the classroom observations. The analysis of my interview with Mr. Darracott included the following four questions adapted from the main research question: (a) Is Doug Darracott knowledgeable about new art history methodologies? (b) Does he indicate if and how these methodologies are used in his teaching? (c) What is the teaching philosophy that guides his instructional methods? (d) Is meaning-making a goal in his teaching?

The following section will present the findings I obtained from the interview and provide answers to these questions.

Doug Darracott received a Master of Fine Arts degree in Studio Art from the University of North Texas in the mid-1990s. His undergraduate degree is in English. When he decided to teach art, he actually completed his teaching certification in English

because he said that the art education certification “was going to take too long” (D. Darracott, personal communication, May 12, 2005). He also stated that he had never taken a course in art education.

Mr. Darracott believes strongly that “teachers need to be looking at art and reading about art,” and emphatically stated, “Being a part of the art world is a must!” He travels extensively and describes himself as an “avid reader” (D. Darracott, personal communication, May 12, 2005). He has been teaching art for ten years and pursued the opportunity to teach AP Art History. He stated that he had never taught a non-AP art history course and taught high school Art Appreciation for one year.

He explained that his education in art history was “compartmentalized. There was not a scope or an understanding about how visual images operate in our world.” He added that his professors were teaching a modernist version of art history based on very traditional training. Mr. Darracott stated, “This was a way of putting everything on the same playing field. If you discussed cultural or political issues, you would set yourself up for establishing hierarchies and historical viewpoints that could be politically charged” (D. Darracott, personal communication, May 12, 2005).

This description of his art history education varies in many ways from his own pedagogy which led me to ask him why he teaches so differently from the way in which he was taught. He disclosed, “There is a real traditional component in my teaching. When kids ask me if they have to know the names and the dates, I say ‘Only if you want to be a scholar’” (D. Darracott, personal communication, May 12, 2005). So, he does not

abandon the traditional approach to art history; instead, he advocates the necessity of that information as a foundation to a deeper investigation of art history.

In the interview, I asked Mr. Darracott to discuss his knowledge of a long list of new art history methodologies (see APPENDIX A, question 12) and the ways in which he acquired that knowledge. After observing his teaching, I was not surprised to learn that he was well-versed in all thirteen of the approaches I listed. He said that he acquired this knowledge through his own reading and investigation. Interestingly, the exposure to the new methodologies that he did receive in his M.F.A. program was found *not* in his art history courses, but in the studio courses.

He said that he had gained the most familiarity with these methodologies through his reading and believes that they have influenced his teaching. He, therefore, confirmed that he is knowledgeable about new art history methodologies and employs them in his teaching. Mr. Darracott stated, “A lot of art historians remove themselves from the world. You have to engage with society.” This statement coexists nicely with his professed philosophy of teaching: “Keep them engaged” (D. Darracott, personal communication, May 12, 2005). He believes that art should be taught as a part of the society that produced it and should be connected to the lives of the students who are studying it. This is the philosophy that guides his instructional methods.

The greatest obstacle Mr. Darracott faces in art history instruction is the lack of time to cover all of the subject matter in the course. I was interested to discover that he believes that teaching AP Art History is liberating because you never know what will be on the test, so “you cover as much as you can.” He continued, “With the [AP] test you

become more of a coach, not just a mean old teacher. The test gives them a purpose. It's not a memorization test. It emphasizes skills. The essays want analytical discussions" (D. Darracott, personal communication, May 12, 2005).

When I asked whether or not the AP Art History exam has changed as a result of the new art histories, Mr. Darracott said, "Yes, it's more contextual rather than stylistic." I was interested to know how he might teach differently if he could design and implement his own art history course. Mr. Darracott said that he would still chose to teach chronologically and explained, "If you don't, it's too confusing to the students. They need to understand that the Aztecs and the Renaissance happened at the same time. History is an abstract idea to them" (D. Darracott, personal communication, May 12, 2005). Student understanding appears to be a priority in his teaching.

Toward the end of the interview I asked Mr. Darracott to further explain why he believes it is important to connect art history to the present day lives of his students. He stated that he believes it is a necessary to "understand where artists fit into society, in mainstream culture." He commented, "It's not hard at all. There's so much out there" (D. Darracott, personal communication, May 12, 2005). The following statement from Mr. Darracott expresses his concern about many art educators and the field of art education today:

A lot of teachers don't listen to NPR [National Public Radio] or keep up with current events. Teachers don't think. They're mostly linear thinkers. You can't be a linear teacher and think in a linear way. Art is not a technique, yet we continue to teach it that way. It's a factory mentality. Students have to come up

with their own ideas and write their own lesson plans. The students should think it through themselves.... A lot of art is about getting the demons out. It's about confronting issues that we don't want to talk about. Art is political. Like Surrealism—you can't talk about Surrealism without discussing the political dimension. They were disgusted with the war. (D. Darracott, personal communication, May 12, 2005)

Accordingly, for Doug Darracott, teaching art history is about discussing the beliefs, conflicts, and concerns of a particular society and the corresponding way in which art can be a reflection, a catalyst, and a statement of those vital issues then *and* now.

Mr. Darracott's comments in this interview clearly affirmed that he does not isolate art or the study of art history from life—both the lives of the people who created it and the lives of the people who are responding to it. This approach indicates meaning-making is his goal for student learning even though he does not employ those exact words. The following analysis of data from the classroom observations will reveal if and how Mr. Darracott's philosophy is evident in his practice.

The Third Source: Field Notes

My field notes comprise the largest and most complex source of data in this study. They represent my first-hand experience in the classroom as I perceived and recorded it. The transcribed field notes offered a tremendous amount of data, and, as such, provided multiple opportunities to investigate the potential relationship between teaching actions and their content and the subsequent student responses. Although this sequence of events was seamless and integrated as it transpired in the classroom, I identified and categorized

particular elements in order to perform an analysis of their effects upon one another. The field notes represent my attempts to record as much of the classroom activity and dialogue as possible; however, they remain incomplete due to the difficulty of recording every detail.

Because my research question includes an evaluation of interactive methods and an assessment of student meaning-making in Mr. Darracott's classroom, the data analysis of the classroom observations emphasized the teacher's use of questions, student questions, student responses, and the types and content of those questions and responses. As I discussed in Chapter II, there are generally two types of questions used during classroom instruction. Replicative questions are primarily used to obtain factual responses. They are often called closed questions because they are intended to elicit a definite response, such as "yes" or "no." Generative questions are usually open-ended, meaning they do not have a pre-determined answer and are open to a variety of possible answers. The generative question can be used to elicit student responses that reveal personal insight, disagreement, individual interpretations, and further questions. A replicative student response contains mostly factual information, such as an artist's name that might have been discussed in a previous class session. A generative response is one in which a student analyzes or evaluates information relative to his or her knowledge or personal experience and then offers a response that is unique to that student.

As I discussed in Chapter III, the data analysis of the field notes is comprised of two parts. The first section consists of a quantitative statistical analysis and presentation of graphs based on the teaching methods, teaching content, and student actions. The

student actions include both responses and student-initiated questions. The second section will address the dialogue as it took place within the classroom. This analysis is qualitative and will show the relationships between the variables in action. The use of these two parts allowed me to present data in multiple forms; they should be considered as parts of a whole. Although the quantitative data I will present is valuable, it should not be considered apart from the real-time person-to-person interaction between teacher and student.

Correlations.

Four correlations in the statistical analysis of the variables were deemed statistically significant. I am accompanying each set of data with a two-dimensional graph to provide a visual representation of these correlations. As a reminder, these correlations cannot prove that one variable has an effect upon the other; they can only show that the two variables are related and, therefore, the null hypothesis is false (Lohninger, 1999).

The first set of data in Figure 1 represents the pairing of variables that was determined to be very statistically significant because of its p value of 0.0035. This was the strongest relationship found among all of the variables. This close relationship was found between the two variables: teacher uses new art histories (TNA) and teacher lectures (TL). This correlation establishes that when Mr. Darracott used new art history methodologies, he most often exercised the instructional method of lecturing.

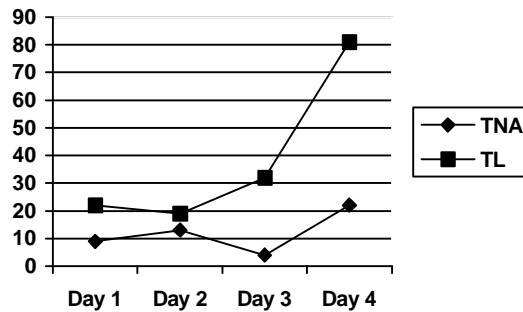


Figure 1. Correlation of teacher's use of lecture method (TL) and new art histories' content (TNA). ($p = 0.0035$)

These findings reveal that Mr. Darracott applied the new art histories with the greatest frequency when he lectured. This may suggest that he does not often use the new art histories in combination with interactive methods such as questioning. It may also suggest that when he uses new art histories' content, he relays a large amount of information to the students and chooses the lecture method to achieve this goal more quickly. These two variables reached their highest point on day four of the observations.

Figure 2 represents the relationship between student-initiated questions (SIQ), and teaching content of new art histories (TNA) that was statistically significant with a p value of 0.0104. This means that when Mr. Darracott used new art history methodologies, students were more likely to ask questions of their own design. This finding is interesting in relation to the previous one. Mr. Darracott lectured more often when he used new art histories, and when he used new art histories, students asked more questions. This

suggests that students continued to ask questions even when Mr. Darracott was not asking them questions.

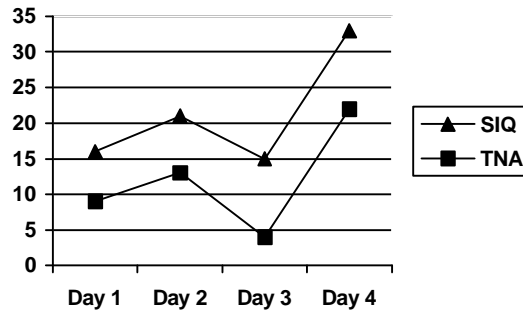


Figure 2. Correlation between student-initiated questions (SIQ) and teacher's use of new art histories (TNA). ($p = 0.0104$)

The student-initiated questions could have been directed at Mr. Darracott or a fellow student. Both of these variables (SIQ and TNA) were at their highest point on day four of the observations.

The third statistically significant correlation was found between the teacher's use of generative questions (TGQ), and student generative responses (SGR). This was calculated to be significant at the p level of 0.0178. Figure 3 shows that Mr. Darracott's use of generative questions was directly related to the amount of generative responses from his students.

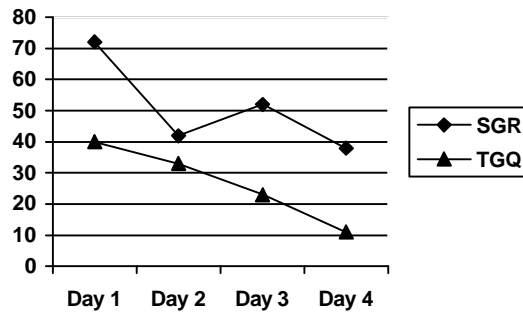


Figure 3. Correlation between teacher's use of generative questions (TGQ) and students' generative responses (SGR). ($p = 0.0104$)

The finding shown in Figure 3 may prove to be one of the most important results of this data analysis because it connects a particular instructional method used by Mr. Darracott, generative questions, to generative responses, a potential factor in student meaning-making. Figure 3 also shows that both variables decreased together over the four days of observations and were at their lowest point on day four.

The fourth correlation between teacher content with relevant connections to the students' lives (TRC) and teacher content of new art histories (TNA), was deemed statistically significant at the p level of 0.0439. Figure 4 depicts the relationship between these two variables which establishes that Mr. Darracott repeatedly combined relevant connections and new art histories in his teaching. This means that when Mr. Darracott used the new art histories, he often made relevant connections to the students' lives. Examples of these connections will be presented in the second part of the field notes analysis.

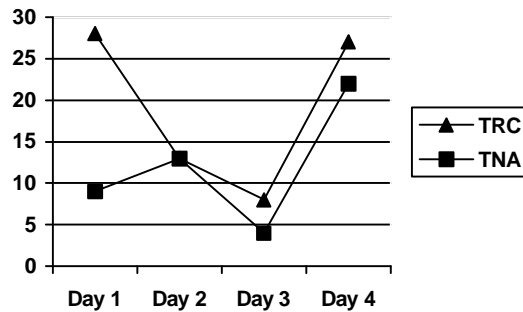


Figure 4. Correlation between teacher's use of relevant connections (TRC) and new art histories' content (TNA). ($p = 0.0439$)

This correlation may be related to Mr. Darracott's use of current social trends and issues to explain the multiple contexts of a work of art at the time of its creation. Perhaps, the use of new art histories makes these connections more likely.

In summary, the statistical analysis of the variables determined that the following relationships existed:

1. When Mr. Darracott used new art histories (TNA), he most often used lecture as an instructional method (TL). ($p = 0.0035$, very statistically significant)
2. Students asked more questions (SIQ) when Mr. Darracott used new art histories (TNA). ($p = 0.0104$, statistically significant)
3. When Mr. Darracott asked generative questions (TGQ), students revealed personal insight in generative responses (SGR) more frequently. ($p = 0.0178$, statistically significant)

4. Mr. Darracott made relevant connections to the students' lives (TRC) more often when he used new art history methodologies (TNA).
($p = 0.0439$, statistically significant)

Each of these correlations is limited to two variables; it is possible that more variables are involved in a more complex process. There are multiple combinations of variables that could be explored with a more advanced statistical analysis. However, these results are sufficient to suggest relationships and inform the research question in this study. As a complement to the graphs and the passages of dialogue to follow, the analysis of my field notes provided valuable information about the interaction between teacher methods, content, and student responses in Mr. Darracott's classroom.

Visible Patterns.

Having presented the statistical analysis, I will now display graphs reporting the percentages of other variables. These pairings of variables were not deemed to be statistically significant because their p value was greater than 0.050. Even so, I discerned visible patterns that seemed to suggest a potential relationship. In this case study, the graphs help to evaluate variables in a format that reveals how often the specific teaching methods, teaching content, and student actions occurred respective to other variables on each of the four observation days.

These graphs may suggest a relationship between the variables and certainly point to the complexity inherent in a classroom dynamic. Most often, particular student responses could not be attributed to a specific teacher method or content of a question. Multiple factors were at play at every point in the observation period. I have selected

teaching methods, content, and student responses for graphical representation that suggest a connection to one another.

Because this study is examining factors that may lead to student meaning-making, teaching method and content variables that may increase or decrease with the level of students' generative responses are particularly important in this analysis. During the analysis of the observations, I noted an increase in student generative responses that revealed personal insight (SGR) on day three. After examining each possible variable, I determined that the increase in students' generative responses (SGR) may have been due to Mr. Darracott's increase in the use of contemporary art or the contemporary art world (TAW) as the content in many of his methods that day. Content including the contemporary art world included the museum, auction house, and art market. Figure 5 shows this corresponding increase on day three. This may indicate a relationship between contemporary art content and student response in art history instruction.

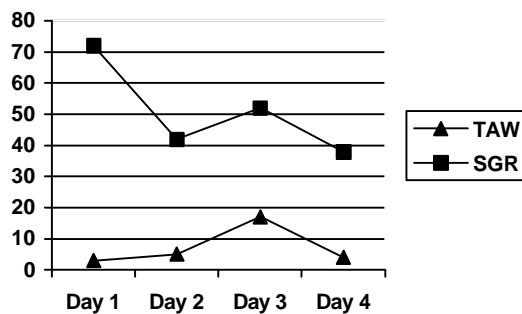


Figure 5. Potential pattern between teaching content of contemporary art (TAW) and student generative response (SGR).

Analyzing the ways in which Mr. Darracott's instructional methods changed in relation to one another was interesting. The following graph, Figure 6, reveals that as the amount of lecture increased, Mr. Darracott's use of generative questions decreased.

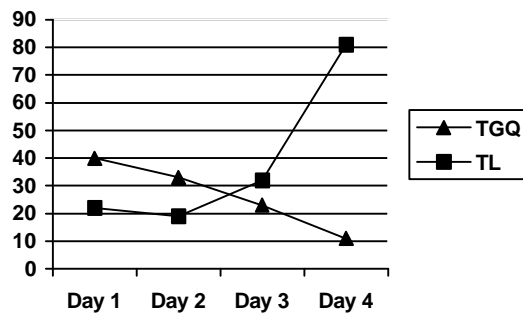


Figure 6. Teacher's generative questions (TGQ) decrease as teacher lectures (TL) increases.

In Figure 6, the decrease of generative questions asked (TGQ) appears to be related to an increase in use of lecture as a teaching method (TL). And, conversely, as Figure 7 represents, Mr. Darracott employed replicative questions (TRQ) more often as he increased his use of lecturing as an instructional method (TL).

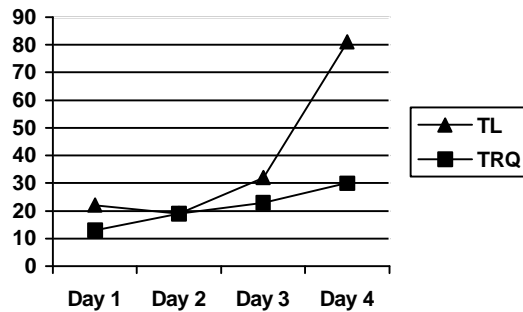


Figure 7. Increase in replicative questions (TRQ) with increased use of lecture (TL).

This may indicate the transmission of more information occurred toward the fourth day of observation. Perhaps this was influenced by the end of the school year and the need to cover all of the material in the curriculum.

Therefore, in addition to the quantitative data analysis of my field notes that yielded four statistically significant correlations, I also found three additional sets of variables that suggested possible patterns when these variables were graphed. The pairing of these variables points to a relationship between the following sets of variables:

1. When Mr. Darracott discussed contemporary art and/or the contemporary art world (TAW), student generative responses (SGR) increased.
2. As Mr. Darracott increased his use of lecture (TL), he decreased the use of generative questions (TGQ).
3. When lecture as a teaching method increased (TL), Mr. Darracott also increased his use of replicative questions (TRQ).

Further consideration of the potential relationships between these variables will be discussed later in this chapter. The following section reports excerpts from the classroom dialogue and concludes the analysis of my field notes.

Dialogue.

This section will present the teaching methods, content, and student actions as I witnessed them in the classroom. The passages I have chosen to reproduce reveal some of the complexity that exists in any form of human interaction. This complexity must be considered when interpreting all of the data in this chapter, whether in numbers, graphs, or in words. Subtleties of inflection and non-verbal communication that are not evident in written dialogue also play a role in the reception of these passages and the meaning I derived from them. Each excerpt of dialogue reproduced here ends at the point when a new topic began unless there was a connection made between two images or topics. The following findings explore Mr. Darracott's art history classroom as I observed it⁷. Although I was an outsider in the classroom, I was welcomed and treated warmly. The students spoke freely to me each time I addressed them. I talked to one student who admitted that he was a little nervous about the upcoming year-end tests, but he felt that Mr. Darracott had prepared them well. This student said, "Mr. Darracott is really good at making art history make sense." Another student shared her plans for college in the fall and told me about the AP French exam she had just completed, one of three AP tests she was taking this week for college credit. These two students and several others I spoke

⁷The names that I have given the students, such as STUDENT A and STUDENT B, are not used to designate a particular student; for example, STUDENT A in one excerpt of dialogue is not necessarily STUDENT A in another excerpt.

with appeared to be high-achievers with ambitious plans for the future.

Questions and Social Issues.

On each day of my observations, I noticed that issues were addressed as they were stimulated by the works of art. In one case, that meant social injustice as depicted in a Robert Frank photograph, in another, consumerism as represented by an Andy Warhol silkscreen. With a few exceptions, Mr. Darracott did not teach about the artwork as an object removed from its context; he taught about the work of art as a product of a particular time and place. During this process he made frequent eye contact with students and rarely stood in one place.

All four of the observation days began with a similar review of the previous day's topic. The following exchange is part of a discussion about Robert Frank's 1959 book of photographs, *The Americans*. Mr. Darracott began by using a replicative question to ask the students what they remembered about these images from a previous lesson.

STUDENT E: They revealed truths in society.

DARRACOTT: Now, there's not one type of American—they all have validity. This bothered a lot of people. *The Naked City* was the underbelly of New York. They are things we don't want to think about.

STUDENT F: People are exposed to what's going on.

DARRACOTT: People hadn't seen these things before. Do you know any people who haven't been outside of Texas? Outside of Plano? Some kids in the poorer neighborhoods of Dallas have never been to a shopping mall. A friend who teaches these students said that the kids were amazed that there were so many

people that were different from them. Society never embraced the mainstream before. They didn't know how ordinary people lived.

In this segment Mr. Darracott used the combination of a replicative question and lecturing to review and relate a personal story. As Figures 6 and 7 revealed, when Mr. Darracott lectured, he increased his use of replicative questions and decreased his use of generative questions. No student responses or questions followed Mr. Darracott's last summative statement.

This passage also shows one of the many times that Mr. Darracott connected social contexts from the past to the students' present day world. As Mr. Darracott continued his explanation of different social classes, he also reminded them of a previous discussion about subcultures and addressed the existence of people living on what he described as the fringes of society. Social issues were discussed an average of five times per class period. After class one day, Mr. Darracott explained, "I'm trying to set up the big ideas and show how these things fit in, like mass production and consumerism. Otherwise, Warhol doesn't make sense."

Conversational Quality of the Dialogue.

As I described earlier, I became interested in the conversational quality of the dialogue between Mr. Darracott and his students and noticed that students spoke frequently in this classroom. Students often initiated comments or questions in response to works of art before Mr. Darracott asked a question or began talking. In addition, they interjected comments in the course of Mr. Darracott's explanations on several occasions. The next passage occurred when the image of *Orange Disaster #5* (1963) by Andy

Warhol, which shows a dead woman's body at the scene of a horrific car accident, appeared on the large screen.

STUDENT A: She looks so peaceful.

DARRACOTT: Make a connection between this and Duane Hanson's *The Accident*. Our mortality.

He allows a long pause while students reflect on this comparison, and then changes the slide to Warhol's *Gold Marilyn Monroe* (1962).

DARRACOTT: (continuing) And Marilyn Monroe. Is this an image of death?

STUDENT B: Yes.

DARRACOTT: What impact does mass production have on art? And artists?

STUDENT A: The artist has to compete with mass culture.

STUDENT B: The image can lose its value. Images lose their fascination.

Mr. Darracott asks the same question to a student he calls by name. This individual, Student C, has not participated in a discussion to this point.

STUDENT C: Art is more available. More people can see it and buy it.

DARRACOTT: The masses are now patronizing art instead of just the wealthy.

STUDENT D: The subject matter changes.

DARRACOTT: Do you think photography is art?

STUDENT H: We've seen an image that can move you as much as a painting.

STUDENT I: You *can* take a bad photo.

The previous passage reveals the way that student comments, which seemed to combine previously discussed material with their own insight, were interspersed in the dialogue. In

addition, Mr. Darracott asked for the students' opinion about an aesthetic issue with a replicative yes-or-no question and received generative responses from two students. This suggests that generative student responses can follow the teacher's use of a replicative question and points to the possibility that the quality of the replicative question may be important. In addition, Student A made a comment in response to the image on the screen. This may be another indication that students feel comfortable expressing themselves in that classroom.

The following brief passage shows how three different students offered their own interpretations in succession. A generative question about Robert Rauschenberg's work, *Bed* (1955) initiated this exchange.

DARRACOTT: What happens when he mixes Abstract Expressionism with a quilt?

STUDENT L: It's not a bed anymore.

STUDENT M: It's kind of like not a canvas.

STUDENT N: It's still an object. He could still use it as his quilt, but he decides to use it as an image."

These passages of dialogue offer examples of the ways in which Mr. Darracott utilized generative questions to elicit responses, and, in some cases, personal insight from the students. They are also examples of the statistically significant correlation between Mr. Darracott's use of a generative question and students' generative response that is depicted in Figure 3. Students expressed their own thoughts, opinions, interpretations, and replicative responses about the works of art, as well as occasional commentary on the

societies in which that art was produced. The ease with which the students spoke in the class discussions may indicate that they felt secure in this environment.

Mr. Darracott Making Connections.

Mr. Darracott frequently asked questions that required the students to summarize their knowledge about a given topic with short phrases or descriptions. Sometimes, the students' answers seemed to be derived from previous class discussions as in the following excerpt about possible essay responses for the AP exam. Mr. Darracott used a combination of generative and replicative questions in this passage. It appeared as if the students were answering with knowledge from a prior class discussion, study guide, or the textbook.

DARRACOTT: If they [AP exam questions] ask you about the twentieth century, what do you say?

STUDENT L: Mass production.

STUDENT M: Consumerism.

DARRACOTT: Name one thing you could say about Andy Warhol.

STUDENT O: Fascination with death.

DARRACOTT: Yes, the idea that consumerism is a way of avoiding death. We just replace it; we don't fix it. This really fascinates artists today—things like genetic engineering. Another thing?

STUDENT P: He wants to take away the artist's hand.

STUDENT Q: He wanted to show something over and over and make it boring.

DARRACOTT: We are a culture of plenty. We have everything we need. We can always get a Coke. That's power.

STUDENT U: Life is repetitive.

Mr. Darracott also integrated relevant connections to the students' world in these reviews. For example, he associated the possession of power with always being able to get a Coke, a freedom that these students can exercise each day. They were given cause to stop and realize that not all people in the world enjoy that type of power.

Mr. Darracott frequently brought elements of popular culture, such as television programs, celebrities, or movies, into the discussion in the form of analogies to the works of art and the culture which created them. An investigation of Pop Art included Andy Warhol's *Sixteen Jackies* (1963).

DARRACOTT: We are exposed to movie stars over and over. Who would we talk about today?

STUDENT L: Brad Pitt.

DARRACOTT: Pop culture. It's a language to communicate. If I met you and didn't know you well, we could talk about an episode of *Friends* or make jokes about *The Simpsons*, mine and Student A's favorite show. What happens to that person?

STUDENT M: They become an icon.

DARRACOTT: Would you like to become an icon? Who in this room has the most likelihood of becoming an icon? Some people love it.

STUDENT N: Is there anyone who would not like being seen?

STUDENT O: If it was a good picture.

In this passage, the casual conversational style was evident. Again, an analogy was made to cultural phenomena which were part of the students' immediate world. When Mr. Darracott referred to *The Simpsons* as being his and Student A's favorite show, they were both laughing. After Student O's comment, many students laughed.

Humor was a recurrent component of the interchanges between Mr. Darracott and his students. On more than one occasion, I noticed that student comments seemed to occur more rapidly and with greater ease when Mr. Darracott made humorous statements or told stories that resulted in the students' laughter. The presence of humor contributed to the impression that I was watching a conversation in progress.

Mr. Darracott did not patronize these students. He expected them to keep pace with him and ask questions at any time if they did not understand. He occasionally used terms that many students did not appear to understand based upon their lack of verbal and/or non-verbal responses. However, the students rarely asked questions to clarify information. Each class moved quickly, especially toward the end of the week. Also, there were approximately five students in the class of twenty that never spoke during the four days of observations, although they appeared to be attentive to the images and discussions.

Students Making Connections.

Mr. Darracott occasionally asked the students to make their own connections between the works of art and their present-day world. This often happened when he was describing the concerns and ways of thinking that may have characterized a particular

culture. In this passage, Mr. Darracott acknowledged Richard Hamilton's *Just What Is It Today That Makes Today's Homes So Different, So Appealing?* (1956) on the screen.

This excerpt also offers an example of Mr. Darracott answering his own question.

DARRACOTT: What's going on here? First of all, it's very sexual—in case you didn't guess. He takes images from pop culture like the Tootsie Roll pop. An odd thing is the John Ruskin portrait. Do you remember John Ruskin? *The Jazz Singer* is outside the window.

STUDENT L: *The Jazz Singer*, Al Jolson. That was the first talkie.

DARRACOTT: At that time, vacuum cleaners were amazing! Do you see the reel to reel tape recorder? Do you know who the muscle man of the 50s was?

STUDENT M: Oh, yeah, the Atlas guy.

DARRACOTT: Here, what's this? It's a rug that kind of pokes fun at Jackson Pollock.

STUDENT N: How could he!

DARRACOTT: People thought civilization was in jeopardy. What are most people upset about today?

STUDENT O: Cheerleading, sexual moves.

STUDENT P: The [Superbowl] half-time show. Janet Jackson.

DARRACOTT: Who would have thought that would be such a big deal?

No further student responses followed the last question by Mr. Darracott that appeared to be rhetorical. To illuminate the ways in which Hamilton's work of art operated in the society to which he belonged, Mr. Darracott asked the students what people are upset

about today. This resulted in two student responses about issues that have been the topic a great deal of media attention and controversy in the past months.

The next excerpt is taken from a discussion about iconic images. Dorothea Lange's photograph *Migrant Mother* (1936) was the image on the screen at this time. Notice the ways in which Mr. Darracott defined an iconic image for the students in terms of their current world.

DARRACOTT: Can you think of an image that would represent today? I fear that the Abu Ghraib prisoner images would end up in a history book if the war is a failure. If the war is a success, it won't be used. We will have to find something else.

STUDENT J: Pulling down the statue of Saddam Hussein.

STUDENT K: The pictures of the Iraqis in the streets with the soldiers.

DARRACOTT: Yes, the goodwill of the soldiers. The culture decides which iconic images to use.

Mr. Darracott made numerous analogies to the students' present day worlds during each of the class periods I observed. For example, when introducing Abstract Expressionism, Mr. Darracott stated, "The characteristic of Abstract Expressionism that makes it American is: It's BIG! It's the Hummer of American painting." Associating this movement with the popular Hummer vehicle may have helped the students to connect the distant concept of an art historical period to a tangible element of their everyday life.

Use of Art Jargon.

Mr. Darracott frequently used catch phrases from the art world, often referred to as *art jargon*, perhaps to simplify complex ideas or increase the students' art vocabulary. They are terms, short phrases, or specialized terminology that members of the art world, such as curators, gallery owners, and art critics, might use when writing or speaking about art (Keifer-Boyd, Amburgy, & Knight, 2003). The phrases *low brow* and *high brow* were employed on each of the four days to describe two perceived levels in society. These phrases were introduced and used during the discussions about art and mass production wherein Mr. Darracott explained why the diffusion or blurring of the lines between refined, high society and the masses was significant to the creation of art in the 1950s and 1960s. One of the many examples of this use of art jargon occurred in this student-initiated discussion about Andy Warhol:

STUDENT F: Were Andy Warhol's self portraits famous? Did he have a big series? There's one in Fort Worth.

DARRACOTT: Yeah, the camouflage one.

STUDENT G: What made him famous?

DARRACOTT: Campbell's, Coke tried to sue him. It was a cultural phenomenon. He feeds it back to us in a different way: in the gallery, not the grocery store. It goes back to Duchamp, the Brillo boxes, the urinals, etc. Marilyn Monroe would have been low-brow, like Jennifer Lopez. She's not a good actress. Everybody loved her, but she's not particularly talented.

Discussion about these terms, *low brow* and *high brow*, did not occur during the four days of my observation. This led me to question whether or not the students understood that these phrases over-simplified the concept of social classes.

Students emulated Mr. Darracott's use of art jargon and particular words in their use of these phrases, *low brow* and *high brow*. Also, on three different occasions, students responded with forms of the word *banal* during class discussions. When looking at Andy Warhol's *Gold Marilyn*, the following dialogue ensued.

DARRACOTT: Are celebrities our religious saints of today? Maybe the last pope is an exception. Another thing you could say about Andy Warhol?

STUDENT C: It's banal.

DARRACOTT: Yes, it's commonplace. Everyone in America would have recognized this woman.

I was surprised to hear a high school student use the word *banal*. I question if that word is common in the students' vocabularies or if they are reproducing Mr. Darracott's use of language.

New Art Histories Content and Different Lecture Styles.

An example of content related to both the current art world and a new art history methodology occurred in this lecture segment about an upcoming auction to include works by the artists Franz Kline and Lee Krasner. Mr. Darracott began with a replicative question, but did not wait for a response. He frequently asked questions in this manner to introduce new ideas in his lectures and did not seem to expect an audible response. Many times students nodded their heads in response to these types of questions.

DARRACOTT: Have any of you seen the movie *Pollock*? A recent auction house estimate says that a Krasner will be sold for about \$500,000. At that same upcoming auction, a Kline painting will sell for more than five million dollars. There are problems in the auction place. Women are still undervalued. I don't think there would have been a Pollock without Lee Krasner.

In another discussion of Krasner in a related issue, women artists as represented in the museum, Mr. Darracott offered the following observation, "The DMA [Dallas Museum of Art] only recently began to exhibit her [Krasner's] paintings. Pollock's are always up, but hers are not." These two examples involving artist Lee Krasner represent Mr. Darracott's use of discussions about the auction house and the museum to address current issues that point to bias that favors males in the art world.

In these passages, Mr. Darracott's examination of gender inequality and bias in the art world as they relate to Lee Krasner are examples of the use of feminism and gender analysis, two of the new art history methodologies. New methodologies were used on all four days of my observations. During this time, he applied feminism, gender analysis, and sociological or Marxist perspectives in discussions about works of art and the art world. I did not witness Mr. Darracott's use of any other methodologies that I recognized as new art histories.

When Mr. Darracott used lecture as an instructional method, he used content related to the art world and new art histories more often than when he used questions. He introduced the previous passage with a replicative question, but did not wait for a response before he began lecturing with new art histories content. This is an example of

the statistically significant relationship between replicative questions and new art histories content shown in Figure 4. Mr. Darracott then used lecture to tell the story about gender inequality in the art world. This is an example of the very statistically significant correlation shown in Figure 1 that depicts the relationship between Mr. Darracott's use of lecture with new art histories content.

The content of Mr. Darracott's brief lecture about Lee Krasner's work in the art auction used an introductory question, his personal opinion, a present-day connection, and an intonation that seemed to question why this bias continues to exist. I noted that the tone of his voice during this passage was more like his conversational style even though he did not ask questions. This is to say that within the category of lecture, different combinations of content and method existed. Mr. Darracott's style of lecture varied between the conversational tone I described in the previous passage and the authoritative tone I will describe in the next section. The Krasner discussions did transmit information, but the gender analysis, his tone of voice, and his opinion seemed to make this portion of Mr. Darracott's lecture more personal and less imposing than the authoritative lecture content I will address in the next section.

The Voice of Authority.

The existence of different styles of teaching methods and content alludes to their complexity. The quantitative analysis alone cannot portray this complexity, change in voice tone, or feelings that cannot accurately be described with numbers. The real-time presence of classroom authority is evidenced by a combination of dialogue and my impressions. This portion of the data analysis shows the value of ethnographic research

methods because I was able to detect subtle changes in the classroom dynamic that cannot be reported in specific categories.

There was a notable difference in Mr. Darracott's lecture style when he employed traditional art history as content. When he addressed traditional art historical content such as artists' biographies and explanations of artistic styles, Mr. Darracott often used the method of lecture in an authoritative manner. When Mr. Darracott made direct statements that relayed a specific interpretation, student responses were non-existent. The conversational style that I observed during most of the four class periods was no longer evident, and students did not respond or ask questions with the same frequency when authoritative interpretations were stated. Once again, as I depicted in Figure 6 and 7, Mr. Darracott's use of generative questions decreased and his use of replicative questions increased when he lectured.

When Mr. Darracott spoke with the authoritative voice of traditional history, he made statements as if they were undisputed and universal facts. The beginning of the next passage is actually the end of an active discussion about Abstract Expressionism. In the first line of dialogue, Student G asked Mr. Darracott for his personal preference in the style and Mr. Darracott located a particular slide of a Joan Mitchell painting. Notice what followed this exchange when Mr. Darracott stated an authoritative interpretation of Robert Motherwell's *Elegy to the Spanish Republic* (1953-54).

STUDENT G: Who is your favorite artist in Abstract Expressionism?

DARRACOTT: She's the one I like.

DARRACOTT: This is about the love of space relationships. They remind you of the sound of a beating drum—a war machine.

Student voices were silent as Mr. Darracott continued to lecture about Abstract Expressionism for a lengthy period of time. In general, during the observations, only a brief amount of time passed before a student spoke, except for instances when Mr. Darracott expressed an authoritative interpretation. In this particular case, student voice was not heard again until Mr. Darracott asked a replicative question that reviewed a previous topic.

The shutdown in student response that followed traditional art historical interpretations in Mr. Darracott's classroom raises questions about the relationship between expert opinion and student response. Perhaps when expert opinion is stated as fact, the students do not attempt to develop their own interpretation. If they do have an idea, is it possible that they are intimidated by the power expressed in an authoritative statement and may feel uncomfortable expressing their thoughts? It may be appropriate to question the degree to which Mr. Darracott's authoritative interpretations impacted the classroom dynamic.

Although the students were not prohibited from interjecting their own thoughts, they spoke less often when Mr. Darracott combined the lecture method with traditional art history content in which he stated an expert opinion as fact. In these instances, Mr. Darracott authoritatively transmitted information to the students and they acted passively with minimal participation. I question to what degree the shift in authority that I perceived in this classroom was felt by the students.

Wrapping Up the Field Notes.

The data analysis of the field notes show that instruction was primarily discussion-based with Mr. Darracott's frequent use of replicative and generative questions that seemed to stimulate student thought and expression. The content of Mr. Darracott's methods varied as he made use of several different instructional methods—both the choices of the methods and content appeared to have been made intentionally. More than anything else, I recognized the complexity involved in human interaction.

Numerous distinctive passages of dialogue occurred that I have not reproduced here. I chose those sections that supplement rather than reproduce the statistical data that I presented at the beginning of this section. The most concise summary I can offer about the classroom dialogue presented in this section adds to the statement in the first sentence of this chapter: this was indeed a conversation in progress within an environment in which every member of the class had an opportunity to participate.

I discovered another important finding in the analysis of my field notes: the casual conversational style found in most of the class discussions appeared to change when Mr. Darracott used the combination of lecture as a method and traditional art history as content of that lecture. I observed that student response noticeably decreased when that combination was used. During the majority of class time, students divided their attention between several actions. They occasionally looked at one another, then, perhaps, to Mr. Darracott, then the image on the screen, and, perhaps, pivoted in their seat toward other class members when they spoke. A perceptible shift in attention directed at

Mr. Darracott and the words he spoke occurred when he used lecture with traditional art history content. Students became still, some took notes, and they rarely interjected a comment or a question.

The Fourth Source: Student Writing

The student writing that I had the opportunity to examine was selected for me by Mr. Darracott and included samples of weekly essays, unit exams, and essay re-writes written by students in the class that I observed, but prior to the time period of my observations. Student names were removed before I read the written work. In the analysis of these writing samples, I modified the same group of four questions that I originally derived from the main research question: (a) Does the student writing show evidence of new art history methodologies? (b) If so, to what degree are they employed? (c) What type of questions does Mr. Darracott ask in student writing? (d) Is meaning-making occurring in the student writing?

I first noticed that the questions Mr. Darracott posed in the student essays and exams differed from the generative questions he frequently employed in his teaching. The written questions asked for specific replicative art historical information such as artists' names, media, time periods, and locations. Exam questions were predominantly multiple choice followed by three or four essay questions. Because I had reviewed a sample test given by the AP program (College Board, 2003a), I recognized that Mr. Darracott's exams shared the same format and similar type of content with the AP test.

One of the examples of student writing that I analyzed was a semester exam from the fall of 2004 (APPENDIX D). This test consisted of eighty multiple choice questions,

six works of art for identification, and two essay questions. The essay questions which Mr. Darracott asked varied.

On this exam Student 1 was asked by Mr. Darracott to re-write all of the essay questions after the first tests were graded, and I was able to read both versions of Student 1's essays for the same test. Students were also required to re-write the weekly essays if they did not meet Mr. Darracott's approval. The essay re-writes most often included more detail and a more cohesive organization of facts. This is an excerpt from Student 1's re-write of question #1 on the semester exam:

Bishop Bernward was responsible for the building of this structure.

It is important for its cross bend and precedent-setting alternate support system. This provides a sense of order and clarity. At the same time, however, this church goes back in time taking influence from the Early Christian basilica.

Also, the thirty minute essay on this exam required the student to select two buildings that have a painted or sculptural narrative. One of these buildings had to be non-European. Student 1 was graded based upon a point total. Mr. Darracott awarded a point for each of the particular items he required in the answer. For example, on this last essay question, Student 1 was given a score of four points for particular facts he or she included in the essay.

Mr. Darracott employed an objective approach to testing that assessed measurable knowledge in the form of correct answers. Answers were counted correct when they included the appropriate detail and comparisons with other art objects or, in one case:

architecture. A small portion of the student writing reflected the influence of new art history methodologies in use. However, the degree to which these methodologies were employed in the student writing was minimal.

The presence of the authoritative art historical voice of the expert was found in each of the student writing samples that I read. The following excerpt reveals the greatest degree to which the new art history methodologies were used as well as the closest approximation to a student's generative response revealing personal insight that I found in any of the writing samples. In a unit exam, Student 2 wrote:

However, this version [Robert Colescott, *Les Demoiselles d'Alabama* (1985)] shows the women as much more realistic—they have evolved from Picasso's primitive beings [Pablo Picasso, *Les Demoiselles d'Avignon* (1907)] into fully capable and attractive humans. Perhaps, this is a reflection of the aftermath of the feminist movement: women could now be in control of themselves, from jobs to recreation to birth control.

Student 2's response reveals an interpretation based upon a personal and political issue, one that may indicate an implementation of a feminist methodology in art history.

The discrepancy between student writing and the method and content of class discussion raises the question of why it would appear to be acceptable to open class discussion to multiple perspectives, but, not essays or tests. Most of the student responses on the written work closely approximated the following excerpt by Student 3 on a weekly essay.

Again, the viewer sees that the central female figure could be a representation of the Virgin Mary, with the long hair and innocent appeal (and shell representing virginity). Again, the flowers please the patron with their disguised positive symbolism. Both paintings show a whimsical feel that was likely done to appease and not stir up controversy. Classic references were the epitome of Renaissance style.

In my analysis of student writing, I did not find any semblances of the correlations that were found in the classroom discussions, such as Mr. Darracott's use of relevant connections in replicative and generative questions.

Once again, this raises questions about the relationships of power and authority in this classroom. Recall that the first time I recognized these relationships were present was in Mr. Darracott's use of the lecture method combined with traditional art history content. The fact that students were graded for this written work and, in the role of the authority, Mr. Darracott has the power to evaluate this work and assign a grade to it, may be important here.

In summary, the students' written work emulated an authoritative style frequently found in traditional art history. This authoritative art historical content in the students' written work was similar to Mr. Darracott's use of traditional art history content in his lectures and was graded based upon the inclusion of correct factual information. The students' written work revealed that Mr. Darracott used a predominance of replicative questions with relatively few generative questions in the exams and weekly essays. A

lack of generative responses from the students was also discovered in their writing samples.

Triangulation of Data

In this chapter, I presented the findings from all four sources in this case study. As I discussed in Chapter III, triangulation of data in a case study employing qualitative, ethnographic methods does not seek to corroborate a particular phenomenon. Triangulation, in this case study, is useful to connect passages that may lead through meaning-making's door. Each of the four sources of data acted as keys to revealing the complexity of interaction in Mr. Darracott's teaching.

Common Findings

The first set of similarities in the data sources are findings whose frequency suggests that they may be characteristic of the majority of Mr. Darracott's instructional methods and content. Engaging students in the process of learning art history was professed by Mr. Darracott and it was evident in his practice. Both the class syllabus and my interview with Mr. Darracott revealed that student involvement was a priority in his teaching. In the classroom, I witnessed the ways in which he achieved this goal through:

- relevant connections to the students' worlds,
- analogies to popular culture and current events,
- the frequent use of generative questions,
- asking for the students' opinions,
- humor,

- his own personal stories and experiences,
- addressing social issues, and
- creating an environment in which students felt comfortable speaking aloud.

The conversational style that was evident in a considerable amount of Mr. Darracott's teaching may suggest a relationship between the classroom environment and student response. It is imperative to note here that at some point in the four days of observations, a majority of the students shared their views when this relaxed conversational style was present in the class discussions. This may prove to be an important finding.

Common to all four sources of data was the combination of traditional art history content and new art histories. Mr. Darracott's syllabus, interview, classroom practice, and the questions that he posed in student writing all used a combination of both approaches. However, the traditional art historical content of all four sources dominated this pairing, with its highest degree of use in the student writing. When employing traditional art history content, as well as the new art histories, Mr. Darracott consistently made connections to the students' worlds in all cases with the exception of the student writing.

The interactive quality Mr. Darracott described in the syllabus was apparent in his teaching, and questions were the primary instructional method he employed. Both the syllabus and the interview addressed the need for students to think analytically. Mr. Darracott used a variety of questions to provoke student thought and responses during class discussions, but not in written questions. In Mr. Darracott's syllabus, interview, and

teaching, he most frequently addressed analytical thinking as it related to student answers on the AP exam.

Contradictions

As I mentioned, the student writing and the questions used to prompt the writing varied in many ways from the majority of class discussions. There was a predominance of replicative questions and replicative responses from students. Both questions and responses reflected traditional art historical content. In the classroom, I also recognized a shift in Mr. Darracott's authority which became increasingly dominant when he used the lecture mode with traditional art history content. This voice of authority may have imparted an unspoken influence in student writing and exams, as well.

Also worthy of note is the apparent discontinuity between Mr. Darracott's written goal of including cultures outside the European tradition in his syllabus and the actual curriculum I observed. During those four days, all of the artists studied were from the European tradition, and most of them were men. I recognize that I observed a small number of artists relative to the full curriculum but, according to the week-by-week course outline in the syllabus (Darracott, 2003), a relatively small representation of artists from non-European traditions and those that are women are studied in the two-semester course. Because this is a recurrent criticism of traditional art history, and I have noted other possible effects of traditional art history's use, I must question if these omissions acted to limit the opportunities for student's generative responses.

Conclusion

In summary, the triangulation of this data shows that Mr. Darracott's philosophy as it was represented in the syllabus and interview were evident in his classroom practice. He used a variety of methods and content to fulfill his goal of keeping the students engaged. The data analysis of the field notes verified that this is indeed happening in the class discussions. The sources of data also revealed the possible ways in which traditional art history may impact student response in both spoken and written form.

I can conclude that patterns emerged in the four days of observations that indicate the following:

- The new art histories caused students to ask more questions;
- Mr. Darracott most frequently used lecture when applying new art histories;
- Students' generative responses occurred more frequently when Mr. Daracott used generative questions;
- Students' generative responses increased when Mr. Darracott discussed contemporary art and the art world;
- When Mr. Darracott lectured, he asked more replicative questions;
- As Mr. Darracott asked fewer generative questions, student responses decreased;
- External factors, such as the need to cover more material before the end of school, may have affected the choice of methods that Mr. Darracott employed on each day of the week;

- Student writing reflected a traditional art historical perspective and displayed a minimum of generative questions and generative responses.
- The traditional voice of expert opinion may have an effect on student response; and
- The relationship between the variables in this case study appears to be complex and suggests that a combination of multiple variables may affect student response.

Findings in this case study demonstrate that Mr. Darracott implemented an interactive methodology in secondary art history instruction that employed a combination of traditional and new art histories and with the frequent use of relevant connections to the students' worlds. Mr. Darracott's approach to art history instruction invited the students' participation by recognizing their contribution to the classroom dialogue. His instructional approach, as it was revealed in these findings, combined the traditional study of art history with establishing the work of art's multiple contexts, as well as relevant connections to the students' day to day realities.

The triangulation of this data confirms the complexity of the classroom's dynamics and illuminates the inter-relatedness of human interaction between teacher and student. My interpretation of these findings will begin in the next chapter. The extent to which these findings support the possibility and/or practicality of a meaning-based approach in secondary art history instruction will also be addressed along with suggestions for further research.

CHAPTER 5

UNLOCKING THE DOOR TO MEANING-MAKING

This thesis began with the description of a locked door that stood between the student and meaningful learning in art history on the other side. William Doll (1989) spoke about the need to pass through this same type of door in general education, and I believe that it also applies here. “I am quite convinced,” he said, “we must re-order our curriculum and instructional methods to promote more dancing and less marching. Both have an order, but one is lively, the other monotonously deadly” (p. 67). In the secondary art history classroom, the difference between the transmission of traditional art historical information and participatory learning that is meaningful to the student offers such a contrast.

Based upon the data I presented in the previous chapter, I will discuss substantial findings gained from the case study and evaluate the relationship between teaching methods, their content, and student questions and responses as I observed them in Douglas Darracott’s classroom. This discussion will illuminate the complexity I found to exist between a teacher’s pedagogy and student meaning-making in a high school art history classroom.

Answering the Research Question

The question driving this study has been: To what degree do the current practices of a secondary art history teacher reflect the knowledge and implementation of new

methodologies in art history that would enable teaching for meaning? First, I will discuss the statistically significant findings as they relate to Mr. Darracott's teaching methods, their content, student questions and responses, and, ultimately, to student meaning-making.

Valuable Findings

Three of the four statistically significant findings included Mr. Darracott's use of the new art histories (TNA) as one of the variables. In response to the research question, the predominance of findings involving new art histories and the regular application of these new methodologies suggests that they were employed to a moderate degree (9%, 13%, 4%, and 22%), in contrast to the high degree (21%, 23%, 38%, and 27%) of traditional art history content in Mr. Darracott's teaching. The degree to which new art history methodologies led to student meaning-making cannot be answered directly, as the balance of this discussion will show.

The statistical analysis showed that four statistically significant correlations existed between Mr. Darracott's use of new art histories and (a) an increase in lecture as a method (TL), (b) an increase in student-initiated questions (SIQ), and (c) an increase in Mr. Darracott's use of relevant connections (TRC). I will address these three correlations in succession because they inform one another even though this will not follow the same order found in Chapter IV.

New Art Histories and Lecture.

The results of the correlation test showed that the relationship between

Mr. Darracott's use of new art histories and lecturing as a method was very statistically significant (see Figure 1). This was the highest rated correlation in the data analysis which indicates a substantial relationship between the variables. Based upon my observations and these findings, Mr. Darracott rarely used either replicative or generative questions when he addressed new art histories content. On these occasions, he used lecture as a method to carefully describe social, political, or other contexts in detail. His knowledge about many different events, trends, philosophies, and other historical information related to the works of art was extensive.

Initially, I was disappointed in this finding because I hoped to find that the teacher's use of the new art histories would increase students' generative responses and possibly lead to meaning-making. As a consideration of all of the findings will reveal, the combination of teaching method *and* content are contributing factors to meaning-making. The new art histories may have opened up more opportunities for meaningful learning by creating associations with multiple contexts, but their use as the content with lecture as the method did not make adequate space for student voice in the classroom.

It is likely that the concepts Mr. Darracott discussed in relation to the new art histories, such as gender bias, could have created an opportunity for dialogue with the students, but he missed these opportunities when he used lecture without inviting the students to share their experiences or thoughts. Mr. Darracott increased his use of lecture from 22% of his methods on day one to 81% on day four. I conclude that this was due to the pressure to cover the remainder of the course content before the end of the semester prior to the major exams scheduled during the following week. In his syllabus (Darracott,

2003, p. 103), he stated that lecturing was the one of the most effective ways to deliver a large amount of information, and I attribute the increase in lecturing to that demand.

New Art Histories and Relevant Connections.

Mr. Darracott frequently added relevant connections to his lectures with new art histories' content. The correlation between Mr. Darracott's use of relevant connections (TRC) and new art histories (TNA) was one of the other four statistically significant findings (see Figure 4). He used a less authoritative lecture style to talk about multiple contexts, economic and gender factors, political power and other concepts related to new art history methodologies when he made connections to the students' worlds. This finding was in contrast to his use of lecture with traditional art history content which I will discuss later.

Mr. Darracott's use of relevant connections to the students' worlds was the teaching content I observed most frequently in his teaching. This correlation shows that Mr. Darracott made relevant connections on a regular basis when he used the new art histories. I attribute this to his inclusion of information about social trends and analogies to current topics of interest to the students. This occurred when Mr. Darracott explained multiple contexts or ideas that were either influential or symbolized in the work of art.

Mr. Darracott did not make artificial connections to help the students see the material as relevant; on the contrary, he exposed the field of art that Check (2000) describes as "inherently heroic and interesting, a field that produces rigorous social critique" (p. 138), and expected the students to perceive this excitement and enter into a critical examination of the works of art and their contexts. He chose the curriculum as a

starting point and then made relevant connections from the works of art to the students. I do not know to what degree his curriculum choices were driven by either meeting the students' needs or preparing them for the AP exam. In either case, he personalized the works of art for the students and appeared to balance both ends.

Yokley (2002) asserts, "When teachers select content related to the students' personal concerns or concerns attuned to the personal, the more meaningful the content and the more actively involved the students become" (p. 200). Mr. Darracott was aware of what the students brought to the class from their own lives (Simpson, 1996) and recognized that learning is driven by what Ash (2000) refers to as "the personal" (p. 85). By making relevant connections through popular culture and current events, Mr. Darracott may have helped the students find meaningful ways to see the works of art and historical time periods through their own eyes.

Mr. Darracott taught the study of art as integral to the lives of those who made and viewed the work in the past and maintained that the issues that were relevant then must be understood in the social, political, and economic context of that time. He took this a step further by drawing effective parallels between the past and accessible elements of our present-day existence. Without question, he believes that art is a valuable and critically meaningful part of life. More often than not, he expected his students to take an active role in making the learning meaningful to them while he validated their voices in the process.

Mr. Darracott also seemed to understand the ways in which students learn. In the field of educational reform, McTighe, Self, and Wiggins (2004) assert that students are

“more likely to make meaning and gain understanding when they link information to prior knowledge, relate facts to ‘big ideas,’ explore essential questions, and apply their learning in new contexts” (p. 26). Even though these concepts were not employed consistently, I witnessed all four of these strategies to facilitate student understanding in Mr. Darracott’s classroom.

New Art Histories and Student-Initiated Questions.

The third correlation in this study is important and should be closely examined, particularly as it relates to the research question. The relationship between Mr. Darracott’s use of the new art histories (TNA) and the incidence of student-initiated questions (SIQ) was deemed statistically significant (see Figure 2). As I discussed earlier in this thesis, asking questions helps students make sense of information and relate it to what they already know. The fact that the new art histories stimulated student questions may indicate that the students were trying to reach an understanding that was meaningful to them. I conclude that student-initiated questions are a sign that meaning-making is underway. Because the students did not assimilate the information gained from the new art histories content and express it in their own words, I cannot conclude that meaning-making has taken place in this study as a direct effect of the new art histories content alone.

This correlation was the only indication that Mr. Darracott’s use of new art histories impacted student actions, in this case: student-initiated questions. The lack of correlation between new art histories and student generative responses may be due to

Mr. Darracott's frequent use of lecture as his method with new art histories content. It is possible that this content stimulated students to develop personal insight, but there was no evidence of this happening with the exception of the students asking more questions. The increase in student-initiated questions may be due to either their interest in more information or, possibly, their uncertainty or confusion when the multiple layers of context were presented. Mr. Darracott's discussions that addressed new art histories were often complex and, perhaps, raised more questions in the students' minds as they begin to process the information.

It is important to note again that the new art histories were most often delivered in lecture format; and, as this correlation states, the new art histories increased the incidence of student-initiated questions. This leads to the conclusion that students continued to ask questions when the new art histories were used even when Mr. Darracott did not ask them questions. Although a specific correlation did not emerge that showed a relationship between Mr. Darracott's use of lecture (TL) and student-initiated questions (SIQ), I noticed on several occasions that students were comfortable enough to interject questions during Mr. Darracott's lectures when he used new art histories, especially when he included relevant connections. Keep in mind that I did not find the same freedom of student expression when traditional art history was the content of the lectures.

As I confirmed earlier, Mr. Darracott employed new art history methodologies on a regular basis, although not as frequently as he engaged in traditional art historical content. It was particularly appropriate for Mr. Darracott to mention the high auction prices of Franz Kline's work in contrast to the significantly lower auction prices of

paintings by Lee Krasner. The local case in point he related about The Dallas Museum of Art's frequent displays of Jackson Pollock's paintings with only a recent showing of Lee Krasner's work was another occasion of gender bias in the art world that he noted. Analyzing the importance of gender in both of these cases was entirely germane and effectively introduced the weighted bias in the art world that demands a higher price and more exhibition space for male artists.

Also, Mr. Darracott's teaching revealed that several of the new art histories methodologies may be applied in combination without any distinction being made between them. Using any of these methodologies with the intent of applying the methodologies alone would be artificial. As such, a prescriptive use of these new art histories contradicts the postmodern belief that knowledge is fluid and need not be categorized or placed in hierarchies of value. For example, within a discussion about mass production in the late 1950s and early 1960s, Mr. Darracott connected the new economic potential of consumers, a trend toward replacing instead of fixing what is broken, consumerism as a way of avoiding death, genetic engineering, conspicuous consumption, and the increased power and status for members of our society with more money than most.

In this synopsis of one discussion, examples of the new art histories are apparent, although I have not attempted to assemble an all-inclusive list. This is one of many examples I found in Mr. Darracott's teaching that shows how these methodologies may emerge when the work of art is placed in its multidimensional context. Considering the full context means to address the social, cultural, political, economic, racial, and gender-

related realities that informed and influenced the creation and impact the viewing of a particular work of art. It especially includes questioning alternative perspectives of those works.

In Chapter II, I presented six characteristics of a meaning-based approach in secondary art history instruction. One of those items stated that questions posed by a student to another student or to the teacher should be commonplace. I was surprised at the number of questions that students directed at Mr. Darracott and to their fellow students. Each time I re-read the transcripts of my field notes, I noticed the frequency of student-initiated questions. This could indicate many things. Perhaps, as I mentioned earlier, they are trying to make sense of the information. If that is the case, it signifies that they care enough about the information to try and make it meaningful to them. They also may have learned to pursue an understanding that makes sense to them and use questions as a means to that end. In addition, it is likely that these students are high achievers and strive to perform well in their academic pursuits in general.

It is also conceivable that the students emulated the ways in which Mr. Darracott initiated dialogue through questions. Mr. Darracott clearly believed that there are no insignificant questions. He did not belittle or criticize a student question at any time during my observations. This level of trust between student and teacher may have made it easier for his students to allow their thoughts out in the open. Mr. Darracott's use of questioning and listening taught these students how to be a part of a community of discourse, how to gather and verbally express their thoughts, and the need to accept each person's right to their own interpretation.

Correlation Between Generative Questions and Generative Responses.

This statistically significant correlation (see Figure 3) shows that there is indeed a relationship between Mr. Darracott's use of interactive methods, specifically with generative questions, to students' generative responses. In this study I am equating a student's generative response with student meaning-making because they both require the assimilation of information into a new form that reveals personal insight and is expressed in the student's words. It is important also that this correlation distinguishes the teacher's use of generative questions and not interactive methods in general. The generative question is open-ended and encourages a student's generative response. This is the difference between generic concepts of inquiry that may not differentiate between the type of questions asked by the teacher.

Thought-provoking generative questions were a crucial element in Mr. Darracott's teaching. Mr. Darracott certainly used replicative questions in which he sought a pre-determined answer, but not exclusively. He took the risk, as Sizer and Sizer (1999) describe it, of inviting out the "thoughts that are rolling around in the students' heads and putting them to work" (p. 188). With this act, Mr. Darracott demonstrated his belief that the students' thoughts and opinions mattered and played an important role in the classroom discussion. Students "accept[ed] their own ideas as valid" (Simpson, 1996, p. 58) and learned that a variety of interpretations were possible. The students' generative responses included expanded interpretations of works of art, social commentary, comparisons with other works of art, connections between two societies divided by distance, time, and culture, and aesthetic evaluations of works of art.

Attenborough (1996) and Burton (2001) are among those art educators who have emphasized the importance of good questioning and the creation of interactive discussions in the non-studio components of art instruction, such as art history. An example of this in Mr. Darracott's teaching included questions such as, "What impact does mass production have on art? And artists?" Burton (2001) suggests that these types of open-ended questions, "compel students to reflect, interpret, think, and ideally, answer with their own thoughts in their own words" (p. 139).

When Mr. Darracott asked his students if they thought photography was art, he was exploring and promoting discussion that would help them to develop their own ideas and understand the context of photography during the time period they were studying. Attenborough (1996) proclaims the need for this type of questioning that helps the students use verbal interaction to develop connections with the works of art and place them in a relevant context, results that are not often found as an end-product of lecturing alone.

Another characteristic of a meaning-based approach in secondary art history that I offered in Chapter II states that the teacher's instructional tools based on inquiry and dialogue put questions at the center of the classroom experience. Mr. Darracott did place inquiry and dialogue in a prominent position among his instructional tools. He crafted generative questions and seemed to genuinely care about the students' responses. He contributed to the creation of the informal conversational discussions in which students were comfortable enough to participate. Opportunities for social learning were frequent as students listened and responded to one another and to Mr. Darracott. As I will discuss

in greater detail, he occasionally suspended this dynamic with authoritative lecture and dominant expert opinion.

Questions, both replicative and generative, were certainly at the center of this classroom experience. I observed a classroom dynamic based upon equal participation on more occasions than I saw the stifling effects of expert opinion. During these observations, I laughed, I learned, and, frequently, had a difficult time restraining myself from becoming involved in the discussion. The members of this classroom, both student and teacher, had fun together, and it was never boring.

This caused me to recognize how important it is for the teacher not only to engage students in stimulating and enjoyable classroom instruction, but also to give themselves permission to have fun and learn from their students as well. Even though Mr. Darracott has been teaching this course for ten years, he approaches it with eagerness and seems to truly enjoy his students. I realized that this contributes to the classroom dynamic because the students have reason to believe that Mr. Darracott finds their discussions interesting and enjoys interacting with them. Because of the way in which he makes relevant connections to the students' lives, discusses current events, and makes analogies to popular culture, his teaching is always changing depending on the group of students and the world that surrounds them.

Contemporary Art and Generative Responses.

The pattern found between Mr. Darracott's use of content from contemporary art or the art world (TAW) and students' generative responses (SGR) was not statistically significant, but showed a possible connection, especially on day three of the observations.

As Figure 5 reports, Mr. Darracott used content from contemporary art and the art world to the greatest extent on day three of the observations. Likewise, students' generative responses were also high on that day. This potential relationship, like all of the other relationships between the variables, was certainly more complex than these two variables can show. References to contemporary art and the art world are, however, worthy of consideration as possible contributors to students' generative responses on day three.

Observed Trends from Day One to Day Four.

It is important to note here that Mr. Darracott's use of generative questions declined from 40% on day one to 11% on day four. The last statistically significant correlation I addressed states that the teacher's use of generative questions (TGQ) and students' generative responses (SGR) are related. This means that they increase as well as decrease together. The trend in students' generative responses (SGR) followed a decreasing pattern from 72% on day one to 38% on day four.

As I discussed previously, this trend throughout the four days applied to Mr. Darracott's use of lecture (TL) and replicative questions (TRQ), as well. On day one, Mr. Darracott used lecture as a method for 22% of his total teaching methods; on day four, this number rose to 81%. Therefore, as the week progressed and Mr. Darracott was faced with the pressure of transmitting more factual information, these trends occurred:

- § Mr. Darracott decreased his use of generative questions as he increased his use of lecture (see Figure 6).
- § Mr. Darracott increased his use of replicative questions and lecture throughout the four days (see Figure 7).

- § As Mr. Darracott increased his use of lecture, students' generative responses decreased and, therefore, their opportunities for meaning-making decreased as well.
- § Even though lecture was at a high point on day four (81%), student initiated questions reached their high on day four (33%) due to the influence of the lecture content that included new art histories and relevant connections.

These are noteworthy trends that suggest how Mr. Darracott's need to cover a large quantity of material impacted the methods that he chose. This pressure and, subsequently, his use of lecture and replicative questions, caused a considerable decrease in students' generative responses. Nevertheless, it appears that the teaching content of new art histories and relevant connections delivered with lecture as the method did not inhibit student-initiated questions. I attribute this to the high comfort level the students seemed to feel in this classroom when the lecture included this content. This confirms that the method, the content of that method, as well as the classroom environment routinely impact student actions. The importance of the classroom environment as it relates to Mr. Darracott's teaching and his student's level of participation will be discussed next.

The Classroom Environment

In this case study, the classroom environment was an unmeasured variable, although its impact on student response was certainly evident. The expression of students' generative responses required the students to feel comfortable enough to risk sharing their voices. Because it allowed students to develop thoughts and express ideas

without constraint, a safe environment was an essential requirement for student meaning-making in this classroom. Gregory (2001) exclaims, “Progress *requires* risk” (p. 75) and contends that the best way to deal with risk is not to try to minimize, but to support it. Mr. Darracott helped to make a place for the students’ thoughts and questions where they were not ridiculed, ignored, or negated. He listened respectfully to the students, and the students listened to him and each other in return. They risked and were supported in that risk.

The safety of this space was evident when Mr. Darracott requested and respected the students’ contributions. Mr. Darracott never spoke in a patronizing or critical tone to students during class discussions about art. One day he delivered a reprimand to a student prior to the class discussion. He was calm and deliberate in addressing the student’s action which he called unethical. He appeared to treat students fairly and involved them in the discussion when he identified a relevant connection or an opportunity for them to express their points of view.

Because of the ease with which Mr. Darracott and his students interacted with one another, it was clear that they had developed mutual respect over the previous eight months. Mr. Darracott earned their respect by listening and responding to their voices. In turn, they were able to share concerns, personal stories, and humor without fear of embarrassment. Mr. Darracott balanced this respect for his students with a respect for art history. At different times his students treated him as a professional, a leader, a friend, and a fellow learner in the class. At no time, did the class become disorderly or “off-task” because of student participation gone awry.

Check (2000) observed that classrooms in which the teacher trusts his or her students and the students trust the teacher in return are markedly different from classrooms where the teacher maintains ultimate control. Check also noted that classrooms with mutual trust and shared control “differ significantly from tightly controlled ones. Students are openly curious, are more apt to share their ideas, have more humorous exchanges, and are eager to examine issues that touch their lives” (p. 138). This accurately describes the dynamic I witnessed between Mr. Darracott and his students during discussions. Even so, the same classroom occasionally illustrated evidence of the control that Check (2000) describes.

Authority Exercised.

In contrast to Mr. Darracott’s usual style of interactive questioning, on occasion he relayed information in the form of expert opinion with a manner characteristic of traditional art history (Gretton, 2003; Trafi, 2004). Because he did not identify the source of this information, the students and I had no way of knowing whose opinion he was expressing. As I revealed in the previous chapter, these incidences noticeably inhibited both replicative and generative student responses. From a student’s point of view, when a teacher says words like, “This is about” and “They remind you of,” the issue appears to be settled. Why would a student be encouraged to look more closely at the work of art if it has been interpreted so succinctly for him or her with the finality of an established fact?

Dake (1995a) explains, “Confidence is usually best gained when the students discover a personal attachment to the work being studied. Students need to be empowered to direct their own destinies and not be made subservient to conclusions of experts” (p.

2). The silence following Mr. Darracott's statements of expert opinion may have been a display of the absence of student confidence and, ultimately, empowerment.

When expert knowledge is expressed with finality instead of as an entrée to a deeper understanding, it denies the belief that knowledge and processes of inquiry are socially constructed and are subject to change (Stankiewicz, 2000). As the data analysis reported, Mr. Darracott delivered authoritative art historical information throughout the observations. The sequence I identified in which an expert opinion was stated as fact succeeded in limiting student response in every case. Therefore, expert opinion proved to be an obstacle to students' generative responses, and ultimately, to student meaning-making.

Additional evidence of the influence of traditional art history content was found in the curriculum. As I mentioned previously, the art that Mr. Darracott presented during my observation period was almost exclusively of the European tradition and created by men, and recitations of expert opinion were sprinkled throughout class discussions. This is example of a modernist curriculum, one that could even be an example of "high modernism" (Clark, 1996, p. 5), and it represents a divisive use of modernist ideals. It is possible that these curricular choices were made to better prepare students for the material on the AP exam. Although the exam includes a limited number of works from non-European traditions, it includes a preponderance of artworks from dominant Eurocentric cultures and a proportionately large number of male artists. This is the basis of the course's explicit curriculum.

The voice of expert opinion appeared to exert a strong force in this classroom. As I observed it, Mr. Darracott assumed the role of authority figure simultaneously as he expressed expert opinion; therefore, the exercising of authority and expert opinion were certainly related. The students' passivity and lack of responses may have been signs of submission to this authority (Garber, 2003; Gaudelius, 2002). The transfer in classroom authority from shared and participatory to authoritative and teacher-driven did not occur on a regular basis. These two forces were powerful enough, however, that even with minimal use, they exerted an observable influence on student response. Additional evidence of the power of traditional art historical methods and the authority with which they were enacted is the reproduction of this behavior by Mr. Darracott's students (Gregory, 2001).

Mr. Darracott Modeling Behavior for His Students.

Students reproduced Mr. Darracott's use of traditional art history methods in observable ways. The most obvious examples of students reproducing the traditional voice of art history were found in their writings. The student writing I was given did not reflect the same levels of personal insight and engagement that I witnessed in the classroom discussions. These written works, including tests, were evaluated and graded according to their factual content. The authority of Mr. Darracott to confer a grade upon these writings most likely motivated the students to respond in ways that he would consider correct (Bryson & Bennet-Anyikwa, 2003).

I do not know if these students would be able to offer their own interpretations or make connections to their own lives if the questions allowed for this. The questions did

not enable meaning-making and the grading of this work rewarded the inclusion of facts and the organization of these facts into cohesive essays. Based upon the similarity of Mr. Darracott's tests and written assignments to a sample AP test (College Board, 2004), these materials were most likely aimed at preparation for the AP test. The format, wording of questions, and types of art objects included in the student writing assignments and course exams drew close similarities to the structure and types of questions on the AP test.

Also, the AP Art History exam requires the students to complete a combination of factual multiple choice questions and essays; the test readers do not award points for personally relevant connections to the works of art. Realistically, because college-level credit is awarded to the student as a result of his or her AP test performance, it would be reasonable to assume that the students taking this course are interested in achieving high scores on the AP exam; and, therefore, are assessed throughout the semester in tasks similar to what they will encounter on the exam. I conclude, therefore, that in the area of students' exams and essay writing, the influence of the AP test hindered the students' potential for meaning-making.

Student writing was not the only place that revealed the students' reproduction of Mr. Darracott's use of traditional art history. As I reported in Chapter IV, Mr. Darracott used terms that might be referred to as art jargon on a regular basis. Use of these words can indicate an elitist or academically pretentious view in art history (Gurewitsch, 2004). This use of a specialized language works to alienate individuals who do not employ the

same language, and is also an act of exercising authority over others (Keifer-Boyd, Amburgy, & Knight, 2003).

During Mr. Darracott's discussions, he often employed art jargon with terms such as *high brow* and *low brow* without problematizing these terms. The use of these terms oversimplified perceived levels in a society. Of course, individuals do not fit neatly into two particular categories, but unless students are explicitly told that, they may miss some of the complexity involved. During the four days of my observations, Mr. Darracott used these terms numerous times without further discussion of their possible meanings. I conclude that unless these words were discussed prior to my observations, students had no opportunity to question this simplistic division of class structure.

In the classroom dialogue, students employed the word *banal* repeatedly, and I am almost certain that this is not a common word in the vocabulary of most high school students. Students also responded to Mr. Darracott's questions with the terms *low brow* and *high brow* on several occasions. The use of this terminology in class discussions and a singular, authoritative interpretation in students' writing are two vivid examples of the ways in which these students emulated their teacher's use of traditional art history approaches. The influence of Mr. Darracott's authority was strong, even in a classroom where students were frequently partners in the dialogue.

Derisively referred to as "FAT" for "Fat Art Talk" (Knight, 2003, p. 46) and "artspeak mumbo-jumbo" (Gurewitsch, 2004, p. D4), art jargon that posits a superior tone is not aimed at increasing understanding; it is, in most cases, used to promote an elitist point of view. The particular words that Mr. Darracott modeled for his students:

high brow, *low brow*, and *banal*, were all used in an article written by art critic Robert Hughes' (1993) titled, "Making the World Safe for Elitism: Multiculturalism in Art Equals Middlebrow Kitsch." In this article, Hughes proposes that multiculturalism lowers the aesthetic standards of the art world. This modernist and exclusionary perspective is fiercely incongruent with feminist pedagogy and new art history methodologies that encourage multiple interpretations and validate the viewer's making of personal meaning.

When art jargon is used without critical examination, it places the speaker of the words in the company of individuals who consider themselves among the elite in the art world. Tavin (2003) observes that much of art education practice continues to represent the elite or the high culture of the art world. I found this to be true in Mr. Darracott's classroom. Even the use of interactive methods and new art histories did not reduce the elitism I perceived. It may be important here to recall the demographics of the school in which Mr. Darracott teaches. The students who attend Plano West Senior High School are likely to be among the highest social class living in the area based upon the wealth of their families. Perhaps Mr. Darracott's use of art jargon and an elitist approach in many of his lectures and discussions meets the expectations of the parents and/or students in this community.

This leads to the conclusion that Mr. Darracott was operating with a hidden art world curriculum in this art history course (Congdon, Stewart, & White, 2002). In this case study, the teacher's hidden curriculum refers to the underlying assumptions that impact the methods and content chosen by Mr. Darracott that were not overtly stated and acknowledged within the classroom. Lam (2004) concludes, "Deep seated beliefs impact

upon the way teachers teach and influence the learning approaches of their students” (p. 290). Mr. Darracott promotes cultural reproduction when he passes along his “bank of knowledge” (Clark, 1996, p. 9) including his beliefs and assumptions, often referred to as *cultural capital*, to his students, and they emulate his terminology and behaviors in return (Clark, 1996).

This leads to the practical necessity of answering the question I included at the beginning of this thesis. Brookfield (1991) stated that teaching is about “making some kind of dent in the world so that the world is different than it was before you practiced your craft” (p. 18). As art teachers, we must reflect on our pedagogy and ask ourselves, “What effect am I having on students and their learning?” (Brookfield, 1991, p. 18). This act of self-reflective practice is at the core of a meaning-based approach.

Whether it is termed “reflective practice” (Schon, 1983, p. 68), or as it is called in feminist pedagogy, “embodied reflexivity” (Mayberry & Rose, 1999, p. 250), I question whether or not Doug Darracott has engaged himself in the process of taking a look at the effects that his teaching has on his students and their learning. If my conclusion about his use of a hidden art world curriculum is true, he may be making exactly the type of “dent” he wants to make. On the other hand, if teaching in ways that cause students to develop meaningful generative responses and critical awareness with consistency is a priority for him, then some of his methods and content are making the wrong kind of dent.

Unexpected Findings

This concludes my evaluation of the findings that represent what I saw, heard, and experienced in the classroom with Mr. Darracott and his students. I did not anticipate the

drastic degree to which student meaning-making would be impacted by different combinations of teaching methods and content. For example, in Mr. Darracott's classroom, when the conditions were right (discussion, generative questions, connections that were relevant to the students), student meaning-making occurred repeatedly. When the method and content changed, however, to traditional art history and the authoritative transmission of expert opinion, any observable indication of student meaning-making was absent.

The contrast I witnessed between Mr. Darracott's methods and content and resulting student response, or lack of it, should not suggest that his teaching was limited to the two instructional approaches I described above. Mr. Darracott's teaching most often integrated a variety of methods and content as he negotiated the subject matter, the students' comments and questions, and the remaining class time. The complexity of the relationships between teaching methods, content, and student responses was even greater than I had anticipated. I also underestimated the significant role that the power of authority would play in student meaning-making. After analyzing and addressing all of the findings in the case study, I conclude that Mr. Darracott's teaching lacked perhaps, the most essential component of a meaning-based approach to secondary art history instruction: a consistent theoretical and practical application of feminist pedagogy.

Feminist Pedagogy

Earlier in this thesis, I explored concepts associated with feminist pedagogy because I maintained that they are compatible with a meaning-based approach in

secondary art history instruction. After completing the case study, I conclude that feminist pedagogy is *essential* for student meaning-making in secondary art history. Mr. Darracott did not claim to exercise any particular form of pedagogy, but seemed to use the instructional methods that he believed worked best for him and his students. Whether or not these strategies could be labeled “feminist,” or be considered as a “feminist pedagogy” is questionable; however, more frequently than not, his teaching did reveal several of the elements that I discussed in Chapter II with regard to feminist pedagogy.

Feminist theory in education supports the concept of the teacher as midwife bringing knowledge into existence, not as a depositor of knowledge. It is interesting to apply words such as “midwife” to a male teacher, but I believe that this is advantageous here. Mr. Darracott’s teaching proves that female teachers have not cornered the market on nurturing behaviors such as listening, caring, and sharing authority, and that an approach that includes these elements need not be exercised with any preference for gender.

Belenky, Clinchy, Goldberger, and Tarule (1997) identify the midwife teacher as one who supports their student’s thinking, “but they do not do the thinking for them or expect the students to think as they do” (p. 217). Doug Darracott encouraged his students to formulate their own thoughts and asked them to “think analytically” on more than one occasion. He frequently asked students for their opinions and honored their responses with respect. In contrast, he also employed the combination of lecture as a method and traditional art history as content in ways that shifted all of the classroom authority to him.

The students became passive receivers of knowledge in those instances—they were marching in place on the threshold of the door to meaning-making instead of dancing through the door to the other side.

Decentralized authority in the classroom is a crucial ingredient in feminist pedagogy. Even though he did not exercise his authority regularly, when he did, it was powerful. With more time for discussion and less pressure to cover material, I am hopeful that the emphasis on personally meaningful knowledge would increase. The timing of the observations for this case study was perhaps unfair to Mr. Darracott as it occurred when he, most likely, felt the greatest amount of pressure to transmit information to the students. Markedly different from a feminist pedagogy that would use student interest as a starting point (Belenky, et al., 1997), Mr. Darracott's curriculum acted as the starting point for his teaching. He then made connections from the curriculum to the students. Students had minimal input on the direction and/or the content of the course.

As I discussed earlier in this thesis, the validation of an individual's subjectivity is an integral component in feminist pedagogy. With this validation comes the danger of privileging some voices above others. Now I have a practical example of that danger in some aspects of Mr. Darracott's teaching. Ellsworth (1989) suggests that whenever the concepts of discourse, empowerment, and student voice are addressed, we must ask the questions, "Which interpretations and 'sense making' do these discourses facilitate, which do they silence and marginalize, and what interests to they appear to serve" (p. 298). Based upon the reproduction of Mr. Darracott's use of expert opinion and art jargon, I believe that these students are being encouraged to privilege an elitist

perspective of art and life. As this study revealed, the classroom environment and the discourses that it may privilege must be acknowledged in the study of art history.

The use of feminist pedagogy would examine this perspective and seek to produce a broader understanding that strives to give equal access to all points of view. Feminist pedagogy requires the existence of a safe environment and, as I have stated throughout this thesis, a space for student voice to be heard and encouraged. Because the balance of power did change on several occasions in Mr. Darracott's classroom, student voice was heard and encouraged in direct relation to this change in authority. Mr. Darracott certainly created a comfortable space for the students to exercise their individual voices during class discussions and was respectful of their contributions and then, on occasion, exercised an authority that inhibited student voice.

In addition, there were negligible opportunities for social transformation to take place as a result of the dialogue in this classroom. To the extent that Mr. Darracott was able to raise individual student awareness about several important social issues, such as gender bias, and current world events, such as the poor mental state of many of the soldiers returning from Iraq, a foundation for future social transformation may have been built. The opportunities that students were given in this classroom to develop and express their own voices may also contribute to future social transformation. Nevertheless, I did not see evidence of change beyond the classroom during this case study.

Passing Through the Door

Mr. Darracott and I did not discuss the following quote, but, for the majority of the time, he taught as if he knew it to be true: "Great texts, fine art, and liberating topics

are not automatically or transparently great, fine, and liberating to most students” (Gregory, 2001, p. 69). It is up to the teacher and his or her pedagogy to open the door to meaningful learning for the secondary art history student. On the other side of the door is the potential for liberation—an enhanced eye-opening understanding of art and the ways in which it connects to our lives.

I conclude that Mr. Darracott succeeded in making learning meaningful for his students because he was well-prepared, cared about each young woman or man, and frequently shared the responsibility for learning with his students. Doug Darracott’s teaching proved to me that the potential for meaning-making I believed to be possible in the teaching of art history does exist and is a practical option on the secondary level.

In this study, I addressed the potential of a meaning-based approach in secondary art history instruction to enrich and expand meaningful learning for students by transcending traditional methods of teaching art history on the secondary level. Foundational to this line of thought is the understanding that the teacher and his or her pedagogy holds the keys to connect external content to internal meaning-making for the student. Mr. Darracott’s teaching revealed that the use of generative questions with relevant connections to the students’ lives, new art histories, and contemporary art content enabled student meaning-making in his classroom. His teaching also revealed that traditional art history delivered in an authoritative lecture style bars the door.

Because of the combined effects of the identified variables, the unanticipated variables, and the environment in which they occurred, the answer to the main research question is conditional, yet honest and accurate. To the degree that feminist pedagogy is

engaged, the new art histories combined with relevant connections to the students' lives in a safe discussion-based environment lead to student meaning-making. This response to the research question in this study sets the stage for additional research that is needed to further explore the complexity and interrelatedness of teaching methods, their content, student responses and questions, and the classroom environment in secondary art history instruction.

More Investigation Needed

Supplementary research in the art history classroom including single and multiple case studies would be a valuable contribution to the art education literature. Also, a survey to obtain information from a wider audience of secondary art teachers about their art history teaching practices could be useful to the field in the areas of pre-service education, professional development, graduate study, and conference content.

Additional field research is also needed to assess meaning-making in secondary art history from a student's point of view. Interviews with individual students would provide data revealing the ways in which they make sense of art historical information and to what degree making connections to their lives offers increased learning retention. A more extensive study is also needed to determine the ways in which the voice of authority silences student voices in classroom discussions and student writing.

The most limiting aspects of this study were related to the amount of observation time and the timing of those observations. A more lengthy observation period is necessary to gather data in future case studies, perhaps in successive visits at different

times during the year. Also, I am confident that the specific timing of this case study at the end of a school year during the week prior to final exams and the AP Art History exam was a factor in some of the patterns I observed and discussed.

To determine to what degree a meaning-based approach has a direct application to the high school art history classroom, a secondary art teacher trained in feminist pedagogy, new art histories, and interactive instructional methods would need to apply the approach to classroom practice. That teacher would need to be fully cognizant of feminist pedagogy with the intention of implementing a widespread application of its principles. Whether in my own teaching or as a component of continued graduate studies, I intend to pursue this research goal.

Conclusion

It is my purpose for this study to act as a catalyst for future work in the field. I do not presume that this research project provides definitive responses to the questions I have posed. It is here that old notions of finality and completeness associated with words such as “answers” and “research findings” must be renewed, if not replaced, with a more fluid, ever-expanding concept of growing knowledge that complements and expands our prior understanding.

Based upon the current trends in the field of art education, I am optimistic that meaning-making will become a sought-after aim in secondary art history education as increasing numbers of art teachers reflect upon their teaching methods and content during their art history instruction. Mr. Darracott allowed me to witness his teaching first-hand,

and I can verify that when he implemented the keys of feminist pedagogy, interactive teaching methods, and new art histories in unison, they led to meaningful, relevant, and enjoyable opportunities for student learning in art history.

For far too long, the instructional practices of secondary art history teachers have left their students on the threshold of the door to meaning-making. This study defined theory and practice as keys in the teacher's hands that can be used to open the door to meaning-making for the high school art history student. Passage through the door has now been illuminated by the practice of one teacher who is exploring what is possible on the other side. This new evidence of the ways in which a teacher's methods and content impact student meaning-making in secondary art history should provide cause for critical examination and reflection by art educators who regularly leave their students questioning whether or not art history has any bearing on their lives. Bringing relevance and meaning to art history instruction by re-connecting it with real life is not only an ethical imperative, it is an acknowledgment that the time has come to teach art history with much less marching and far more dancing. Teachers and students, alike will reap the benefits.

In conclusion, I present this research study as evidence that a meaning-based approach in secondary art history instruction is not only desirable, but entirely possible. The outcomes may be unpredictable and the pathway to implementation may prove to be challenging, but it is my hope that art educators will continue to recognize the need to unlock the door to meaning-making for our students. Although this study used student responses as a measure of success, do not forget that the teacher passes through the door

with the student. Together, they can experience the liberation that teaching for meaning can provide.

APPENDIX A

INTERVIEW QUESTIONS FOR DOUGLAS DARRACOTT

1. How long have you been teaching art?
2. How long have you been teaching courses in Advanced Placement Art History?
3. Why did you decide to begin teaching the art history course at Plano West Senior High School?
4. Tell me about your educational background.
5. Explain your personal philosophy of teaching.
6. Does your philosophy affect your teaching of art history? If so, in what ways? If not, why is this true?
7. How well did your training in art history prepare you to teach AP Art History?
8. In your own college level art history courses, what instructional methods did your professors most often use? (For example: slide lecture, class discussion, etc.)
9. In your own art history classes, what teaching methods do you most often use and why?
10. What do you think are the most important things you teach your students in your art history courses?
11. What are the reasons that you believe these things are most important?
12. To what extent have you been exposed to the following new methodologies in art history: multiculturalism, feminism, visual culture, deconstruction, semiotics, critical theory, gender studies, viewer-centered interpretation, sociological or Marxist perspectives, postmodernism, study of art from non-Western traditions, movement

away from a distinction between fine art and craft, and inclusion of previously un- or under-represented artists?

13. Have any of these new methodologies in art history influenced your teaching? If so, in what ways? If not, why is this true?
14. Where did this exposure to the new methodologies take place?
15. Approximately, what percentage of each class period consists of interactive discussion between you and your students?
16. What percentage of each class period consists of student-to-student discussion?
17. How comfortable are you teaching art history?
18. What are current obstacles you face in art history instruction?
19. What considerations are important to you when choosing what you teach?
20. Does teaching AP Art History, as opposed to a non-AP art history course, alter what and how you teach? If so, in what ways?
21. Has the AP Art History test changed as a result of the new art histories? If so, in what ways? If not, why is this true?
22. Do you feel that preparation for the AP test limits or enhances your teaching of art history? In what ways?
23. If you had complete freedom to design and implement an art history course, what would it look like and why?
24. Because of my initial observation in which you used a film analogy, I am aware that you attempt to connect art history to the present day lives of your students. Why do you do this?

APPENDIX B
PERCENTAGES OF TEACHING METHODS, CONTENT, AND STUDENTS'
ACTIONS ON FOUR DAYS OF OBSERVATIONS

Codes	Day 1	Day 2	Day 3	Day 4
TGQ	40	33	23	11
TRQ	13	19	23	30
TL	22	19	32	81
TAR	6	9	13	15
TNA	9	13	4	22
TAH	21	23	38	27
TAW	3	6	17	4
TPE	3	13	0	4
TRC	28	13	8	27
TEC	12	10	8	9
SGR	72	42	52	38
SRR	12	35	31	28
SIQ	16	21	15	33

APPENDIX C
ADDITIONAL STATISTICAL INFORMATION

Table C1

Means and Standard Deviations of Variables in Statistically Significant Correlations

Variable	Mean	Standard Deviation
TNA	12	7.615
TL	38.5	28.87
TGQ	26.75	12.606
TRC	19	10.033
SGR	51	15.187
SIQ	21.25	8.261

Table C2

Correlation Coefficients and *p* values

Correlation	Pearson Correlation Coefficient	<i>p</i> value
TNA and TL	$r = 0.769$	0.0035
SIQ and TNA	$r = 0.705$	0.0104
SGR and TGR	$r = 0.667$	0.0104
TRC and TNA	$r = 0.589$	0.0439

APPENDIX D

SAMPLE QUESTIONS FROM SEMESTER EXAM

Semester Exam 2004

[Section One: Questions 1-40 are multiple choice and refer to images of art and architecture appearing next to the particular group of questions. I have chosen to reproduce the first group of questions appearing on pages 1-3.]

Directions: Choose the best word or phrase that in some way accurately identifies the work to the right (either by artist, title, date, location, medium, patron, style, technique, culture, architectural feature, function, etc...)

1. a. Mycenaean
b. Minoan
c. Egyptian
d. Assyrian

2. a. dipteral
b. corbelling
c. crenellations
d. fenestration

3. a. atlantids
b. Cyclopean masonry
c. dolmen
d. tumuli

6. a. Gothic
b. Romanesque
c. Renaissance
d. Ottonian

7. a. Abbot Suger
b. Bishop Bernward
c. Cosimo de Medici
d. Abbot Wibald

- 8. a. Germany
 - b. France
 - c. Italy
 - d. Bohemia

- 15. a. Gentile da Fabriano
 - b. Duccio
 - c. Ambrogio Lorenzetti
 - d. Simone Martini

- 16. a. Florence
 - b. Siena
 - c. Rome
 - d. Venice

- 17. a. Romanesque
 - b. Renaissance
 - c. Gothic
 - d. Byzantine

[Section Two: Questions 41-80 are multiple choice and do not refer to particular images. I have chosen to reproduce the first question on pages 6-9.]

41. Which of the following is NOT an architectural feature of an early Christian basilica?

- a. a wooden roof
- b. a central plan
- c. a nave arcade
- d. a clerestory

51. Which of the following is NOT an architectural feature of the Mosque at Cordoba in Spain?

- a. a mihrab
- b. atlantids
- c. a hypostyle hall
- d. a series of domes

62. Which of the following artists departed from the rule of frontality that dominated sculpture since the Middle Ages?

- a. Piero della Francesca
- b. Pollaiuolo
- c. Paolo Uccello
- d. Andrea del Castagno

71. What was developed during the time of Charlemagne?

- a. Caroline minuscule
- b. rib vaulting
- c. flying buttresses
- d. oil painting

[Section Three: This section is entitled *Bonus* and includes 6 images with one question per each image. I have chosen to reproduce the first image and corresponding question from pages 9-10.]

Directions: Identify the following for extra credit (1 point each).

This work was created by what culture?

Name the building where this work is found.

[Section Four: Two essay questions refer to images reproduced in the test. I will list both questions here.]

Essay Question 1: This is St. Michaels at Hildesheim. Who is responsible for its building? Discuss why the design, plan, and decoration of this building are important historically.

Essay Question 2: Who is depicted here? How does this statue exemplify power and authority?

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