INFORMATION TO USERS

This manuscript has been reproduced from the microfilm master. UMI films the text directly from the original or copy submitted. Thus, some thesis and dissertation copies are in typewriter face, while others may be from any type of computer printer.

The quality of this reproduction is dependent upon the quality of the copy submitted. Broken or indistinct print, colored or poor quality illustrations and photographs, print bleedthrough, substandard margins, and improper alignment can adversely affect reproduction.

In the unlikely event that the author did not send UMI a complete manuscript and there are missing pages, these will be noted. Also, if unauthorized copyright material had to be removed, a note will indicate the deletion.

Oversize materials (e.g., maps, drawings, charts) are reproduced by sectioning the original, beginning at the upper left-hand corner and continuing from left to right in equal sections with small overlaps.

Photographs included in the original manuscript have been reproduced xerographically in this copy. Higher quality 6" x 9" black and white photographic prints are available for any photographs or illustrations appearing in this copy for an additional charge. Contact UMI directly to order.

Bell & Howell Information and Learning
300 North Zeeb Road, Ann Arbor, MI 48106-1346 USA

UMI®
800-521-0600

Words About Pictures:
An Analysis of Dialogue Content and Process In High School Art-Viewing Sessions

Stephen Elliott

A Thesis

in

The Department

of

Art Education

Presented in Partial Fulfillment of the Requirements
for the Degree of Doctor of Philosophy at
Concordia University
Montreal, Quebec, Canada

January, 1999

National Library of Canada
Acquisitions and Bibliographic Services
395 Wellington Street
Ottawa ON K1A 0N4
Canada

Bibliothèque nationale du Canada
Acquisitions et services bibliographiques
395, rue Wellington
Ottawa ON K1A 0N4
Canada

Your file Votre référence

Our file Notre référence

0-612-39030-6

Canada

Abstract

Words About Pictures:
An Analysis of Dialogue Content and Process In High School
Art-Viewing Sessions

Stephen R.Elliott, Ph.D.
Concordia University, 1999

Classroom practice is used in this exploratory research to study the dialogue content and process associated with High School art viewing activities. Using *content analysis* research methods with recorded audio and video data of Art History and Art Critique classroom sessions from five research sites, this study suggests the nature and outcomes of art viewing sessions in schools are widely varied due to differing underlying purposes and goals of the teacher.

The teachers implicit and explicit purposes and goals determine what dialogue content, questions, and comments relating to the works of art viewed serve to explicate. Different goals tend to focus the discussion on different issues and interests. Goals identified in this study focused student attention on varied aspects of history, style, artistic expression, artist information, or class assignments.

In addition to being driven by individual goals and purposes, teachers used works of art in their viewing sessions to serve different ends. The *role* actual works played in the viewing art sessions of this research ranged from a superficial inclusion to a complete integration where information distilled from the works constituted the reason for, and the substance of, classroom discussion. Integration distinctions included the use of art as allusion, as illustration, as example, and as the substance of the critical talk.

Merely exhorting teachers to include or increase talk about art in their teaching practice is insufficient in determining what that might mean regarding curriculum outcomes. Increasing critical talk about art cannot guarantee that this talk will be moving students toward the same ends. Although teachers may build comparably described sessions into their curricula, they will do so with different goals and purposes in mind. Teachers will be better able to shape the content and determine the outcomes of viewing art activities in schools as they become cognizant of their implicit and explicit purposes and goals, and decide on the role actual works of art will play in their process.

Acknowledgements

At the conclusion of a project as extensive as this it is necessary to acknowledge several individuals, without whose support, the study would never have been completed. My first and deepest gratitude is extended to the teachers and students who allowed me into their classrooms to observe, document, and consider. It was difficult for them to be put into a *fishbowl* and have their otherwise personal classroom lives exposed to an outsider. As a result of their graciousness, my life as an art educator has been enhanced and expanded in so many ways. The time I spent in their classrooms proved to be the most interesting and rewarding part of this entire experience. I have only begun to write about the things I have learned from them. I have been instructed by their practice and motivated by their example. To them I will be forever grateful.

I have had the benefit of wise council, direction, encouragement, suggestions, and labour from many individuals as I proceeded with the varied tasks associated with this research. I would like to thank those who have assisted me as I prepared for this study, observed the classroom activity, transcribed the dialogue, coded and analyzed the data, put my ideas into prose, created the graphs, printed the charts, revised the manuscript, and prepared the document for printing. A partial list of individuals that deserve special recognition include my thesis supervisor, Lorrie Blair, and committee, Andrea Fairchild and Cathy Mullen. My family Winona, Benjamin, Jonathan, Debra Davis, and Suzanne Lalonde, and my friends Kathy Rouse, David Pier and Martin Schiralli. Thank you for helping with this exercise.

This thesis is dedicated to my mother who taught me to believe that all things are possible.

Table of Contents

List of Figures

Words About Pictures:

An Analysis of Dialogue Content and Process In High School Art-Viewing Sessions

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

As teachers and students participate in the viewing and discussing of works of art in schools, are the content and approach the same for all types of viewing sessions? What are the implicit and explicit goals and objectives of viewing art sessions conducted in a High School setting?

This research proceeded from an ongoing desire to understand better the nature and possibilities of education through art. To that end this study concentrates on students and teachers looking at, and talking about, art. The specific focus of the research was to analyze the content of the teacher-directed dialogue, as it occurred in high school art history and studio critique sessions, in order to better understand the goals and purposes teachers hold for running viewing art activities with their students.

This thesis is divided into five chapters. Chapter one outlines the purpose and goals of the research. Chapter two surveys some of the literature by providing a theoretical framework that will help situate this study within a larger context of school art criticism. The third chapter describes the research methods and includes a description of the participant selection process, procedures for informed consent, research design, data collection, and analysis. Chapter four consists of presenting, discussing, and interpreting

the data for the research sites. The report on each site includes sections for presentation, discussion, and interpretation of the data. Although this is an exploratory research project with most of the findings being presented in the form of discussion and interpretation in chapter four, chapter five offers some concluding thoughts on the research along with possible implications for educators and recommendations for future research.

Purpose and Goals of the Research

As part of my current assignment at Queen's University Faculty of Education I teach an art methods course to students who are preparing to become teachers in secondary school visual art programs. During the course it became apparent to me that many students were unsure of, and insecure with, the process of engaging high school students in meaningful dialogue about works of art. As a result of the students' need to explore the activity of talking about art I began to collect material that dealt with various aspects of school art criticism.

While reading through one of the articles that I had collected I was struck by a comment made by Terry Barrett (1988) that caused me to wonder what was happening with art criticism in the high school classrooms in which my students would be completing their practice teaching placements. These classrooms, although not part of my direct responsibility, were by extension part of the program that I offer as a preparation for my students' future activities as professional art teachers.

In his study of college and university art criticism practice Barrett (1988) suggested that the goals of the art critique carried out by university studio professors were inconsistent with the goals of professional art criticism and that inconsistency could confuse the relationship that both activities shared in students understanding of art generally.

If Barrett's (1988) concerns could be seen as being significant to college art programs, how much more important might a deeper understanding about the type of talk, and what it might mean, be to high school teachers and students who function in a more formative stage of art education?

In college and university programs students typically see some distinction between courses in art theory, art history and art studio, because they are taught as discrete courses by different instructors with training in those specialized fields. In high schools, the studio, historical, aesthetic, and critical components of art education are typically taught as an integrated subject by one instructor. Since students are taking an art class, it may be reasonable for them to assume that all related classroom discussion should somehow add to their understanding about art generally, and further describe the specific nature of art.

If discussion is inconsistent between classroom teachers talking about historical works of art and studio work, student understanding may become complicated and possibly confused. Additionally from an Education Faculty's perspective, if there is an inconsistency of purpose between associate teachers in the field, it may be difficult to clarify the process and value of school art viewing activities to students preparing to be Art teachers.

One basic assumption of this research is that the teacher is responsible for and controls the learning environment and that issues about art that are deemed important by the teacher, relative to art history and studio creations, will be addressed during sessions where the teacher directs classroom discussion about art.

A second assumption of this study is that the content of classroom dialogue is meaningful from an educational perspective. Through language we share ideas and information. Particularly in schools, where more intimate forms of communication may be avoided, the content of classroom dialogue becomes "the common meeting-ground"

(Berelson, 1970, p.19) for the teacher and the students, and in the case of this research, the common meeting-ground for the teacher, the students, and the researcher.

To understand what student learning actually comes as a result of the process and content of the viewing art dialogue is beyond the scope of this study. Here I was concerned primarily with the careful description and analysis of the content and process of talking about art, to look for underlying goals or purpose in their practice. The focus of this study is to explore what is there, in the dialogue content and process, to help art educators understand more about what drives our art viewing activities, rather than what is understood and received by the students.

This research was designed to analyze and understand, with greater clarity, the content of the teacher directed dialogue, as it occurs in high school art-viewing sessions within selected schools in eastern Ontario. One goal of this study is to explore Barrett's (1988) suggestion that "harmony between studio art and art education curricula in the practice of art criticism would enhance the chance of success for the achievement of art education goals for the teaching of art and criticism" and that " other studies are needed which investigate what art teachers in the schools are actually doing in their classrooms with criticism ." (p.27)

The National Art Education Association's commission on research in art education (NAEA, 1996) has prepared a research agenda which provides direction for art education research that they feel is needed and helpful for the advancement of the discipline. The report identifies eight areas of concern, two of which are the general categories of curriculum and instruction. For the purpose of this study I have chosen to address issues associated with the content of curriculum with some attention devoted to instruction. With a belief that curriculum and instruction work together in classroom practice, I concur with Eisner (1985) who states," if curriculum constitutes the content of what children learn, then it is not possible to separate the forms through which that

content is conveyed from the content itself because form and content interact. How one teaches and what one teaches are inseparable ." (p.186)

The research agenda suggests that curriculum may be conceived of as the content, purpose and organization of an educational program (NAEA, 1996). As part of the brief, Walker (1990) proposed that any one of five different conceptions of curriculum would be appropriate as a research concern. Of the five conceptions mentioned, the one of greatest interest to this research is one that suggests an appropriate research concern would include what students actually experienced in the school including "activities for students intended to foster learning, such as reading, writing, discussing, doing research, drawing, painting, or carrying out projects (p.5)."

The nature of classroom dialogue about works of art representing historical as well as current student creations is explored in this research. The specific art related talk to be investigated will consist of the content of the teacher directed dialogue, which is to be understood as actual dialogue of the teacher as well as relevant student dialogue that the teacher allows to stand, uncontested during an art viewing session. Teachers can control instruction by speaking and by allowing others to speak, thereby incorporating student generated information into teacher sanctioned classroom dialogue.

Within the context of a visual art classroom, students and teachers engage in activities consistent with the discipline of art education through art production, art history, art criticism and aesthetics. Eisner (1988) suggests that, through art production students materialize their personal expression, through art history they realize that all art is part of culture, through aesthetics they explore definable criteria that outline the conceptual and definitional boundaries of art, and through art criticism they learn to see and describe art in an informed way.

Although each of these constituent disciplines provides its own distinct value to a composite art education program, it may be argued that the virtues inherent in the various aspects of art criticism are of greater instructional interest in that, it is within the frame of

critical dialogue that students explore understandings and value regarding historical works, student creations and aesthetic categories of art. According to Cromer (1990), "art criticism has become the storytelling aspect of art and aesthetics and transforms visual experiences into verbal expressions that can be shared with others (p.9)."

With an interest in instructional clarity, and consistent with the recommendations of The National Art Education Association's commission on research in art education (NAEA, 1996), this research studied the content of the teacher directed talk about art that occurred during viewing art sessions within high school classrooms in art history and studio critiques.

This study and analysis was limited to, and representative of, selected schools from eastern Ontario that were associate schools of the Faculty of Education at Queen's University. Classroom practice associated with viewing activity was studied by reviewing data that addressed the following research questions;

1) What is the content and process of teacher directed dialogue during viewing sessions about historical works of art?

2) What is the content and process of teacher directed dialogue during viewing sessions about students works of art?

3) How does the dialogue content and process associated with viewing historical works of art compare with the dialogue content and process associated with viewing student works of art?

4) What implicit frameworks, goals and knowledge about viewing art activities are evident through the dialogue and process? In essence, what are the reasons for providing these sessions for students?

Theoretical Framework

Introduction

Any research questions that explore the practice of talking about art in schools must be informed by literature dealing with topics relating to philosophical positions that outline fundamental principles of professional art criticism as well as literature that speaks to the concepts and process of art criticism as it is practiced in schools. For the purposes of this study, literature surveying pertinent philosophical positions and school practices associated with art criticism and the study of western and European art were used to provide a context for the dissertation.

Philosophical Underpinnings

Theodore M. Greene, whose work on categories of critical activity has been significantly, if mostly silently, influential on the thinking of key theoreticians of criticism and art education. In *The Arts and the Art of Criticism*, Greene (1940) developed a set of descriptive categories in an effort to account for several types of meaningful critical utterances. Through his set of distinctions he accommodates for the discussing of art with respect to three different, yet related, possible aspects of criticism: *historical* criticism; *re-creative* criticism; and *judicial* criticism.

For Greene, historical criticism is that activity which examines a work of art in light of its contexts. These may include its social or cultural context, and serves to situate and validate the work as part of an artistic community. In addition to issues of cultural context, historical criticism seeks to investigate what the artist may have wished to express through his or her work in light of the context in which it was created.

The second aspect, re-creative criticism, refers to the activity of apprehending " through sensitive artistic response " actually what the viewer feels that the artist succeeded in expressing (p.460).

The third aspect, judicial criticism, refers to the activity of estimating value by comparing the work to other works of art as well as other human values. Other human values may include aesthetic as well as other values deemed noteworthy by the art world.[1]

It is important to note that Greene sees these various aspects of critical activity as being functionally connected. Greene states," It must be emphasized that these three aspects of criticism are in reality three complementary approaches to the work of art, and that each approach can be explored only in conjunction with the other two" (p.461).

The term criticism is often associated, by the general public, with notions of judgment and many times, negative judgment (Barrett, 1989). As pervasive as this notion may be, especially to high school students who often view judgment in its negative or pejorative sense, to art critics the term refers to a much broader range of activities.

Morris Weitz (1964), trying to understand what critics do when they engage in critical activity selected a body of written criticism on Shakespeare's Hamlet to review and analyze. His goal was to synthesize the material and identify a set of activities that professional critics engage in while practicing professional criticism. Summarizing the findings of Weitz, Barrett (1990) wrote,

> Weitz concluded that when critics criticize they do one or more of four things: They describe the work of art, they interpret it, they evaluate it, and they theorize about it. Some critics engage primarily in descriptive criticism; others describe, but mainly as a means of furthering their interpretations; still others do all four activities (p2).

A point of interest to this research was articulated by Barrett who stated "Weitz drew several conclusions about criticism, most notably that any one of these four activities constitutes criticism, and that evaluation is not a necessary part of criticism

---

[1] for a discussion of the term art world see Danto, 1964.

(p2)." Weitz (1964) does not identify a hierarchy of activity or a necessary continuum of process. For him, any of the four activities could act as a point of entry for critical discussion and discussion about any one of the four could constitute criticism.

The outline provided by these two philosophers, Greene and Weitz, seems to underpin school art criticism used by teachers in Ontario High Schools. The writings suggest that critical dialogue can be applied in contexts concerned with historical, re-creative, and judicial interests (Greene, 1940), and can consist of any one, or a combination of, description, interpretation, evaluation, and theorizing about works of art.

School Art Criticism

When thinking about art criticism applied to schools, three considerations seem to be relevant to the purposes of this study, the context, content, and sequence of inquiry. The *context* of inquiry concerns the general category of interest which directs the investigation while discussing works of art. Possible context categories might include the distinctions made by Greene (1940) including, historical, re-creative, and judicial. The *content* of inquiry concerns might include characteristics of the work including sensory, formal, and expressive qualities (Broudy, 1987). The *sequence* of inquiry concerns the routine of looking and talking about art, including general categories of attention [1] and the *order* in which they are applied in the viewing process.

In most art educational contexts students and teachers engage in systematic talk about works of art. This talk emerges in the form of critiques or discussion about current student creations or with reference to artifacts of historical or cultural significance. Art criticism in its broadest sense refers to any informed talk or writing about art (Barrett,

[1] Some general categories of attention might include those listed by Morris Weitz (1964) including description, interpretation, evaluation, and theorizing.

1990, Feldman, 1994) and infuses all aspects of classroom practice. Feldman states that teachers of art history and theory as well as studio engage in art criticism as an integral part of their instruction. "This all inclusiveness is based on the fact that talk about art, especially systematic talk about art, constitutes the substance of art criticism. Clearly anyone who talks to students about the art they are making, the art they have made, or the art others have made, is acting like a critic." (Feldman 1994, p.4)

Previous studies in the field of Art Education pertinent to the activity of talking about art have dealt with issues associated with the nature and impact of talk about art (Ecker, 1973, Perkins, 1977, Koroscik & Blinn, 1983, Koroscik, Osman & DeSouza, 1988), art and cognition (Perkins, 1994, 1987, Koroscik, 1984), and novice-expert art viewing practices (Henry, 1995, Wilson, 1970, Koroscik, 1990). Literature of greatest interest to this study included writing that considered either the content or process of viewing art activities practiced in schools (Barrett 1997, 1994, 1990, Broudy, 1987, Feldman, 1994, 1987, 1973, Mittler 1980, 1973, Smith, 1973).

Students participating in viewing art activities at Harvard University were directed to attend to the features that *carried the punch* of the work found in characteristics that represented "dimensions of engagement with works " of art (Perkins, 1991). These dimensions have also been referred to as "criteria of meaningfulness" with the suggestion that they be used as "practical guides to the kind of things to look for in the appreciation of works of art (Kaelin, 1989, p.102)."

No single set of categories has ever been considered by critics to be sufficiently comprehensive (Bryson, Holly & Moxey, 1991), but for teachers it may be worthwhile to select a workable set of criteria. To assist educators in making the perceptions and ideas that may operate within a work of art explicit, several authors (Broudy, 1987, Feldman, 1973, 1994, Barrett, 1990, Kaelin, 1989, Smith 1973, Lankford, 1984) have proposed critical frameworks to guide classroom practice. Many of these strategies incorporate some of the main ideas expressed by Weitz (1964), and Green (1940).

Art criticism frameworks provide structures that direct the "what's" and the "how-to's" of looking at art. Their purpose is to make the viewing process as transparent and worthwhile as possible for both teachers and students. What is talked about during criticism sessions has the effect of drawing attention to characteristics or qualities of a given work that are deemed germane and of value to the work as it reveals the object as art.

The writings of Edmund Feldman have had a great impact on the practice of art criticism in educational settings. His approach to art criticism is the most commonly used in schools (Parks, 1994) and has been adopted as an instructional model in many current high school art textbooks. Feldman's model is comparable, in some important ways, to the main tenants of Weitz's model in that the categories used to describe the phases of art criticism are similar. He suggests that art criticism process in schools should consist of sequential phases of critical activity which he calls "the critical performance (Feldman, 1987, pg. 471)." His suggested sequential phases include description, formal analysis, interpretation, and judgment[1] (1994, 1987, 1973).

Feldman has been influential in the shaping of school art criticism practice as he has attempted to systematize the approach teachers might take when confronting works of art for analysis. In his writing he has stressed the importance of making the art criticism practiced in schools, practical, and that "a command of 'practical' art criticism is useful - indeed essential - for students and workers in all art disciplines (1994, pg. xi)."

Feldman has also suggested that *teachers* of art make up a separate category of critics. In this category he includes teachers at all levels instructing art history, art theory, and art studio. This all inclusive list of teacher critics results from the contention that all systematic talk about art, regardless of general interest in the works, constitutes art criticism (1994).

---

[1] Feldman suggests that the school art criticism process need not necessarily include evaluation or judgment as part of student inquiry (1973)

Of particular interest to this study, which resulted in the inclusion of introductory comments as a separate and important part the of data for this research, is a comment made by Feldman.

> Teachers of studio art function as critics in a special way: they *assign* art problems and exercises and they evaluate artwork when it is finished. Stated otherwise, they judge student art as it is made and after it is done. In effect, they criticize what they have caused to be created...
> What ever the teacher-critic says or does is fraught with significance. (1994, pg. 4)

Ralph Smith (1973) has conceived of a set of phases that resemble those of Feldman except that the distinctions between the phases are less exact. For Smith the discreet phases of the critical activity run together in actual process and inform each other in practice. In example, description and analysis are seen by Smith as being part of the same phase of the critical process without a separation in attention. Likewise interpretation and judgment share a common interest in the work being analyzed and are interdependent in concept and process.

Harry Broudy has also explicated some specifics about content and context for viewing art. The categories of attention he suggests were developed initially to make sense of works of art growing out of a modernist paradigm where art was defined by its ability to create a heightened aesthetic experience for viewers (1972). These categories have since been partially extended to include the possibility of discussing work from a broadened range of artistic paradigms. The set of categories or properties he considers worthy of consideration for describing the expression within works of art consist of sensory, formal, expressive, and technical properties (1987).

With a specific interest in supporting the efforts of classroom teachers Broudy (1987) organized his aesthetic categories along with Greene's (1940) general aspects of critical practice into a sequential process called 'aesthetic scanning.' This aesthetic scanning framework is intended to guide both teachers and students through aesthetic discovery activities. These activities increase awareness and understanding of visual

value inherent in art. Scanning is the process of carefully observing and describing the specific expressive nature of a given work of art while using an outline of possible expressive qualities as a guide.

According to Broudy (1987), scanning is a worthwhile strategy for viewing art because by using the framework as a guide it teaches a specific kind of insightful, artistic perception which is distinct from ordinary or general perception. His scanning framework is intended to provide a set of categories that allow aesthetic experience to be parsed up and analyzed in specific terms related to strategies used by artists to shape the expressive qualities found in their work. The use of specific, guiding categories narrows the range of expressive possibilities to be attended to and thereby limits discussion to those specific qualities identified as being most relevant to understanding art. An explicit outline can make instruction easier, and understanding clearer, and more focused for both students and teachers.

Terry Barrett (1997, 1994, 1990) has also been active in exploring various dimensions of art criticism with an interest in assisting teachers with their classroom activities. Through his writing he presents in-depth analysis of considerations that may be of interest to teachers and students as they struggle with critical practice. Barrett does not advocate a rigid systematic approach to the viewing art process as suggested by Feldman (1987) and Broudy (1987) but does recommend the application of similar categories to those of Weitz (1964) as possibilities for discussion. Barretts' categories include description, interpretation, judgment, and theorizing about works of art.

In addition to accepting a similar set of categories used by others (Broudy, 1987, Feldman, 1987, Weitz, 1964) Barrett, somewhat akin to Smith (1973), sees the distinctions as being interrelated in process. In example Barrett states, "usually a thorough interpretation, *which necessarily* includes description, will *imply* a judgment (1994, pg. 18)."

Although the categories, for Barrett, are interrelated in process he concedes that any one or number of categories may be sufficient to accomplish worthwhile critical dialogue. When discussing the nature of description in professional criticism he states," if you discuss thoroughly and passionately, description may be all you need (1994, pg. 144)."

In his most recent work, *Talking about Student Art* (1997), Barrett discusses the practices and concerns particular to art critiques in schools. In this publication he presents scenarios that illustrate a variety of process and content possibilities for running critiques with students of various ages. The purpose of the book is to explore worthwhile practice associated with discussing student art. His intention is to support teachers by offering examples of practice for consideration " to improve critiques in elementary , middle, and senior-high schools where they are already being practiced, and to introduce critiques to those teachers who are not yet using critiques (pg. 4)."

For Barrett, "criticism is informed discourse about art for the purpose of increasing understanding and appreciation of art (1997, pg. 5)." With regards to the practice of critiques he suggests that teachers make viewers views more central in the critique, spend more time on interpretation and less on evaluation , and align the purposes of the school critique more closely with professional goals of art criticism.

By making the recommendation that teachers align their goals for critiques more closely with those of professional criticism he is suggesting that teachers adopt *the purpose of increasing understanding and appreciation of art* as the catalyst to shape their questions and approach. He also recommends the practice of ensuring that students provide evidence to support their observations and interpretations regarding the works being discussed.

Although not explicitly stated, throughout the book Barrett suggests possibilities for a number of reasons that teachers might have for engaging in a critique with their students. Some of these reasons include to explore what is in the work through

description, to consider meaning through interpretation, to evaluate works through artistic criticism, and to assess teaching and learning.

Ministry of Education Guidelines

In addition to the professional literature on Art Criticism, this study must consider the directions to schools offered by government support material in the form of Ministry of Education curriculum guides. The Ontario Government has prepared two curriculum documents that relate to the expectations of secondary school art education.

The *Curriculum Guideline Visual Arts for the Intermediate and Senior Divisions* (Ministry of Education, 1986), is the central Visual Arts guide and provides little specific direction about art criticism, art critiques, and art talk for teachers. The document presents art education as a type of discipline based structure with three distinct components of activity. The three divisions of activity include art studio, art history, and design.

With respect to the concerns of this study, under the art studio category of activity, the document suggests that the planning aspect of studio should "include experiences designed to develop students' perceptual abilities and to increase their awareness of both the art making process and the process of creative thinking (Ministry of Education, 1986, pg. 26)." Other than general suggestions as the one cited, no specific instruction is provided to assist teachers in structuring their talking sessions that might serve to accomplish this goal.

In the art history category the document states:

> The purpose of the history component of visual arts courses, which deals with both historical chronology and cultural relationships, is to ensure that students acquire an understanding and appreciation of the major art and design forms, as well as the events that document the expressive development of creative artists (Ministry of Education, 1986, pg. 26).

The goals of art criticism are briefly outlined in this document and are included under the general category of *design*. The first purpose of the design component is to ensure that students understand how works of art might be structured through identification of artistic elements like colour, line, texture, etc., and construction principles including balance, emphasis, unity, variety, etc.

A second purpose of the design component is to,

> ensure that students acquire skill in developing personal criteria for the assessment of artistic and expressive forms...The analytical and critical examination of one's own work and that of other artists and designers of different eras and cultures is a key factor in the development of aesthetic judgment (Ministry of Education, 1986, pg. 26).

A single page in the document discusses using art criticism as a resource for instruction. The presentation incorporates the ideas of Feldman (1981) and in part states,

> Art criticism is informed talk about art. Students must be exposed to, and allowed time to develop, a systematic foundation for practicing art criticism. In this way they will learn logical procedures for making interpretations and evaluations of their own artwork, that of their peers, and that of professional artists that are capable of being defended in spite of the fact that there may be no permanently correct interpretations and evaluations of particular works.
>
> The main goal of art criticism is to provide a way of looking at art objects that will give the viewer the greatest amount of knowledge possible about their menages and merits. Another goal is to provide the viewer with delight and pleasure...The critical process enables students to carry on their search for meaning and pleasure.
>
> and,
>
> Aesthetic experiences encourage the development of the critical abilities of perceiving, thinking, and taking about visual forms. In perceiving, examining, appreciating, and critiquing works produced by themselves, peers, or others, students develop the ability to make statements about subject matter, the technique applied, structural or formal aspects of the image, the meaning and ideas inherent in the artwork, the place of the artwork in a historical context, and the functional value of the artwork or its significance as a work of art...
>
> There are many different procedures that may be used as a basis for systematic art criticism (Ministry of Education, 1986, pg. 105).

The *Viewing Art Intermediate and Senior Divisions* guideline (Ministry of Education, 1990), is a support document for the Visual Arts guide (1986) and provides practical suggestions for the implementation of the art history and design components of the curriculum. it offers specific direction to teachers about how to structure a viewing art

session including general approach and process considerations, possible questions, and sample activities associated with this form of art criticism. The document represents a method that is based on the Art Gallery of Hamilton's *Looking at Art* (1986) strategy for viewing art. The outlined process adapts ideas from the approaches of Feldman (1987) and Sir Kenneth Clark's introduction to *Looking at Pictures* (1960).

The document states:

> The viewing of art, which is essential to the study of art history, should be a challenging and rewarding experience for both teachers and students... The viewing of art should be both an emotional (affective) and a thoughtful (cognitive) experience. A good work of art will communicate many meanings and will elicit different responses from different students...Students should be encouraged to ask questions and share opinions...Students should also notice how a work of art can be affected by its context (its relationship to other works of art and its surroundings) Students should be asked to consider why the artist might have created the work of art, why certain visual and conceptual elements were used, and why certain techniques were employed (Ministry of Education, 1990, pg.4).

The process outlined in the document involves four basic steps : initial response; analysis; information acquisition; and interpretation. Reminiscent of Harvard University's direction to attend to features that *carry the punch* of the work (Perkins, 1991), in the initial response phase the students look at something that catches their eye and express the first few words that come to mind (Ministry of Education, 1990).

During the analysis phase the students examine the work of art, considering each of his or her original responses to determine what the artist did to induce them. Following this identification the students are asked to expand on those features of the work to help them understand with greater detail the expressions that are at play in the work.

For the information acquisition phase the students acquire additional information that would tend to reinforce the discoveries made through the analysis of his or her initial responses. The document states, " biographical, historical, and cultural information will enrich a viewing experience, but should not be used as a substitute for the careful and thoughtful scrutiny of the work (p. 7)."

During the interpretation phase the students try to integrate "the work with his or her own experience and the world around (p. 7) them. Through this activity "they connect the work of art with a place he or she has been, an emotion he or she has felt, or an idea he or she has had (p. 7)."

In this study three main areas of literature, theoretical underpinnings of professional art criticism, art criticism as practiced in schools, and Ministry of Education and Training curriculum documents, have a bearing on understanding the practice of viewing art in schools. It is with these in mind as resource material that this investigation proceeded.

Research Methods

Research Paradigm

The goal of this study is to better understand current classroom practice and specifically the practice of talking about art. Of the four constituent activities identified by a discipline-based approach to art education, including studio, art history, art criticism and aesthetics, this research will attend to the art criticism dialogue associated with art viewing that occurs during art history and studio sessions.

To accomplish this end, the design of this research consists of three distinct research phases, one to collect the data, one to analyze the content, and another to compare and discuss the findings (Stokrocki, 1997).With this interest in mind, I applied research methods that allowed me to collect data in the form of classroom dialogue, analyze the data for relevant content, and compare the data content within each research site to other sites in the study. Since it is the content of dialogue that is of greatest interest to this study I used content analysis methodologies to work with the data.

Although content analysis has been recently identified in the art education literature as one stage in the process of general qualitative research (Stokrocki, 1997), traditionally it has been recognized as an independent research method with its own distinct set of protocols. Content analysis has been practiced since the beginning of the century (Barcus, 1959) but didn't became prominent until the 1930's and 1940's (Tesch, 1990).

Content analysis was originally designed as "a research technique for the objective, systematic, and quantitative description of the manifest content of communication" (Berelson, 1952, p.18) but has been extended to include qualitative methods as well. Its use as a recognized methodological procedure in educational research is well established and "allows the researcher to describe the content of various situations, particularly language situations" (Fagan & Currie, 1983).

Tesch (1990) suggests that "since the method is largely numeric, it cannot properly be called a type of qualitative research" (p.25). Notwithstanding the apparent narrowness of this initial statement she continues by suggesting that "in its historical development content analysis has grown to include qualitative strategies, and today the best content analytic studies utilize both qualitative and quantitative operations on text" (p.25).

The issue of whether content analysis is quantitative or qualitative necessarily, was explored by Berelson (1970) whose seminal text (1952) on content analysis was expanded to describe the methodology as a possible quantitative and/or qualitative endeavor. He did not specifically call for a broadening of the definition of content analysis per se, to include all methods "in which the close reading of texts is followed by a summary and interpretation of what appears therein (Berelson, 1970)," because it would then include too large a body of material to be realistically managed. Although Berelson was not eager to completely give up his definitional connection with quantitative reporting he questioned the nature of the distinctions that are often made between the two research paradigms and suggested that in some fundamental ways they are very similar. He states,

> Much '*qualitative* 'analysis is *quasi-quantitative*....Just as quantitative analysis assigns relative frequencies to different qualities (or categories), so qualitative analysis usually contains quantitative statements in rough form. They may be less explicit but they are nonetheless frequency statements about the incidence of general categories (Berelson, 1970, p.116)...
> They clearly use quantitative terms- 'repeatedly,' 'rarely,' 'usually,' 'often,' 'emphasis,' etc.- in describing communication content of one sort or another (p.117).

Berelson (1970) cites the main difference, on this point, as being one of precision. In quantitative analysis the numeric associations are more precise to allow for numeric and statistical reporting and as a result require more careful methods for the collection of the data.

One unfortunate misunderstanding on the part of Berelson is that he equates narrowness with carefulness and as a result tends to undermine the rigor of careful yet broader collection and analysis of data used in qualitative strategies. In support of a qualitative approach he does concede that higher precision is not always necessary or even desirable (p.119). The level of numeric precision depends on the nature of the questions asked and the answers required by a specific study.

He also suggests that qualitative analysis "is often based upon presence-absence of a particular content (rather than relative frequencies)" (p.119). This type of consideration produces a quantification case where the frequencies are limited to zero or one. In a case such as this, the relative frequencies are not necessary to formulate inferences or analysis. A single mention of something could make it worthy of investigation. When the numeric accounting consists of being present or not, any resulting discussion becomes more qualitative in nature due to the fact that there is insufficient variety in the numbers to shape an argument or position.

Berelson also suggests that there are times when qualitative approaches of content analysis would be able to explore information that would traditionally be inaccessible to quantitative methodologies. These include:

1. Times where the sample is small or incomplete, where quantitative analysis could not be justified because counting would be too inexact in a sampling sense, yet the information is necessary or helpful.

2. When non-content statements will be combined at a higher ratio to, content statements, in reporting.

3. When the content is to be considered as a reflection of a deeper phenomena rather than simply the presence of certain characteristics. "The interest of the 'qualitative' analyst lies less often in the content as such and more often in other areas to which the content is a cue, i.e., which it 'reflects' or 'expresses' or which is 'latent' in the manifest content" (Berelson, 1970, p.124).

4. When the categories of analysis are less narrow or formalized in their definition. This will often allow "for more subtle or more individualized interpretations" (p.125) of the data, and,

5. when one wishes to use more complex themes in discussing the material.

Berelson's (1970) desire was to end the "dichotomization between analysis based on mere frequencies" against those based on "real meanings" (p.128). He suggests that content analysis simply establishes protocols for analyzing the content of material, whether quantitative or qualitative.

As an aid for researchers he presents a checklist of interests that one might consider when deciding whether to use content analysis as a quantitative or qualitative strategy in their study. Although his list suggests conditions when quantification, or precise counting, is warranted, the inverse of the list might suggest when qualitative, or *not precise counting* is the most productive strategy to use. This (p.129) revised list of recommendations might include:

1. Do not count carefully when a high degree of precision and numeric accuracy is not required in the result (p.129)

2. Do not count carefully when a high degree of objectivity is not required in the results (p.129).

3. Do not count carefully when the materials to be analyzed are not representative enough to justify the effort (p.130).

4. Do not count carefully when the materials to be analyzed are not so many as to be unmanageable without such a summarizing procedure (p.130).

5. Do not count carefully when a high degree of specification of categories is either not possible, not necessary, or not desirable (p.130).

6. Do not count carefully when the categories do not appear with relative high frequencies (p.131).

7. Do not count carefully when the content data are not to be statistically related to numerical non-content data (p.131).

These considerations have a bearing on the questions and circumstance of this study and were considered in deciding to use combined qualitative and quantitative content analysis to analyze the data of this research. When approached as a qualitative endeavor, content analysis need not be numeric in nature and may simply "ascertain whether a communication does or does not possess certain attributes" (Reynolds, 1983, p. 111). When quantities are reported it compresses the range of information to offer a clear view from a narrow perspective.

Content analysis is currently considered to be either quantitative, qualitative , or a hybrid of the two. The methods "have gone beyond the simple counting of words to include the meanings of those words and themes as a product of a particular context" (Tesch, 1990, p. 25).

One extension of classical content analysis into the qualitative camp has been named ethnographic content analysis (Altheide, 1987). This research method is characterized by a dynamic relationship between the researcher and the process while analyzing the content of data. It exemplifies the general features of qualitative research outlined by Eisner (1991) which include a study that is 1) field-focused, 2) constructed so that the researcher is an instrument, 3) interpretative in nature, 4) expressive in language, 5) highly detailed, and 6) persuasive.

Altheide (1987) suggests that materials can be appropriate for study through ethnographic content analysis insofar as they are "products of social interaction" (p.66). Throughout the process the investigator is highly interactive with the "concepts, data collection, and analysis" (p.68).

While in classical content analysis the researcher may begin working with the data with established categories borrowed from other studies or gleaned from the literature, in ethnographic content analysis, categories for sorting data are not established prior to

working with them. This allows the descriptive distinctions to emerge during the study as part of the context in which they were collected (Tesch, 1990, p. 26).

Research Equipment

For this study data was collected within the site classrooms as the activity of talking about art occurred. Dialogue was recorded on Radioshack Supertape 120 min. audio cassettes to allow for transcription and analysis of the verbatim conversations. These tapes were designed for the taping of voice and produced little background ambient noise which would detract from the dialogue clarity. The tapes were able to record 120 minutes of conversation (60 minutes per side) which allowed me to tape complete classroom sessions on a single tape. This reduced the amount of interference to the normal classroom process by my not having to change the tapes during the session.

The classroom student conversations were taped on two Sony reversible tape recorders model TCM 59V. This model of tape recorder was voice actuated which reduced the waste time on the tape by only taping when actual dialogue was occurring. The tape recorders were hidden inside desks or under tables to attempt to ease the obvious intrusion that the sight of recording equipment might create in the class. The two recorders were placed near the center of the class, one on each side of the room.

Sony battery operated condenser microphones model EMC R100 were plugged into the student dialogue recorders. These microphones, because they are battery operated boosted the sound level to make it easier to hear student responses from around the room while at the same time reduced the ambient white noise effect around the room. This produced mostly understandable student responses and comments. These microphones were very small, the thickness of a pencil and two inches tall, relatively inconspicuous,

and were placed on top of a desk or table surface where they could best record the talk in the room and be least noticeable to the students in the class.

I attempted to gain access to the site classrooms before each class to set up the equipment prior to the students arriving for their session. On one occasion it was impossible to do the setup in advance and the students in that session seemed to be more aware of the intrusion than in other classes where I could set up in advance. In that class I noticed one young man who entered the room for the class, moved toward a desk to sit down, saw me setting up the tape recorder near him, got up from his desk, left the room, and did not return for the session.

The teacher dialogue, which was of greatest interest to this study, was recorded on a Sony cassette recorder Model TCM 38V. This model of tape recorder also was voice actuated which reduced the waste time on the tape by only taping when the teacher or a student was actually talking.

The cassette recorder that taped the teacher dialogue was located at the back of the room and attached to a Shure wireless microphone, model T3 receiver. I also attached an ear plug to the receiver so I could monitor the actual dialogue as it was being recorded. This enabled me to adjust the level and quality of the recording while the class was progressing to ensure that the recording would be of the best quality for transcription. During one session the microphone became unplugged and I was able to motion to the teacher to re-attach it to avoid missing the conversation.

The teacher was equipped with a Shure model T1 wireless transmitter and a mini lapel microphone. The transmitter along with the microphone allowed the teacher to walk around the room without being hampered by wires while at the same time ensuring that his or her dialogue would be clearly recorded.

A test data recording session revealed that area microphones alone were not sufficient to clearly capture the conversation of a teacher who likes to roam the class

while talking with the students and a wired microphone was too restrictive and seemed to impair the teacher's ability to behave naturally.

A single Sony VHS video camera was mounted on a tripod and placed at the back corner of the room where it could record the general activity in the room, teacher gestures and visual aids, that became important to the analysis of the data. Each class session was recorded on a separate 2 hour video cassettes to facilitate filing and reviewing the videos by session.

The tape recordings were transcribed using a Dictaphone standard cassette voice processor model 2709, into Word Perfect word processing software and saved in rich text format (RTF). The RTF files were then downloaded into the NUDIST software research program to facilitate further analysis of the text.

Ethical Procedures and Protocols for Informed Consent

The process of being granted informed consent began with informal conversations with prospective teachers who were teaching in associate schools of Queen's University Faculty of Education and ones that I thought would be appropriate for the study. After initial discussions I asked each tentatively interested teacher if he or she would be willing to participate in the research and I described what it might mean to them and their classes in terms of time, inconvenience, and process. After this meeting with each teacher, a few of them declined participation, primarily because they were uncomfortable with being recorded while they were teaching.

Although the teachers were told about the observation process in their classes, they were told very little about the questions of the research other than the information that was supplied on the parent/student consent forms (Appendix B) and that I wanted to observe a session where they would be discussing historical works of art and one where

they would be discussing student works of art. This was done to avoid the possibility that they would change normal practice because I was watching and looking for particular content.

In two of the schools, I observed three sessions instead of two because the teachers invited me to come to their instruction sessions that they prepared for their students about art criticism in addition to the sessions where they were actually viewing and talking about work. These sessions, although not included in the data of this report, were interesting from an educational perspective because they represented the art talk experiences in their classes.

Teachers from four schools agreed to participate in the study and a letter (Appendix A) was sent to their respective principals asking for permission to carry out the research in their schools. Accompanying the 'permission to do research letter' I enclosed a sample parent/student consent form (Appendix B) that would be sent home with each student participating in the study. I left it to the local school administrator to obtain school board clearance, if that was necessary within their system.

The letters were sent out under a Queen's University Faculty of Education letterhead. The Faculty-associate school relationship between these particular schools, boards, and the university made it easier to gain permission to carry out the research in these schools. Each of the teachers involved in the study were aware that this research was part of my doctoral work at Concordia University and not part of my direct activity at Queen's University.

The permission to carry out research letter briefly introduced the research project, assured them of confidentiality, and explained that I had previously reviewed the project with their Art teacher.

The parent/student permission form outlined the basic interest of the research and asked for a signature confirming the conditions of agreement (see appendix B). The form asked for both the student and parent, if the student was under the age of 18, to sign

confirming their understanding of the research conditions and their willingness to participate in the project.

Once permission to carry out the study was received, a package including a sufficient number of parent/student consent forms to cover the enrollment of the chosen classes, was sent to each participating teacher. The teachers distributed the consent forms to each student in the participating classes with instructions that if any student, or parent of any student did not want either themselves or their child to participate in the study, they would be placed out of reach of audio recorders and out of view of the video cameras, while the class was being observed.

Although no forms were returned with a negative response, on data collection days, a few students from three of the schools chose not to participate in the recording session and did not come to class, or were given a seat beyond the reach of the recorders.

Participant selection and Location

For this research, art classes at four schools taught by five teachers were analyzed as separate occurrences of a similar activity. The main participants involved in this study were from high school art classes located in eastern Ontario schools. Four schools were selected, each from a different school board, to allow board, or region bred idiosyncrasies to add variety to the data. Each of these schools is located in an area of the province that is in partnership with Queen's University Faculty of Education and are schools in which Art Education students from Queen's have completed practice teaching placements in past years.

The school identified in site one represents a large size school with a population of 1,200 students, in a town with a population of approximately 10,000 residents. Students are bussed to the school from outlying rural communities.

Site two school could be considered small, with a population of 500 students, in a rural board and is located in a city of approximately 20,000 residents.

Site three school represents a large size school with a population of 1,200 students, in a city with a population of approximately 100,000 residents.

The site four and five school is large, with a population of over 1500 students in a city of over 1,000,000 residents. This school is an arts specialty school with students attending from a large catchment area covering three boards of education. The students are admitted to the school through a portfolio review and/ or audition. At this school I observed an art class from the specialty visual arts program as well as a class group of option arts students who are specialists in another art form like music or dance and take visual art as an optional course.

As mentioned earlier, a number of teachers were initially selected by the researcher as possible candidates for the study. This number was reduced by self selection of the teachers as some of those originally considered were uncomfortable with the recording procedures of the research, and declined participation. One might characterize the teachers as a self selected group from a pre-selected pool.

For the study I was looking for experienced teachers. I thought that teachers who were experienced or seasoned would most likely have an established practice and point of view regarding viewing art in their classrooms which would tend to make observation easier and clearer. This was also done to hopefully avoid the insecurity and associated classroom management difficulties displayed by some new teachers which may distract normal classroom activity and complicate the data.

Each of the five participating teachers has been teaching in a high school art program from between 5 to more than 20 years. Three teachers instruct in programs where Visual Art is a curriculum elective and two of the three are department heads within their schools. The fourth and fifth, teachers work in an arts specialist school where there is an expanded range of art classes offered to students.

Once the teachers agreed to participate, they were asked to choose one of their class groupings to be observed. Each teacher selected the grade, level, and particular class that would participate in the research. From informal discussions with the teachers, I concluded that they considered the disposition of the student group, their place in the curriculum, and the term in which particular classes were being offered, when deciding which classes to include in the study.

It also seemed that they chose classes that would be relatively easy to manage from a discipline point of view, and were to cover some discussion of historical works of art as well as student works in the natural process of their program.

Research Design and Procedures

The main components of content analysis consist of data making, data reduction, inference, and analysis (Krippendorf, 1980). The processes and strategies of data making associated with this research involve recording and transcribing the verbatim teacher directed dialogue and require special consideration of recording procedures which may not normally be part of a classical content analysis method.

Classical content analysis typically makes use of pre-existing text based data sources and does not include any identifiable protocols associated with the collection of data on site. Due to the interest of this study in using a combined qualitative and quantitative analysis approach with the data it was necessary to collect the dialogue on site as part of the research method.

The design for data collection in this study is based on qualitative research protocols outlined by Margaret D. LeCompte and Judith Preissle in *Ethnography and Qualitative Design in Educational Research* (1993).

This research employed a non-participant observational strategy which attempted to have the researcher be as inconspicuous as possible. The difference between participant and non-participant observation is reflected in a shift of concern from participant meaning to participant behavior during the data collection phase. "The behaviors do include what people say and how they say it, but non-participant observers avoid interrupting to seek clarification (LeCompte & Preissle, 1993, p.205)."

The goal of this research is to analyze the content of classroom dialogue, which represents a particular part of the raw material that students have access to from which to construct meaning. Although it may be argued, the most important aspect of education is the actual learning that occurs in an educational setting, the content of an educational activity represents a key ingredient of that potential learning and deserves investigation as a separate component of the process. A preoccupation with extra contextual information that may be part of the classroom experience, and as a result may have an impact on learning, would tend to complicate the data required for this study.

As a result, to access the content of the dialogue without complicating it with unnecessary contextual data, I was situated within the various classrooms in a location that allowed me to carefully observe and record the activity of the class while at the same time causing as little interference to the normal practice of the class as possible. Data were collected from three different sources. A video recording documented the physical environment, gestural communication and "kinesic" (LeCompte & Preissle, 1993, p.208) activity during the art-viewing sessions, an audio recording collected both student and teacher talk about art, which was transcribed for later analysis, and field notes to document things that seemed important to the study but may be missed by the recording devices.

A single video camera was placed in a spot where a general view of the classroom activity could be photographed. Area microphones were placed in the room to record

student dialogue and a wireless microphone was carried by the teacher so as not to restrict teacher mobility within the classroom.

As mentioned earlier, a test data recording session revealed that area microphones alone were not sufficient to clearly capture the conversation of a teacher who likes to roam the class while talking with the students and a wired microphone was too restrictive and seemed to impair the teacher's ability to behave naturally. Although it is extremely difficult for the researcher to be completely unnoticed in the class, every attempt was made to be a "detached...and unobtrusive observer " (LeCompte & Preissle, 1993, p.205) while collecting the data.

Part of the design of this project was emergent in nature and was shaped during the data collection and analysis of data sessions. As a result, a rich set of descriptive categories were derived from the transcripts which added important depth to understanding the data of each site by exposing the specific processes that underpinned the art viewing activity of each setting.

Once the data were transcribed I began to unpack embedded content, themes, and values that addressed the interests of the first two research concerns which are: 1) What is the art criticism content of teacher directed dialogue during viewing sessions about historical works of art? and 2) What is the art criticism content of teacher directed dialogue during viewing sessions about students works of art?

To begin working with the data I used the stages outlined in classical content analysis (Berelson, 1970, Krippendorf, 1980) which allowed me to access the actual content of the dialogue. Stages of the research process associated with quantitative and qualitative content analysis are very similar. As discussed in an earlier chapter, the difference between the two paradigms resides in the emphasis placed on quantities or qualities of the data during the analysis, reporting, and discussion activities.

The data reduction and inference components of this study consisted of becoming familiar with the data, bracketing units of analysis, marking significant words, and identifying content categories, themes and values embedded in the text.

I began this part of the process by reading through all of the transcripts to become familiar with the general or overall nature of the dialogue. As part of the read through, I began to make notes on ideas, potential themes and categories to be used in later stages of analysis (Johnson & LaMontagne, 1993). The transcribed material was then imported into QSR NUDIST V3.0 (1996), a software program designed to facilitate the analysis of data collected in qualitative research. The lines of the imported data were numbered, divided into units of analysis, and bracketed to separate each unit for further analysis.

For this study "an analysis unit is [to be defined as] a text passage understandable in itself" that is "large enough to make sense when taken out of context and is defined by the researcher as relevant to the research objective" (LeCompte & Preissle, 1993, p.287), (Lincoln and Guba, 1985).

The text of the transcribed classroom dialogue was segmented into individual units and then grouped into three main categories for further refinement. One category included all dialogue that was part of art education generally but not directly related to the works of art being discussed. A second category included all dialogue that referred to the specific works of art being considered, and a third category consisted of all discussion not related to viewing art such as classroom management or homework announcements.

The unit typically consisted of a sentence with a single focus or theme. In the dialogue there were times when ideas were expressed in incomplete sentences, such as single word responses as part of an ongoing conversation. For the purposes of this study, these incomplete sentences were also considered as units for analysis if they contained a relevant identifiable theme or concept.

The associated process of analysis was characterized by the discovery of regularities through the "identification and categorization of elements and the exploration

of their connections" (Tesch, 1990, p.72). This analytic process went beyond the simple counting of words, typical of classical content analysis, "to the categorization of words and phrases to their meaning"(Tesch, 1990, p.24). As a result, the segmented units were scrutinized to identify important words, themes, and values.

All words, of the segmented text that had substantive meaning, were reviewed to facilitate categorization. Substantive here is to be understood as anything that describes, or relates to, objects, people, processes, concepts, or contexts of the works of art being discussed or to the viewing activity and general class process. Words used in speech to connect or ensure the smooth flow of the dialogue were ignored. Small words that *stood for* substantive words were regarded as substantive (Clarke, 1987).

At this stage in the research process the activities of data reduction, inference, and analysis began to overlap and inform each other. Content categories began to emerge from the substantive words. The context of those words within the dialogue began to coalesce into conceptual clusters (Stokrocki, 1997) around which the themes and content were organized. As the conceptual clusters took shape, they were defined and the associated words and themes that were related to that cluster were all be marked with the same colored marker to facilitate visual identification of the main categories and further analysis.

Five common units of analysis are identified in the literature as being associated with classical content analysis. These include words, themes, characters, items, and space-and-time measures. Of these five, theme was of greatest interest to this study.

A theme is typically expressed in a sentence and is defined as "an assertion about a subject matter" (Berelson, 1970, p.138) The themes suggested by the identified substantive words were shaped into a list or framework for further data, sorting, analysis, interpretation, and discussion.

Importance of the concept or theme was represented as a percentage of total classroom dialogue showing recurrence rates or emphasis. Frequent recurrence suggests

that an item, concept or issue, is an important part of the dialogue because it has been repeated or reoccurs in the conversation, and in the case of this research, it reoccurs in reference to several works of art discussed during the session. Although it has been suggested that in qualitative analysis "anything that occurs more that 50% of the time is frequent and important"(Stockrocki, 1997,p.44), for the purposes of this study when a single category contained several examples it was considered important and was included in the reporting of data (Bogden & Bilken, 1992; Glaser & Strauss, 1967).

Emphasis occurs when importance is added to a particular item of content, not because it appears frequently in the text, but because it was presented in context of the activity being studied in such a way that more interest or attention was given to it than other items mentioned an equal number of times. The characteristic of emphasis is often not accounted for in classical content analysis where simple word frequency is typically relied on to indicate importance.

Emphasis can result from processes or procedures like obvious pauses, pointing, or gesturing while mentioning a particular idea. It can also be created by presenting a particular concept or item in a context where extra emotional responses become associated with the concept or item. An example of this would be to present a work of art within the context of a ritual or ceremony that is not normally part of classroom instruction. The emotions generated by the ritual become associated with the work of art and magnify the importance of the work relative to other works not presented in that manner. Emphasis can also be created by an introduction acting as an advance organizer which conditions what is looked for and what, by default, may be ignored.

The themes and content were prioritized as their relative importance within the text became apparent, preparatory to interpretation and discussion of the data[1]. This design was intended to provide representative accounts of the nature of the content of the teacher directed dialogue related to viewing art in the classroom. Word and theme counts

[1] for a complete account of the content quantities placed into each category for this research refer to Appendix C

alone seemed to be inadequate in representing the goals of a viewing art session. As a result, in addition to word counts, an instructional profile of each session was presented illustrating the sequenced quantities of dialogue constituting the activity.

Developing Categories, Codes and Refining the Data

As stated earlier data was collected from three different sources: audio, video, and field notes. The primary source of data was an audio recording which collected both student and teacher talk about art. A video recording documented physical environment, gestural communication and "kinesic" (LeCompte & Preissle, 1993, p.208) activity during the art-viewing sessions which were referenced when actions and pictures associated with the criticism session were relevant to the understanding of the dialogue. At times it was impossible to discern from the dialogue alone what the students were looking at. During some of these occasions it became necessary to the understanding of the dialogue to know what was being seen since some of the instruction was visual in nature and was presented through gestures and pictures. It became obvious that the classical content analysis protocols of counting words would not be able to capture the information during this type of interaction with any degree of integrity. I also kept detailed field notes of each session which added some insights from on site observation that could not be distilled from the dialogue transcriptions.

The transcripts made from the audio recordings were scrutinized to discover categories of content that reduced and refined the data into large groupings to facilitate further refinement. In reviewing the data four main groups of information initially emerged: general information related to art education, direct assertions about works of art, discussion about the context of the works being viewed, and information not directly related to the viewing art session or to art education issues.

As the data were reviewed and considered forty-seven categories[1] of content were eventually considered in analyzing the content. These categories were organized under the four main headings into a tree-like structure of related clusters or branches of content areas (fig. 1).

The *general information* category includes content dealing with statements relating to the class process of viewing art or to one of the disciplines of art education. This category covered most of the instruction presented in the class that was not directly related to the discussion of individual works of art.

The *assertions about works of art being viewed* category included content that dealt with statements directly relating to the presenting works. This distinction included statements describing, interpreting/analyzing, and evaluating the works being viewed by the class.

The *context associated with the work* category includes content that deals with statements directly relating to the context associated with the art works being viewed. This distinction included statements about the artist who created the work, the culture in which the work was created, and historical connections including style and chronology.

The categorized dialogue was analyzed to discover emerging quantities and qualities of patterns, process, and content that shaped instruction during the sessions. The main tools for analysis used by qualitative researchers are description and comparison. These tools were used to address the research questions.

The profile for art history related talk by one teacher and student grouping was compared with the student art related talk by the same teacher and student group. This initial comparison of findings provided access to the similarities and differences that existed between two classroom settings, of the same participants, where students and teachers discussed qualities and characteristics of art.

---

[1] For a description of the content associated with each of the forty-seven categories see appendix D

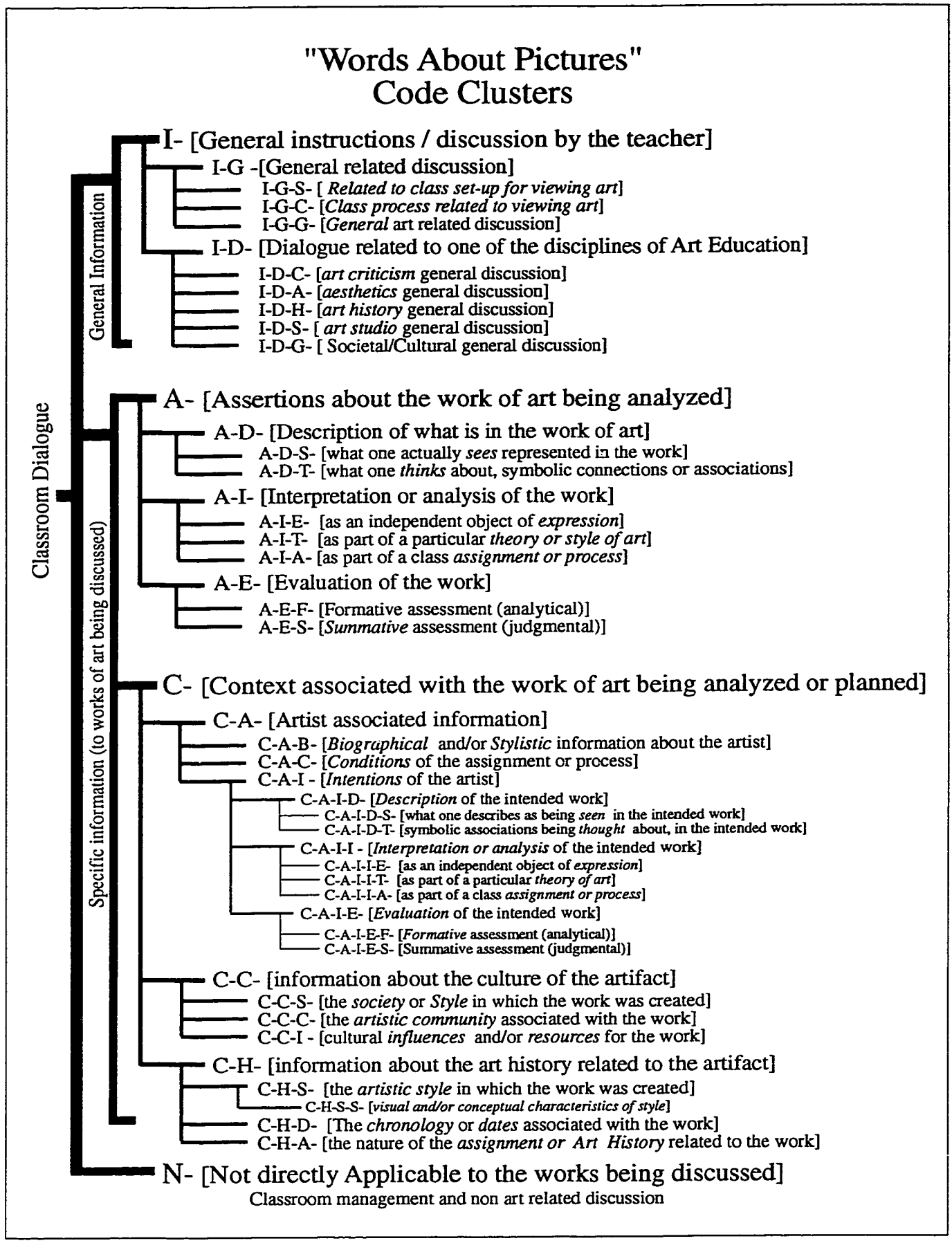

Figure 1. Dendrogram showing the set of, and the relationship between, codes used to categorize the data in this research project.

In the conclusion chapter of the thesis, the insights derived from comparing the single site dialogue profiles were discussed relative to the broader context of the five research sites. The intention of this comparison was not to generalize the findings but rather to discover similarities and differences between the sites as a method of identifying some of the variety that exists between the study sites as a way of informing the art criticism preparation practices that may be explored with Faculty of Education students.

Validity and Reliability

Issues of reliability pertinent to this study, and to content analysis generally, consist of reliability as *stability*, and *reproducibility (Krippendorff, 1980).* Stability refers to the extent to which the classification of content remains constant over time (Weber, 1990). Stability can be determined by having a single coder, code the same content more than once, with a time lapse in between the two coding sessions. This strategy reveals the degree of consistency one coder might apply in identifying and categorizing dialogue of a similar type. This stability or intracoder reliability can be established by dividing the total number of agreements by the total number of agreements plus disagreements (Miles & Huberman 1984). Initially the intracoder reliability should be around "80%", but increase to around "90%" as the study progresses (p. 63).

A selection of transcribed dialogue representing ten percent of the classroom conversations from both the Art History and Art Critique sessions was coded twice by the same researcher. There was a three month time lapse between the two coding sessions. The categorized dialogue for both attempts were compared to determine the intracoder reliability. The results of the test for *stability* or *intracoder reliability* for this study was 87%. The results for reproducibility for this study were higher because over the three

month coding activities, the codes were refined, and the understanding of the distinctions became more exact.

"Reproducibility, sometimes called intercoder reliability, refers to the extent to which content classification produces the same results when the same text is coded by more than one coder (Weber, 1990, p. 17)." This test reveals the degree of consistency between coders in identifying and categorizing dialogue of a similar type and can be determined by the same calculation used to establish *intracoder* reliability. Initially the intercoder reliability should be around "70%", but increase to around "90%" as the study progresses (Miles & Huberman 1984, p. 63).

A high level of intercoder reliability, or reproducibility, is a minimum standard for content analysis. "This is because stability measures the consistency of the individual coder's private understandings, whereas reproducibility measures the consistency of shared understandings (Weber, 1990, p. 17)."

For this study three researchers were trained in using and applying the codes to the transcribed dialogue. Ten percent of the classroom conversations from both the Art History and Art Critique sessions was coded by each researcher and the coded data was compared to determine the intercoder reliability. The results of the test for *reproducibility* or *intercoder reliability* for this study was 94%.

Questions of validity, which most often refer to the "generalizability of results, references, or theories (p. 18)," are not of serious interest to this study as there is no intention to arrive at generalizable conclusions through this research. One form of validity that might be considered relevant in this study is *face validity*.

Face validity "consists of the correspondence between investigators' definitions of concepts and their definitions of the categories that measured them (Weber 1990, p. 18)." Face validity is not a compelling form of validity but is often used in content analysis and can be achieved by having several individuals agree on definitions of phenomena along with their application to particular content. Face validity can be established if coding of a

data set remains consistent over multiple codings by one coder and between coders. When this consistency exists it can be assumed that the definitions of concepts and their definitions of the categories that measured them correspond to a high degree.

When generalizability of findings is not a necessary or desired outcome of the research, the need for other forms of validity is reduced. In content analysis whether quantitative or qualitative methods are used, validity is not typically generalizable. "To assert that a research result based on content analysis is valid is to assert that the finding does not depend upon or is generalizable beyond the specific data, methods, or measurements of a particular study (Weber 1990, p. 18)."

Presenting the Data and Discussing and Interpreting the Findings

Introduction

In this report I have alternated presenting the data with discussion and interpretation of the findings for each session to keep the information for each site together. This was done to facilitate representation of the data as separate sites because "the process of interpretation is simply one of questioning" and "occurs simultaneously with description" (La Pierre & Zimmerman, 1997, p.37). In this case the presentation of the data serves as the description of the information and illustrates the suppositions drawn as a result of the interpretation. Following the presentation of the data for each session and site I have included a section on discussion and interpretation of the dialogue selection and the session.

My initial intention was to analyze and report on the relative quantities of data content. I assumed that if, "when critics criticize they do one or more of four things: They describe the work of art, they interpret it, they evaluate it, and they theorize about it, [and that] some critics engage primarily in descriptive criticism; others describe, but mainly as a means of furthering their interpretations; still others do all four activities (Barrett, 1990. p2)," then a report on the relative frequencies of dialogue types would offer a reasonable representation of a viewing art session. However after coding and analyzing the data from a dialogue content perspective, I realized that the picture of the session provided by this data alone was not sufficiently illuminating for the needs of this study.

The narrowness of the results reminded me of a situation years ago when I was teaching Mathematics to a group of grade ten students. One young female in the class consistently received a mark of between 60 and 70% on her tests. I felt that she should score much higher and began asking her to solve the questions from the tests in after class sessions. In these sessions she would seldom make a mistake and clearly understood the mathematical principles behind the questions. I asked her why she seemed to miss several

questions on each test, with the expectation that she would say that she was worried by tests, since she appeared to be a very shy young girl. I was somewhat surprised when she explained that if she received a mark too high or too low people centered her out (both peers and teachers) which caused her a great deal of anxiety.

It was my feeling that the relative quantities of dialogue categories from this study were similar to this students' low test marks. The quantities alone meant something, but exactly what they meant was only understandable if additional information was provided as part of the analysis. To refine the possible understandings that might be derived from the data I included, in addition to the content quantities, several other dimensions of each session such as sequence of dialogue and sample citations that were typical of the session.

I have presented the data from each research site session individually in the form of an instructional profile. This instructional profile documents the activity of the viewing art session and consists of an *introduction* including a description of the general class set-up and process along with any introductory comments made by the teacher, a representation of the relative *quantities* of various categories of dialogue content distilled from the data, an instructional *sequence*, and segments of *classroom dialogue* that have been selected as being representative of the viewing art session. Following the instructional profile presentation and the discussion and interpretation of data for each session I have offered observations, analysis, or comments that relate the two sessions as part of a single site.

The *introduction* of each site includes a description of the general class set-up and process along with any comments by the teacher that might have acted as a conditioner through which the students view, participate in, or interpret the session. Introductions to sessions can act as a way of predisposing the students to look for or use information in particular ways or for particular reasons.

For example, if a teacher were to introduce a class art viewing session with the directive for students to examine how the works of art they had completed fulfilled the

expectations of an assignment they had been given, it may condition the class to look for those aspects of their work that have complied or not, with the task assigned. It may also predispose the students to miss or ignore other aspects of the completed works that might offer information about the expressive quality of the works that were not stated by the teacher.

Following the introduction to each session I have presented the relative *quantities* of content category types distilled from the data. The *content quantity* reports are used in this study as the primary indicator in determining each sessions goals and purposes. This strategy is consistent with the main assumption of *Content Analysis*[1] research methods which suggests that whatever is talked about the most in a conversation is what the discussion is about.

This quantified data is presented in text as well as chart form[2] to allow for verbal accounting as well as visual representation of the dialogue categories used to analyze the data. The relative quantities of content types when presented as a graph offer a different form of similar information to that offered by text alone. This representation of data may allow one to feel the quantity relationship between categories in a more visceral way. The quantities reported in this study are not to be used in any type of detailed computation or statistical correlation and are best seen, for the purposes here, as sets of associated dialogue depicting the relative percentages represented in each category for a given session.

The reporting of mere word frequencies, as traditional content analysis might suggest, did not provide sufficient information to allow meaningful sense to be made of the data of this study. The dynamics of classroom instructional periods proved to be more complex than a political speech or other language situations where a very narrow understanding of the content would suffice in providing meaningful insight. As a result of

---

1 See Berelson, 1970.
2 In example, see figure 2.

this unique condition of art viewing sessions I have included an instructional sequence to supplement the relative quantities of dialogue.

The instructional sequence graphs[1] appear as a string of coloured bars. Each bar represents a separate unit of dialogue. Each unit is identified by colour as belonging to one of four major content areas: general instruction and discussion, assertions about the works of art being viewed, context associated with the works, or dialogue not related to the works or to art education issues. These series of bars are arranged in the quantity and sequence of occurrence during each session.

This representation provides, in addition to the relative frequencies of dialogue content, a depiction of the sequence of dialogue content as it occurred as part of a conversation taking place. The sequence of content charts offer an additional indicator of the nature of a viewing art session to the relative frequencies represented by the content quantities. It suggests not only how much was said in each category but when it was said. This representation becomes even more illuminating when, in addition to presenting the dialogue content sequence of each entire session, the sequenced units of dialogue were divided to isolate specific segments of related class discussion. This allows the reader to differentiate between discussion associated with the looking at works of art and discussion associated with general instruction.

I have also included a *sample transcript* of dialogue that seemed to typify the spirit of the interaction between the students and the teachers for each session. By reading through the representative text one can distill a more complete sense of the nature and dynamics of each session. The actual dialogue often reveals subtle variations of process, content, and intent that refine our understanding of each session.

Following each representative transcript I have included a discussion and interpretation of findings report for each session. This section consists of thoughts on the dialogue selection and the session pertinent to research questions one or two (see pg. 6).

---

[1] In example, see figure 3.

Presenting the data

Site 1

Site Overview

Site one school supports a student population of 1,200, in a town of approximately 10,000 residents. The school is composed of students that live either in very small communities or on farms and are bussed to school. There is no visible ethnic diversity evident in the class with an all Caucasian group of students and no discernible accents as the class converses. There are 25 students in this grade ten comprehensive visual art class where the students explore a broad range of materials, techniques, and processes in their studio activities. They also study Art History as prescribed by their school course of study and their Board of Education. The school and board documents would have been written in harmony with the Province of Ontario, Ministry of Education Visual Art Guidelines. (Ministry of Education, 1985)

The teacher, in site one, is a seasoned instructor who has been teaching visual art in a high school setting for twenty three years. He graduated from university with a Bachelor of Arts in art history and studio arts. He has taught both visual and integrated arts and has been head of an arts department for twelve years. The Visual Art Program at this school consists primarily of comprehensive visual arts course offerings for each grade at the general and advanced levels. The school also offers integrated arts and photography as special series[1] courses in grades eleven and twelve.

[1] Special Series courses are courses that are taught with a narrowly focused curriculum concentrating on a single program area (i.e. Photography, Painting, Printmaking, Art History, etc.).

Presenting the data

Art History: Site 1

Introduction

The site 1 student group consisted of a grade ten comprehensive visual art class. Impressionism was the focus of the art history viewing activity observed. This session was part of the art history component of the grade ten curriculum at this school.

Above the black board the teacher had mounted several reproductions of Impressionist paintings. As they were attached to the wall, well out of reach, it appeared that they would be displayed for a time longer than the art history session of that day. The teacher directed each student to collect an art history textbook that was to be referenced during the session.

As the class began the teacher spent a great deal of time setting the students in particular places so they could participate in the activity. He directed students by making comments like, "you folks come over here if you can," "can you girls slide along a little bit," "you're all right there on these sides." Throughout these directions the teacher was pointing at particular students to ensure that each student was in the place that he thought best for the activity.

This activity did not appear to be a common event in this class as it took a great deal of direction to set up the class before the session could begin. The students were organized at tables and chairs in a horse shoe around two projectors, all facing the front of the room where the projector screen was located so they could easily see the projected images as well as be able to communicate with each other during the class.

The teacher began the session by stating that they were going to "do some art appreciation." He made a point of making a distinction between what they would do and what the students thought doing art history meant. He stated,

T: art appreciation, not to mean that it does not have any historical content because we are going to get into a little more historical content today, but we are approaching this from one of the elements of design.

As they viewed the works during this session he asked the students to remember some of the things they had discussed during their last studio assignment. He suggested they would approach this viewing art session by focusing on one of the elements of design which was also a focus in their practical work. He stated,

T: what is one element of design that we've been trying to nail down and use.
S: colour.
T: yes, we are focusing on that in our practical work and we are [now] focusing on that in our study of art appreciation.

During his introductory comments the teacher identified the process and goals of the session. He stated,

T: On page 363, turn to there because that's going to form the basis for our little discussion here today. What we are going to do is read on this page and we're going to hear about certain artists. We're going to hear the names of artists that came before the Impressionists and I want us to take a look after we've read, at some slides of that particular artist and see if we can come to grips with what we were reading. We're not going to read pages and pages here today. We're going to make sure we understand the page we read. Okay? That's my approach.

During the introduction the teacher also explained that the students should be making notes on a review sheet during the session. He stated,

T: On your sheet we're going to be looking out for things like, what were the Impressionists' subject matter, or what can we say about their style? Who were some of the artists involved, and when it comes to the time frame before and it's a fairly broad time frame, I want to talk especially about immediately before, we're going to look at subject matter and style that were prevalent and some of the artists involved.

By giving this type of instruction the teacher set the ground rules for the art viewing session. The students would spend the rest of the session reading aloud, in turn, from the text book, looking at reproductions in the book or from projected slides that would relate to the text that they were reading, and make notes on the review sheet.

Dialogue Content

During the Art history session for site one, 48.1% of the total classroom dialogue consisted of presenting general information and art education discussion, 24% consisted of making assertions about the works of art being viewed, and 28% consisted of talking about the context associated with the works (see fig.2).

As part of the general information category of related discussion 4.8% of the total classroom discussion concerned itself with classroom set up, 18.2% with the process of viewing art, and 2% dealing with other types of general discussion.

The 4.8% percent of total classroom discussion, dealing with classroom set up included direction such as, (Teacher)"first of all let me get you to move around here because we're going to be looking at slides today," and "I'd like us to move for discussion sake more than the slides," indicating that he was interested in setting the class up in a particular way to facilitate both discussion and slide viewing, with a particular interest in the discussion part of the session.

Included in the general related discussion, 18.2% of the total classroom dialogue was involved with the process of viewing art, which represented primarily directions from the teacher to assist in making the viewing art activity a smooth and worthwhile process. As part of the *general information* category of *art education* discussion, 1% of the total classroom dialogue concerned itself with art criticism, 1.7% with aesthetics, 1.3% with art studio, .6% with discussion of societal or cultural issues not directly related to the works of art being viewed , and 18.2% with general art history discussion (see fig.2).

Of the total classroom dialogue, 18.2% consisting of general art history discussion represented the largest portion of dialogue in the general art education category of dialogue (see fig. 2). The discussion in this category concerned itself with some of the general activities of Impressionists without specifically talking about, or relating the conversation to any works of art in particular. While many of the comments might have

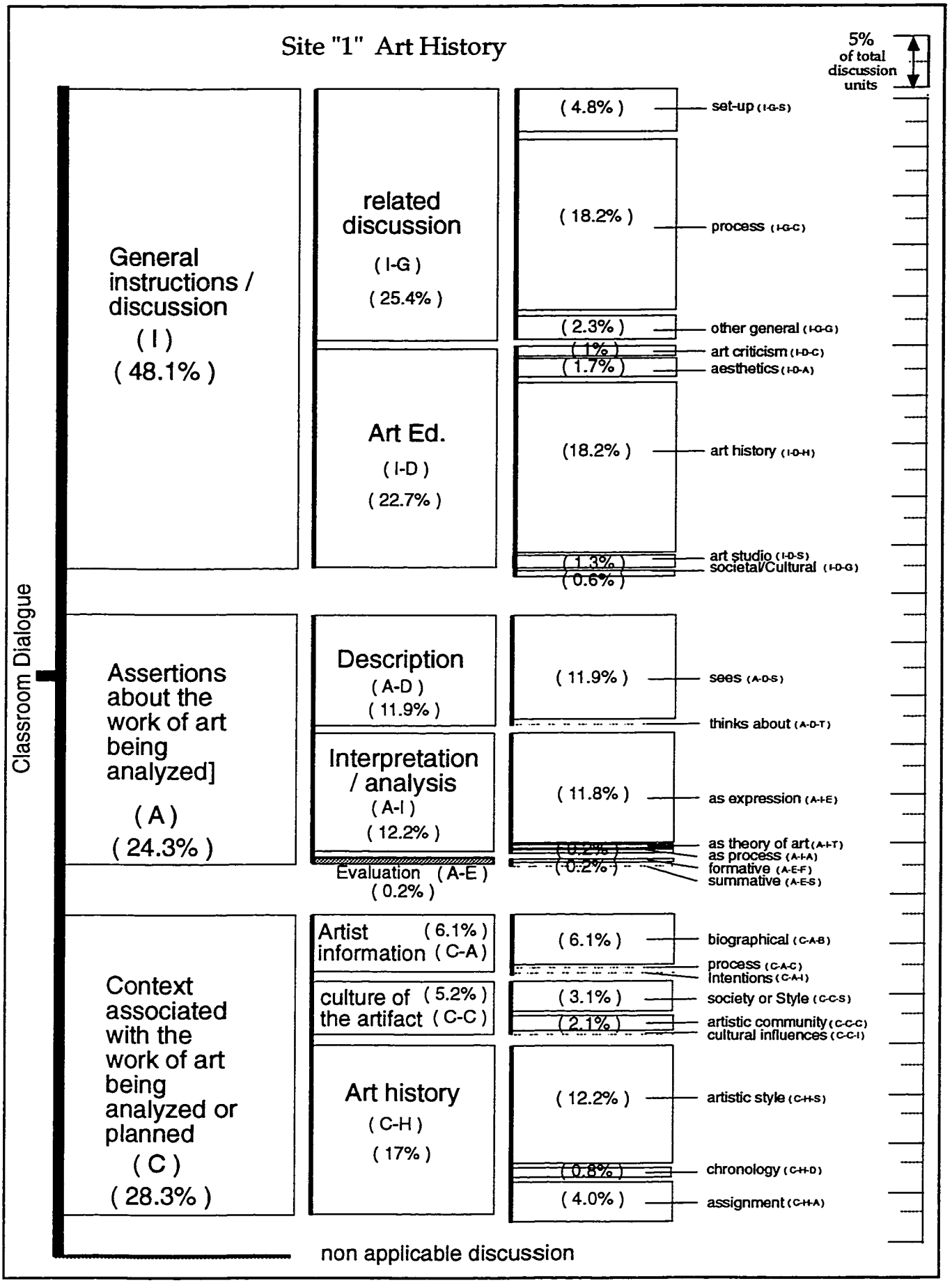

Figure 2. Graph showing relative quantities of categorized conversation as a percentage of total classroom dialogue for site 1 viewing art history session.

been explored through observation of specific works of art the teacher allowed the text to carry the information of the intended instruction. The teacher, or students, read or made statements like, "all the Impressionist painters began painting with interesting natural colour in landscapes which were painted outdoors. As they painted outdoors they soon realized that the colour and light had a tremendous effect on the colour of the object that they were painting. The colour of the atmosphere changed the appearance of the object in front of them at different times of the day."

Through this category of discussion the teacher located the Impressionists within a stylistic evolution. He stated," all the Impressionist painters began as Realists." and then proceeded to describe, and discuss, what the Realists were like stylistically. During the introduction to the art viewing activity, several artists were mentioned without any direct illusion to any particular works of art. For example, the teacher stated,

> now it mentioned two artists. It says Corbet and Corot painted people and things as solid coloured objects. Now it didn't mean it was just going to be one colour, but there's not the same transparency that you're going to see later of colour laid upon colour that you'll see in the Impressionists.

Twenty four percent of the total classroom dialogue consisted of making *specific assertions* about the works of art being viewed. That 24% was divided almost equally between description and interpretation of the works being presented. As part of the *assertions about the works of art* being viewed through *description*, 11.9% of the total classroom dialogue consisted of participants describing what they saw in the works.

When the teacher or students were describing works of art they typically talked about things they saw and spent none of the dialogue talking about any kind of thought processes, metaphors, or symbols contained within the works. Through their description they often identified and described objects and things represented in the paintings.

T: What is this?
S: A pond.
Ss: A pond maybe.
T: A pond. Anybody else have any ideas besides a pond?
Ss: A cliff.
T: A cliff, okay. Any others?
Ss: Lily pads.

Throughout the description phases of the dialogue, the teacher at times refered back to studio instruction explored in previous classes or to general studio related discussion.

T: you could see there's a strong source of light coming from the left and you can see how that light affects colour in the background as compared to the foreground which is in shadow,
We normally think of, when we're trying to create depth with colour, as the brighter colour being what? If I want to create some depth in a painting where would I normally put the brighter colours?
S: Front?
T: The front, yes, okay, near the front. In this case the brighter colours are where?
Ss: In the background.
T: Background. Interesting isn't it? He's playing around with that concept. Again you can see a strong light source and that would be natural light coming from a window.

Approximately 12% of the total classroom dialogue dealt with assertions about the interpretation of works as objects of expression. The language used in this category of dialogue consisted of general expressive terms relating to the paintings as well specific discussion that was intended to analyze the expressive nature of particular parts of the works.

T: And it's kind of romantic as well. Kind of looks like a nice thing to do. and,
It's not trees and people and lily pads so much. It's the colour and the way light hits and so that becomes the subject. Right? Colour and light and the effects of light on colour.

In the dialogue there were no summative evaluation statements and very few formative evaluation statements made. The closest move to making any type of evaluative comments can be seen in statements where, when talking about a portrait and speaking of its mood, the teacher asks, "Doesn't it look weird to have a green line going down the middle of your face? There's some background green, isn't there, in there, and it's part of an impression of a shadow. Look how garish the colours are." Although

statements like these have some aspect of formative evaluation implied, they remain closer to statements of expression than to evaluation or judgment.

Twenty eight percent of the total classroom dialogue was concerned with discussing the context associated with the works of art. That context discussion included 6.1% of the total dialogue dealing with basic biography of the artists being discussed, 3.1% dealing with the society or style in which the works were created, and 2.1% consisting of comments about the artists' artistic community (see fig.2). Typical dialogue in this category included interchanges like:

T: Do you remember our discussion the other day of who's paying the artist? Do you remember the progression?
S: The church and the rich.
T: Church and people who had some money. Who's going to pay for a painting like this?
S: Nobody. Nobody wants to buy it.
T: Like there's not an immediate guarantee that somebody's going to buy a painting like this. These people in the painting probably
S: Couldn't afford it.
T: Good for you. They couldn't afford it.

As part of the art historical context of the works 12.2% of the total classroom dialogue dealt with the artistic style in which the paintings were created, 0.8% with the chronology of the works relative to the historical or stylistic timeline and 4% with the assignment or artistic problems that the artists had set for themselves (see fig.2).

The artistic style category of information dealt directly with assigning paintings or works of art to particular styles or artists within a style. Typical dialogue in this category included comments about artists like Winslow Homer, Corbet, Corot, and included dialogue like:

T: If you take a look at the painting down at the bottom of page 351 there's a picture of The Gleaners by Millet there. Take a look at the Winslow Homer as well. We are getting into American Realism now.

This type of conversation also dealt with assigning artistic styles to individual artists. For example, the teacher stated;

T: We looked at Vermeer.
S: Would he not be under Impressionism?
T: No Vermeer is not considered to be Impressionist. What were we saying about Vermeer, Delaquoix and Reubens?

There were also statements cueing students to see if they knew which paintings belonged to specific artists. The teacher asks;

T: Here's another Impressionist artist. Anybody know who has done this?
S: Van Gogh.
T: No, not Van Gogh.
S: Degas.
T: Yes

This category of dialogue also included statements identifying characteristics of specific artistic styles. For example, "the Impressionists wanted to express an instantaneous impression, not a detailed analysis."

Four percent of the total classroom dialogue consisted of context associated with the work of art as an assignment, meaning the assignment of the artists. The *assignment* in this category refers to artistic problems the artist solved through their work. A typical comment in this category consisted of conversation like:

T: No realism meant that the artist would go out, and this doesn't seem to us now in this day and age, but it was a little stranger then to go out and paint just the regular, everyday, common day worker, gleaners in the field in a bit of a romantic way.

Dialogue Sequence

The instructional profile of the teacher combines the content quantities of classroom dialogue and the sequence in which it was discussed. During the class session dialogue occurred either relative to general instructions or to particular art works being observed by the students and teacher. To facilitate analysis, site 1 Art history session conversation was divided into 30 dialogue segments (see fig.3), each representing a

sequence of related dialogue. *Related dialogue* here means that the comments referred to a single work of art or were related to a single theme or topic.

The dialogue for this session consisted of 3 segments where no works of art were shown, 16 where one work of art was viewed, 2 with two works, and 9 where several works were viewed associated with related dialogue.

In Site 1 Art history, the introduction represented by segment 1 comments, accounted for 20% of the entire class dialogue (see fig.3, segment 1). During this introduction there were no illustrations, photographs, or art works being observed by the class.

During the introduction the teacher had the students read about Impressionism. They read about when it started, who the key artists in the movement were, and the kind of work they did before they became Impressionists. As the introduction concluded the students were directed by the teacher to view a set of reproductions from the text book;

> T: Let's just flip back to page 350. They're referring to some of the work that we're going to see in the pages from 350 on. Here I want us to go through and take a look at what we meant by realists. If you take a look at the painting down at the bottom of page 351 there's a picture of The Gleaners by Millet.

At this point in the viewing session the teacher began to speak about individual paintings. In the first painting, "The Gleaners", by Millet, the entire dialogue consisted of contextual information (fig.3, segment 3). No specific observations were made about the painting. The teacher commented on things such as, "Do you remember in our discussion the other day of who's paying the artist, do you remember the progression?" The student responds, "The church and the rich."

The dialogue associated with the next painting (fig.3, segment 4) consisted primarily of contextual information with three comments about the painting related to its visual aspects. Two non contextual statements directly related to the painting had to do with interpretation of the represented images. The teacher stated, "Either it's his teacher or it could be a teacher at the academy. And here's an artist who's getting some advice

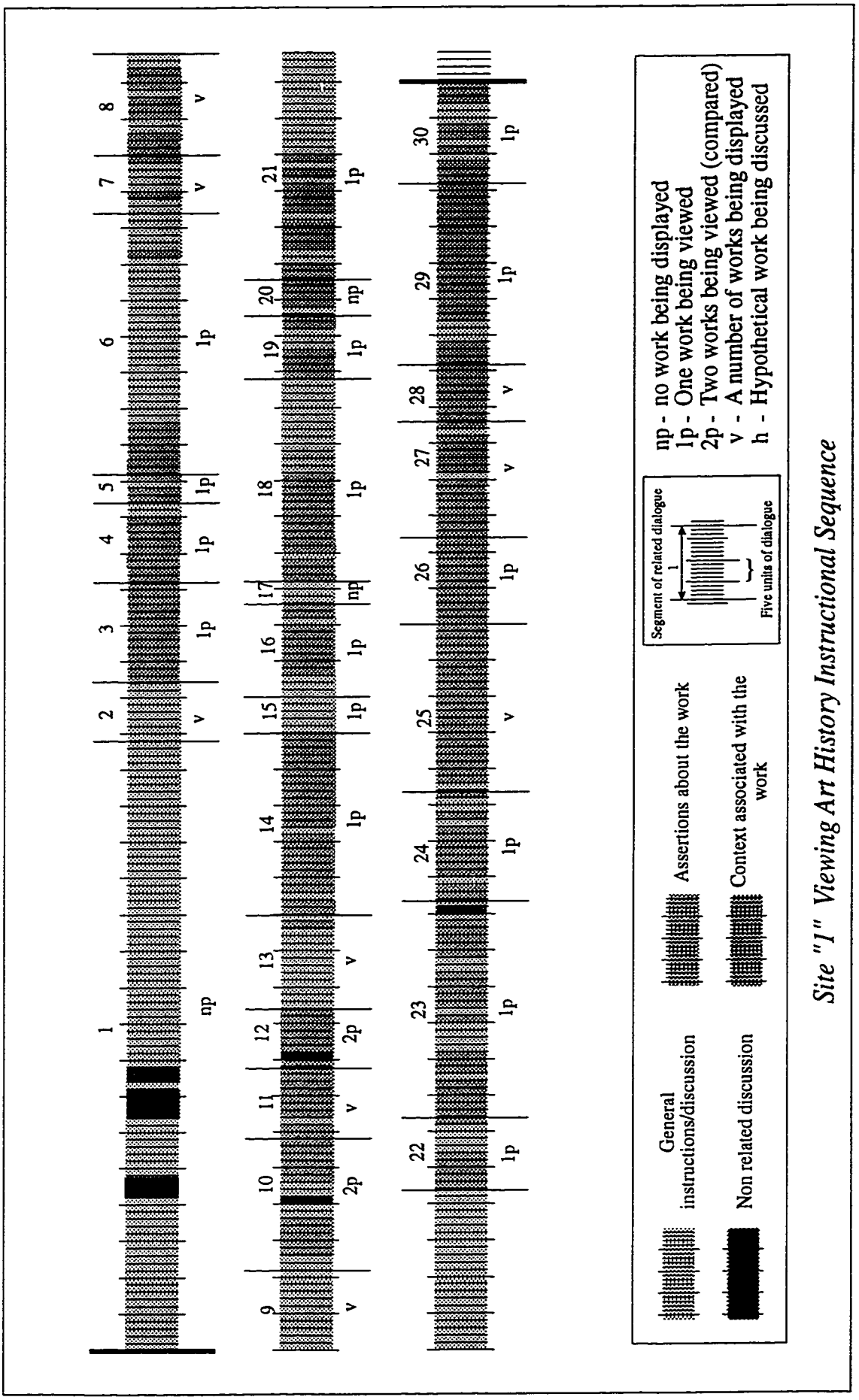

Figure 3. Graph depicting instructional sequence as a set of dialogue units divided into numbered segments showing groups of related conversation for site 1 Art History.

from one of their teachers." All of the other information associated with this painting dealt with the way academies operated at the time the painting was done.

A Winslow Homer painting (fig. 3, segment 6), was associated with the most dialogue of any single painting in the entire session. Teacher directed the students to "take a look at the Winslow Homer" and stated, "We're getting into American Realism here now, with the boys in the boat there called Breezing Up." In the entire 37 dialogue units associated with this painting, only one unit was directly related to description of the piece. Three others were about the expressive quality of the work. The remainder of the dialogue in segment 6 was general in nature, having nothing to do directly with the work.

At several points during the viewing art session, the teacher looked at a variety of art works during a single block of discussion. Out of a total of 30 dialogue segments, 9 represented times when the teacher talked about a variety of works. During these segments the discussion was directed at having the students attend to things that could be associated with the paintings as a group and that illustrated the information previously read out of the text. Occasionally during these segments, although several works of art were shown to the class, there were no specific comments about the works themselves offered as part of the discussion (see fig.3, segments 2, 9, 13).

The set of individual dialogue segments for site 1 Art History session could be characterized as being inconsistent in content and irregular in length (see fig.3). The segments associated with discussion of actual works of art ranged from 5 dialogue units (fig.3, segment 5) to 54 dialogue units (fig.3, segment 21) in length.

The dialogue content included in the segments associated with viewing samples of art were inconsistent. With some works only contextual comments were offered (i.e. fig.3, segments 3, 12, 20.), with others only general (fig.3, segments 2, 9, 15.), and while the remainder consisted of a combination of general, contextual, and assertive statements.

Representative Dialogue

This session has been characterized as having inconsistent content and irregular length discussion segments which meant there were no dialogue sequences that would represent a *typical* engagement with a work of art. Due to this inconsistency and irregularity I have included a sample transcription that documents conversation associated with the viewing of a series of works. The following transcription includes the dialogue represented by Segments "10" through "16" of the content sequence graph for site 1 Art History (fig. 3). These segments do not cover the general instruction that occurred during the introduction, but do provide a representative sampling of assertive, contextual and general comments associated with the actual viewing of works.

T: They had colours reflecting into other colours. Right? And we've talked about reflective colour in class a lot. Okay, so what's, the opening statement here was all the elements of Impressionism existed prior to 1860. We saw on our sheet that I gave you that we're talking, when we talk Impressionism, about 1860s to 1880s, early 1880s, and prior to that the elements that we expect to see in Impressionism preexisted but not brought together in the same way that the Impressionists seemed to bring it together. So the idea of reflected colour, colour coming from somewhere else is not new and they're suggesting that we can see it in the works of Vermeer,

(segment 10 begins. fig.3) (slide change)
I've got a few Vermeers here.
Unfortunately this first one is a poor reproduction in terms of colour, but one thing you can see is the interest in light and the way light influenced colour, can't you?

(slide change)
Vermeer, there again, we're in, you know, another room sort of taking a little peek into somebody else's world in the far room. You can see there's a strong source of light coming from the left and you can see how that light effects colour in the background as compared to the foreground which is in shadow. Okay? We normally think of, when we're trying to create depth with colour, as the brighter colours being what? If I want to create some depth in a painting where would I normally put the brighter colours? I can't hear. I think I heard it right. Who said it?
S: Front
T: The front, yes. Okay? Near the front. In this case the brighter colours are where?
S: In the background.
T: Background. Interesting isn't it. He's playing around with that concept. Again you can see a strong source of light, and that would be natural light coming from a window.

(slide change) (segment 11 begins. fig.3)
Now the next person they mention is Reubens. Okay, and keep in mind what they've said about these guys that there is an interest in reflected colour.

(slide change) (slide change)
So if you look at some of these, it would be great if we had a bigger version of it, here. What kind of colour do you see down here that you might attribute to being reflected colour?
S: Blue
T: The blue right? If we were painting this little pedestal what would we normally think to paint it?
S: Grey
T: Grey, right. It would probably look more grey, but he's picked up some colour from other parts of the painting and thrown it in to what we would normally call grey and so on.

(slide change) (segment 12 begins. fig.3)
Delacroix was somebody else we mentioned. Oops. (Projector noise) Wrong slide. **(slide orientation change)** You know why I thought that was wrong the first time? You probably don't know why I think it's in the right way now. That's not Delacroix.

(slide change) Okay, we've moved on here now. Okay? Before we leave those three names that were mentioned to us. What were they again?
S & T: Vermeer, Reubens, and Delacroix.
T: And what had they dealt with before that was not totally new when the Impressionists came along?
S: Reflected colour
T: Reflected colour and how light would effect colours and effect the mood of a painting as well.

(slide change) (segment 13 begins. fig.3)
Okay now, when we get over to that paragraph that says, artists approach the problem in different ways and the Impressionists were never united as a cohesive group either in style or in their approach to painting, yet their subject matter was?
S: Colour
T: Colour and light, not! Joey, what's it say? Top of the second column there, they're talking about the Impressionists now and their subject matter was not?
S: People and trees
T: Not people and trees. Okay. It was colour and light. Do we still recognize their paintings? I've got some along the front.

(reproduction change. five Impressionist works presented above the blackboard)
Is there anything you don't recognize up there? Some of those belong to the Impressionists. We recognize them, don't we?

(reproduction change) (segment 14 begins. fig.3)

This first one I was giving you might not be so recognizable. What is this? Anybody know.

S: A pond
T: You say what?
S: A pond maybe.
T: A pond.
T: Anybody else have any ideas besides a pond?
S: A cliff?
T: A cliff. Okay? Any others?
S: Lily pads
T: Lily what? Lily pads? Well, by golly, it's called Water Lilies. You're absolutely right. You're absolutely right. How do you get water lilies out of that? For some of you who didn't see that, do you see it now first of all? It's not very precise, is it? It's not very defined. In view of what we just said, the subject is not trees and people or, I mean is that all he meant there? Is that all he meant there? It's not trees and people and lily pads so much, it's the colour and the way light hits, and so that's become the subject. Right? Isn't that interesting how we made that progression from realism where there's this very definite attention to detail and making sure it's very well defined, to the Impressionists. Can't you see how they are revolutionary? Can't you see how people who are, you know, so used to this sort of training of the classics and what's come before, they're used to what's come before, they're studying in the academy, they're getting their training from professors who are sort of in the traditional way and have been for years and years and years and then along come these guys and say, what do you think of this? Guess how many paintings they sold?
S: None.
T: Not very many for a long time.

(reproduction in text change) (segment 15 begins. fig.3)

And we get into post Impressionism here with somebody like Vincent Van Gogh and he had to have a brother who supported him. His brother was a doctor and you know, these paintings today are worth millions and millions of dollars now that people realize where this thing was heading, and yet then they were rejected out of hand.

(reproduction in text change) (segment 16 begins. fig.3)

I want to show you a few more Impressionist pieces now. Okay? And I want you to try and pick up some of the names. Now you're not going to read there, you're going to take a look at the slides here. (Teacher directs the students to look up from the text and pay attention to the projected image) **(slide change)**

This is the same artist, Monet, who did the water lilies. By the way, the term Impressionism, you'll see I gave a little note there, was a put down initially, and it was based on when they had their showing of some of their work Monet had a painting called Impressions of a Sunrise, I believe it was. Impressions of a Sunrise ... Sunrise or Impressions of a Sunrise. And on the basis of that some critic, well renowned critic, criticized the show saying that, you know, these people were Impressionists, whereas he wanted them to be Realists. All right? So it was intended to be a put down and now, of course, it's no longer a put down. But you can see here how the, Monet still did recognizable subject matter, but nevertheless in a very painterly style. **(slide change) (segment 17 begins. fig.3)**

Discussion and Interpretation of the data

Art History : Site 1

Answering the Research Questions

What is the content and process of teacher directed dialogue during viewing sessions about historical works of art for site 1 ?

What implicit frameworks, goals, and knowledge about viewing art activities are evident through the dialogue and process? In essence, what are the reasons for providing this session for students in site 1 Art History ?

Introduction

During the introduction for this session the teacher made comments that indicated the goals and process for the activity. His goal was to help the students understand what they were reading. Works of art were referenced to help with that understanding. Through this session the students would learn about the Impressionists and about the styles that influenced the movement. The dialogue path of the session was dictated by the textbook reading.

> T: On *page 363*, turn to there because *that's going to form the basis for our little discussion here today*. What we are going to do is read on this page and we're going to hear about certain artists. We're going to hear the names of artists that came before the Impressionists.

The items for discussion were provided by the teacher in advance of the actual viewing of work. Student attention would be controlled by a set of expected observations that would add particular types of information to the lesson content. The dialogue content of the session was determined by an advance list of important points for the class to look for.

> T: On your sheet we're going to be looking out for things like, what were the Impressionists' subject matter, or what can we say about their style? Who were some of the artists involved, and when it comes to the time frame

> before and it's a fairly broad time frame, I want to talk especially about immediately before, we're going to look at subject matter and style that were prevalent and some of the artists involved.

Distilled from the introduction, the teachers goal for this session was *to teach about a particular art style* including typical subject matter, stylistic indicators, key artists, historical context, and stylistic evolution.

Dialogue Content

One assumption of content analysis is that, what ever is spoken of most often in a given text is what the text is about (Berelson, 1970). For this session the largest quantity of dialogue consisted of *general art education* instruction in *art history* [1] and *art history context* associated with connecting the works with a particular *style of art* [2] (see fig.2). Relying on this assumption as the central criteria to analyze the content data, this session could be characterized as having the purpose of teaching about an historical art style. These content concentrations are consistent with the purposes stated in the introduction.

The emphasis of dialogue in the general art education category of art history indicated that the largest amount of conversation was concerned with teaching general art history content with no connection to particular works of art. When specific works of art were referenced, the conversation consisted of comments split between assertions and context content statements (see fig.2). When context statements were made they consisted primarily of statements connecting the works to Impressionism as an artistic style. This concentration supports the proposition that this session had the goal of *teaching about an artistic style* as its main focus.

In this session, with a goal of teaching about an artistic style, the smallest quantity of statements assigned to the three main category divisions consisted of direct assertions

---

[1] accounting for 18.2% of total classroom dialogue.
[2] accounting for 12.2% of total classroom dialogue.

about the works being viewed. This showing, relative to the other two main categories, might suggest that understanding or interpreting the actual works was secondary to the art history and historical context teaching agenda.

Dialogue Sequence

This session consisted of viewing some works of art associated with assertive statements, some with contextual statements, some with general statements, and some with a combination of dialogue content types. In this session there was no apparent regular process for engaging works of art. The inconsistency of content suggests that different types of things were said about individual paintings, and for some images, nothing was said about the actual works themselves. Displaying works of art while making no direct statements about them indicates a limited integration of those works into the conversation. The works during these segments might be seen as background to the dialogue. The findings for this site might indicate that several works of art during this session were used to supplement conversation rather than stimulate dialogue.

The inconsistency of content when talking about works of art seemed to suggest the main goal of the session was being realized through information contained in the dialogue not necessarily associated with the works being viewed. The fact that some segments involved the viewing of several paintings with no specific reference to the works further supports the suggestion that the works of art played an ancillary role to the lecture during the session (see fig.3, segments 2, 9, 13).

Representative Dialogue

The transcript cited for this session included the range of interaction types engaged by this group when talking about art. The session consisted of an extended first segment where the teacher and students read from a prepared text followed by the

viewing and talking about several sample works of art. The cited dialogue represents discussion associated with viewing more than sixteen separate works.

As segment "9" ends the teacher reminds the class what they have just read from the text followed by the dialogue from segment "10" which was associated with viewing two works by Vermeer. The associated comments directed the class to observe the sample works to *notice* the presence of reflected colour in this work which the text suggested existed prior to the work of the Impressionists. The statements associated with viewing work revealed the use of the art to *illustrate* the points made in the text.

T: So the idea of reflected colour, colour coming from somewhere else is not new and they're suggesting that we can see it in the works of Vermeer.

(segment 10 begins. fig.3) (slide change)
I've got a few Vermeers here...
one thing you can see is the interest in light and the way light influenced colour, can't you?

The statements made about actual works during this session were directed primarily at illustrating points made through the lesson text. When introducing the three works from segment "11" the teacher prefaced the showing by reminding the class to "keep in mind" what was said about "reflected colour." When viewing the images, the students were asked to look for reflected colour illustrated in the works. Notwithstanding the many visual and expressive qualities that might have been discussed about the projected work, the teacher was interested in focusing student attention on the singular point of reflected colour, which was one main concept of the instruction.

T: What kind of colour do you see down here that you might attribute to being reflected colour?

In segments "13" and "15" there were few comments made about the works of art being displayed. During the conversation the teacher continued to teach about general ideas connected with the Impressionists and used the art as background to his comments.

As seen in the transcribed portion of the text, student responses were very short, most consisting of one or two words. The depth of student understanding was not

discernible from the responses, due to their brevity. The nature of the student responses were simple and appeared to be used by the teacher to monitor the students attention to the points raised through the lesson presentation.

Segment "14" illustrates the type of direct assertions made about works used in this class. This dialogue further reveals the use of work to *illustrate* concepts from the lesson material. Although in this segment direct statements were made about a Monet painting of water lilies, they were made to illustrate the point that objects of Impressionist subject matter were recognizable even though their subject was colour and light.

Concluding thoughts on Site 1 Art History

The dialogue constituting site 1 Art History seemed to be influenced primarily by the readings from a textbook. Following segments of reading the teacher would interject some explanatory statements and then look at a reproduction or slide to reinforce or *illustrate* the text. The term "to illustrate," as used here, refers to a picture serving to explain or decorate a text or dialogue.

One might consider this type of class process, where the teacher provides all of the substantive information, a lecture rather than a dialogue or exploration. This type of session has the potential of offering the students historical, contextual, and visual information about an artistic style. This session employed works of art to supplement the class dialogue by illustrating the points made in the lecture of the class.

Statements connecting the lecture information with visual works of art, and with the students studio activities also had the potential of validating the assignments given in the studio portion of their course. It may also have the potential of motivating the students to take the assigned tasks of their studio projects more seriously. The logic of the process seemed to be; these are famous artists; look at what they were trying to accomplish with their work; this is what we have been exploring in our studio assignments; what we do in studio is a worthwhile endeavor.

I would characterize the goal of this session as teaching about art with a purpose of studying an historical art style. With this purpose shaping the process of the class, talk centered on information presented in a lecture. Questions and comments were directed mostly at concepts presented in the lesson

With this goal conditioning the integration of art works into an art viewing activity, classroom discussion used works of art to *illustrate* points of a lesson. The dialogue and specific works were generally related but the words of the conversation illuminated the text more than the given works. Few questions and direct statements about specific works of art were part of the class interaction. General statements about the works were offered to establish the illustrative connection.

Presenting the data

Art Critique: Site 1

Introduction

The site 1 Art Critique session was held as a small group critique involving three students from the grade 10 comprehensive visual art class and the teacher. This critique was carried out during the last part of a studio class to review the accomplishments of the project the students had recently completed. Through this assignment they had explored some aspects of the use of colour as an expressive element. The session lasted about fifteen minutes.

Before the critique session began, the teacher moved to the front of the room and covered an area of the black board with white card to create a display area on which the student works could be presented. Once the viewing area had been prepared, each of the three students brought their work to the teacher who placed it on the white display area. He carefully placed each work on the board, stood back, paused, considered the arrangement and moved back to the display to adjust the placement of each piece. At one point he removed all three works and rearranged the display. The participating students were seated on chairs placed in a semicircle in front of the displayed works to begin the critique. In addition to these four active participants there were three or four students from the class who, at times, stood behind the small focus group and listened to the conversation.

During the critique of the three students' works the rest of the class continued with another art assignment. Having only three students look at their work gave the teacher an opportunity to focus carefully on those products and an intimate critique session resulted.

The teacher began the session by discussing the requirements of the assignment that had been given. This linked the discussion they would engage with those

requirements. As he began the introduction he stated, "Okay, in our art appreciation lesson on the Impressionists, you will recall that the Impressionists were considered the fathers of Modern Art." He described, in brief terms, some of what the Impressionists had been trying to accomplish through their work and their place in the evolution of Modern Art. He suggested the Impressionists "had started a ball rolling" that led eventually to total abstraction.

> T: They took recognizable subjects, landscapes, still lifes, and interpreted them differently than they had been interpreted before... Even now, in class, I hear people say, well that looks good. It looks very realistic, and that was the ultimate goal for the painters and artists up to the time of the Impressionists to make it look realistic. And then the Impressionists came along and they wanted to capture the effects of light on colour and so they started painting outside which hadn't been done before.

The connection between the analysis of their creative works and the Impressionist painters was made even more explicit when the teacher reminded the group they had discussed this before. As the teacher made the suggestion he pointed to some reproductions of Impressionist paintings that were displayed above the black board and stated,

> T: We saw that the grass was not just green, we saw that the sky was not just blue, we saw that the water was not just blue, and so the question came up where do these other colours come from? And we've talked about that during this assignment.

There was some apparent suggestion that the students not only refer to the artistic characteristics of Impressionism when they talked about their personal work, but they were directed to use those characteristics as reference points to guide their observations and discussion. He began viewing actual works by pointing to one of the reproductions of Impressionist paintings displayed above the black board stating, "We'll take a look up here first and then we'll take a look at your work to see whether these things are happening, okay?"

Throughout the critique the teacher talked about several issues including the expressive effect of or the creating of mood by using various colours. They discussed the actual process students used in mixing colours on the canvas to allow viewers' eyes to create colour through visual mixing. By the end of the critique session the teacher had placed four main points on the black board for the students to review relative to the studio projects they had completed. They included using colour reflected from other objects, being aware of colour from different light sources, the use of colour to create a mood in the painting and the use of visual mixing of colours as a studio strategy. The session consisted of the teacher commenting on visual aspects of the Impressionist reproductions, and the group identifying those aspects in their work.

Dialogue Content

During the Art critique session for site one, 49.3% of the total classroom dialogue consisted of presenting general information and art education discussion, 43.6% consisted of making assertions about the works of art being viewed, and 7.9% consisted of talking about the context associated with the works (see fig.4).

As a minor part of the general information category of related discussion, class set up was discussed. This category of dialogue represented 0.7% of the total dialogue, and included comments like,

> T: So I want to first of all refresh our memory about the things that we have done. We'll take a look first up there [pointing to the reproductions, the Impressionist works displayed above the black board] and then we'll take a look at your work and see whether these things are happening.

Included in the general related discussion, 14.0% of the total classroom dialogue was involved with the process of viewing art, which represented directions from the teacher to assist in making the viewing art activity a smooth and worthwhile process.

In the *art education* general category, 26.4% of the total dialogue consisted of statements about studio processes that were associated with the project that the students

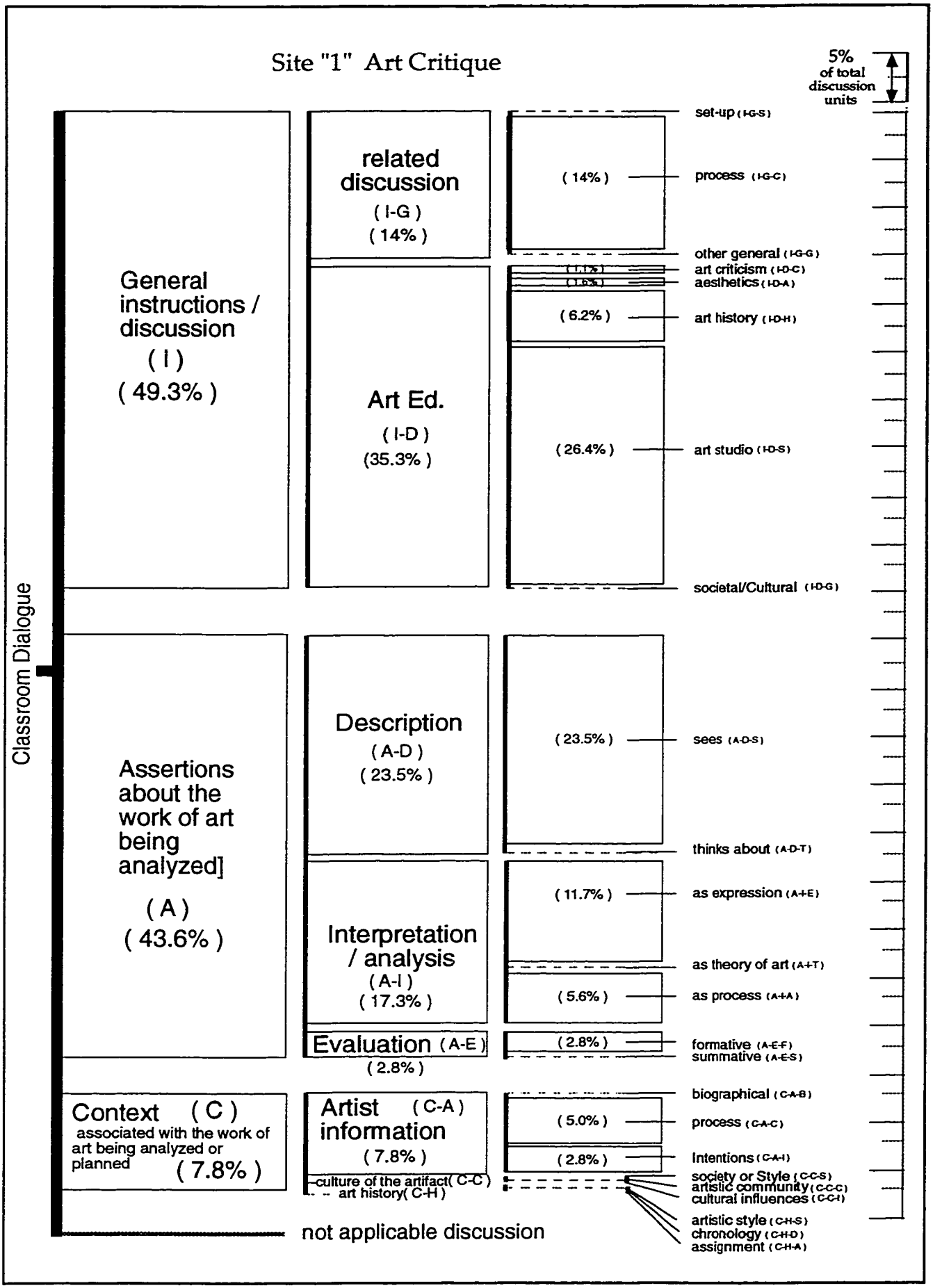

Figure 4. Graph showing relative quantities of categorized conversation as a percentage of total classroom dialogue for site 1 viewing student art session.

had completed. However none was directed toward any specific works. Six percent of the conversation dealt with general art history about the Impressionists. Other category areas of art criticism, aesthetics, and cultural associations were dealt with in a very minimal way or not at all.

The second main category of dialogue consisted of assertions about the art works being viewed. When assertions were made about the work, 23% involved description of what they saw, 17% regarded interpretation, and 2.7% involved some kind of an evaluative statements concerning the work. Of the 23% of description, most of the conversation dealt with what the students saw in the works.

As part of the 17% *interpretation of the work* category, 11% dealt with the art works as expressive objects with the remaining 5.5% dealing with the works as part of a class assignment. All of the 2.7% *evaluation* dialogue was formative in nature.

During this critique a very small portion of the dialogue was associated with contextual information associated with the works. Approximately seven percent of the total dialogue dealt with context and consisted mostly of general artist information with a very small amount, about 2% of the total dialogue, dealing with the artist intentions associated with the creation of the specific works.

In the second part of *general information*, the bulk of the discussion centered on reminding the students of the actual studio process and assignment they had been given. This category of discussion typically included dialogue like:

T: Tone plays a large part in making things look three dimensional. What do we need to do with the tone in order to make something look three dimensional?
S: Colours,
Ss: Colours and tones
T: Different colours of tone. So when it comes to making something look three dimensional, what's critical about tone?
S: Your lights and darks,
Ss: How about shadows
Ss: Highlights.
T: Okay, highlights. What did we say about this range of tone in order to have it look really three dimensional? What did we say about the range of tone?

Further comments in this category dealt with specific studio processes, like mixing colours.

T: Remember when we talked about lightening up a tone? Do we just add white?
S: Water?
Ss: Water or maybe an opposite colour.
T: Okay, sometimes we add the opposite colour to lessen the intensity of the colour, right. Remember we talked about adding white. We said if we had a light that you determined was more yellow than white light, then you wouldn't just add white, would you? You would add,
S: Yellow.
T: A little bit of yellow and if the light is candle light and it's a little more orange,
S: Then some yellow and red.
T: Then some yellow and red in with your white to lighten things up. Right?

The general art history discussion which consisted of 6.2% of the total classroom dialogue focused on the style and place of Impressionist painters. The teacher made introductory statements like:

T: Okay, in our art appreciation lessons on the Impressionists, you will recall that the Impressionists were considered the fathers of Modern art. They started a ball rolling that led eventually to total abstraction. They took recognizable subjects, landscapes, still lifes, and interpreted them differently than they had been interpreted before. And that was sort of the ultimate goal for painters and artists up to the time of the Impressionists to make it realistic.

In the second main category of information which consisted of *assertions* made about the art works being viewed, the main body of dialogue included specific assertions about what the students and teacher actually saw going on in the work. The 43.5% of total classroom dialogue in the assertion category consisted of 23.5% description of what was seen, 11.7% involving interpreting what they saw as a form of Modernism, 5.6% talking about studio processes associated with their assignment, and a very small amount, at the, end dealing with formative evaluation statements (see fig.4).

In describing the art works, the students and the teacher concerned themselves with stating what they saw represented in the works. For example, when the teacher suggested that what the students should do is capture reflections of colour from other objects in their work, a student speaking about her own work commented;

S: In the grey area I reflected the green of my water goblet.
T: Okay, so there's some green in what appears as an otherwise grey mass there's some green in there, (the teacher points to the green in the painting).
S : There is reflected colour from the sunflower onto the hat.
T: Is this some light yellow in here?
Ss: There is some yellow in it,
Ss: And the green from the ribbon down here. (Teacher points down to where the student is commenting).

In the interpretation category of assertions about the work, 11.7% of the total classroom dialogue consisted of comments analyzing the work as an object of expression. Comments included general statements acknowledging that the work possessed some expressive quality and detailed the aspects on which the expression relied.

S: It's actually part of the picture and not just one thing separate, but it all goes together.
Ss: Yes, it brings it all together.
T: Yes it pulls it all together, doesn't it? It makes the bottle relate a little bit better to the mass colour wise. It unifies it.

(Speaking of another student's work)
S: He's creating a mood.
T: Mood, yes. He's creating a mood that's related to ice hockey. He's creating a mood that relates to ice hockey by keeping things cool.

The 5.6% of total dialogue consisting of comments related to analyzing the work as part of an artistic or technical process included suggestions that would clarify studio strategies that were used in the production of the works. This category of conversation included dialogue like:

T: What about this business? (teacher points to a particular part of the painting) We've talked about ingredient colours. In other words if we have green, green is made up of...
S: Blues and yellows
T: on your stem?
S: I laid down blue and then I went over with yellow.

There were very few evaluative statements made about the works during this critique session. There were no summative comments offered and the few that were made were formative and very general.

T: Okay, it's not working for you yet here (pointing to a particular part in the work).
This is very impressive in here (points to a place on a second work).

The emphasis during this critique session was not to pass judgment. The emphasis was focused on discussing what the students had accomplished in their paintings with regard to visual and technical quality and, in particular, what they accomplished relative to the assignment that was given.

The third main category of dialogue dealt with *contextual* information associated with the works of art. Discussion consisted of statements outlining what had been asked of the class and how well they accomplished or fulfilled the requirements of that assignment. Typical dialogue included statements like: "Now we talked about not just colour when we paint. We talked also about tone, and wanting to make things look three dimensional. Right?" In this particular critique very little contextual information was presented and accounted for only 7.8% of the total classroom dialogue. When it was offered, it consisted of comments that discussed the studio process that was part of the creation of the work. In addition to the process related context dialogue, 2.8% of the dialogue consisted of discussion regarding the intentions of the students.

Dialogue Sequence

The dialogue sequence chart (fig.5), represents the conversation of site 1 art critique in 10 dialogue segments. Of those 10, two segments represented times where no art was being viewed by the students (segments 1 & 6, fig.5). This non illustrated class conversation was divided into two separate discussion times, one at the very beginning, and one in the middle of the session. Following each of these segments where no art

examples were being viewed, there were four small segments of discussion where a student or historical work was being analyzed.

The class dialogue sequence included general instruction first, followed by four segments dealing directly with assertions about works. The first of those segments dealt with one of the reproductions, or historical works that were displayed over the blackboard (segment 2, fig.5), with the following three segments looking at the student works. At times when student works were being viewed the dialogue consisted of both assertions and contextual information about the work directed at exposing parallels of specific artistic qualities between the student works and the historical model.

The second set of general instructions (segment 6, fig.5) was similar to the dialogue of segment one in that it dealt with general artistic qualities of an Impressionist painting. Following this second segment of general instructions the teacher again turned to the student works and asked if the specific artistic qualities identified in the Impressionist painting, had been realized in their works.

The set of individual dialogue segments for site 1 Art Critique session could be characterized as being consistent in content and regular in length. (see fig.5). This indicated that approximately the same amount of time was spent considering each work and that the same types of information were discussed about each student work. The session form consisted of an introduction of general ideas followed by specific dialogue related to four works of art, each occupying approximately the same amount of time, and the same type of content. This sequence of activity repeated itself twice during the session. The relative consistency of content and regularity of length dialogue segments when discussing actual works of art might suggest that each work was considered individually by the group.

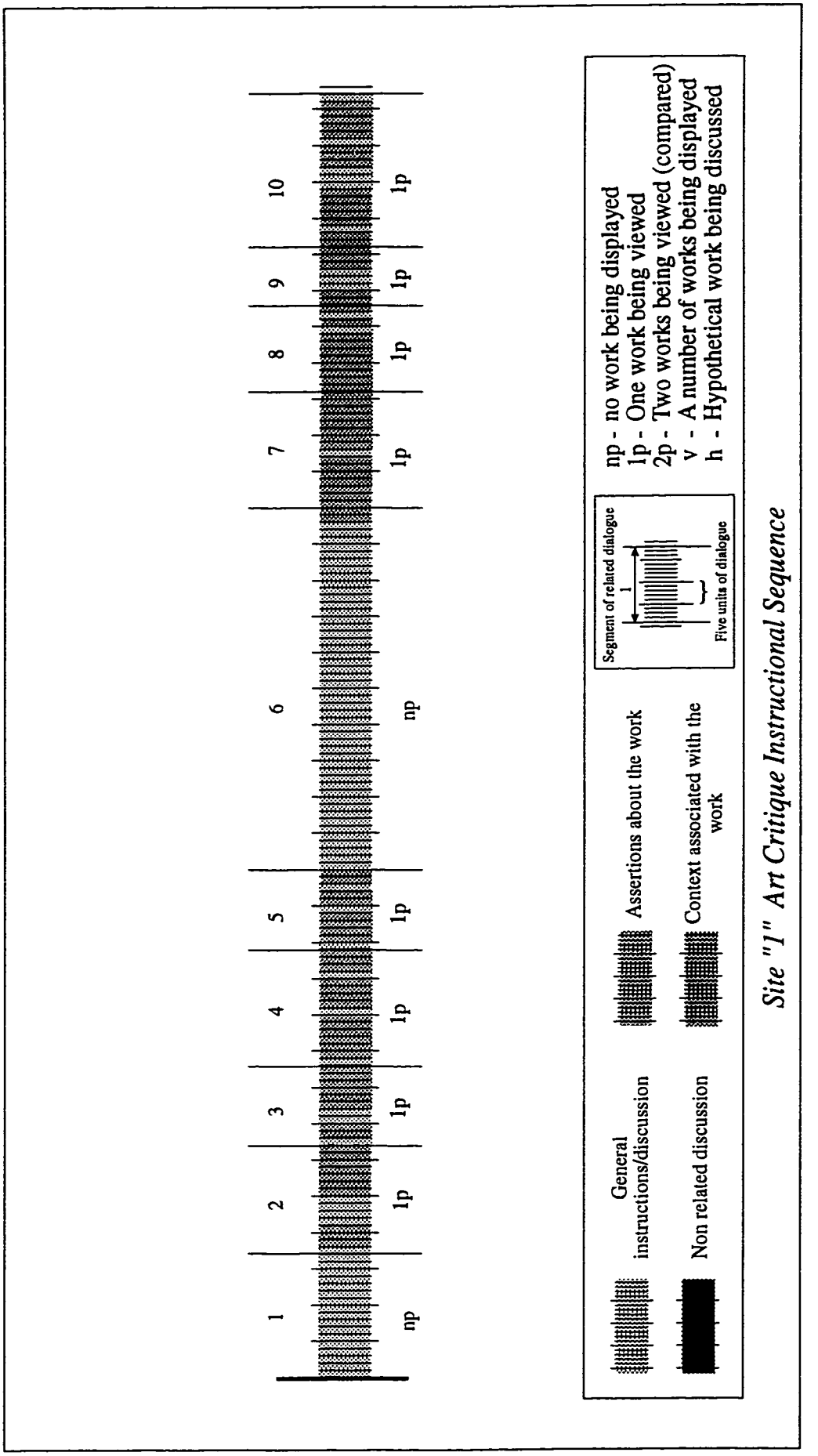

Figure 5. Graph depicting instructional sequence as a set of dialogue units divided into numbered segments showing groups of related conversation for site 1 Art Critique.

Representative Dialogue

This session was characterized as having relatively consistent content and regular length dialogue segments when talking about actual works of art. I have included a sample transcription that documents conversation associated with the introduction of the session where no images were presented as well as the initial set of viewing of student work segments. The following transcription includes the dialogue represented by Segments 1 through 5 of the content sequence chart for site 1 Art Critique (fig.5) These segments offer a representative vignette of the session. A similar course of dialogue followed in the second half of the session.

(No image , segment 1 begins. fig. 6)

T: Okay, in our art appreciation lesson on the impressionists, you will recall that the impressionists were considered the fathers of modern art. They started a ball rolling that led eventually to total abstraction. You don't recall (laughter). That's all right. I'm refreshing your memory, that's what I'm doing. Okay? They took recognizable subjects, landscapes, still lifes, and interpreted them differently than they had been interpreted before. Even now, in class, I hear people say wow, that looks good, it looks very realistic. And that was sort of the ultimate goal for painters and artists up to the impressionists. To make it look realistic. And if you go back to some of the earlier Dutch paintings, you know, you can't see any brush strokes, very realistic, reflective surfaces look so real, you know, you think you could drink out of goblets an stuff like that, and we as art students, we all say, wow, is that ever realistic. But then the impressionists come along and they want to capture the effects of light on colour and so they start painting outside and they try to capture the effects of that light as it effects colour at a certain time of day. So it changes from one time of day to another. Colours change as a result.

T: When we discussed this before we took a look at slides,

(Image introduction, segment 2 begins. fig.5)

T: but we also looked at some of these paintings that are up here, these reproductions.(teacher points out reproductions of Impressionist works displayed above the blackboard and comments on some previously discussed qualities) We saw that grass is not just green. We saw that sky was not just blue. We saw that water was not just blue. So the question came up, where do these other colours come from? And we've talked about that during this assignment. So I want to, first of all, refresh our memory about those things. As we do one, if you give me one then we're going to look at more closely at your work. We'll take a look first up there, and then we'll take a look at your work and see whether these things are happening. Okay? (teacher directs students to look up at one of the reproductions of an Impressionist painting). So, the sky is not just blue, the trees are not just green, grass is not just green. Where are these other colours coming from? Give me one place.

S: Reflections from other objects.
T: Okay. Good. Reflection from another object. (teacher writes this response on the board) All right. Were you conscious of that when you were doing yours? Can you explain something?

(Image change, segment 3 begins. fig.5)
T: This is yours here, Scott, right? (teacher moves to student work displayed. Paintings of all three students are displayed together so the teacher and the students can talk about each work)
S: I don't know, In the grey area I reflected the green of my water goblet.
T: Okay, so there's some green in what appears as another wise grey mass, there's some green in there. Can you folks see that? It makes it, what's it do to that mass colour? What's it do to the overall feeling of that colour?
S: It's actually part of the picture and not just one thing separate, but it all goes together.
Ss: It brings it all together.
T: Yeah, it pulls it together doesn't it? It makes the bottle relate a little bit better to the mass, colour wise. If we're looking for one of the principles of design unity would be a principle.

(Image change, segment 4 begins. fig.5)
T: Did anybody else, Becky, did you do any reflective colour in yours?
S: From the sunflower onto the hat
T: Okay. What colour, what colour came onto the hat from the sunflower?
S: Um, the lightness, like the really light yellow.
T: Is this some light yellow in here? (points to a particular part on the painting)
S: There's some yellow in it.
T: Okay. Good.
S: And the green from the ribbon
T: Down here? (points)
S: Um hmm
T: Came up into here? In some of your shadows? Okay, good. I see, don't I see some blue in your, this was otherwise a green ribbon? So you threw in some blue in there from the hat, so it's coming back and forth? Okay, good. Did you? (student interjects)

(Image change, segment 5 begins. fig.5)
S: On the wrapper there is red from the pop can.
T: (teacher moves to the next painting corresponding to the one that the student is responding to and points) On here. So this is a wrapper. And the red's coming from the pop bottle, or the pop can rather? Good. All right. What was another source of colour?
S: The light bulb.
T: Yeah, the type of light source. (teacher notes the comment on the board)

Discussion and Interpretation of the data

Art Critique: Site 1

Answering the Research Questions

What is the content and process of teacher directed dialogue during viewing sessions about students works of art for site 1 ?

What implicit frameworks, goals, and knowledge about viewing art activities are evident through the dialogue and process? In essence, what are the reasons for providing this session for students in site 1 Art Critique?

Introduction

The introduction to this session suggested that the process of this art critique would consist of observing an historical example as a model for the project the students had recently completed. Through this activity the teacher identified artistic qualities of the historical piece relevant to the assignment. The group explored the student projects to see where and how those specific qualities functioned in their individual work.

T: We'll take a look first up there, and then we'll take a look at your work and see whether these things are happening. Okay?

Above the presentation area where the three student works were displayed, there were nine reproductions of Impressionists paintings that were used during the assignment as models or examples for the students to refer to while they were creating their Impressionist paintings. These same reproductions were now being used to generate points of reference in discussing the students' works. This set-up for the critique put all the works on display, the student works and the reproductions of Impressionist paintings. They could then be viewed and discussed as a single collection with the historical works used as exemplars for reviewing the student project.

Dialogue Content

The relative dialogue content (fig.4) presents a profile of this viewing session that might be characterized as being shaped by a general instructional agenda, considering that 49.3% of the class discussion consisted of general, non image related talk. This talk was dominated by discussion of *general art education* issues regarding studio practices. These practices generally related to the assignment given to the students as a required part of their project and included talk about the assigned task, technical aspects that would have confronted the students, and the artistic challenges that sprang from their investigation of Impressionism.

The second largest concentration of dialogue occurred in the *assertions* about the student works category (see fig.4). This talk about the student works consisted primarily of describing what was seen in the paintings that related to the initial points made about the assigned task. The instructional goals for this session were further revealed by the relative quantities of dialogue in the specific *assertions* categories. There were more than twice the number of statements that *described* the student works compared to those directed at the expressive nature (see fig.4). This imbalance reflects the emphasis on *locating* something particular in each work by describing it rather than analyzing the actual work *as an object of expression* .

From the relative content quantities (fig.4) one might characterize the data as representing a session where instruction was the goal. In this case the talk was to serve instruction by revealing the products as illustrations of the particulars of an art assignment. Here the student works were reviewed to identify the application of the assigned tasks in their work.

Dialogue Sequence

The dialogue was separated into ten individual segments representing various phases of the session (fig.5). The segments reveal that this session consisted of two

general discussion portions where no images were viewed, both followed by a look at each student work. The content of the segments suggest that similar types of information were discussed for each student work. The segments representing times where art works were being analyzed[1] were similar in content and length. This consistency suggests a similar amount of time and attention was paid to each student work.

Representative Dialogue

The transcript of this session displays in more detail the process, content, and goals of the activity. The teacher began the session by introducing aspects of Impressionism as an artistic style. He followed the brief introduction by directing the students' attention to one Impressionist painting displayed above the blackboard where reflected colour, a specific artistic strategy, was used. With this artistic quality in mind the group attended to their art pieces, one at a time, to analyze how each student had used this particular strategy in their own work.

(segment 2, fig.5)
T: if you give me one [quality] then we're going to look at more closely at your work. We'll take a look first up there, and then we'll take a look at your work and see whether these things are happening. Okay? (teacher directs students to look up at one of the reproductions of an Impressionist painting). So, the sky is not just blue, the trees are not just green, grass is not just green. Where are these other colours coming from? Give me one place.
S: Reflections from other objects.
T: Okay. Good. Reflection from another object. (teacher writes this response on the board) All right. Were you conscious of that when you were doing yours? Can you explain something?
(Image change, segment 3 begins. fig.5)
T: This is yours here, Scott, right? (Scott proceeded to identify where reflected colour had been used in his work)...
(Image change, segment 4 begins. fig.5)
T: Did anybody else, Becky, did you do any reflective colour in yours?... (Becky identified where reflected colour had been used in her work)
(Image change, segment 5 begins. fig.5)
S: On the wrapper there is red from the pop can.
T: (teacher moves to the next painting corresponding to the one that the student is commenting on and points) (the use of reflected colour in the third painting was discussed)

[1] Segments 3-5 and 8-10, figure 5.

This representative text reveals a group exploring the presence and operation of a single visual quality in each of the student samples. The activity could be seen as reviewing student work to locate the realization of a preassigned studio problem. The intention of this exploration process seemed to be to offer a summary review or closure to the assignment.

The type of questions asked during this viewing art activity seemed to focus student attention on specific qualities in the work. In this case we see that the questions are very pointed; "where are these colours coming from?" or "what colour came onto the hat from the sunflower?" The attention framework was developed outside the actual works and imposed on the activity which had the effect of constraining student observations. The pointed nature of the questions caused the students to look only for the required attributes and enabled the teacher to highlight and summarize the success of the student projects by reinforcing the things that were accomplished relative to the assignment.

Due to the narrow scope of the questions the student responses were very short, typically consisting of only a few words. During the entire session there were no open ended or expanding questions that encouraged the students to visually and conceptually explore the works beyond that which was asked.

Concluding thoughts on Site 1 Art Critique

The dialogue constituting site 1 Art Critique was related directly to the student works being viewed but was conditioned by a preceding selective analysis of historical models. Following the partial analysis of an example of an Impressionist painting the teacher cued the students to look at their own work to see if the same artistic explorations had been practiced.

There was an indication that the students not only referred to the artistic characteristics of Impressionism when they talked about their personal work, but they were directed to use those characteristics as reference points to guide their observations and discussion. The teacher listed the ideas he deemed important on the blackboard to act as a review of their discussion. Once an idea was identified in the historical model, that quality was located and discussed relative to each student's work.

The interest in having the students accomplish something in particular through their works and using the critique as a way of exposing the extent to which they were able to illustrate it in their work was reinforced up to the very end of the dialogue where the teacher closed with the comments, "But I can see you folks starting to understand some of this business about colour that we talked about."

The goal of this viewing activity seemed to be to review an assignment. From this session we can see that at times teachers and students engage in a viewing art activity to summarize a studio activity and review the particulars of the studio assignment by illustrating them in student works.

Through a session like this a teacher might be able to reinforce instruction about the visual characteristics of an artistic style. This activity could have the effect of giving the students a practical understanding of issues that, if left in conceptual form, might not be understood to the same degree. Learning about ideas intellectually may not provide the same visceral understanding that working through the same ideas in tangible form might offer.

I would characterize the goal of this session as *teaching about art* with the purpose of *reviewing the instructional assignment related to a studio project.* With this purpose and goal shaping the class discussion, questions and talk were centered on identifying the criteria of an assignment. During this session art works were used in the viewing activity to *illustrate* the specifics of the studio assignment.

Concluding Thoughts on Site 1

Answering the Research Questions

How does the dialogue content and process associated with viewing historical works of art compare with the dialogue content and process associated with viewing student works of art for this site?

The Art History and the Art Critique session for site 1 integrated actual works of art into the class conversation as *illustrations*, meaning the pictures served to explain or decorate the dialogue in some way. The objective or goal of these sessions was to teach about Impressionism. Through them the teacher seemed to want the students to understand some of the historical and/or visual characteristics of the style. In the case of the Art Critique attention to individual works became the focus of the dialogue but the content of the conversation was determined by the limited analysis of a model historical example.

These two sessions appeared to share similar goals even though one session was concerned with viewing historical works of art and the other with student work. Both classes revealed a similar use of dialogue content types in similar frequencies.

The site 1 viewing art sessions were carried out involving a single teacher and student group and were focused on the study of Impressionism. The Art Critique session was similar to the Art History viewing session for site 1 in that both represented sessions that had a general instructional agenda shaping the conversation. The teacher devoted almost half of each session time to general art education discussion.

Although during the critique individual works were reviewed, they were discussed from a very specific point of view. They were observed one artistic aspect at a time, with that single aspect being discussed with reference to each work. As a result, in practice the works were handled as a group with a single purpose.

These two sessions were characterized as being about general educational concerns. In session one the *art history* component of general dialogue represented 18.2% of the total dialogue, accounting for the largest amount of dialogue in the general discussion category. In the Art Critique session the *art studio* component of general dialogue represented 26% of the total dialogue, accounting for the largest quantity of statements in the general dialogue category.

Presenting the data

Site 2

Site Overview

Site two school could be considered small, with a population of 500 students. It is located in a city of approximately 20,000 residents. The students walk to school or are bussed short distances from the town and the immediate surrounding area. The school is considered the academic school in the city and offers no technical or basic level courses to its students. There is little visible ethnic diversity evident in the class with a predominantly Caucasian group of students, two students of colour, and one exchange student from France visiting the school for the year. There are 22 students in this grade twelve comprehensive visual art class where the students explore a broad range of materials, techniques, and processes in their studio activities. They also study Art History as prescribed by their local Board of Education in harmony with the Province of Ontario, Ministry of Education Guidelines (Ministry of Education, 1985).

The teacher has been teaching Visual Art in a High School setting for eighteen years. She has also served as an associate teacher with Queen's University Faculty of Education for eight years. She graduated from university with a Bachelor of Music degree but completed several courses in Art History and Studio Arts. In addition she is a practicing artist in painting and photography and her work is carried by a local gallery. She has recently completed a large commission of twelve paintings purchased for a professional building in the United States. She has taught both Visual Arts and Photography and has been Head of the Arts Department for ten years. The Visual Art Program at this school consists primarily of Comprehensive Visual Arts course offerings for each grade at the general and advanced levels. The school also offers Photography and Communication Technology as Special Series courses in grades eleven and twelve.

Presenting the data

Art History: Site 2

Introduction

The site 2 students are participants in a grade 12 comprehensive Visual Art class. The art history viewing activity observed for this group was conducted as part of a review for an upcoming examination. The students were sitting in their desks or tables around the room, in a horseshoe, facing a projection screen and a blackboard. There were two slide projectors in the center of the horseshoe. This set up allowed the students to participate easily in the discussion and see the black board and projection screens. On the black board the teacher had placed several charts prepared by the students previously. These charts outlined visual and expressive characteristics of the historical styles they had studied during the year. Each style had been placed on a web connecting artistic movements that had influenced each other. This presentation allowed the students to see a continuum or stylistic progression from style to style and a relationship between styles they had studied.

The teacher began the class by explaining to the students that they were going to be viewing examples of art history studied during the term, in preparation for the final examination. Early in this research I had decided not to use this session because it was a review and did not necessarily reflect the typical process the teacher would engage with the students while viewing art. After reviewing the tapes and the video I decided to include it because, even though it was preparation for an examination, it demonstrated the kinds of things the teacher and students felt were important to review and be examined on.

The teacher introduced the first phase of the class by stating that they would be looking at and identifying works of art that they had studied to see if they could recognize them. This identification included connecting specific works with a particular medium,

with the artists that had created them, and at times, with the artistic styles or movement commonly associated with the works.

For the second phase of the class the students were expected to identify the works presented and then discuss them. The teacher introduced this by stating, "So let's have a look now at some slides and see if you can *recognize* them and *talk about* them, Okay?"

Dialogue Content

The content of the total classroom dialogue consisted of 14% general discussion, 65.2% assertions about particular works, and 27.6% context associated with the works of art being discussed. (see fig. 6).

The 14% general instructions consisted primarily of class process related dialogue which accounted for 8.4% of the total class dialogue. In this category of discussion the teacher gave simple instructions to keep the conversation moving and to have the students attend to particular works of art. There were no introductory instructions that would set any kind of a framework for the viewing art session. Typical dialogue in this category included instructions like, "Help her out," or "Remember that one?" and "Okay, looking at this one."

Of the overall classroom dialogue, 4.2% was associated with general art history discussion, including dialogue like:

T: Impressionism influenced both Abstraction and Expressionism, and in a way Fantasy,
and,
At any rate Cubism, you can remember there is both synthetic and analytic Cubism, remind yourself what they look like.

The largest portion of classroom dialogue fell into the general assertions category and accounted for 65% of the classroom discussion. Of the total classroom dialogue 22% consisted of students and teacher making assertions about what they actually saw presented in the work. In addition to making simple comments about subject matter

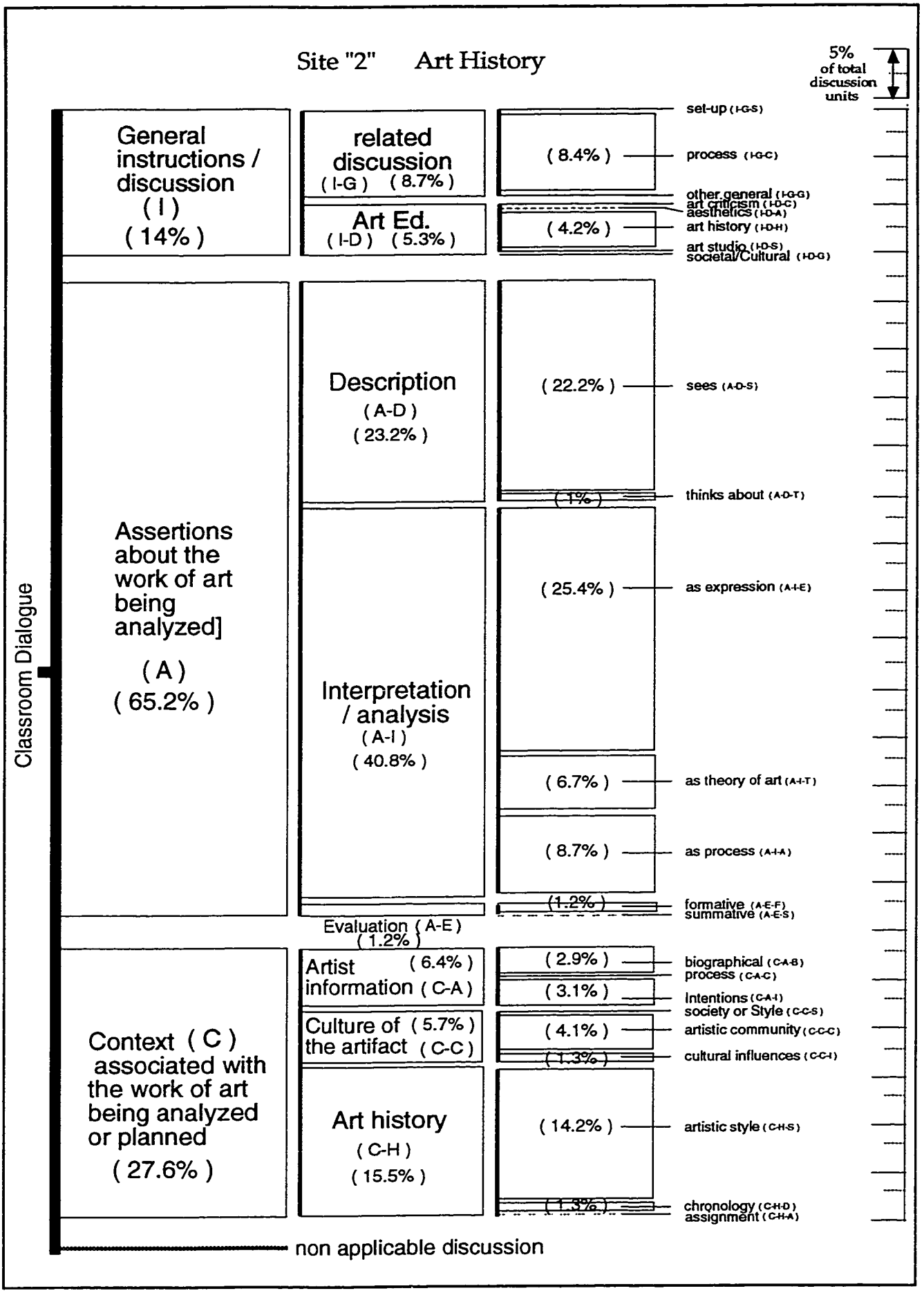

Figure 6. Graph showing relative quantities of categorized conversation as a percentage of total classroom dialogue for site 2 viewing art history session.

presented in the paintings these assertions included identifying other visual aspects such as colour, line, shape, and form, and comments about the technichal aspects of the work.

Of the 65.2% of total dialogue consisting of assertions made about the works of art, 40.8% represented some form of interpretation or analysis about the works. This dialogue making up the interpretation or analysis category of discussion included 25.4% assertions about the art work as a form of expression, 6.7% connecting the works with some theory of art, and 8.7% interpreting the art work as part of an artistic process (see fig.6).

The 25.4%, representing the largest component of the interpretation analysis section, included discussion relating to the sensory, formal, expressive, and technical aspects of the works. This dialogue was dedicated to interpreting or analyzing the work as a form of artistic expression. Through this dialogue the students explored expression as a feeling or mood.

T: What's one of the purposes of sculpture?
S: To invite the viewer to touch.
T: All right. So you can imagine, even just by looking at the slide, the feel of the two different areas, right? And how is he doing that to make it interesting from all sides and interactive around the sculpture? How did he do that?
S: It's that twist of the body that guides your eye around and creates the action, the interaction of all sides of the sculpture.
T: What would he have done to the back to make that interesting when we can't see it?
S: Define muscles in the back maybe?
T: And how do you know that he would have done that?
S: Because he did it in the front."
T: Exactly, okay.

There was 6.7% of the total dialogue directed toward associating the interpreted qualities of the paintings and sculptures to a particular theory or style of art. Comments like, "And then we deal with a lot of line, sharp lines, angular lines and so on in German Expressionism," directly connected the works they were looking at with a particular movement or style of art.

At times the group discussed hallmark characteristics the students could use as indicators of a particular style. This seemed to be intended for use as an aid to help students quickly enter into discussion based on an artistic or stylistic profile by arming the students with a few prominent features that were characteristic of a particular style.

T: What has he done to make it analytic Cubism? How do you know it's analytic?
S: It's flat.
T: It's flat? What has he done though, what are some of the characteristics of analytic Cubism?
S: It sort of looks like a collage.
Ss: I think it looks like a collage.
T: It does look like a collage.

Part of the interpretation or analysis sub category of assertions, 8.7% had to do with discussing the process or materials that were used to create the various works. The teacher would often use discussion of the materials and processes as a point of entry into the works to get the discussion started.

T: Okay, now materials. We'll go for the easy stuff first. Materials. What are the materials this sculpture is made of?
S: Bronze.
T: Yes. And surface treatment? What about that?
Ss: He left some of his surfaces rough.
T: And what else about the sculpture is happening in this particular example? Some of the characteristics of sculpture that we've talked about.

The last sub category of *assertions concerning a work* has to do with evaluation. There were no summative statements made and only 1.2% of the total classroom dialogue was directed towards making formative evaluative statements. These kinds of statements had to do primarily with appraising the work with reference to it's expressive impact as a work of art. Comments like, "Although I would suggest maybe the front's a little bit more exciting than the back" depicts the type of evaluation suggestions embedded within the dialogue.

The final category of classroom dialogue consisting of *contextual* information associated with the works, accounted for 27.6% of the total classroom dialogue. That 27.6% included 15.5% dealing with the art history related to the works being discussed,

5.7% with the culture of the artifact, and 6.4% with artist information including mostly biographical information (see fig.6).

Biographical information included details about the artists' lives and about their approaches to their work. When viewing work by Jackson Pollack the class talked about the artists tendency to use alcohol to excess and that he died very young. Some general comments in this category referred to issues concerning artists creating their works and getting them to market. When projecting a Brancuzzi sculpture, the teacher asked, "who's sculpture was rejected in 1913 at the border in the States because they said it wasn't a sculpture."

The largest component of contextual information associated with the works of art consisted of comments discussing the artistic style in which the works were created. This category of information accounted for 14.2% of the total classroom dialogue. In this site, discussion of artistic style focused primarily on connecting artists with specific art pieces and particular styles of art.

T: In action painting who was the most frenetic action painter?
S: Jackson Pollack.
T: Yes, and Who was the main artist of Fauvism? (At the same time the teacher projects a painting by Henri Matisse)
S: Henri Matisse.

Dialogue Sequence

In addition to the dialogue content being divided into content categories (fig.6) , I placed it on an instructional sequence continuum (fig.7). This continuum for site 2 Art History presents the viewing art session conversion as 42 distinct segments of related dialogue. Related dialogue here means that the comments defined by each segment are connected by being about a single visual art work or by exploring a similar idea through reference to more than one work. Of the 42 dialogue sequences, one included discussion were no picture was being presented. Four segments of dialogue contained information

Figure 7. Graph depicting instructional sequence as a set of dialogue units divided into numbered segments showing groups of related conversation for site 2 Art History.

where two works of art were being compared (segments 15, 18, 19, 25. fig.7). The remaining 40 segments of related dialogue were each associated with the viewing of a single work of art.

It can be seen from the instructional sequence representation for site 2 Art History (fig.7) that the first 26 dialogue sequences consisted of contextual and general information. During this time frame, very few assertions were made about the works of art being viewed. For this part of the class activity the students were presented with a number of art works and given cursory information about the artists. The information connected the work and the artists with particular styles or artistic movements. The teacher stood in front of the class as each work was discussed and pointed to the charts posted in the front of the room to indicate the stylistic context of each individual work. Through this process the students were directed to identify where a particular artist, or a particular work of art, would be located within the outline or web of styles studied in their course that year.

Beginning with segment 27 (fig.7) and going on to 42, the dialogue sequences contained primarily assertions about the works of art along with some contextually associated information. Each of these 15 segments follows a similar pattern of dialogue sequence. The teacher introduced each new slide with a short comment of a contextual or general nature followed by a discussion related specifically to the visual and expressive quality of what they saw.

The set of individual dialogue segments for the second part of the class for the site 2 Art History session could be characterized as being relatively consistent in content and regular in length (see fig.7). By this I mean that the range of segment length was not so extreme as to indicate that each work was not given a similar amount of attention during the discussion. This characterization also indicates that similar types of dialogue content were offered for each work. The dialogue included in the second portion of the class was dominated by assertions made about each work with a few contextual comments added.

Representative Dialogue

To represent the dialogue of this session I included selections of text from each of the two main phases of classroom discussion. The first and second citations are related in that they deal with the same artist and work. Together these dialogue transcriptions reflect the nature of the session and depict the difference in the conversation between the first and second portions of the class. The first citation is taken from the introductory part of the class when the students were asked to *identify* works of art. The dialogue of this segment of the session consists of contextual and general information. This selection includes the conversation represented by segments 10 and 11 of the dialogue sequence chart, figure number 7.

The second citation is taken from the class dialogue when the students were asked to *identify* and *talk about* the works being presented. This selection includes the dialogue represented by segments 30 and 32 of the dialogue sequence chart (fig.7).

(segment 10 begins. fig.7) (slide change)
T: Abstraction and sculpture. We've got quite a bit of sculpture involved in this one. Here's one of our more popular ones by David Smith, in his Q By series. Remember that? Q by 10, Q by 23, Q by 150 million (the teacher points to the charts on the blackboard showing where this work and artist fit into the web of styles)

(segment 11 begins. fig.7) (slide change)
Also, you can put Henry Moore, of course, in that particular case using real life forms and changing them into very simplified forms.

During the second phase of the viewing art activity when the students spent some time looking at and discussing individual works, typical dialogue included,

(segment 30 begins. fig.7) (slide change)
T: Another sculpture. Who's the one who did this one? You know this, we just discussed it. Of his Q by series. Ted?
S: David Smith
T: David Smith. That' s right. And therefore, what style does this come under? I just gave it to you actually by saying it was David Smith. What style of art? James?

S: Abstraction.
T: What is he emphasizing in terms of sculptural qualities in this example? What is most important to him? Mary?
S: Shape and form.
T: Shape and form. Are we dealing with all the same shapes and form?
S: No.
T: What' s in there instead? Of being all exactly the same, he' s got
S: one cylinder
T: Versus
S: Rectangles.
T: All sorts of rectangles. Why would he have one cylinder in there and, one, two, three, four, five, six, seven, eight, nine rectangles? Maybe even ten rectangles. I can' t tell on the bottom. Why is there one cylinder in there? Katherine?
S: It makes it interesting by being unbalanced
T: Do you think the word is unbalanced?
S: I don' t know
T: Or just has a contrast between sharp edge forms and a rounded form. If you look at the rest of it do you think it' s unbalanced.
S: No.
T: It looks pretty even, doesn't' t it? Is it symmetrical balance or asymmetrical balance?
S: Asymmetrical
T: Why would you say that?
S: Well it' s not the same on both sides.
T: Not exactly the same on both sides, but you could pretty well divide that in half and have almost equal things on each side. Right?
So it' s pretty symmetrical. He' s just using different, a little bit of different shapes on each side. What is he also emphasizing by the way he has treated the material? Mary?
S: space
T: And how has he done that?
S: Like with lines on the surface
T: And how has he actually created those lines on this material? Do you know?
S: Paint
T: It' s not paint, no. First of all, what' s the underlying material?
S: Steel
T: Steel. That' s right. And how do you make steel shiny? Olive?
S: Polish it, sorry, never mind. I was just thinking
T: That' s correct. I just wanted louder. So you polish it and in this particular case he' s used a buffer. Okay? And he' s moved the buffer around all over the place. Is this one, do you think this is one of those sculptures that should, in fact, then disintegrate out in the air? Start to rust and have that involved in the actual development of the sculpture, or do you think he has finished this one so that it will always stay like this out in the environment? Nate?
S: Always be like that.
T: Why? Why do you say that?
S: Um, I don' t think having it rust would add to it at all. That' s my impression.
T: Because he' s already created the pattern on it hasn't he, through the buffing and so on.
S: It doesn't need any more.

T: It doesn't need any more design. All right. I can' t guarantee that this one isn't one that is going to rust, but most of his works are sitting in a garden. They' re usually well polished and well finished.

(segment 32 begins. fig.7) (slide change)

T: Who' s this? As an artist. John?
S: Andy Warhol.
T: And who is the subject?
S: Marilyn Monroe.
T: Marilyn Monroe. So you can kind of guess that the title of this painting would be, or actually this is a serigraph, would be Twenty Marilyns. Surprise, surprise. Now what's the purpose of Andy Warhol producing 20 versions of the same face of Marilyn Monroe in one picture? Mary?
S: He was involved with film
T: He could be although he did several of these images on paper. Who first was Marilyn Monroe?
S: Her name?
T: Who was she. I was just saying, who was she?
S: Okay. A movie star.
T: Of that time period. Okay. She was a movie icon. What does icon mean? Katie?
S: People looked up to her and wanted to be like her.
T: Right. Okay. And so she became then a motif, that he could use and reproduce in what style, what style is this called? James?
S: Pop art
T: Yes, so that you' d had an image on the wall of this icon who was a popular icon. That' s why it' s pop art. Now are there 20 exact replications of her?
S: No.
T: How has it varied? Lucy?
S: Her eye make up is different in each one.
T: Now, is it different in each one due to the fact that he has painted it differently?
S: Yeah.
T: Did you notice that funny little details on her eye make up. Look at the middle line, first one on the left. Her two lids are totally painted in that turquoise. Next one, one lid is, one lid isn't. It's under her eyebrow instead. Third one, under both eyebrows. Back to the fourth one, down on both lids. So if you notice that all along he has varied it a little bit. Do you think people would actually recognize those little details when they look at his work? Angie's saying no. Why do you think he would have done that? If you' re saying that people wouldn't notice that without a lot of major inspection. Katherine?
S: It sort of making a comment about people don' t notice things.
T: He could be. Andy Warhol was a very funny man. He liked to involve himself in little tricks on people and this could have been one of his little tricks on how people don' t really notice the minute details, but in fact look at the whole thing.

(segment 33 begins. fig.7) (slide change)
T: Who did this one?

Discussion and Interpretation of the data

Art History Site 2

Answering the Research Questions

What is the content and process of teacher directed dialogue during viewing sessions about historical works of art for site 2?

What implicit frameworks, goals, and knowledge about viewing art activities are evident through the dialogue and process? In essence, what are the reasons for providing this session for students in site 2 Art History?

Introduction

As this session began the teacher offered few comments by way of introduction to the class. The activity seemed to start with the group working together without the need for lengthy instructions. Two statements made by the teacher suggested, in a small way, the goals for the activity. As the first part of the class began she stated the class would be "identifying works of art to see if [they could] recognize them." This identification included connecting specific works with a particular medium, with the artists that had created them, and at times, with the artistic styles or movement commonly associated with the works. The first part of the class was a cursory review of several works of art that might be questioned on the upcoming examination. The purpose was to have the students *recognize* them from visual cues.

To introduce the second phase of the session the teacher stated, "So let's have a look now at some slides and see if you can *recognize* them and *talk about* them" The students were expected, for the second phase of the class, to identify the works presented and then discuss them.

Dialogue Content

The largest quantity of information presented during this class fell into the assertions category of dialogue. This information set included comments that were descriptive, interpretative and evaluative in nature. This session included very little evaluative statements and the descriptive comments tended to be used to support interpretive comments. As a result, the main content of the dialogue was interpretative in nature.

The first observation relative to the content quantities for this site is that the session was about the works of art. The largest quantity of dialogue fell into the *assertions* category and was mostly concerned with talking about the actual works as objects of expression (see fig.6). The issues and ideas that would have been considered historical in nature were secondary to the visual characteristics of the works. The small concentration of statements in the *General Art Education* category supports this position and might indicate that the session was *not* about information not contained in the actual works.

The next largest concentration of conversation, outside of the assertions category, consisted of contextual statements associated with the style of the works (see fig.6). This showing indicates that the topic of discussion was also about artistic style.

When these content quantities are considered together as representing the session they suggest that the session *talk* was about the expressive aspects of a style of art. In the case of this particular session, being a review for an examination, the group talked about works that represented many styles with the same type of information offered remaining consistent from work to work.

The low concentration in the general art education category when considered with the high concentration in the assertions category might indicate that the actual works of art were used during the session as the source of information that shaped the content of

conversation. In this case the works of art seemed to be used at the substance of, and the reason for, the viewing art session.

Dialogue Sequence

The dialogue sequence chart (fig.7) provides a description of this session that documents two distinct sections or phases of the class viewing activity. The initial part of the viewing session was dominated by general and contextual discussion content (see segments 1-26, fig.7). This section of the class might be characterized as having the goal of learning *around* the works being presented. By this I mean that each work was associated primarily with contextual statements that focused on information outside of the piece. When works of art are *talked about* with only contextual and general comments, it indicates that the discussion is about information not distilled directly from observation of the works and might indicate that the works were used in the lesson as *illustrations* of the dialogue.

The set of individual dialogue segments for the second part of the class for this session could be characterized as being relatively consistent in content and regular in length (see fig.7). This is an indication that the teacher spent a similar length of time on each work of art, giving each work similar importance in the discussion.

The segments representing this part of the class consisted primarily of assertive statements about the works being viewed. This high concentration of assertive comments associated with the viewing of individual works indicates that the content of the conversation was about aspects of the work that could be distilled from observation. This condition might also add support to the supposition that the works of art were used to determine the substance of the dialogue.

Representative Dialogue

Through this session it appeared the teacher was preparing the students for the examination in two discrete ways. The first was to have the students review the historical and stylistic frame associated with the works studied, and the second to review the pieces as associated with specific artistic movements. For example, the teacher introduced the sculpture by David Smith with the goal of having the students recognize the work, assign it to a particular artist, and identify where this artist fit in the web of artistic styles. The representative dialogue for this session reveals a class where the students and teacher talked directly about the works of art by first, identifying the visual images as being done by a particular artist, and second, by discussing and interpreting their expressive qualities as being part a particular art style.

During the second phase of the session the teacher deepened student understanding by discussing visual and expressive issues evident in the works. Each of the works discussed in the second phase of the class had been part of the first portion of the class. By expanding on the dialogue from the first part of the class, the teacher was able to emphasize the expressive aspects of each work as being separate from the contextual information, but worthwhile as a separate concern. The teacher seemed to be saying; here is a work by a particular artist can you recognize his (her) work? Now let's look at it more carefully as an expressive object indicative of a particular style.

The viewing of each work began with identification of the artist, the name of the work, and the assignment to a particular art style. In the case of the first piece (segment 30, fig.7) the artist David Smith was identified as having created this work as part of his "Q" series, and was associated with the Abstraction movement. The second work included in the citation was identified as being Andy Warhol's *Twenty Marilyns* done in the Pop art style.

During the second half of the class the goal of the discussion was to explore the works as expressive objects with the art pieces being integrated into the discussion as

expressive examples. The teacher did not say "Abstraction is such and such , and here is a work to illustrate it." She did say, "here is a work of art that we classify as Abstraction, what can this work tell us about the characteristics of that style?"

T: What style of art? James?
S: Abstraction.
T: What is he emphasizing in terms of sculptural qualities in this example? What is most important to him? Mary?
S: Shape and form. (segment 30)

Descriptive statements here seemed to have been made to ferret out specific kinds of information instead of being used as a means of slowing down the viewing process to facilitate exploration. Questions included in this session were directed at the works of art and were pointed at particular information items that the teacher thought salient for the group to understand. During this session, the teacher asked most of the questions, and the students gave the answers.

T: *Who's this? As an artist*. John?
S: Andy Warhol.
T: *And who is the subject?*
Ss: Marilyn Monroe.
T: Marilyn Monroe. So you can kind of guess that the title of this painting would be, or actually this is a serigraph, would be Twenty Marilyns. Surprise, surprise.
Now what's the purpose of Andy Warhol producing 20 versions of the same face of Marilyn Monroe in one picture? Mary?
S: He was involved with film

In a situation like this, where the teacher asks all of the critical questions, the exploratory thinking tends to be done primarily by the teacher. The students, in this session answered questions in ways that displayed an understanding, or at least a sensitivity, to the expressive operations of the works of art being viewed, but generated very few of the directional observations that shaped the exploration.

As depicted in the representative text, when this type of session is run, student comments may be responsive but not directive. Although the student statements are brief they could possibly be used by the teacher to gage, at least in a general way, the understanding of the class within the boundaries outlined by the set of questions asked.

One might characterize this type of class process, where the teacher asks all of the substantive questions, as a directed and limited exploration. The session was limited by the works chosen and directed by the questions asked by the teacher. Notwithstanding its limitations, the session had the potential of offering the students a degree of contextual, stylistic, and expressive information about the series of art works analyzed.

Concluding thoughts on Site 2 Art History

The dialogue constituting site 2 Art History seemed to be shaped primarily by points distilled from observing the actual works of art. Following initial identification of each work the teacher asked questions that directed the students to attend to the work to find the answers. The works in this session were used as examples of artistic investigations that functioned as models of principles or points. By using the actual work as examples the instruction was accomplished *through* the work. Questions and comments were directed mostly at the works being viewed with the points raised from their observations shaping the lesson path and constituting the instructional content.

The goal or purpose for this viewing art session seemed to be to *explore* the expressive character of artistic movements or styles. Although this activity was designed as a review for a test and many styles were surveyed during the class discussion, individually each work was analyzed relative to some aspect of its expressive nature. From this session we can see that at times teachers and students engage in a viewing art activity to explore the expressive nature of art and use samples of work as examples of individual expressive activity. When a viewing art session has this goal as its purpose, the concepts distilled from observing the work shapes class discussion.

This type of session has the potential of offering the students contextual, visual, and expressive information about works associated with a particular artistic style. I would characterize the goal of this session as *teaching through art* with a purpose of *exploring the expressive character of works associated with an artistic style*.

Presenting the data

Art Critique: Site 2

Introduction

The site 2 Art Critique session was carried out in the same comprehensive Visual Art grade 12 class as in site 2 Art History. The session began with the teacher arranging the desks that were normally placed around the room as individual student work areas, end to end to create a large central display area.

The students had recently finished creating cement figures, and this class was the final session of the project where they would be reviewing the completed works. The teacher directed the students to surround the showing area so every student could clearly see the sculptures that were to be discussed. She asked the students to sit beside the sculpture they had produced to facilitate talking about their own work. During the discussion they could refer directly to the piece of sculpture in front of them.

As the class began the teacher announced they would be "looking at some of [their] art works today" and gave specific instructions to the students on how to present their work to the rest of the class.

> T: So since Jeff is sitting directly in front of his, if you can just do that so that everyone can see it from each side. (At this point the teacher helped the student move his sculpture into place to accommodate viewing by the entire class. She then commented)
> T: Too bad we don't have a turn table, we could give it a bit of a twirl.(She then demonstrated to the student, and to the rest of the class, how to rotate the sculpture so, if necessary, it could be seen from all sides by the entire group).

Following the demonstration on how to present their sculptures to the class the teacher reviewed the conditions of the assignment of which these sculptures were the products.

> T: Tell us first off, just as a reminder, what we did in terms of stylization of drawings from Rebecca's modeling with a body bag. What were the instructions that I gave you to create your sculpture shape in the first place from those drawings? What is it that I asked you to do?

The teacher spent some introductory time having the students respond to questions which specifically defined the nature of the assignment they had been given. Prior to any individual works being analyzed, students responded with comments like, "the use of negative and positive space, is one thing," "the use of texture on the surface," and "we needed to simplify shapes to stylize our forms." As the discussion neared the time when the actual works of art would be viewed the teacher said;

T: Okay. So you took away some details, you actually molded some body parts together, you exaggerated some things that would then create what in your sculpture? (The teacher then addressed herself to one student in particular) When you were exaggerating yours, those things (the teacher points to the student's sculpture) Those things coming out of the top of yours,
S: Yes (student points to sculpture)
T: What are you emphasizing then?

After listing some of the characteristics that the students could, or should have been exaggerating, while they were working on their figure studies, the teacher turned to the first student she wished to talk about his work and stated, "so with that in mind, tell us what you were trying to do with yours."

Dialogue Content

During the art critique, 20.6% of the dialogue was concerned with general instructions or discussion, 69.4% dealt with assertions about the works of art being viewed and 14.7% was concerned with the context associated with the works (fig.8). Included in the general instructions, 4.8% of the dialogue was directed towards getting the students and the classroom set up in a way that would facilitate the viewing session and 5.3% dealt with issues of class process as the students were looking at the sculptures that they had created. Typical dialogue in this category included the text previously cited referring to comments made by the teacher as she was helping one student get his piece ready and giving it a spin so that everyone could see it from all sides.

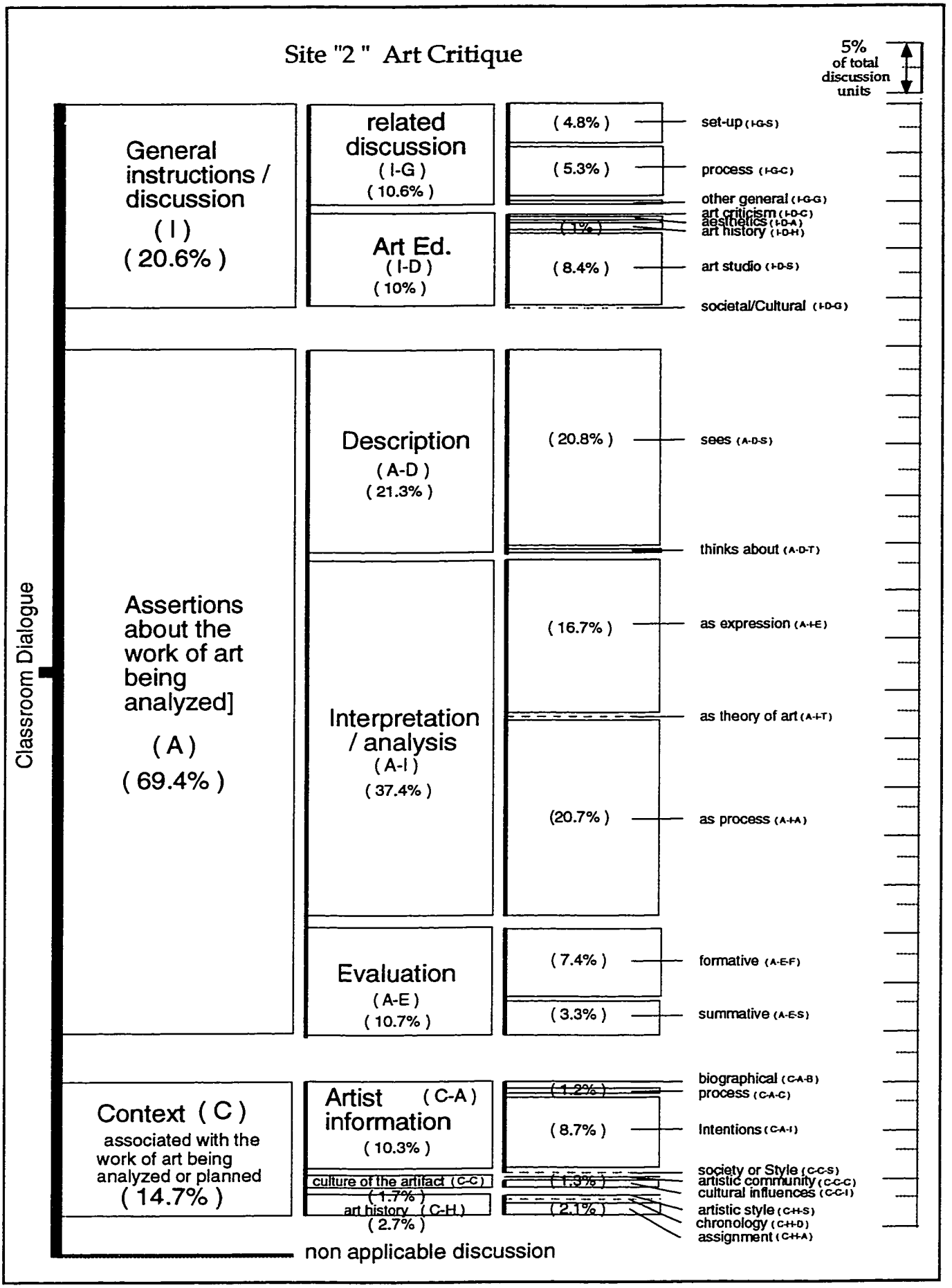

Figure 8. Graph showing relative quantities of categorized conversation as a percentage of total classroom dialogue for site 2 viewing student art session.

From an art education perspective, negligible amounts of discussion were spent on general discussion of art criticism, aesthetics, and art history. Only 8.4% of the total class dialogue dealt with general art studio discussion. This category of dialogue included statements referring to materials and processes that would have been part of the studio activity.

T: What material could you use other than concrete if you wanted something bubbly and light in feeling?
S: Rubber or vinyl.
Ss: Balloons.
T: Vinyl, balloons, what else that's a permanent medium that you could use?
Ss: White marble.
T: Can look light, yes, if it's translucent. Another one that's a very modern sculpture material
Ss: Plastic.
T: Plastic could.
Ss: I just think it could look a lot lighter if it was shiny.
T: If it's all shiny and so on it can look a lot lighter than that. That's a very heavy feeling. What about Styrofoam?
Ss: Styrofoam?
T: Carving Styrofoam because we all associate Styrofoam with a very light material in our heads.

The conversation included comments about the nature of the materials used and speculations on the possible effects of alternate materials. Different from other sessions included in this study, the art studio general discussion category here was directed primarily towards considering materials that could be, or were, associated with the actual studio projects the students had created. As a result, although general in nature, the comments were related to the work directly, although not specifically.

The largest quantity of dialogue for this session consisted of assertions made about the works being viewed and accounted for 69.4% of the total classroom conversation . Included within this category of dialogue were assertions describing what the students or teacher saw in the works they were viewing (20.8%), interpretations of the works as objects of expression (16.7%), and comments about the process involved in the creation of the works (20.7%)(see fig.8).

During this session the majority of the descriptive assertions concerning the works of art were directed towards three main issues: the interplay of negative and positive space; the expressive pose and presentation of the figure; and the stylization of the figure. In addition to these three main areas of discussion in the assertion category, the dialogue also included descriptions of the materials used during the sculpture assignment.

The second largest category of dialogue in the *assertions* category consisted of discussion of the actual studio process. This area accounted for 20.7% of the total classroom dialogue. While looking at one student's sculpture the teacher commented;

T: And holes from what? (pointing to the surface irregularities in the student's sculpture)
S: Not pouring it right, I guess. It's not very smooth. I was trying to get the image as smooth and kind of make it look touchable and then I was going to paint it red for the colour passion and I tried to balance out the holes by putting one down here and one up here.
T: You can actually fix those, or you could have fixed those when we first took the plaster off by mixing up a little bit of cement and filling them all in.

Another student along with the teacher, commenting on a sagging sculpture, stated;

T: And the original clay one probably sagged too.
S: Yes, it was a little straighter before I put the plaster on it, but
T: And that's one of the cautions that Mr. Alexander reminded us about when we were doing our large one, isn't it, that it's going to sag. We have to put things in it to prop it up and there's an example in terms of what can happen if we don't.

The dialogue in this category was concerned with assisting students to better understand the nature, strengths, and weaknesses of the materials they had used to create the sculptures. Talk of the process helped prepare the students for greater success the next time they would use this material .

Also in the assertions category of discussion, 16.7% of the total classroom dialogue consisted of comments about the student works as forms of artistic expression. This distinction consisted primarily of comments made discussing the expressive nature of the figure in the sculptures and followed cursory statements describing the sensory or

formal aspects of each work. Typical dialogue in the *interpretation as a form of expression* category included comments like:

S: It's kind of lazy 'cause it's kind of a lazy position. Same one that Sharon did, and I just wanted to make it really flowing 'cause when you're lazy you kind of just flop over this way.

and;

T: Okay. Is there a mood that you can feel from this one?
S: Anger.
T: Why?
S: I think it's scared.
Ss: I think it looks like it's mad.
Ss: Yeah. Yeah.
Ss: It looks like a monster.
T: Raising up your fist in anger.
S: Yeah.
T: Or.
Ss: It looks like something's trying to escape.
T: Well now there's a thought, in that it's pushing, pushing, pushing up from this. It looks like a cloth and that this thing is trying to push through (the teacher then points to specific parts of the sculpture they're discussing).
S: The mood I was trying to get from mine was depression and I used that form of colour. I used only dark colours and body position.

The evaluation portion of the assertions category included 7.4% of dialogue dealing with formative assessment or evaluation statements and 3.3% as summative comments. Typical comments in the formative evaluation category included;

S: Well, yeah, I would have liked it if there wasn't a big crack in it.
T: Yeah, but look, you've some interesting cracks all through it that really kind of work with it. If you were talking about someone who was depressed and emotional and so on, don't you feel we could really expand on this?
S: Great. (Teacher then turning to another student)
T: And what about the cracks in yours? Does that add or detract or what?
Ss: Well it sort of takes away from the smoothness that I wanted, but I don't know. It makes it look more sculpturish.
T: Antique perhaps.
S: Yeah, perhaps. (Speaking of another student's sculpture)
T: All right, so that feeling that you were trying to get across probably wasn't the best for this material.

Typical comments in the summative evaluation category included;

T: But you did a really nice job on it, otherwise do you feel happy with it?
S: Yes. Uh huh.
Ss: Yes, I like it.
and

T: Okay, you missed a spot. Are you pleased with it though?
S: No. I just don't like it.

Of the total dialogue for this session, 14.7% consisted of contextual information associated with the works being analyzed. Biographical, process, cultural, historical, and assignment related contextual information accounted for a small portion of the conversation while 8.7% of the total classroom dialogue in this category dealt with the intentions of the students in creating these sculptures. The comments dealing with intentions of the artist consisted of creative intentions about the piece, and installation intentions suggesting final a placement of the sculptures.

Creative intentions included comments explaining what the students either had tried to, or thought of accomplishing through their work.

S: Okay, I just wanted an emotion and my emotion was sadness
and
S: I wasn't really trying to represent a figure I guess
and
S: All right, well I like bubbly things. My writing is kind of bubbly. I like bubbly smooth things, so I tried to make mine bubbly and smooth. I was trying to make it happy.

The remainder, and largest portion of dialogue in the artist intentions category was concerned with discussing where the students intended to present their works or where they envisioned the final resting place of these pieces might be.

T: Where are you going to put this?
S: Um, I don't know. In my garden. I don't know yet, but probably in my garden.
T: And what colour are you going to put on it, or what patina?
S: I was going to, can we do it in white?

Dialogue Sequence

The dialogue for the art critique session was broken into 21 separate dialogue sequences (see fig.9). For this session there were three short introductory segments (segments 1-3, fig.9) concerned with preparing the class set up to facilitate the viewing activity, introducing the assignment, and speaking generally about the works. The

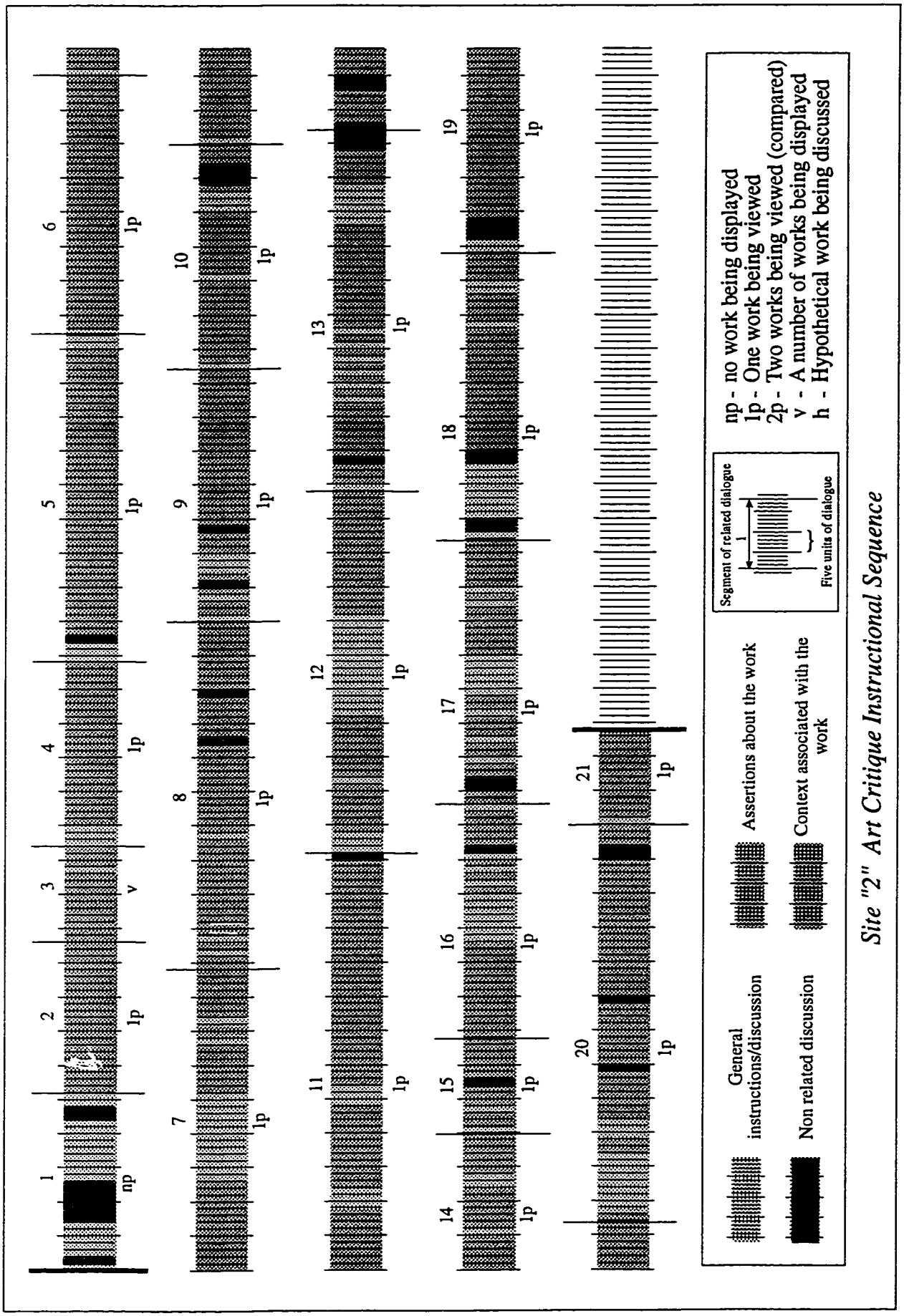

Figure 9. Graph depicting instructional sequence as a set of dialogue units divided into numbered segments showing groups of related conversation for site 2 Art Critique.

remaining eighteen segments represent dialogue directed towards viewing individual student sculptures. As can be seen from the sequence chart, the class time was occupied with viewing and talking about student work, with little time spent teaching things of a general nature.

The comments, while discussing student works during this activity, consisted primarily of assertions about the works being viewed. Supporting the assertions made, a few contextual comments and occasionally some general comments were offered relative to each piece (see fig.9).

The set of individual dialogue segments associated with exploring student works for this session could be characterized as being consistent in content and regular in length. (see fig.9) The only exception to this characterization occurred in the last segment of the session which is relatively shorter than the others in the session because the class period ended before the group had fully considered the work.

Representative Dialogue

I have included sample conversation of two dialogue segments to represent the type of dialogue that occurred during the class. The following transcription includes the conversation represented by segments 8 and 10 of the content sequence graph for site 2 Art Critique (fig.9). These examples represent the two main approach types used during this activity. The first sample text displays discussion about a student work where interpreting the work as part of an artistic process became the main focus of the exchange. The second sample represents discussion about a student work where interpreting the work as an expressive object was of greatest interest.

T: Okay? Phil?
(segment 8 begins. fig. 8) (work change)

S: I didn't really start off with an emotion in mind, but now it kind of looks a mother and child. Kind of.
T: It's this one here. [teacher points out the next students work because he is not sitting directly in front of his work]
S: Sort of. And there's like negative space under the leg and in the bump between the two things, as circles
T: Why don't you come and point out where you're talking.
S: There's negative space in here and in there. [student moves to the sculpture and points to particular parts of the work] And then there's visible contrast and jagged edges and rough surface here.
T: Does it look like a mother and child from all sides?
S: No.
T: So, and what has created that feeling? What actual part of the sculpture has started to look like the child?
S: The knee. What was the knee.
T: And so it was just you reshaping [the part that was the knee]
S: Yeah
T: The image then all of a sudden takes on a new life. Did you exaggerate that knee?
S: Yeah.
T: Because it was starting to look like a child?
S: Um, no, I just kinda, when I had my drawing, it had like the knee looked like a circle and as I developed my drawing I retained the circle.
T: Okay. Now what about around the arms. You had difficulty when you were doing the arms, so tell us what you worked through on that?
S: Um, I didn't like the arms at the beginning, but then I put them around, so then it became sculpture in the round and it would lead the eyes,
T: Well, explain a little bit more.
S: The arm goes from that side and goes right around the back and it comes out this side. Comes out this side so it leads your eye around the sculpture. And around (tracing the movement suggested by the form).
T: Exactly. And where it wasn't sticking out of the back made the back a tad boring at the time, didn't it? So it does allow it to wrap around. Now there's a bit of a hole on the side that's closest to Mike's. What happened there?
S: Like in the arm?
T: Yeah.
S: I like the jaggedness of it
T: It just wasn't there when you took it out of its plaster?
S: I don't think it was there
T: No, I don't either
S: I like it like that.
T: So, you're not justifying a disaster (chuckle)
S: Well it adds to the contrast.
T: Okay. Well that's good. That's good. And you might just also describe one of your problems that you had other than the arm that you fixed.
S: The leg broke and I fixed it.
T: And, why did the leg break?
S: When I was chipping the plaster,
T: Pardon me? A little bit louder.

S: When I was chipping the plaster off it broke.
T: So you have to be really careful when you're doing that in terms of the process of it. Okay. What colour?
S: Um, green or brown.
T: Why?
S: Because I don't want it red.
(Laughter)
T: Well, no, no,
T: And where's it going to go?
S: In, I don't know. outside, on the deck. I don't know.
T: You haven't made a decision yet. There's no spot for a yet?
S: It will be a surprise.
T: Mike?
(segment 8 ends. fig. 9) (image change)

(segment 10 begins. fig. 9) (image change)

T: Okay. All right. Peter? Go and talk about yours over there. Okay? [student gets up and moves across the table and stands beside his sculpture]
S: The mood I was trying to get from mine was depression and I used only dark colours, and body position
T: You also had to play with the body a little bit when you were putting that together. We were talking about it in the class. So let everybody know what you did to make it look more depressed or hulking?
S: Uh, I kind of leaned it over (gestures to the work), the head kind of draping.
T: And what also did you have to do?
S: Oh, I used like smooth versus rough texture on the bottom here, and smooth on the top.
T: And?
S: I used negative space here and there [student points out the spots on his sculpture that he is referring to]
T: Is it important to have negative space in Peter's sculpture do you think?
S: Yeah.
T: Why?
S: Well,
T: Okay, Mark?
S: I don't think it because um, the way it looks it looks like it's big and massive and you don't really need the negative space. It looks like it should be just one great piece of concrete.
T: One big blob, doesn't it? Because you think to yourself, this is a definite figurative sculpture as compared to some of ours that are far more abstract, so we recognize the figure and you start thinking to yourself, do you get into that position when you're depressed? Do you start closing in and if you close a negative space it's an opening thing, isn't it? Especially with holes through it. It is an opening type of characteristic. This is a closing type of feeling that he wants. You mentioned the hulking figure and that's what I was trying to get out of you Peter. You had to add a lot to the shoulders, remember, we went back and said get it bigger, make it bigger, so that whole massive feeling closed in and works a little bit better then, it was a bit of a wimpy figure initially, and then you had to fill it in. So what do you think? Did you have a comment Mark?

S: I have another comment.
T: Go ahead.
S: But the negative space could be used in the way that when you're depressed something gets ripped out of you sort of leaving holes in you as you're getting depressed.
T: And Jon thought of that, of course, while he was doing his sculpture. Right Jon?
S: Yes.
T: Of course. (Laughter). He did. Oh, OK ya. Do you feel that the mood, the feeling has worked on his sculpture with the patina that he's put on it and the shape that he's created?
Ss: Yeah. Yeah.
T: So, successful, in what you've done. All right.
(Applause) (Laughter)
T: Um, now we're moving along. Rob's.
(segment 19 ends. fig. 9) (image change)

Discussion and Interpretation of the data

Art Critique : Site 2

Answering the Research Questions

What is the content and process of teacher directed dialogue during art viewing sessions about student works of art for site 2?

What implicit frameworks, goals, and knowledge about viewing art activities are evident through the dialogue and process? In essence, what are the reasons for providing this session for students in site 2 Art Critique?

Introduction

The introduction to this session suggested that during the activity the students would be "looking at some of [their] art." The teacher made no direct statements outlining the process or purpose for the session but through the introductory activity a vague process could be inferred.

The teacher spent the time during the introduction carefully demonstrating to the class how to display their work to the group during the discussion. A component of this demonstration was the necessity for all to be able to clearly see the entire work to facilitate dialogue. The implied process and purpose resulting from this demonstration was to discuss the student works stimulated by careful observation.

The introduction also included a careful review of the assignment expectations that had been given to the class before they began production. The implied direction was that the students should consider and discuss the exploration of these particular attributes during the session. As a result of the latitude in the original studio assignment the process during the discussion involved the students talking about the individual expression of each work and not simply illustrating the assignment in the sculptures. In essence the

teacher was saying," here are the principles that I asked you to explore, let's see how you explored them", rather than, "here is what I asked you to do, show me where you did it."

Dialogue Content

The dialogue content profile (fig.8) suggests that this session was *about* the actual works being viewed. The largest quantity of dialogue consisted of *assertions* and constituted almost 70% of the total classroom conversation.

During the times when student works were specifically talked about, the group used a variety of description, interpretation, analysis and evaluation comments to verbalize their explorations. In the case of this session the description dialogue was directed toward identifying what they saw (see fig.8) that provided evidence for considering the works as objects of expression as well as products of an art assignment and *how* the students had considered the problems given in the original assignment regarding materials, the creative use of positive and negative space, exaggeration as an expressive strategy, and the three dimensional development of drawings from an earlier exercise.

The *talk* focus while observing the student works, as indicated by the relative quantities in the assertions category of dialogue (see fig.8), shows the largest quantities of comments being divided between *description* of things seen in the work, *interpretation* of the works as objects of *expression*, and analysis as part of an *artistic process* or class assignment.

Through this session the teacher used the viewing art activity to improve studio practice by having the students share their varied technical experiences with each other, and to explore creative expression by commenting on the individual expressive quality of each work. Even though the assignment was the same for each student, the final expression inherent in each work was somewhat individual.

Dialogue Sequence

When talking about student work, each work was given time during the class to allow students opportunity to explore something of its unique nature. Each sculpture related segment consisted primarily of assertions about the work along with a few general and contextual statements. The presence of assertions comments with at least a couple general comments associated with the viewing of each student work suggests that during the analysis of each piece some connection was made to a general idea. In the case of this session, each work was related back to the assignment in some way. For this purpose I have proposed that the purpose of this session was to *explore* artistic products *related* to a studio process.

Representative Dialogue

The representative dialogue cited here supports the proposition that the purpose of this session was to explore artistic products as expressive entities employing technical processes and materials. The dialogue associated with the viewing of each student work contained statements exploring these two dimensions of interest. The transcript also reveals the teacher used information found through observation of the actual works to direct the path of the conversation.

T: Why don't you come and point out where you're talking.

In the first citation (segment 10) the dialogue opens with comments about the expressive nature of the work and moves to a discussion of the creative and technical processes related to the production of the work. The second quote also combines process and expression related statements in the dialogue but the main focus of this exchange was directed at exploring the creative process related to the expression of the work.

The teacher again in this session asked all of the leading questions which directed the dialogue path and student attention. The questions and comments offered during the

session were directed at the individual works or at the artist, asking about their intentions. These statements kept the focus of the discussion on the actual works.

S: I didn't really start off with an emotion in mind, but now it kind of looks a mother and child. Kind of.
T: *It's this one here.* [teacher points out the next students work because he is not sitting directly in front of his work]
S: Sort of. And there's like negative space under the leg and in the bump between the two things, as circles
T: *Why don't you come and point out where you're talking.*
S: There's negative space in here and in there. [student moves to the sculpture and points to particular parts of the work] And then there's visible contrast and jagged edges and rough surface here.
T: *Does it look like a mother and child from all sides*?
S: No.
T: So, and *what has created that feeling? What actual part of the sculpture has started to look like the child?*
S: The knee. What was the knee.
T: *And so it was just you reshaping* [the part that was the knee]
S: Yeah
T: The image then all of a sudden takes on a new life. *Did you exaggerate that knee?*
S: Yeah.
T: *Because it was starting to look like a child?*

(segment 10 begins. fig. 9) (image change)

T: Okay. All right. Peter? *Go and talk about yours over there.* Okay? [student gets up and moves across the table and stands beside his sculpture]
S: The mood I was trying to get from mine was depression and I used only dark colours, and body position
T: *You also had to play with the body a little bit when you were putting that together.* We were talking about it in the class. *So let everybody know what you did to make it look more depressed or hulking?*
S: Uh, I kind of leaned it over (gestures to the work), the head kind of draping.
T: *And what also did you have to do*?

The quotations support the suggestion that the teachers introductory comments acted as an advance organizer for the dialogue. Every student mentioned the use of positive and negative space in their work, often with very little follow up connection to the process or expression of the pieces. This situation reinforces the notion that the purpose included an opportunity to review the works as part of a studio assignment even though this issue did not necessarily constitute the main focus of the activity.

In the second citation (segment 10) the group explores the expressive effect of space on the sculpture while the first does not. In the first citation (segment 8) the student mentions the use of positive and negative space followed by the teacher ignoring the cue and asking about the representation of figures in the work

S: Sort of. And there's like negative space under the leg and in the bump between the two things, as circles
T: Why don't you come and point out where you're talking.
S:There's negative space in here and in there. [student moves to the sculpture and points to particular parts of the work] And then there's visible contrast and jagged edges and rough surface here.
T: Does it look like a mother and child from all sides?

Concluding thoughts on Site 2 Art Critique

The goal or purpose for this viewing art session seemed to be to explore the student works as artistic products related to a studio assignment. In this session the works of art were used as expressive *examples* of creative experimentation. Issues derived from observation of the works and from information from the artists, about their works, provided content material for the dialogue.

The intention of the activity appeared to be to improve the students awareness of the processes and materials used with the hope of improving their studio practice if or when they use similar materials and processes again, and to explore the individual expressive quality inherent in each work. For every work viewed there was some discussion of materials, processes and expressive quality embedded in the works.

Although the expressive nature of the work was not the major topic associated with each work the comments that were offered established a principle that considering expression as component of this critique was necessary. As in the Art History session for this site, although an exhaustive set of expressive qualities were not explored, at least one characteristic expressive aspect of each work was either queried, noted or discussed. Connected to this assignment was an unspoken expectation that the finished products possess some characteristic expressive quality as an inherent part of their presence. In

essence this reinforced the idea that art is by nature expressive and we use materials and techniques in art class to create expressive things.

From this session we can see that at times teachers and students engage in a viewing art activity to explore artistic products by considering the materials, processes, and expressive nature of the finished works. With this goal or purpose as the driver behind this art viewing session, understanding something about the actual works of art became the purpose for, and shaper of the discussion.

The analysis process for this session followed the cue of the teacher in that she asked all of the questions that directed the conversation. The sequence of inquiry varied with each student work viewed. As with professional criticism, to describe, then interpret, then judge, may be boring to the reader (Barrett, 1990). In school art critiques to describe first and move sequentially through the progressive steps as articulated in traditional frameworks (Feldman, 1987, Broudy, 1987, Ministry of Education, 1986) might prove to be boring or at times irrelevant (Barrett, 1990).

From a process perspective, often the expressive quality of the presenting work was discussed with either no verbal description offered as evidence or offered as a postscript to the interpretative statements. The description in these situations seemed to be taken for granted or assumed because everyone who was participating in the critique was looking at the work. This may represent a circumstance where the process of professional critics and that of school criticism separate paths. Often words are the only access to the representation of the works in the dialogue of professional criticism (Barrett, 1994), where in school critiques the works are present during the discussion. In essence, at times description was visceral and visual rather than verbal during this activity. At times the analysis and interpretation of the sculptures as forms of artistic expression were based on looking at the work while taking for granted that the students were seeing evidence of the points being made. Notwithstanding the danger in assuming that everyone is seeing the same thing, in this session it appeared to save time in the dialogue process.

Concluding Thoughts on Site 2

Answering the Research Questions

How does the dialogue content and process associated with viewing historical works of art compare with the dialogue content and process associated with viewing student works of art for this site?

The Art Critique session was similar to the Art History viewing session for this site in that both represented sessions where observations of works of art were used to shape the conversation. The teacher devoted more than 60% of the total classroom conversation of each session to making specific assertions about the works being viewed.

Although during the critique individual works were reviewed with the understanding that they had been produced as the result of a class assignment, each work was explored as an individually created expressive entity. As a result the works, although viewed as products of a class assignment, were in practice, handled as individual creative expressions in the dialogue.

These two sessions were characterized as being about the works being viewed. In the Art History session the *expression* and *art style* associations were emphasized and in the Art Critique session the *expression* and *art process* associations dominated the discussion. One session was about works as expressions within particular art styles, and the other was about works as expressions of a studio project.

The Art History and the Art Critique session for site 2 both integrated works of art into the class conversation as *examples*, meaning the works served as functioning models of artistic, technical, and expressive principles. The objective or goal of these sessions was to explore the works of art being viewed. These two sessions appeared to share similar goals, purposes and process even though one session was concerned with viewing historical works of art and the other with student works. Both classes revealed a similar use of dialogue content types in similar frequencies.

Presenting the data

Site 3

Site Overview

Site three school could be considered large with a population of 1,200 students, in a city with a population of approximately 100,000 residents. The students walk to school or are bussed short distances from within the city and the immediate surrounding area. The school is considered a composite school including academic, technical, and modified program offerings. There is little visible ethnic diversity evident in the class with a predominantly Caucasian group of students with one student of colour. There are no discernible accents in the group as the class discussion proceeds. There are 25 students in this grade 11/12 split comprehensive visual art class where the students explore a broad range of materials, techniques, and processes in their studio activities. They also study Art History as prescribed by their local Board of Education in harmony with the Province of Ontario, Ministry of Education Guidelines (Ministry of Education, 1985).

The teacher has been teaching Visual Art in a High School setting for twenty years and has acted as an associate teacher with Queen's University Faculty of Education for sixteen years. He graduated from university with a Bachelor of Arts in Art History and Studio Arts. He has taught Visual Arts, Architectural Drawing, and Photography and has been Head of the Arts Department for 12 years. The Visual Art Program at this school consists primarily of Comprehensive Visual Arts course offerings for each grade at the general, basic, and advanced levels. The school also offers Photography and Architectural Drawing as Special Series courses in grades 11 and 12.

Presenting the data

Art History: Site 3

Introduction

The art viewing activity observed for this research was conducted as part of the regular Art History component of the students program. This session was unique relative to other sites studied in this research in that this session included viewing art history with two separate classes. The class was a grade 11/12 split comprehensive visual art class and this viewing session included both the grade 11's and grade 12's viewing different works of art simultaneously and, at times, concurrently in the same classroom. The teacher was basically running two separate art history classes at the same time.

The classroom was set up with a large projection screen at the front of the room with two slide projectors. The grade 11 students were seated on one side of the classroom, the grade 12's on the other. The desks were organized in rows as they normally would have been found in the room. All of the desks or work tables faced the front where the projection screen was located. The teacher moved at times from the front of the class to the back as he spoke to the students.

While the activity was in progress one group of students was asked, while the teacher was speaking to the other group, to make small characteristic drawings of the slide being projected that would accompany notes they would make. The grade 12 class, for example, would be making a sketch of what they saw visually in the presented slide along with some short explanatory notes, while the teacher was talking to the grade 11 class. When the teacher finished talking to the grade 11 class he would change the slide. Following the slide change, the grade 11 class would begin making a sketch of the new slide while the teacher would speak to the grade 12's, where he would discuss in greater detail the slide that they had just completed sketching.

The teachers only introductory comments to the group suggested they were going to be continuing their discussions about art history. The students seemed familiar with the process as no instruction was needed for the students to understand their responsibility when the teacher was speaking to the other side of the class.

As the teacher began the session he flipped through three different slides for each group, identifying the name of the artist, the title of the work, a bit of historical information, and mentioned that they had seen these before. This introduction was a way of reviewing the art history discussions held previously to establish the stylistic and historical context for the current days viewing session. This session was run as a lecture style presentation with the teacher standing at the front of the class, generating most of the dialogue. He directed the instruction by explaining some of the visual and expressive aspects of the works being presented, and provided contextual and historical information that the students would then note in association with the sketches they had made.

Dialogue Content

The dialogue for this session included 27% of the total classroom dialogue consisting of general instructions, 41.3% consisting of assertions about the works of art being analyzed and 33.1% concerned with the context associated with the works (see fig.10).

Of the 27% general instructions, 18.2% of the total classroom dialogue was concerned with the process of running the viewing art session. The second largest component of the general instruction discussion category of dialogue consisted of general art history instruction and accounted for 4.6% of the total classroom dialogue.

Approximately 41% of the total classroom dialogue consisted of assertions about the works of art being analyzed. Included within that percentage was 11.8% consisting of description. This category of comments was primarily concerned with describing what was seen in the works of art. Although the dialogue concerning description of what was

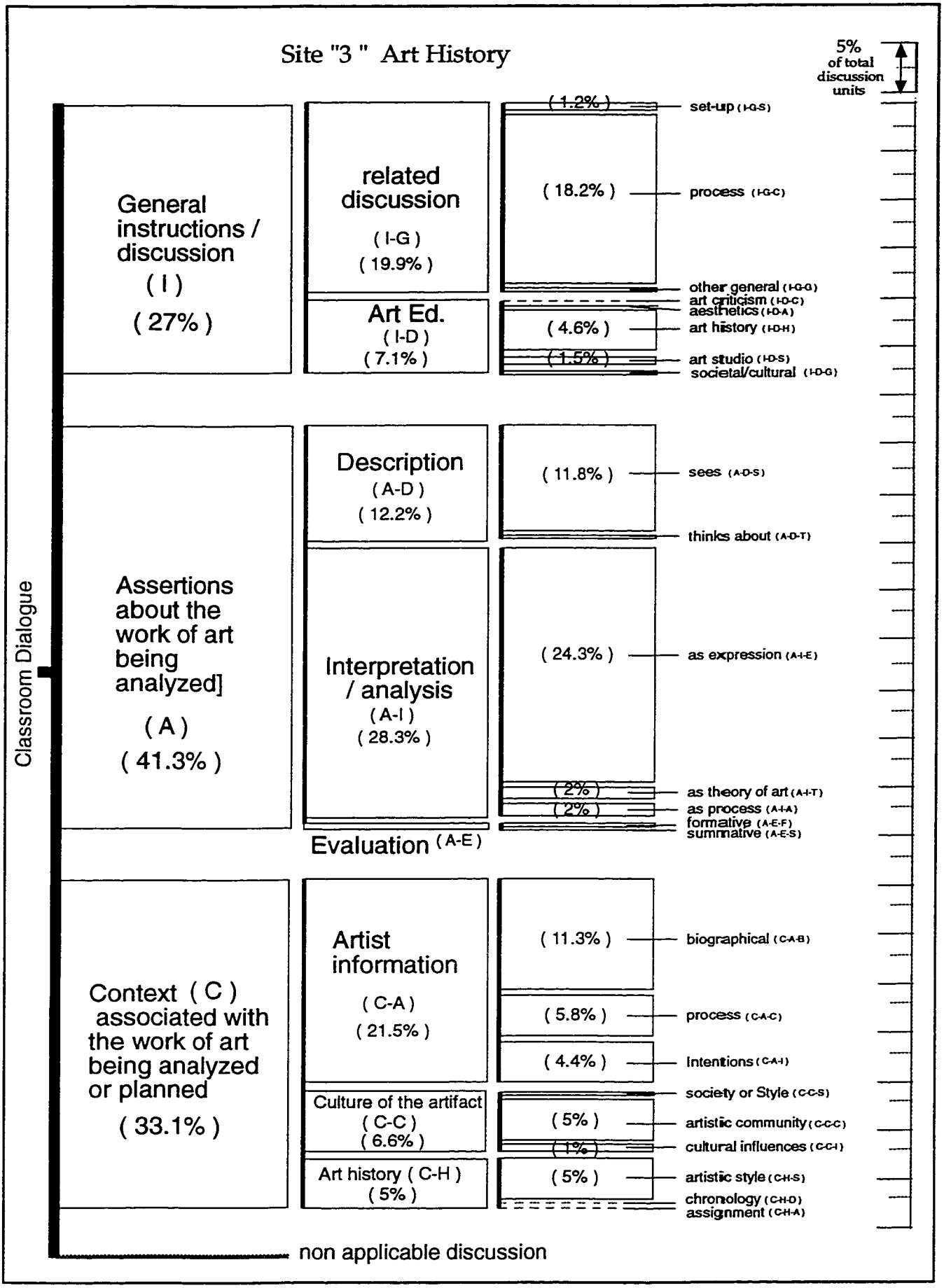

Figure 10. Graph showing relative quantities of categorized conversation as a percentage of total classroom dialogue for site 3 viewing art history session.

seen in the works of art included comments about colours and textures, the conversation was directed primarily at describing objects or artifacts that had to do with meaning related to what was going on in the work. At one point in the class, the group talked about what they saw in a painting of David and Goliath. Following the description they discussed how those things related to the story of David and Goliath and what the artist might be expressing through them.

The largest quantity of dialogue during the session consisted of comments interpreting the works as forms of artistic expression. This accounted for 24.3% of the entire class dialogue, which represented more than half of all the comments in the assertions category of comments (see fig.10).

Speaking to the grade 11 class and discussing one of David's paintings, the teacher asked,

T: What to you is dramatic about this painting?
S: The expression on their faces.
T: Ah, okay, so the expression on the face, both of them? So the faces are very dramatic. So what else is dramatic?
S: Well it looks like lighting is very dramatic. Some things are held in shadow.
T: Well exactly. The lighting is dramatic. In fact, we could actually go a tiny step further and say it's theatrical almost, isn't it? It's like the black curtains you see so often on stage and the actor being lit. So it's virtually theatrical and dramatic. The contrasts are very dramatic. They're very extreme. You go from dark shadow to the light with incredible intensity. Now it tells a story in it's very specific moment. It's very literal. How soon after Goliath's head has been cut off?

During this class the teacher and the students interpreted each work as representing a particular degree of abstraction and assigned a number to identify their appraisal. This strategy was used routinely throughout the session as one reference point when interpreting works of art.

While discussing one of Dwayne Hanson's sculptures, the teacher asked the students to begin their analysis by placing Hanson's sculpture on an abstraction scale. The scale went from zero to 10, with zero representing no abstraction at all and 10

representing complete abstraction without any representation of the real world. The teacher began the talk about this sculpture by asking;

T: Where would you place Dwayne Hanson on that scale?
S: Zero
T: Just about zero. In fact zero is a pretty good assessment.

The assertions about a work of art with respect to formative or summative statements represented a very small portion of the total classroom dialogue. In this particular session there were no summative statements about the value or quality of the works shown, and only .6% of the total classroom dialogue consisted of formative statements. This category of dialogue included comments by the teacher like, "This little center box is quite fascinating," or "and that is a really super interesting composition."

In the third category of dialogue which consisted of context associated with the works of art being analyzed, the largest component of discussion consisted of biographical information about the artists and accounted for 11.3% of the total classroom dialogue. Also included in this general category of *context associated with the works of art,* 5.8% of the total dialogue was concerned with the process of the artists in producing their work, 4.4% with the intentions of the artists, 5% with the artistic community within which the artist worked and 5% talking about the artists style as it related to the works they were creating.

Dialogue Sequence

The classroom conversation for this session was divided into 16 dialogue segments (fig.11). Each distinct segment represented dialogue associated with a single work of art. The dialogue sequence pattern for this session was different from other sessions studied in this research in that the related discussion for each work of art was split between two dialogue segments. This difference was a result of the management challenges created by running viewing art activities for two groups simultaneously.

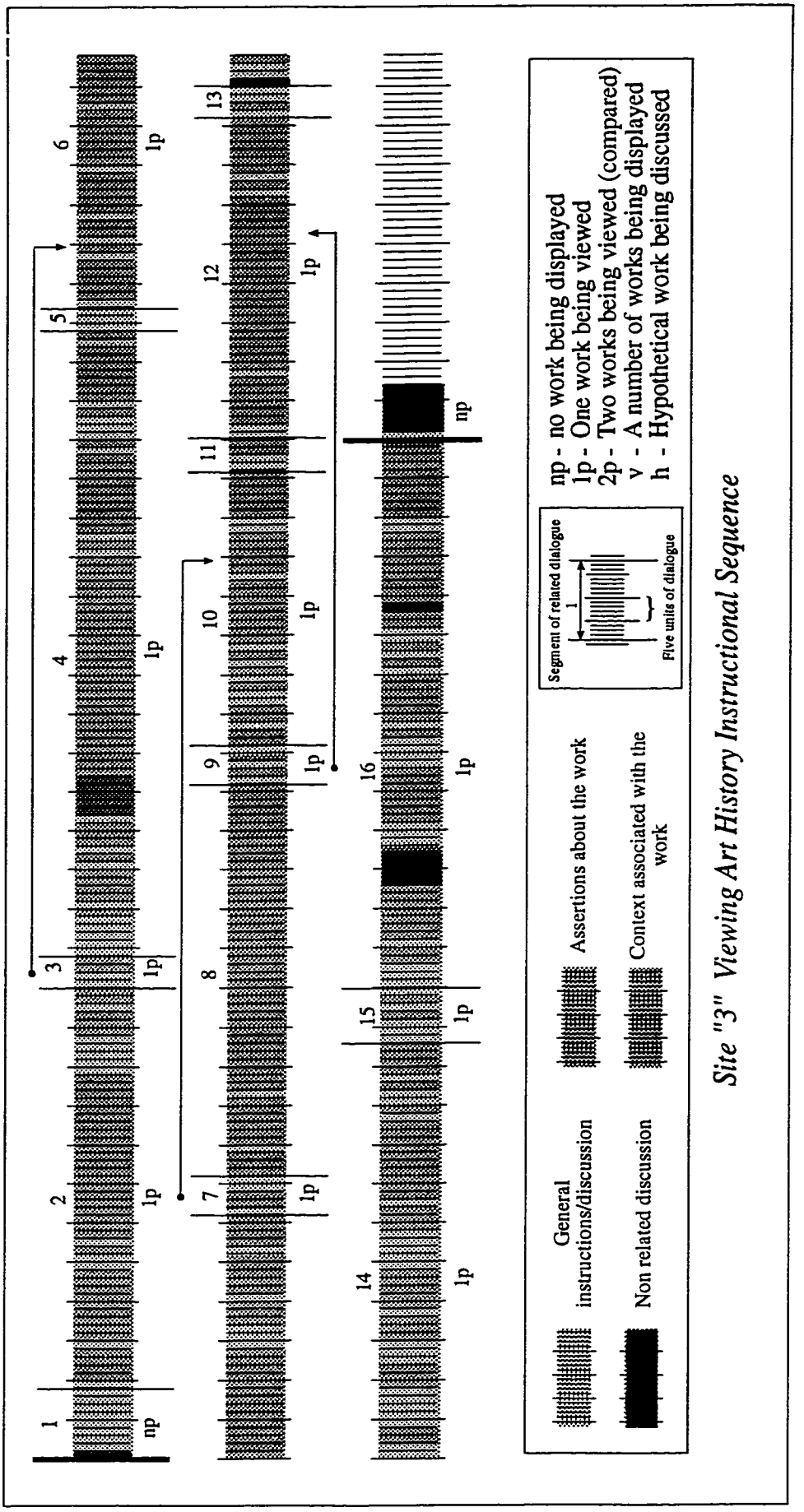

Figure 11. Graph depicting instructional sequence as a set of dialogue units divided into numbered segments showing groups of related conversation for site 3 Art History.

The dialogue segment chart (fig.11) depicts each long segment preceded by a short segment of conversation. Following the discussion about a particular work of art, represented by the long segments, the teacher would change slides and offer a few introductory comments about the new work before moving to the other group to discuss the slide they had been drawing. As a result, dialogue segments 3, 5, 7, 9, 11, 13, and 15 (fig.11), contain only three or four comments each. These short segments consist of introductory comments to each new slide. In example, segment 3 was the introduction for a grade 11 slide which concluded in segment 6 (see fig.11), and segment 5 was the introduction to the grade 12 class for the dialogue associated with a particular work which concluded in segment 8 (fig.11).

The dialogue associated with each work of art typically included an introduction consisting primarily of general and/or contextual information followed by specific assertions about the work being viewed. Each set of discussion segments, for each work, consisted of general, contextual, and assertive comments. The teacher interspersed contextual general information amongst the assertions, moving back and forth as the work was being discussed. The indication of this is represented on the sequence chart by contextual comments depicted as being scattered among assertive statements. The amount of contextual information relative to the number of assertions were not consistent from image to image. The segments were relatively regular in length and the content was similar in that all three main categories of dialogue were represented in the conversation of each work.

Representative Dialogue

To illustrate the character of conversation for this session I have included four segments of dialogue: two representing the short introductions concurrent with slide changes, and two long segments reflecting the types of conversation associated with the actual analysis of work.

These selections of text, for me, seem to typify this sessions' process and content in that they relate segments where there is a variety of interspersed contextual, assertive and general comments made about the works. The two long segments represented here, segments 4 and 8, were associated with the dialogue engaged with the grade twelve group of students. The selection includes the conversation represented by segments 3 through 5 and 8 of the dialogue sequence graph for this session (fig.11). These segments represent the flow of the class as the teacher made the transition between the two grades, and segments 5 and 8 represent the combined segments associated with a single work of art.

(segment 3 begins. fig.11) (slide change)

T: Here we go. And we're kind of on a David theme here. So what we have here is David with the head of Goliath, sort of another moment, and I'll just switch over to the grade 12 group which seems to have swollen in ranks by a new person here.

(segment 4 begins. fig.11) (discussion change)

All of a sudden. What we're looking at here, and for you guys in grade 12, you might want to think about our abstraction scale. Remember when we first started talking about sculpture we got the idea that you could have different levels of abstraction in your work. If you had absolutely no abstraction you were looking at a sculpture that was so realistic it kind of fooled you, right up to number 10 which was a sculpture that really didn't have any reference to the outside world in particular. Quick look. Where do you think this would fit on the scale of 0 to 10? If 10 is the most abstraction and 0 is the least abstraction, where would you say? Any takers? Margret? Take a stab?

S: Way down towards 10.

T: Yeah, somewhere over there. Can you recognize any features in it?

S: No.

T: If it was a little bigger you might. Sorry.

T: We're looking at a person who was affectionately called the Grande Dame of American sculpture. Louise Nevelson. By the way, this is the only female artist that we study in the whole slide set, out of 120 works this is the only one, which is not a good idea and, at any rate, Louise Nevelson, very famous individual and was a real New York personality. She was well known. She dressed very creatively. She was an easy person to spot, and you could spot Louise Nevelson in the Soho area of New York City, going through garbage bins and home renovations and that sort of thing, picking out material that she could assemble into sculptures. And we see one of those that she assembled into a sculpture. Can you tell what material she's used as the sort of square unit? Can you guess what that would be? It's the same thing over and over. It's junk. (Pause) You know those wooden boxes that soft drink bottles used to come in? That's what those are. And the material that's in them is material that she has rescued largely from house renovations and demolition's and anything she found in garbage bins that she liked. So here's the Grande Dame. Beautiful dresses and scarves that she used to wear, picking through the garbage bins

(chuckling). And she would take this home. She was quite the sight. Um, and build these wonderful sculptures.

When you look at that, you know, and this is big, big as you are sort of thing, what kind of an effect do you think that that kind of sculpture would have if you had multiples of them arranged in a room? (Pause) Do you think it would create a kind of an environment?

S: It could

T: In fact, that's what she did. She used these as sort of building blocks to create entire installations that you could walk into. And she went so far as to create a chapel in the lower part of an office building and her environments took her on almost religious kinds of feelings to them. They really removed you from the work a day world and you could look at them, pull them apart visually, you could, if you looked carefully you can see, um, things like spindles from staircases. You can see little supports from chairs, you know those little sort of tavern type chairs that are used in restaurants and bars. You can see, this is the end of a curtain rod. All of these things have been taken out of the original context and sort of arranged in very abstract ways. This little center box is quite fascinating. Little sort of Baroque bracket here with these very abstract round shapes almost like, they remind me almost of gun barrels. (Fan noise) That's a little sharper. I think Louise Nevelson's work is perhaps something that you need to come to slowly and it's certainly something that you can kind of borrow ideas from. Modular sculpture. Build sculpture in units. It would make it easy to build and transport. What kind of feelings do you get from sculpture like that? She didn't always paint them gold. Sometimes they would be white. Sometimes they were black and I think you can get a, you know, you can imagine the difference in feeling that you'd get walking into a room full of gold ones, versus a room full of black ones. You'd get a different feel. You can't exactly do a quick and easy drawing of this kind of sculpture, for sure. So it's important to realize that she was using these found elements to create new environments, completely new environments and effects.

Do you have any comments or questions that you'd like to ask about that sculpture? (Pause) Suspicions or questions? (Pause)

All right. Um, a couple of things to note.

Okay, your first point here is that that type of sculpture is what we call an assemblage. So that's very important. It's created out of things have been assembled together, and these pieces take on an entirely new life.

Second, the assemblage, the whole point was, to create something where the concern for design and shape was the most important thing. So design and shape becomes the critical issue for her.

And thirdly, for her was the environment that you could create with these. Some people have said that these were like totem poles. Other people suggested they were like medieval alter pieces that were hinged and folded out to create particular effect. Everyone had their kind of interpretation of her work. And she enjoyed people having these multiple reactions to her work.

(segment 5 begins. fig.11) (slide change)

Okay, so what I'll do is put on the next slide for you to draw (fan noise), and this will be the last sculpture for you, but you've actually seen this sculpture before in a quick presentation we did at the beginning of the unit.

So you can take a moment with that one.

(segment 8 begins. fig.11) (discussion change)

T: Now with this one we see the work of Dwayne Hanson. Hanson has his style generally referred to as something like new realism. You sometimes see other styles associated with him, but that's a good one. And just before we go any further on our abstraction scale of "0" to "10", "0" with no abstraction, "10" with the most abstraction, where would you place Dwayne Hanson on that scale?

S: " 0"

T: Just about a "0". Joanne is our numbers person. She gives us the numbers. In fact, 0 is a pretty good assessment because, in fact, one of the things that Hanson liked to do was use actual clothing in his work. Now do you remember how Hanson did these? How he got them so realistic? I mentioned it very briefly, but it was a while ago. Hanson used the technique of plaster casting. He used actually a very cumbersome technique, but a very accurate technique. He actually would encase his subjects in heavy plaster casts which he, in turn, would then cut off, and it took a great deal of patience on the part of the person being done to withstand these heavy molds being all over their body. And then he would cast into materials. He favored materials such as fiber glass, polyester resins, that kind of material that would cast very accurately, and he did hair on them and careful painting of flesh colours and so on, and added real clothing, often times clothing that actually belonged to the individuals. He had this incredible duplication of reality. And Hanson had many objectives in his work. He liked the notion of portraying American life. He liked to show many aspects, and in fact, many of his early sculptures were of derelicts in a very poor section of New York called The Bowery, and he did a whole series of street people, we call them today.

What part of American life do we see here? What part of it is being documented?

S: Tourists?

T: Tourists. And what kind of tourists?

S: The vacationing tourist.

T: The vacationing tourists. Okay. And what are these vacationing tourists like? What are they doing?

S: Sightseeing.

T: Yeah, they're sightseeing. That's what they're doing. And we can read, we want to look, what kind of people are these? Are they out to see everything? Are they filtering things in a particular way? And we've all met tourists like this, so we try to look at them psychologically and get inside a little bit. What are they doing? Lovely piece of work.

Now with Hanson just quickly a couple of points. First of all with Hanson, the high level of realism. We'd almost call this super realism, in a way. Secondly, it is a kind of a duplication of a person. That was one of the objectives, to secondly duplicate the person. And thirdly, insights into people. Who are they? Where are they? How do they function? What are they doing?

And Hanson was a very keen observer of people.

(segment 9 begins. fig.11) (slide change)

Discussion and Interpretation of the data

Art History: Site 3

Answering the Research Questions

What is the content and process of teacher directed dialogue during art viewing sessions about historical works of art for site 3?

What implicit frameworks, goals, and knowledge about viewing art activities are evident through the dialogue and process? In essence, what are the reasons for providing this session for students in site 3 Art History?

Introduction

There were no introductory comments made during this session that offered any information about the intent, process, or content of this activity. The students seemed to participate without question or hesitation indicating that this type of activity was a common experience for the group.

Dialogue Content

The largest quantity of information presented during this class fell into the assertions category of dialogue. This category of dialogue included comments that were descriptive and interpretative in nature. This session included very few evaluative statements and the descriptive comments tended to be used to support interpretive comments. As a result, the main content of the dialogue was interpretative.

One observation relative to the content quantities for this site is that the session was about the works of art. The largest quantity of dialogue falling into the *assertions* category was mostly concerned with talking about the actual works as objects of expression (see fig.10). This concentration, denoting that most of the conversation in this

session was about what was perceived in the actual works, might suggest that the teaching involved in the session was accomplished *through* the works being viewed.

The second largest concentration of conversation, outside of the assertions category, consisted of contextual statements associated with information about the artist. This category of dialogue accounted for a quantity of conversation similar to that found in the assertions distinction. Considering these two categories, (1) assertions interpreting the works as objects of expression, and (2) the context associated with artist related information, represent the largest quantities of content for this session, one might conclude this discussion was about the expressive nature of works of art created by particular artists. In other words the goal of this session might be characterized as *exploring the expressive nature of particular artists works*.

This goal is slightly different from the possible goal of exploring the expressive nature of works by a particular artist. The difference is that the emphasis in this session was on the exploration of the expressive nature of a particular work that was indicative of the *expression of an artist.* This type of interest would be slightly different from a session where students explored several works of a single artist to understand the nature of the personal style of an artist. The emphasis here is foremost on the work, then on the artist.

The low concentration of content in the general art education category when considered with the high concentration in the assertions category might indicate that the actual works of art were used during the session as the source of information for the content of conversation. In this case the works of art seemed to be used as operative examples of expression.

Dialogue Sequence

The discussion segments, for each work during this session, consisted of contextual information interspersed amongst the assertive comments. This suggests that

the talk associated with each work of art was *about* the work *related to a particular context*.

The segment lengths were relatively regular in length and the content was similar in that all three main categories of dialogue were represented in the conversation of each work. The relatively consistent segment lengths suggest that each work was given a similar amount of time and attention in the class indicating that information found in, or associated with, the works was the reason for running the session.

Although each work was associated with all of the three main categories of dialogue, the amount of contextual information relative to the number of assertions were not consistent from image to image. Each work of art was surveyed a little differently. In example, segment 6 was dominated by assertive comments while segment 16 consisted of mainly contextual ones (see fig. 11). This finding might indicate that individual works were treated as unique creations with different issues being relevant to each. This may also suggest that the teacher did not unilaterally employ a standard set of questions or concerns to guide the conversation. The Nevelson segment was about fashion while the Hanson segments were concerned about materials and technique used to create the pieces.

Representative Dialogue

The transcript for site 3 Art History seems to detail the same conclusions drawn from the content quantities and dialogue sequence report. The teacher began the discussion represented in segment 4 by having the students make an initial interpretation of the work asking them to take a "quick look" and interpret the level of abstraction used in this work. The point of entry for discussion about this piece was looking at the work as an object of expression. This set the tone and established the focus for the dialogue associated with this work as being about the work as an expressive entity.

The second point offered about the work was concerned with making the artist an individual. "We're looking at a person who was affectionately called the Grande Dame of

American sculpture. Louise Nevelson." This point established the second part of the goal of this session, to explore the artistic creations *of particular artists*.

For the remainder of the segment on Louise Nevelson the teacher discussed the nature of the work, the materials, the expressive qualities, or the creative character of the artist, her process, and interests. Comments in this segment were about the expressive nature of the work and the questions were directed at the particular work being viewed.

T: Do you have any comments or questions that you'd like to ask about that sculpture? (Pause) Suspicions or questions?

At the end of the segment on this work the teacher summed up the discussion by reviewing important points that reflected his underlying purpose for this activity. He stated,

T: a couple of things to note.
Okay, your first point here is that that type of sculpture is what we call an assemblage...
Second...So design and shape becomes the critical issue for her.
Thirdly, for her [of importance] was the environment that you could create..

His purposes included identifying the artistic character and interest of this artist. Artistic style was only mentioned once, and only cited as being associated with the artists work. The exploration of a particular art style did not seem to be the intent of this session.

Regarding the second work (segments 5 and 8) the teacher began with a brief introduction that identified first, the artist that had created the work, and second, the style name typically associated with this artist. The discussion was not about New Realism, but rather that 'Hansons' style was "generally referred to as New Realism." The emphasis here again was on the artist and not on the characteristics of the style.

Dialogue associated with this piece included comments explaining the artists process, his interests, and objectives. The focus was on the expressive interests of the artist.

T: He had this incredible duplication of reality. And Hanson had many objectives in his work. He liked the notion of portraying American life. He liked to show many aspects, and in fact, many of his early sculptures were of derelicts in a very poor section of New York called The Bowery, and he did a whole series of street people, we call them today.

Following the discussion about the artists interests the focus of the investigation turned again toward the particular work being viewed with the question, "What part of American life do we see here?" The summary for this work again revealed a focus on the expressive character of the work of a particular artist as exemplified by the work being viewed.

T: Now with Hanson just quickly a couple of points.
First of all with Hanson, the high level of realism. We'd almost call this super realism, in a way. Secondly, it is a kind of a duplication of a person. That was one of the objectives, to secondly duplicate the person, and thirdly, insights into people. Who are they? Where are they? How do they function? What are they doing?

Concluding thoughts on Site 3 Art History

The goal or purpose of this viewing art session seemed to be to explore the expressive character of works of art as indicative of an artists practice. Although an exhaustive set of expressive qualities were not explored, a few characteristic expressive aspects of each work were noted, discussed, and connected to the practice of a particular artist.

The dialogue for this session seemed to be shaped by information in and about the art being viewed. Following a change of image the teacher would offer identification information about the work and allow the students to spend some time making a sketch of the image. This activity tended to slow down the looking process (Feldman, 1994) as the students had to attend carefully and discriminatingly to the image to be able to produce a characteristic drawing. This activity, although difficult to quantify, could have been considered part of the description phase of the viewing art activity. The teacher, when asked, reported that the drawings were intended to help the students visually recognize

the works and to keep them productively occupied while the other half of the group were discussing their works.

In art viewing activities where works of art, or their representations, are presented as part of the process, description of the work might be fulfilled in more ways than verbal description. As a result of studying this session I continued considering many other events in the art classroom as being consistent with description in the critical process. Unlike professional criticism when most often no visual images are presented with the text, or the images are very small and often unillustrative of salient details, teachers can describe a great deal by presenting images to view and point to specific portions of a particular work that might be relevant to the conversation.

From this session we can see that at times teachers and students engage in a viewing art activity to explore the expressive character of particular artists works. Selected works of art were used as examples of the artists creative practice. Comments and questions during the class were directed at exploring characteristic expressive aspects of the works and at exposing relative particulars about the artist as the producer of those works.

I would characterize the process of this session as *teaching through art* with the purpose of exploring the expressive character of particular artists works. Activities similar to this one would be useful in expanding the depth of student understanding about the unique creative character of individual artists. They might also be used to explicate the variety of creative expression existing within a particular stylistic designation.

Once again, this teacher's process might call into question the necessity of running through a specified framework or rubric in analyzing works of art. This teacher seemed comfortable with focusing on those aspects which, in his mind, appeared to be obvious reasons for finding significance or meaning in the specific works.

Presenting the data

Art Critique: Site 3

Introduction

The site 3 art critique was conducted in the same classroom as the art history session and was carried out with a split grade 11/12 class participating in a joint critique. The group analyzed student works from a grade 12 studio assignment during the session.

The desks were arranged as they were in the art history session with the work tables facing the front of the class where the teacher stood with a slide projector and a small table where the student works were eventually placed to be analyzed. The teacher presented this session in a lecture style similar to that which he employed during the art history session.

The teacher began the session by introducing the concept of an art critique by stating,

> T: Okay, we're ready. We're going to have a look at something that we call critiques. Critiques have a scary reputation. If you're in art school you sometimes fear the critique of your drawing master or your painting master. And in fact, even the word criticism has a kind of ominous ring. You think of criticism as something that's going to be quite negative. It can be, although sometimes the very negative criticism is the least useful. I'm going to back us up a little bit and give you a little background about what we're going to undertake. And what we're going to talk about.

In this introduction the teacher included discussion about what critiques are typically like and referred the group to a professional critique they had reviewed during some earlier class.

As the discussion proceeded the teacher created an overhead which outlined some of the concepts they would be discussing. He noted concepts like value, including sensory, formal, and expressive qualities, meaning, and judgment. He asked the students to keep this list in mind while they were critiquing work. When the overhead was

complete the teacher said, "Now let's start by having a look at an image. We've sort of looked at a bunch of words here. Let's look at a picture."

This *looking at a picture* consisted of discussing or critiquing an historical work of art which was intended to model a process that was to be used while looking at two student works later in the class. After the group had analyzed the historical work of art, the teacher said, "So why don't we have a look at a few of your works of art and see if we can respond to them in a fashion that's similar [to this]." He was referring to the process they had just completed as they had analyzed the historical work of art.

Through this introduction the teacher prepared the class to analyze examples of their own work by conducting a sample critique intended to act as a model for their process. To guide the student thinking and process the teacher presented a list of concepts that formed a set of possible considerations for the class to "keep in mind" as they analyzed their work.

By the time the introductory discussion with the class had concluded the teacher had created an overhead identifying three major categories of visual value, the sensory, formal and expressive elements of works of art and five process stages of viewing art including initial response, description, analysis, interpretation, and judgment[1].

Dialogue Content

The dialogue during the session consisted of 53.2% general instructions, 40.1% assertions about the works of art, and 9.1% statements about the context associated with the works of art being analyzed (fig.12).

The general instructions category of dialogue consisted of some process, and set up related comments, but primarily included general art education dialogue about art criticism, aesthetics, and the place of culture in analyzing a work of art[2]. This large

---

[1] These phases in critical analysis mirror those outlined in the viewing art document, Ontario Ministry of Education, 1990.

[2] see fig. 12 for the relative percentages of each category type

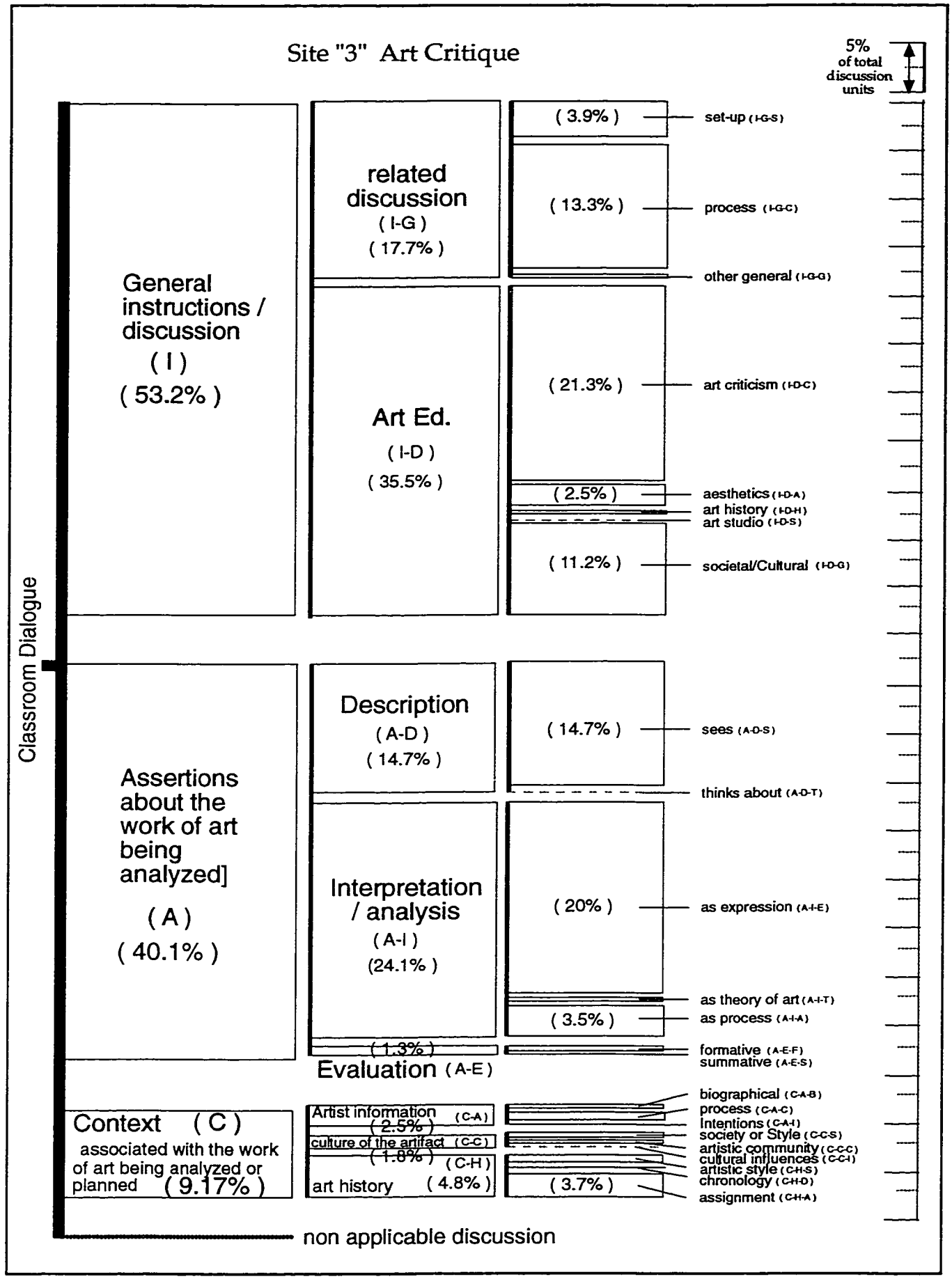

Figure 12. Graph showing relative quantities of categorized conversation as a percentage of total classroom dialogue for site 3 viewing student art session.

percentage of total class dialogue seemed to be aimed at teaching the students about doing art criticism before they engaged in any kind of critical analysis of their own work[1].

The major category of *General Information* accounted for 53.2% of the total classroom dialogue. Conversation inclusions in this division consisted of 3.9% devoted to class set up, 21.3% about art criticism, 2.5% about aesthetics, and 11.2% of societal, cultural, general discussion. The general instruction dialogue for this session helped the students associate their practical conceptions of value with those in formal aesthetics. In reality, the 21.3% plus the 11.2% included in the general art education discussion actually dealt with issues of concept and process associated with art criticism and critiquing works of art.

The second major category of information which consisted of *assertions* about the works being analyzed constituted 40.1% of the total classroom dialogue. Content emphasis in this category included 14.7% of total dialogue consisting of description, 20% consisting of interpretation of the works as objects of expression, and 3.5% with interpreting the work as part of an artistic process (see fig.12).

The description component of assertions accounted for 14.7% of the total dialogue, and included comments like,

S: Okay. Basically three colours, layers. It's a figure skater on one leg.
T: One dimensional, two dimensional or three dimensional?
S: Two dimensional.

During this type of dialogue the teacher directed the students to look more carefully at the works with comments like, "look at the little cuts or look at the areas where the fit is really tight." The largest portion of dialogue in the assertions category consisted of comments interpreting the works as objects of expression. This distinction

---

[1] Dialogue transcribed from a session that was not reported in the statistics for this research revealed that, the grade 12 students in this class would have done some art critiques and art criticism in grade 11 and those in grade 11 would have been introduced to it for the first time during these sessions.

accounted for 20% of the total classroom dialogue (see fig.12).While discussing a work as an object of expression the teacher commented;

T: What kind of message is Becky, and she's not here so we don't have her to help us out, what kind of message is she sending to you when she creates a work of art like this and puts it in front of you?
S: Its elegance.
T: Elegance, yeah. So that her message is that, at least one message is that the human form can present a level of grace and elegance that is worthy of being depicted and looking at.

Statements in this category, made by the students, were typically very general in nature. They included comments like, "It's very visually impressive," or, "It's striking."

The *context associated with the work of art* category contained the smallest quantity of dialogue of the three main divisions. This distinction accounted for 9.2% of the overall classroom conversation. The statements in this group included few, and very brief comments about biography, process, and intentions of the artists. The largest component of conversation in this category consisted of statements discussing the projects as part of a studio assignment and accounted for 3.7% of the total dialogue.

Dialogue Sequence

The conversation for this session is represented as four dialogue segments (fig. 13). The segments associated with talking about art works, segments 2, 3, and 4, were somewhat similar in content and relatively regular in length.

Segment one (fig.13), representing approximately one quarter of this sessions' time, was devoted to presenting a general introduction to the critiquing activity. During this part of the class the teacher taught the students about the content and process associated with art criticism as a school activity.

Segment two of the dialogue (fig.13) consisted of critiquing an historical work of art and in this case *Maids of Honour*, by Diego Velazquez. The purpose of this segment of dialogue, was to establish a model process for the students to follow while they were participating in the critique of student works.

Figure 13. Graph depicting instructional sequence as a set of dialogue units divided into numbered segments showing groups of related conversation for site 3 Art Critique.

The teacher began the discussion of the Velazquez work (segment 2, fig.13) by providing some contextual information and general information followed by assertions about the work. He then moved back to comments about the contextual nature of the work followed by more description. Alternating description and contextual information he exposed the work, helping the students explore the expression of the art.

As the teacher analyzed the student works he attempted to use the structure established in the introduction to confront, explore and evaluate them. Segment one represents the dialogue associated with the model process used with historical work and segment four represents the dialogue associated with the second student work. All three segments associated with the discussion of actual work included comments of a general nature scattered through the contextual and assertive statements.

Representative Dialogue

I have characterized this session as having similar content and length discussion segments which means that the dialogue segments representing talk about art were similar to each other. The first segment represents dialogue constituting an introduction where the students were being taught about art critiques. In this segment no references were made to any works of art. Segment two involved talk about an historical work of art and was presented as a model to be followed in segments three and four. These last two segments dealt with student works of art.

The following transcription includes the dialogue represented by segment four of the content sequence graph for site 3 Art Critique (fig.13). This example typifies the approach used during this activity when analyzing the student works. The sample text presents discussion about the second of two student works viewed during the class.

> T: So what we'll do is move on to another example of the same assignment, which I think is in a delicate condition, (teacher moves to the back of the room and picks up another student work and brings it carefully to the front for the class to see) Kelly, we can' t just go and flip this up vertically. So we'll very carefully carry it up to the front, now angle it as much as I can without everything sliding off.

(segment 4 begins. fig. 13) (work change)

This should be amusing. How far can we go? Oh, I saw one wiggle up there. I think that' s as far as I dare go. Ah, that was too far. No, it' s just not glued. That' s the best we can do on this one.
Now, a response. We've already heard a few *spontaneous responses.* Anyone want to *describe* on a sort of formal level what you see?

S: It's very visually impressive

T: Okay, so the forms, the shapes, the colours, are impressive. Any other terms that you might use?

S: Striking.

T: High impact. It' s something that you definitely, you don't just sort of glance by it and miss it. That's for sure.
Okay. *analysis.*
So here we're going to have a look at this and talk about background information. We know that Kelly agonized (chuckle) over this one. We know that for sure. Um, how did this come into being? Now there's going to be similarities with Becky's cause you're working in the same sort of format. How did the artist go about creating this set of shapes that we've already said have quite a bit of impact? Where did the shapes come from?

S: They were inspired from the colours

T: So this one, (teacher points to a shape on the work) we can analyze fairly carefully as actually being related to the colours. Now that's, of course, different from the way Becky worked, and you do get different effects. Now if we could get both of these up at the same time, a comparison of the two, would show you how working in different ways gives you different effects. But I can only hold one of these at a time.
Um, colour is important. Shape is important. There' s another really important feature that was very intentional that's here and it's something that gives it the impact we're talking about. So colour, shape and?

S: Contrast

T: Contrast. Those three things together make a very potent mix.
Now information. Well we do have the artist here. What kind of background information could you give us that we might not know just by looking at this. What little successes and accidents and so on happened along the way?

S: Well, um, I lost a couple of pieces. other than that it just took along time, I had to trace the pieces that fit inside each other and sand all of the edges.

T: That' s actually interesting. Kelly' s brought up the issue of time. This sounds like a slightly poetic sort of question, but I'll ask it anyway. Is it possible to see time in this work? When you look at this do you get any sense of it having taken place over a long period of time?

S: Yes, look at all of the detailed effort which took time.

T: Right. And that's an interesting comment, and Kelly hasn't taken the photography course at all and she hasn't heard that comment. David Hockney, the very famous British born painter, makes this comment about painting specifically. His comment is that when you look at a work of art, when you look at the Maids of Honour by Valesquez, or this tiger by Kelly, there is a sense of which you can see time in it. You know that it took time to do all of those shapes and fit them together. And so you tend to want to almost observe the time. You look at the little cuts, you look at the areas where the fit is really tight (teacher points to the marks in the work, you look at the edges, and that' s a feature that can be very evident.

And so that might even go into how we think about art. Do we value time? Do we value that effort?

Okay, now *interpretation.* Now here's an interesting one. Oh, we've got a volunteer on interpretation?

S: No, before, I was just going to say, I was thinking that's partly why a lot of people don't really take to abstract art very well ' cause often it looks like the artist just went, swish.

T: There's a suspicion that this was dashed off in five minutes before lunch. You can get that suspicion. I think that's probably a good observation. Somebody did it with a paint roller or something (chuckle). Anything else before we do the interpretation part?

Let's try the interpretation part. We can ask Kelly to verify whether or not we're on the right track. When you look at a work like this, and we'll just try and assume that you've just walked in to the class and looked at it, when you look at a work of art like this what do you think the artist is trying to communicate to you about the subject? And this, like the skater, has really specific kind of features, and sometimes you're not even sure what it is when you start, as an artist, but boy, by the time you're finished you've got a pretty good idea of what you were on about. You spend all that time. What' s the message there? I know when I look at it I get several right away.

S: Well, just by looking at it, I mean it's a very strong piece of work. It stands out. And so it just sort of suggests a level of power and strength to the subject.

T: Um hmm. So we're definitely getting a message that this animal, perhaps all animals, really merit a great deal of respect. When you look at the complexity that elevates the stature. I think that's a very good point. I think that' s the first thing I got from this myself. Was that an intended message? (teacher addresses the student who created the work) You can give us background information.

S: No.

T: That wasn't an intended message? I love it! Did you have a message that you had wanted to give us.

S: No, I just have a love for animals so I thought it showed the beauty of natural things.

T: Okay, so you were really more over on the side of trying to depict wildlife, almost for an instrumental purpose for communicating a sense that we need to look at this in their natural habitat and understand them as wild animals. Interesting!

Now why don't we ask Kelly to lead off with the horrible ' j' word, *judgment.* Can you give us one feature that you think that has worked well and one feature that you would like to improve?

S: Um, um, I don't know. I think um, the bottom of it where the whiskers are. They worked really well. But I wasn't too sure about what to do with the ears

T: Um hmm. Yeah. You went to just the difference in height there on the ears, sort of doing a double black routine on the ear.

S: Yeah. and the thing with the nose

T: Okay, good. We'll we've actually just run out of time so we've been able to finish off quite accurately. So we'll see you guys tomorrow for the quiz.

(segment 4 ends. fig. 13) (session ends)

(Chats with students)

Discussion and Interpretation of the data

Art Critique : Site 3

Answering the Research Questions

What is the content and process of teacher directed dialogue during viewing sessions about students works of art for site 3?

What implicit frameworks, goals, and knowledge about viewing art activities are evident through the dialogue and process? In essence, what are the reasons for providing this session for students in site 3 viewing student work?

Introduction

The dialogue constituting site 3 art critique represented a session where teaching about art critiques as a special form of art criticism seemed to be the primary focus.

During the introduction the teacher set the stage for the class by stating, "Okay, we're ready. We're going to have a look at something that we call critiques." These introductory comments were followed by a period of instruction leading to the creation of an overhead outlining a possible set of content categories and process stages of viewing art practice. To 'look at something that we call critiques,' in this case implied attention was to be given to the *process* or activity of critiques in a general way. This introduction seemed to established the session as one having the goal *to teach about art critiques*.

It is also evident from the language used in the introduction that the term critiques was not typically used in conjunction with previous classroom activities. This does not mean that the class had not engaged in analyzing the works they create, it only suggests that any such activity might not have been officially called a critique or structured as a formal exercise as was this session.

The teacher spent a great deal of time in the class explaining the content and process of a formal critique which may also suggest that this exact type of session has not

been a common activity in this class. It appeared that the groups were taught about critiques as part of their grade eleven course but may not have spent a great deal of time actually doing them in any structured way in class. However, it should be noted that the students appeared somewhat comfortable with talking about their work which might indicate past experience with this type of discussion.

The process framework applied to the actual viewing activity was explicitly presented. The stages of this process were listed during the introductory segment of the session and included initial response, description, analysis including research of background information, interpretation, and judgment. This framework was used as the group worked through the analysis of student works. During the analysis of the first student work, the teacher made comments like,

T: Now, a response. We've already heard a few *spontaneous responses*. Anyone want to *describe* on a sort of formal level what you see?

T: Okay. *analysis*. So here we're going to have a look at this and talk about background information.

T: *Now information*. Well we do have the artist here. What kind of background information could you give us that we might not know just by looking at this.

T: Okay, now *interpretation*. Now here's an interesting one.

T: Now why don't we ask Kelly to lead off with the horrible ' j' word, *judgment*. Can you give us one feature that you think that has worked well and one feature that you would like to improve?

Dialogue Content

The largest portion of conversation, more than 50%, consisted of general instruction about art education with emphasis on art criticism, aesthetics, and cultural context as cues to talking about art and the viewing art process.

The second largest quantity of dialogue fell into the assertions category, and in particular, into the interpretation of art *as an object of expression* distinction. The

emphasis given to this category of content suggests that the discussion, when talking about individual works of art was primarily about the expressive nature of the work.

If one considers these two areas of emphasis together they indicate that this session was foremost about teaching about art criticism, and second, about the actual works of art as expressive objects. The suggestion here is that the teaching about criticism was done *through* the actual works being viewed.

Dialogue Sequence

The discussion segments associated with works of art (see segments 2, 3, and 4, fig.13), consisting of assertive and contextual comments with general information interspersed amongst the assertive comments, suggest that the talk associated with each work of art was mostly about the piece with some ongoing connection to general concepts. In the case of this session, the general concepts were about art criticism.

This sequence structure supports the conclusions suggested by the content quantity concentrations that this session was about teaching about art criticism, the general education issue, and accomplished*through* information found in the works viewed.

When talking about works of art the segment lengths were relatively regular in length and the content was similar in that each segment consisted primarily of assertive comments with short general statements distributed among those statements. The relatively consistent segment lengths suggest that each work was given a similar amount of time and attention in the class indicating that information found in or associated with the works dominated this part of the session.

Representative Dialogue

The teacher began the viewing of the student work by describing the delicate condition of the piece as he brought it to the front of the room and cued the discussion of the work by asking for a description of its formal aspects. The students had given initial responses to the work, which were missed by the recording equipment due to the rustling and noise caused by carrying the work to the front of the class. As the session proceeded the teacher attempted to guide the focus of the dialogue by strategically announcing each process stage listed on the overhead.

During the analysis of student works, the teacher used the set of stages he had listed as being part of the critical process to guide the discussion. It seemed that the stages became the driver that shaped the discussion, and at times, seemed to generate comments that were too general to provide specific meaningful insight about the work.

T: Anyone want to *describe* on a sort of formal level what you see?
S: It's very *visually impressive*
T: Okay, so the forms, the shapes, the colours, are impressive. Any other terms that you might use?
S: Striking.
T: High impact. It's something that you definitely, you don't just sort of glance by it and miss it. That's for sure.
Okay. *analysis*. So here we're going to have a look at this and talk about background information.

"Visually impressive" does not seem to be a very clear explication of a request to describe the work on a formal level. Following this response, the teacher bridged the student comment to general points that would be considered formal considerations (i.e.. forms, shapes, colours.), but made no specific reference as to how these aspects operated in the work to render it impressive.

This general discussion about visual impact, intended to be conversation about form, was abruptly ended by the direction to move on to the analysis stage of the process. This type of cursory conversation occurred several times throughout the session which further suggests the goal of the session was to talk about all of the categories and stages in the critical process.

The goal of discussing student art, as revealed through the dialogue, seemed to be to apply the list of critical stages as a complete and sequential activity. The acceptability of student comments seemed to be based on their fit with the identified stage that had been announced. This interpretation of purpose was also reflected in the final comments of the session. The teacher introduced this stage of the critical process by asking for a prescribed response from a student. From the way the request was made I had the feeling that the question was asked to simply complete the set of stages. In extension, 'here we have the final stage, judgment. Can you give an example to the class of this?' The teacher implied there was a correct finishing point to the activity that seemed to be conditional upon covering of all of the identified stages. Once each stage had been addressed, the session was complete.

Concluding thoughts on Site 3 Art Critique

During this activity art works were used to provide material on which to practice art criticism. In the case of this particular session the teacher practiced the framework by actually looking, in a critical way, at the works being viewed. In this way the teacher used the works as *operating examples* of critical concerns instead of simple illustrations of particular critical stages. By allowing the students to make specific related analytical appraisals of the actual works, the process employed the works as unique expressive examples of artistic principles.

I would characterize the goal of this session as *teaching through art* with the purpose of learning about art criticism as an educational activity. Sessions similar to this one would be useful in expanding the depth of student understanding about the critical process. This session fulfilled an educational instruction objective of studying about art criticism while at the same time allowing the students to analyze some of their own works of art.

Concluding Thoughts on Site 3

Answering the Research Questions

How does the dialogue content and process associated with viewing historical works of art compare with the dialogue content and process associated with viewing student works of art for this site?

The Art Critique session was similar to the Art History viewing session for site 3 in that both represented sessions where the works of art being viewed were used as examples in the viewing art process. This is to say that the works of art were analyzed by careful observation of individual pieces to see what was at play in their expression. The process of looking at the specific expressive nature of viewed works to distill information that forms the content of class dialogue I have characterized as teaching or learning *through* the art.

Although both sessions in this site employed works as operative examples of expression the art history session was first about actual works while the art critique session was first about the critical process. In summary one session was about works as expressions of a particular artist, and the other was about the critical process with works used as expressive examples.

Presenting the data

Site 4

Site Overview

The site four school is large, with a population of over 1500 students in a city of over 1,000,000 residents. This school is an arts specialty school with students attending from a large catchment area covering three boards of education. The students are admitted to the school through a portfolio review or audition. The site 4 class consisted of students who are specialists in another art form like music or dance and take visual art as an optional course. This class, although being held in an arts concentration school, was similar to the comprehensive art classes studied in the other sites in course content and because of its optional status within the curriculum.

This particular class was a grade 11 comprehensive Visual Art class of approximately 23 students. In this course the students explored a broad range of materials, techniques, and processes in their studio activities and studied Art History as prescribed by their local Board of Education subject to the Province of Ontario, Ministry of Education Guidelines for Visual Art (Ministry of Education, 1985)

Once again the cultural background of the group was not diverse. There were no students of colour, obvious ethnic backgrounds, or discernible accents in the group as the class discussion proceeded. These students were mostly from middle to upper-middle class homes. The parents of these students have the responsibility of ensuring that their children would be transported to the school and are required to pay special fees in the various studios and labs associated with their program. Students walk to the school from coterminous neighborhoods or travel by car or bus from surrounding boards of education. Some travel a great distance daily to be able to attend this school.

The teacher in site four has been teaching Visual Art in a high school setting for five years. She graduated from university with a Bachelor of Fine Arts degree in painting and drawing. She has taught comprehensive Visual Arts to grade levels from nine to OAC[1].

The Visual Art Program at this school offers Comprehensive Visual Arts courses for each grade at the basic, general, and advanced levels as well as specialty courses in Drawing, Painting, Printmaking, Sculpture, Photography, Ceramics, Graphic Design, and art History in grades ten to OAC.

[1] OAC stands for Ontario Academic Credit. This is the designation for a High School University preparation course following grade twelve studies.

Presenting the data

Art History: Site 4

Introduction

The site 4 Art History viewing session was carried out as part of the normal art history study requirements for this grade eleven Visual Art course. This session was conducted in a classroom used for both studio and academic activities.

Before the class began the teacher prepared the space for the viewing session by moving some of the work tables normally used for doing studio work, to form a horse shoe surrounding a black board and projection screen which were located at the front of the room.

In her very brief introduction to the session she outlined the activities she had planned for the class. She explained they were going to be looking at slides and pictures that were created in the Expressionist style and commented that, "We have a very thin collection of Expressionist slides here at [our school], so we're going to be talking around some of the pieces, but I have some books here that you can look at afterwards if you're interested in looking at stuff."

The teacher organized the students space by directing them to move to particular places so they could see the front of the classroom making it easier for them to participate in the viewing session. After the students and space were set for the activity the teacher moved to the back of the room with the students. She began the viewing of images by projecting a painting by Kandinsky stating,

> T: This is a painting by Kandinsky. Now some of you may know that Kandinsky is a father of Abstraction, that is to say that he, as far as we know, is the first artist that started to paint nonrepresentational images on canvas, but this is a representational image on canvas and this falls into *sort of* the Expressionist category.
> Now why do we call it Expressionist?

The teacher continued, for the remaining 70 minutes of the period to display and discuss approximately 30 works of art that fell into what she considered to be associated with the Expressionist style of art.

Dialogue Content

The dialogue content of the class consisted of 24.9% general instructions and discussion, 42.8% assertions about the works of art being viewed or analyzed, and 29% associated with the context surrounding the works (see fig. 14).

Of the general instructions category, 4.1% of the total classroom dialogue dealt with moving students around, making sure they could see well, and basic class set. Almost 8% of the discussion consisted of classroom process comments. This category of discussion included statements that dealt with the process of the session, the activity of looking at art, and the instructions that made viewing more directed.

Almost 4% of the total classroom dialogue consisted of general discussion about art history. Although general in nature, meaning the comments were not directed towards a specific work of art, the statements were connected to the Expressionist style which was the theme of the session.

The largest percentage of dialogue in the general discussion designation fell into the *societal cultural* discussion category and accounted for 9.2% of the total classroom dialogue. This quantity represents a higher percentage than any found in other sites involved in this study. The 24.9% general instruction occurred during the very first part of the session as an introduction to the Expressionist movement and the *societal cultural* discussion occurred primarily during this same part of the class. This societal or cultural general dialogue consisted mainly of discussion concerning the cultural context within which the artists worked.

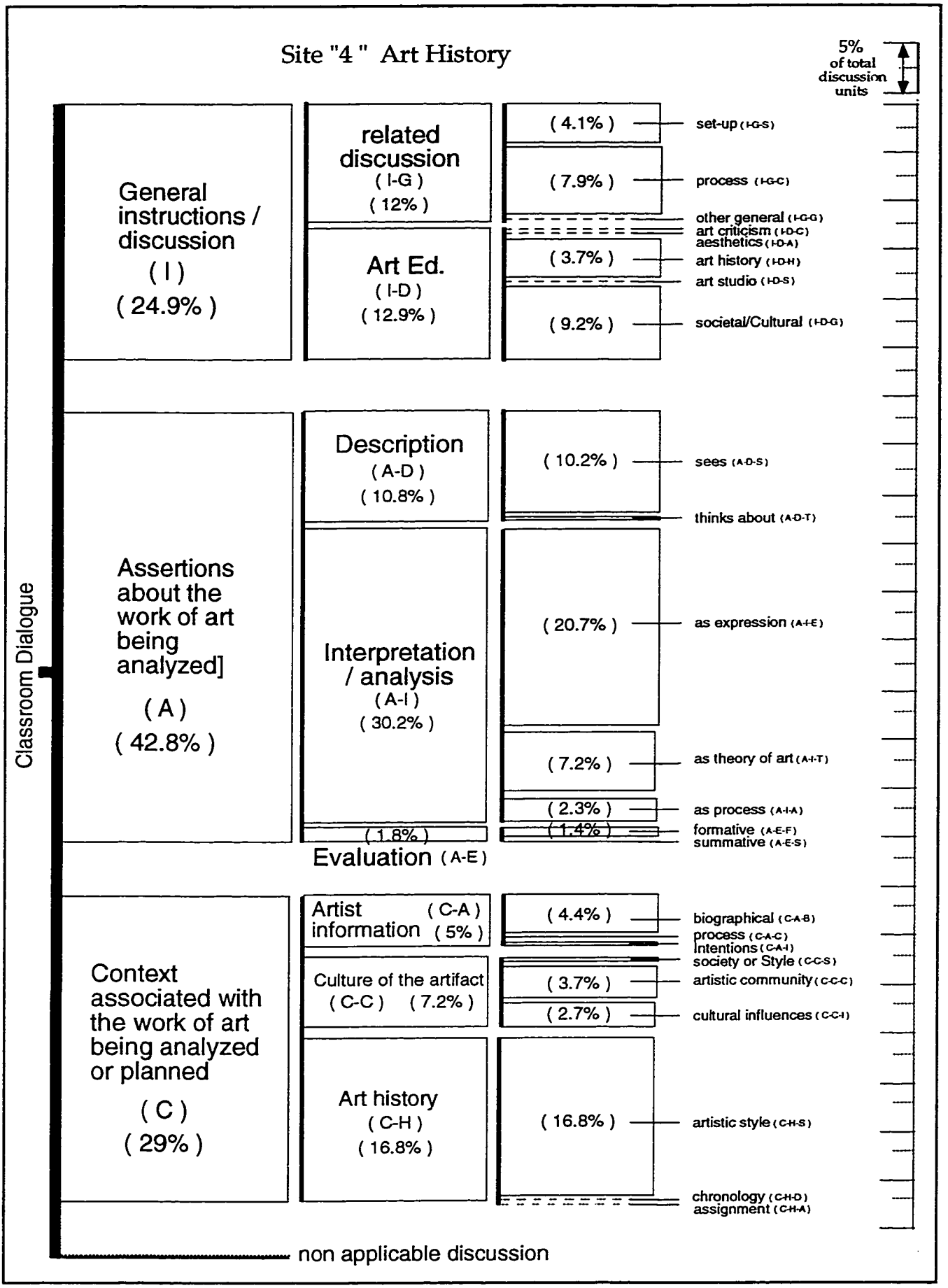

Figure 14. Graph showing relative quantities of categorized conversation as a percentage of total classroom dialogue for site 4 viewing art history session.

Nearly 43% of the total classroom dialogue was concerned with making assertions about the works of art being analyzed. That percentage consisted of 10.2% describing what was seen in the work, 20.7% interpreting the work as an object of expression, 7.2% analyzing the works as part of a particular style or theory of art, 2.3% as part of an artistic or technical process, and 1.4% making formative statements of an evaluative nature.

The largest component of the assertions category consisted of comments made about the art work as a form of expression. These comments tended to explore the expressive nature of the work and included comments such as;

T: It's used as an outline, it's used to cut up the image.
S: It's sharp
T: Yes, it cuts up the image and it's sharp. What else does that express?
S: Anguish
T: Anguish and pain. Right. What else is expressive?
S: Colour.
T: Colour?
It could also be seen symbolically, but I think to be consistent we'll describe it as being expressive. But it also could be symbolic, that red (points to a particular red in the work). What about the rest of the colour?
S: It's cool.
T: It's cool and going toward what?
S: Just draws you toward it. It doesn't take away from the picture.

Approximately 7% of the total dialogue consisted of comments associating the works being discussed with a particular theory or style of art. This amount represented the highest percentage of comments connecting the works being discussed to a particular theory or style, of all the sites surveyed in this research. The increase in the percentage of dialogue associated with this category of assertions is consistent with the overall goal or nature of the session in which, instead of exploring the works of art, the teacher was exploring a particular style of art through the works.

Here emphasis was placed on identifying the style associated with each piece and having the participants comment on the expressive nature of the works with regard to how each exemplified characteristics of the style. In this category typical comments included;

T: Now why do we call it Expressionist? Well there are a couple of different reasons. The first and probably most important reason is that colour is used not to represent reality

and,

T: When you get into Expressionism the line itself becomes a vehicle of expression.

Further revealing this goal for the session, the teacher often directed the students to connect what they were looking at with an art style. In the process of talking about works, the teacher would ask the class to consider what they were seeing as being characteristic of Expressionism.

The third general category consisted of dialogue associated with the context surrounding the work and included 4.4% biographical information, 3.7% statements about the artistic community in which the work was produced, 2.7% comments about the cultural influences of the works , and 16.8% statements connecting the work to a particular artistic movement or style. Biographical statements included comments which identified artist related information to the Expressionist movement or to particular artists.

The largest portion of dialogue under contextual information, and as a result the one having the most influence on the session, occurred in the category of artistic style. This distinction accounted for 16.8% of the total classroom dialogue. Typical dialogue in this category included comments that broadened the students contextual understanding of what Expressionism was about as a general artistic form.

Dialogue Sequence

In the instructional sequence graph (fig.15), the content for site 4 viewing art history was divided into 32 dialogue segments. Each segment represents conversation associated with a single work of art or a group of works that shared related dialogue. Of the 32 segments, two segments had no picture or art work displayed during the conversation. These two segments included the introductory and concluding comments of the class.

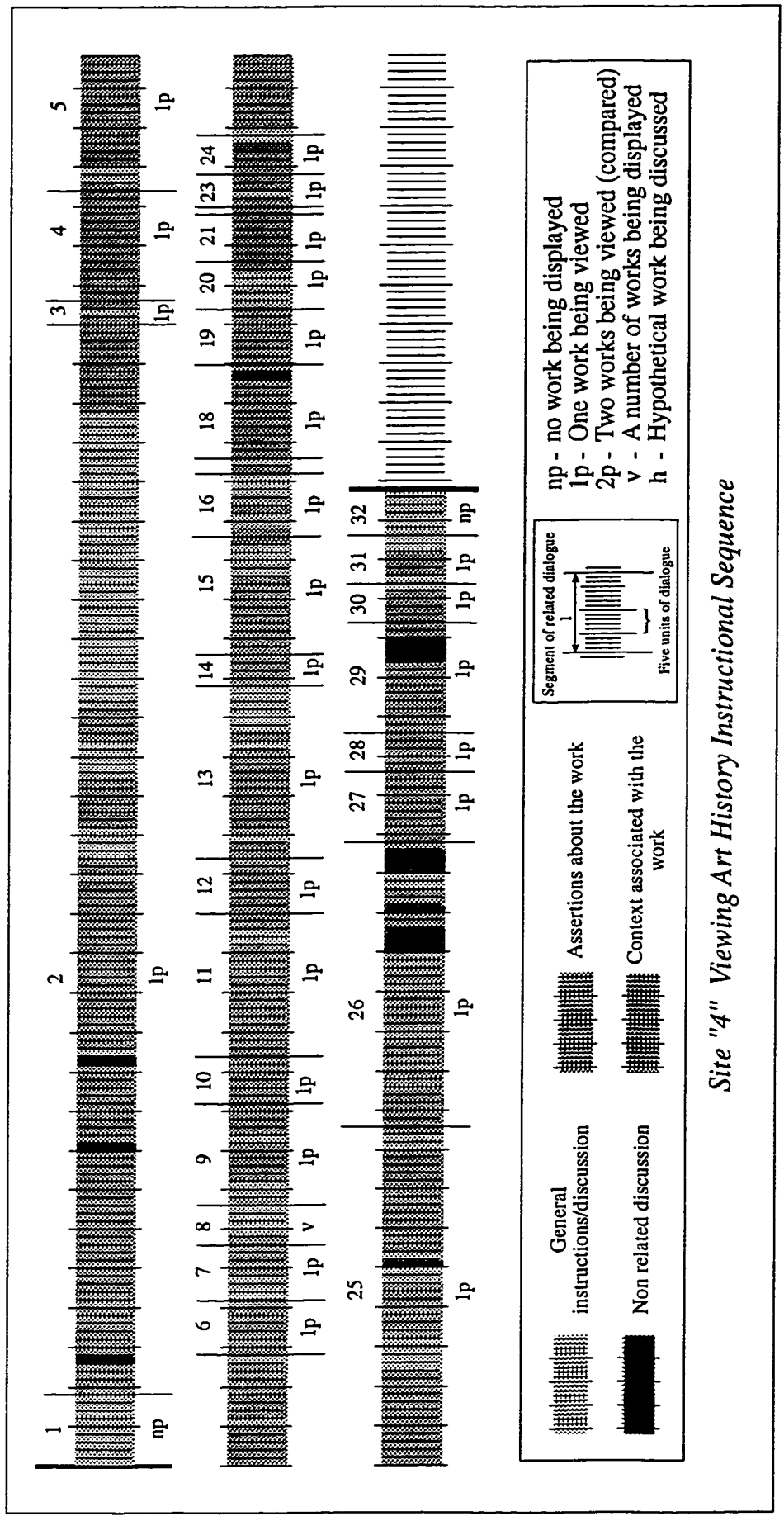

Figure 15. Graph depicting instructional sequence as a set of dialogue units divided into numbered segments showing groups of related conversation for site 4 Art History.

Segment 8 of the dialogue sequence was associated with the showing of several works in rapid succession. During this section of the class, general comments were offered about the group of works. These comments included one contextual comment and four general comments.

The remaining 29 segments each represents dialogue associated with a single work of art and were dominated by assertions about what was seen in the pieces. In site 4 viewing art history, we have an example of dialogue segments being irregular in length, varying from a single assertion as in the case of dialogue segment 22 (fig.15) to 54 comments made while viewing a single work in segment 25 (fig.15). Although segment 2 was the largest single segment and occurred while a work of art was being shown, the actual conversation consisted of an introduction to Expressionism as an artistic style. The four noted assertions (segment 2, fig.15) along with a few neighboring contextual comments were the only statements directly related to the work itself. The remaining contextual and general statements of segment "2" were peripherally related to the work in that they were intended to outline the characteristics of Expressionism using this example work as a model case.

Representative Dialogue

This session was characterized as having inconsistent content and irregular length discussion segments which meant there were no dialogue sequences that would represent a typical engagement with a work of art. Due to this inconsistency and irregularity I have included a sample transcription that documents conversation associated with the viewing of a series of works. The following transcription includes the dialogue represented by Segments 3 through 8 (fig. 15). I have included a small amount of the end of segment 2 as a lead in from the introduction part of the class. Collectively these segments provide a sense of the content and dynamics of process for the session. It includes a variety of segment dialogue lengths ranging from three dialogue units in segment 3 to 30 dialogue

units in segment 5. The selection also includes segment eight where a variety of art works were being presented in a given segment.

(last part of segment 2 fig.15)

T: So we're looking at Kandinsky [teacher points to the projected slide] because he's often discussed as an expressionist painter before his abstract period. The use of line in abstraction comes from where? Take a guess.

S: Expressionists

T: It wouldn't be coming from expressionism. Where would it be coming from? Come on. What movement had lots of line?

S: (Cubism)

T: No, no. There was line in cubism, but it's after Art nouveau! Lines, curving lines and all kinds of lines. But especially with expressionism. With art nouveau line became a descriptive thing. You could describe a shape or describe a plane with a line, but when you get into expressionism [teacher points to the slide] the line itself becomes a vehicle of expression. That's something that you see in this painting

(segment 3 begins. fig.15) (slide change)

T: and that, and the fact that we only had two of these were the reason I chose it, [the class now is directed to look at the projected slide of an early Kandinsky village scene] so line becomes expressive as well. This is a later Kandinsky moving toward abstraction. [teacher changes slide to another Kandinsky painting]

(segment 4 begins. fig.15) (slide change)

T: You can see that the lines are all uneven, that there's curving colour and shape that comes from art nouveau. The colour isn't descriptive of any sort of reality and it's also not symbolic, and it's not impressionist. We're not talking about the delight of vision, or we're not talking about how wonderful the light is when it's experience by the eye which is an expressionist thing. What we're talking about here is colour, used to express the inner essence of things. Either the inner essence of the objects that are depicted here, and there are some believe it or not. I think this is an animal in a landscape. [teacher points to the painting] There are some figures down at the bottom that you can see. [teacher points to another section of the painting] We're talking about colour as expressing the essence of something.

(segment 5 begins. fig.15) (slide change)

T: Now let's see if we can turn this around. (Fan sounds) [teacher moves to the projector and removes the slide and changes its orientation] I believe it goes this way. [orientation change] Now this could be a couple of different expressionist artists. It could be, that slide could be Max Ernst. It's a slide we had and I think it fits into this period and it could be any of a number of expressionist artists of this period. Looks like Mary taking Jesus down from the cross, but how would this fit into this expressionist period that we've described so far?

S: Line

T: Line. What about the line?

S: Um, it's used as an outline, um, it's used to cut up the image

S: It's sharp

T: Yes, it cuts up the image and it's sharp. What does that express?

S: Anguish

T: Anguish and pain. Right. What else is expressive?

S: Colour.

T: Colour?
S: The red dress
T: It could also be seen symbolically, but I think to be consistent we'll describe it as being expressive, but it could also be symbolic that red. What about the rest of the colour?
S: it's cool
T: It's cool, and going toward what, Pat?
S: Just it draws toward, it doesn't take away from the picture
T: Yeah, as a technique, a colour technique, it's allowing the figures to be more central is what Pat's saying. But what about the colour? What does it evoke?
S: It's bleak.
T: It's bleak. Exactly. The white and the blue, it's very wintry and bleak looking in terms of colour. You're getting the idea.

(segment 6 begins. fig.15) (slide change)

T: Okay. I'm not too sure who this is but this is one of the landscapes that I was telling you about, an expressionist landscape. Do you see what I mean when I say it's sort of close up in a way? It's flat. It's in your face. The colour is not used to describe any reality, it's also not particularly symbolic, but it's expressive of what the artist would call the inner essence of what he is depicting. The greenness that the sky has inside itself. [the teacher points to the painting from her position at the projector] I quite like that painting.

(segment 7 begins. fig.15) (slide change)

T: I chose this one to talk a little bit about subject matter. A lot of people that I meet in high school who are taking art want to do this sort of gruesome subject matter. You know, only today instead of hanging we use guns and all sorts of violent tools.
S: More blood.
T: More blood. Yeah, but there are a lot of bloody images like this from this period too. The point I'm trying to make is that this subject matter is not new. This is a very old theme in art and this is an expressionist way to depict it. So I chose this one for us to look at because of the subject matter. It's very, well let's see. You can't call it isolation or anxiety or pain. It's tragedy almost or I would even go further than tragedy.

(segment 8 begins. fig.15) (slide change)

T: Now, who are we going to talk about next? Somebody tell me? You know this artist. There are a few images in here that I do recognize. We talked about Kandinsky. Egon Schiele . does anybody recognize that name? I'm going to flip through this and a few more slides. [teacher flips through four slides of Egon Schiele's work and returns to the first slide] Schiele's come into vogue recently. We're looking at his work a lot lately because of his expressionist qualities and also because the subject matter,

(segment 9 begins. fig.15) (work change)

[teacher holds up a book with a reproduction of Schiele's work]

Discussion and Interpretation of the data

Art History : Site 4

Answering the Research Questions

What is the content and process of teacher directed dialogue during viewing sessions about historical works of art for site 4?

What implicit frameworks, goals, and knowledge about viewing art activities are evident through the dialogue and process? In essence, what are the reasons for providing this session for students in site 4 Art History?

Introduction

During the introduction (beginning of segment 2) the presented a slide and stated, "Okay, this is a painting by Kandinsky [a Kandinsky landscape slide is projected] ... Now why do we call it expressionist?" This introduction set the stage for the viewing session. An image was presented to the class along with the question, "why do we call it expressionist?" Through this introduction the students were cued to explore Expressionism by looking at exemplars of the style.

Even though the introductory discussion lasted for almost one third of the class time (see segment 2, fig.15), and statements were not always spoken about the projected work directly, the comments were associated with Expressionism, of which, this painting was an example. From the introduction forward the students were presented with images and asked to relate what they saw in and about the works of art, with Expressionism.

The introduction for site 4 Art History seemed to represent a session where the group was exploring an artistic style through exemplary works.

Dialogue Content

Of all the sites involved in this study, this session included the largest concentration of discussion in the *assertions* category, connected to a *particular theory of art or style* (see fig.14). This concentration acts as one indicator that the discussion carried out in this class was focused on exploring a particular style of art, of which the works were representative.

A summative analysis of the content quantity including, the concentrations of dialogue in the *societal cultural* distinction of the general information category, the presence[1] of dialogue associated with making assertions about the works *connecting them to a particular style of art*, and the concentration of contextual information related to *an artistic style* (see fig.14), support the supposition that this particular session was concerned with exploring a style of art.

The concentration of dialogue in the *assertions* category of discussing the works as *objects of expression* indicate that a great deal of attention was given to talk about the expressive characteristics of individual works. When combined with the other concentrations just mentioned, this showing suggests that this study of artistic style was accomplished *through* the works of art. This means that the information in the discussion was distilled from the works.

When works of art were being discussed during this session[2], the talk was primarily directed toward interpretation of the expressive qualities of each work. This is consistent with the notion that "art is always about something" (Barrett, 1994, p.71) and when we talk about art we expose those things.

---

[1] Of the ten sessions studied in this project only two had a noticeable presence of dialogue in this category. (2 sessions had a showing of seven percent, this session being one of those, 1 had 2%, 1 had .5%, and 6 had 0%)

[2] The content quantities reported in the assertions category (fig.14) represent talk directly about individual works of art.

In this session the 'talk' was exposing the style as being a particular combination of expressive characteristics. Through the discussion, the students were directed to consider the particulars about each work as being exemplary of Expressionism.

Dialogue Sequence

In addition to the irregular length of dialogue segments, the dialogue in this site also represented inconsistent content associated with each individual work. What this graph (fig.15) depicts is that each individual work of art was not treated the same, either in length (attention) or content. This variety might suggest that viewing the works of art as unique objects of expression may not have been the purpose behind the activity.

The content sequence of this session shows that when works of art were discussed (segments 3-31, fig.15) the teacher used mostly assertive comments to explore them. Through this session the teacher was basically saying 'here is Expressionism' (segment 2, fig.15), and 'what do we have here that shows us what it looks like'(segments 3-31, fig.15).

The inconsistent content of this session was less a result of talking about very different types of things for each work viewed and was more a product of the variety in segment length. In only a few phrases one cannot say the same things that might be said with an increase number of statements. The resulting inconsistency was a case of more, and hence more types of, information being presented about some works than others.

When the goal of a viewing session is to explore an artistic movement, rather than works of art per se, the 'set' of expressive characteristics, as represented through a collection of examples, work together to expose the style.

Representative Dialogue

Looking more carefully at the transcribed text that was presented during the session, we see more evidence that the goal of this session was to use the viewing art

session to explore a particular artistic style through example works. The teacher began the activity with contextual and general information about the style. "So we're looking at Kandinsky *because he's often discussed as an Expressionist painter* before his Abstract period." Later the teacher explains the nature of line in Art Nouveau and the nature of line in Expressionism by explaining, "With Art Nouveau line became a descriptive thing... but when you get into Expressionism the line itself becomes a vehicle of expression and that's something that you see in this painting." Statements such as this reveal that during the introduction, the work of art was used to illustrate the general comments about Expressionism.

This introductory work, along with associated dialogue, was used to set the stage to study Expressionism by looking at example works. If this was the purpose of the session, there was no need to treat each work of art the same since the goal was not necessarily to explore individual works of art in any detailed critical way. With this goal in mind, looking at a work of art could support the purpose of the session if it offered ideas or characteristic references to Expressionism, even if only in a single point.

Segments 3 and 4 of the transcript expose an interest in exploring the nature of Expressionism rather than exploring individual works. The comment, "Which parts of this painting come from Art Nouveau?" suggests an interest in the work as it evolved or took characteristics from styles that influenced Expressionism.

In segment 5, which is the largest dialogue segment in the set of text presented here, the teacher introduced the slide by saying, "Now this could be a couple of different Expressionist artists. It could be... Max Ernst." The teacher displayed the slide without necessarily knowing who the artist was because it could be used to illustrate qualities of Expressionism even without being attached to a particular artist.

T: It could be any of a number of Expressionist artists of this period. It looks like Mary taking Jesus down from the cross. But how would this fit into this Expressionist period that we have described so far?

Through this segment, the purpose for the session as previously stated was re-emphasized. The description and the interpretation of this particular work were intended to help students explore how its characteristics exemplified the Expressionist period. The group discussed the visual and expressive aspects of line and colour presented in the work as hallmark characteristics of Expressionism.

Dialogue that begins segment 6, overtly uses the art work being viewed as an example of Expressionist representation.

T: Okay, I'm not too sure who this is, but this is one of the landscapes I was telling you about. An Expressionist landscape. Do you see what I mean when I say it's sort of close up? In a way it's flat. It's in your face.

Segment 7 dialogue represents an example of the way in which the teacher lead the students to see only aspects of the work being presented to serve her instructional ends. When style exposition is the purpose of the session, allowing students to explore a work too broadly might confuse the identification of typical Expressionist characteristics and as a result confuse the instruction.

T: I chose this one to talk a little bit about subject matter...
T: The point I'm trying to make is that this subject matter is not new. This is a very old theme in art, and this is an Expressionist way to depict it. So I chose this one for us to look at because of the subject matter.

Segment 8, represents dialogue where the teacher viewed or presented several works of art in rapid sequence to give the students a flavour of a particular Expressionist artist before beginning to talk about one of his works in greater detail. In segment 9 the teacher says, "Schiele's come into vogue recently and we're looking at his work a lot lately because of his Expressionist qualities."

Concluding Thoughts on Site 4 Art History

Site 4 art history seems to be an example of studying a particular art style through viewing exemplary works. The instructor was attempting to teach the students about Expressionism through evidence found in the images.

When study is *through* works of art, as is the case here, the works themselves are explored and become the source for the content in the discussion. Through such a process the works of art retain some integrity as independent expressive objects and are *examples* because through them the students may explore the operative qualities of typical characteristics.

This condition represents a subtle, but important diversion from a situation where individual works are shown to *illustrate* a point made in a presentation. The difference between these two approaches can be illustrated by considering the operational logic behind the statements, "this is the point" and "here is that point illustrated in this work" compared to "here is a work that falls under this general expressive category. What is here, in the work, that exemplifies that expression?"

Here again I make a slight but important distinction between using art to illustrate and using art as an example. To illustrate refers to a picture serving to explain or decorate a text or dialogue[1], while an example refers to using a work of art as a functioning model of a principle.

When works of art were being discussed the teacher talked directly about the works with comments that fell into art criticism categories of analysis including, description, analysis, interpretation, and judgment, although very few judgment statements were made.

The kinds of questions that were asked during the session were very leading ones intended to help the students find or articulate aspects of the works that could be used to identify a set of visual descriptors indicative of the artistic style. As seen in segment 5,

---

[1] For an example of the use of art as illustration see site "1" Art History.

there are small sequences of dialogue which are critical in nature and exploratory within a narrow range of considerations.

An interesting aspect of this particular site as represented in the sample text, and throughout the entire class dialogue, was the teacher's occasional use of slides or images that were not identified with a particular artist. While viewing these particular works of art the teacher had the students view with the intention of seeing Expressionistic qualities. During viewing of these slides historical associations with the work seemed to be less important than when the work was connected to a particular artist. By not identifying the works with particular dates or artists, the students appeared freer to look at the visual qualities presented. This opportunity seemed to intensify their attention to the stylistic characteristics, not being encumbered by dates and names.

These occurrences further support the proposition that this session's purpose was to explore a particular artistic style through viewing works of art. The process of distilling expressive characteristics form the works distinguished this site from others shaped by the purpose of learning *about* an art style where the historical connections were of increased importance (i.e. site 1, Art History).

Presenting the data

Art Critique: Site 4

Introduction

Site 4 art critique was conducted in the same classroom as the site 4 viewing art history session and was carried out with a grade 11 comprehensive visual arts class. The students were part of an arts specialty school program but were taking this class an optional subject. During the session, the group discussed student works from current studio assignments that were in progress.

At the beginning of this class, the teacher organized the desks and work tables along the back and sides of the room into a U-shape. In the middle of the 'U' the teacher placed a fairly large display table directly in front of the black board.

To begin the class the teacher made no introductory comments other than they were going to be doing critiques that day. The students participating in the critique for this particular session had agreed in advance to present their works to the class during this period. The class process included each student standing in front of the group, showing, and talking about his or her work.

During the session the teacher moved to the back of the class and sat at one of the work tables to became a participant with other students. The teacher made only a few comments, most of which occurred in the second students presentation (see representative transcript section for this session). The session lasted for 70 minutes during which time three students presented their works to the group.

Dialogue Content

The total classroom dialogue for this session consisted of 19.5% general instructions , 24.5% assertions, and 60.5% context related to the works of art (see fig.16).

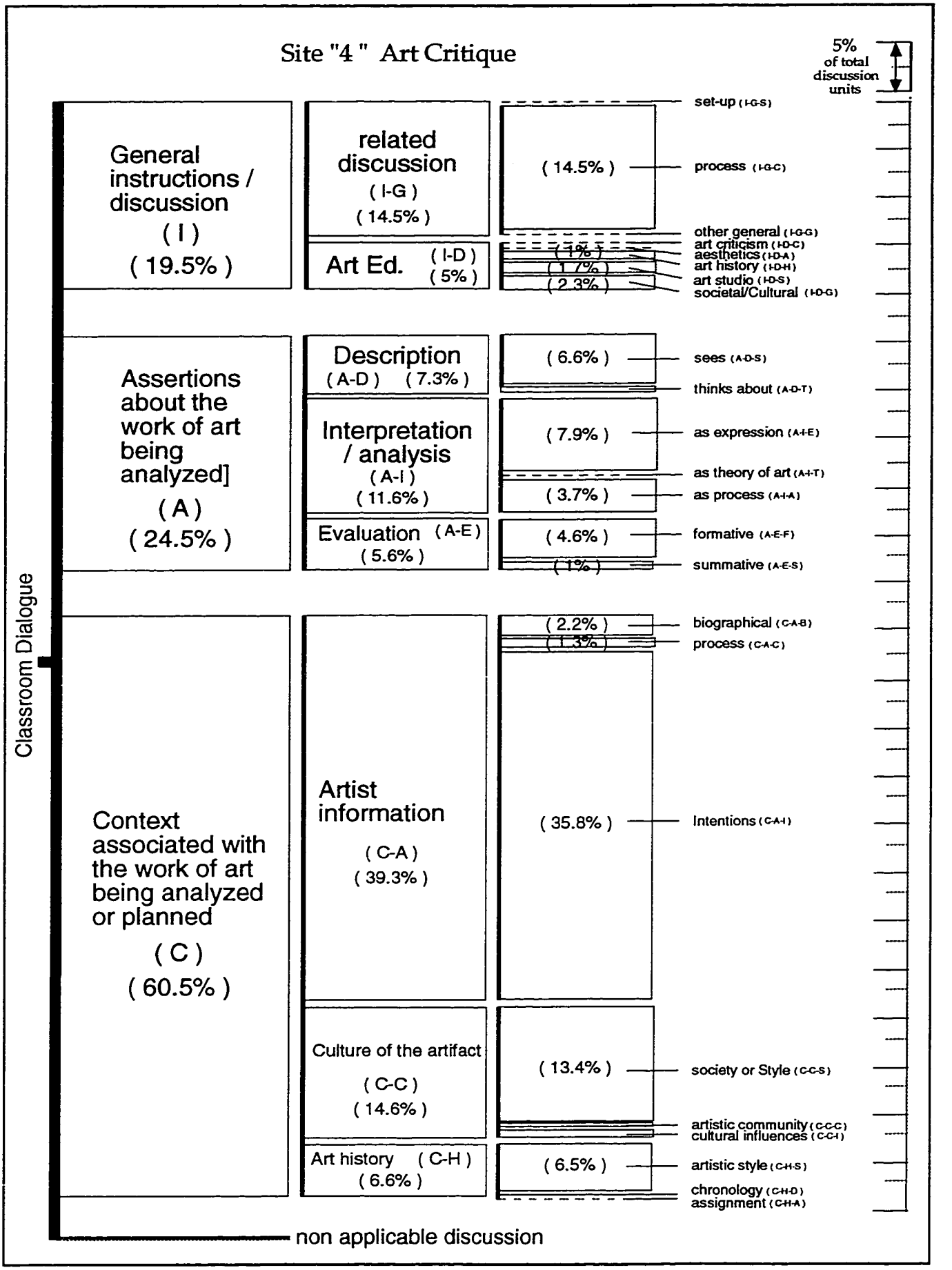

Figure 16. Graph showing relative quantities of categorized conversation as a percentage of total classroom dialogue for site 4 viewing student art session.

Of the general instructions category, the largest percentage of dialogue was concerned with the class process during the session. Dialogue in this category included general instructions directing students when to speak and what to do to keep the class moving and to help individuals clarify the points they were attempting to make. In one student's presentation, for example, the teacher had the student go to the black board to draw an illustration on the board to represent some of the comments she was making about her work.

This category also included statements by the students informing the class what was happening so they would understand the nature of the presentation. A student who had created masks to be used as part of a theatrical presentation began by explaining to the class;

S: Um, I will play a character. How about that? I will just put him on. (the student put the character mask on his face)
S: I do all the characters. I will show you.
T: Okay.
(the student began a monologue, in character, associated with the mask that was being presented to the group for analysis).

The remaining categories under the *general instruction* category, represented a very small part of the total classroom dialogue. There were no comments made associated with general art criticism dialogue. Only 1% of the dialogue was associated with art history, 1.7% with art studio, and 2.3% with societal cultural connections or associations.

The second major category, *assertions* about the works, accounted for 24.5% of the total classroom dialogue. This dialogue consisted of 6.6% describing what was seen in the work, 7.9% interpreting or analyzing the works of art as objects of expression, and 3.7% with interpreting the work as a technical or studio process. Evaluative statements about the work were also included in this category of conversation.

Although constituting a relatively small percentage of the overall dialogue, this particular site represented a greater emphasis on making evaluative or judgment statements about the works being presented than did other sites of this study. Here 4.6%

of the total classroom dialogue consisted of evaluative statements of a formative nature and 1% of summative.

Dialogue in the *description* category of *assertions* consisted of statements describing the colours, textures, patterns, and images that were being presented.

> S: Okay, for my first piece I was supposed to do alligators, but they turned out, (the student picks up a green frog sculpture and shows it to the class, as she continues to speak)
> So they're like lizard frogs and they're made out of clay, so basically they're just lizards.
> They kind of go in a spiral sense, like energy and wind in spirals. The colours are bright. With all of my art I have bright colours.

The largest category of dialogue in the assertions category was represented by dialogue interpreting the works of art as forms of artistic expression and accounted for 7.9% of the total classroom dialogue. Comments in this category included dialogue that interpreted the expressive nature of the works being presented. Representative of this category, one student speaking about the colour of a painting commented, "It's very raw. Let's put it that way."

This 7.9% of total dialogue interpreting the works of art as objects of artistic expression occurred almost entirely in one student's presentation. In this case the dialogue was concerned primarily with discussing the expressive nature of the characters and had less to do with the actual visually expressive qualities of the masks. Of all the units of dialogue in this category, only five comments were made during other students presentations.

The evaluative statements of a formative nature typically consisted of afterthoughts in the studio, "I shouldn't have done it blue," or "What you're doing does make sense. Your theme is nice and tight," and process or general comments like, "Oh neat," or "That's great."

During this session the greatest amount of dialogue occurred in the general category of *context associated with the works of art*. This category accounted for 60.5% of the total classroom dialogue and included 2.2% *biographical* information about the

artist, 1.3% *process* involved in creating the works, and 35.8% associated with the *intentions* of the artists (see fig.16).

The category of *intentions of the artist* was extended in this site and session to further refine the detail reported in this category (fig.17). This was the first site in the study where the students talked about their intentions in any detail. As a result, I thought it might be worthwhile to expand the report of this category to see what was discussed as they reported on their intentions.

The 39.3% of total classroom dialogue detailing to the *intentions* of the artist consisted of 10% describing what might be seen in the intended works and 2% with description of what would be thought about as a result of what might be seen. Dialogue in this category included comments such as;

S: And I'm making a tea set out of clay. (the student continues to use hand gestures to illustrate her points because she has nothing concrete to show the group)
And it's going to be this huge crazy tea set, like Alice in Wonderland style, like really big cups.
(Further in the dialogue the student explains)
But she's going to have this beautiful dress, like these flowers coming up from the ground. You can see the roots coming up into the sun and it will be like the moon and the stars and there will be a sun here (gestures with her hands), like a bright sun. It will be like larger than a normal tea set.

At one point the student moved to the black board and drawing an illustration said;

S: Okay, remember how you've got a box here and a wire would have to go like this and just like,(draws on the board) and then we tied it here (points to her drawing).
And we'll have three or four pictures hung.

The students seemed quite comfortable with talking in great detail about their intended works. Both the student intending to create the work and the students listening to the description, engaged in dialogue about various aspects of what the things might look like.

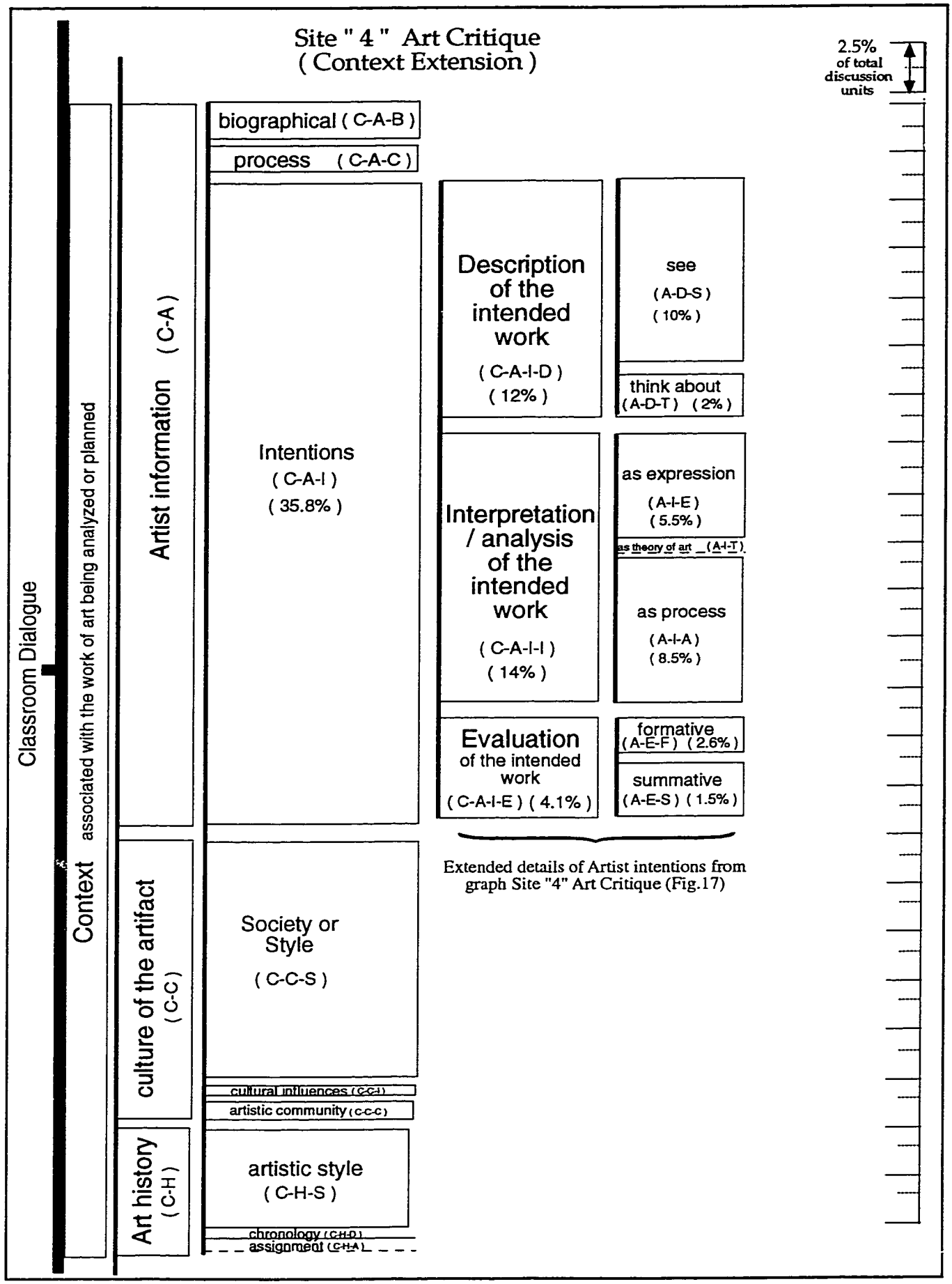

Figure 17. Graph showing relative quantities of categorized conversation, in the context category of artists intentions, as a percentage of total classroom dialogue for site 4 art critique session.

During this session 5.5% of the total classroom dialogue consisted of interpretation or analysis of the intended work, as an object of expression, and included comments like,

> S: There will be a sun coming up into the earth because it's like, you know, how they always talk about it's sort of warm underground, and it's almost like the sun comes up through the earth and that's how plants grow. So the plants will be coming up really tall and there will be like stars.

Here 8.5% of the total classroom dialogue consisted of comments about the intended works as part of an artistic or creative process. This category represented the largest percentage of dialogue in the *interpretation/analysis* category of the *context* general category. Dialogue in this category included information or comments about the construction and organization of the intended work.

Evaluation statements accounted for 2.6% of the total classroom dialogue and were associated with comments analyzing the intended work in some formative way. Of the sites surveyed in this research, this particular session included the most summative evaluative statements, accounting for 1.5% of the total classroom dialogue and included comments like, "Good idea," "Actually that's very interesting."

It was difficult to categorize these comments as summative statements, as the completed works of art were not present[1] and it was not always clear exactly what the students were making the summative statements about. It might be argued that they were actually passing judgment on the conception rather than on the work as classroom comments were directed toward the idea and not the artifact per se.

---

[1] The students were talking about parts of the completed works or resources that would be integrated into the final works.

Dialogue Sequence

The dialogue for site 4 art critique was divided into 21 segments and further sectioned into three student presentations (see fig.18). Due to the variety in the student work, none of the three student presentations were similar to each other. Segments 1 to 12 represent the presentation of the first student and included a variety of assertions, contextual, and general statements as she discussed her work. Segments 13 and 14 represent the presentation of student two and segments 15 to 21 represent the presentation of the third student. Student three's presentation consisted of a performance using theatrical masks he had created. Students one and two were presenting works of art, or ideas for works of art.

The dialogue segments for this session were inconsistent in content and irregular in length. The teacher had less to do with the discussion involved in this session than in other sessions of the study. Each student seemed to decide what to talk about in their own presentation. As a result, in reality this session represents three very different interactions as if they were three separate sessions. The type of projects discussed were also different from the art and projects of other sites, making comparative analysis difficult.

Representative Dialogue

I have characterized this session as having inconsistent content and irregular length discussion segments which means that the dialogue segments representing talk about art were not similar to each other. As a result, it is difficult to present a representative dialogue selection without relating the entire session conversation.

For this report, I have chosen to present part of the dialogue sequence of student number two, which included some assertions about works of art along with a detailed discussion of artistic intention. The student two transcript was chosen as the representative dialogue, not because it was typical, but because it included most of the characteristic types of discussion that occurred in the presentations of student one and

Figure 18. Graph depicting instructional sequence as a set of dialogue units divided into numbered segments showing groups of related conversation for site 4 Art Critique.

three. It also included an in-depth example of conversation about the *intentions* of the artist. The following transcript includes dialogue represented on the dialogue sequence chart, Fig.18, segments 12 to part way through segment 14. To represent the remainder of segment 14 I have included a couple of statements that offer examples of interjections by the teacher that had the effect of directing the conversation.

T: are you ready to go?
(segment 12 begins. fig.18) (no work being shown)
S: Yes. Okay. I'm doing photography, whooo. Okay. And my theme is, self evident, self image, self expression and especially in the teenage years, so I'm focusing mostly, okay I'm focusing totally on people of our own age. Okay? And I've got a few pictures with me, but I'm not using them as my subject. Um, I guess what I'm trying to say, well it should be apparent, by my pictures and the final installation piece, once I finally get around to that, and it is to show how we look at other people, really forms how we look at ourselves, and other people look at us really reflects how we look at ourselves. Like when I look in a mirror I see someone totally different than people see. Like if I hear my voice or I see myself video tape or hear my voice on a recorder, I'm like, no that's not me. Totally different right? So, I'm going to pass some pictures around.
[student picks up a photograph and shows it to the class]
(segment 13 begins. fig.18) (work introduction)
Here we go. This is from the dance studios downstairs, [student points to one dancer in the photograph] and I really like the style of just, like I know dance is really a special form where people express themselves through their bodies, but I think everybody does it every day, like by standing here or talking with their hands, and just trying to express themselves, so this is one way. [student puts the photo down] By looking at other people. [student picks up a different photograph]This is a model. Do you see the difference between her and between her?[student picks up her first photo and holds the two of them together]
Ss: The model looks more real.
T: The lighting is different.
Ss: It looks harsh
T: Printing technique is different.
Ss: I think the model is very expressive
S: This is more bland and it's less contrast in it. [student puts one photo in front of the other to bring the classes attention to the image in question] This, like the whole studio is set up and there's three really bright lights on her and it's on high contrast paper as well, so you can see a big difference.
T: Is this the same person?
S: No. Not the same person. But it's just the difference which we see in them. This is someone who's posed. [points to one picture] This is someone who sat there for an hour waiting for me to take her picture. [points to the other picture] This is Kirsten who's doing her art work and I sort of walked by and took a picture. But they're both pretty much the same age. Both in the same society, so I think that really says something as well, so I'll just start passing them around. [student passes the photos to a student to be passed around the class] Here we go. We've got some more models. [the student picks up two new images and shows them to the

class] These are students who are modeling, or posing. And this shows as well, well it shows the lighting and it shows with the figures and stuff. On the other side, these by the way when they are installed won't look like this, these are regular people. [student holds up two new photographs] And these are people who weren't posed. I was walking around the art class. You might recognize the people (chuckling). And I like these pictures better. I think they're more real. I think they're more effective. Ah, I think they really show us who we are more, even though we pose every day.

(segment 14 begins. fig.18) (intended works introduced)

S: So most of my pictures are final products but. I may need to do some retouching, but most of the stuff is what's going to go up in my installation piece, which is, I've never said before, it's pictures mounted on mirrors hanging from the ceiling, somehow. I haven't actually thought about how I'm going to do it, but I do have a mirror over at my boyfriend's place that I'm trying to bring to school, so cut out the mirror and paste one side of the mirror and the other side is the picture, by twirling it around. So you can walk through it and look at the pictures and all of a sudden you get a glimpse of your own face and it's just like say someone taking a snap shot of you and you're up there with everybody else. You know?

Ss: Good idea.

T: Okay. Describe the installation for us a little bit more. Are these things going to be, how are they going to be presented? Hung?

S: I hope so, but I mean, I'm trying to think about that and I'm thinking, that's not possible, cause, I don't know, I'm going to have to drill a hole in the mirror or something.

T: It's very possible. We'll do it. It's very possible. [Teacher takes a phone call]

S: I'm going to try and figure that out.

Ss: Is a flat mirror or a square mirror.

and is the picture going to be on the back?

S: No I'm going to cut the mirror into the size of the pictures so it will be little 8X10 mirrors,

Ss: so its going to be a bunch of mirrors like,

S: Yes.

Ss: so why couldn't you just cut the mirror? I know that sounds hard to cut a mirror

S: No it's not. Use a glass cutter.

Ss: Okay, so you cut the mirror, put the picture on the back and do something with wire where there's actually something, like don't you think you could hang something or weld something.

T: That's a good idea Francine Instead of using frames use wire to hold them together

S: I was thinking of that, but if I use a wire, you know like how you tie a package .

T: You can erase Francine's art work now. No..

S: Okay, remember how you have you've got a box here, and the wire would have to go like this and just like, and then we tied it here? [student moves to the board and draws out a plan for her intended work].

S: No.

Ss: It doesn't have to be tied at all.

T: Okay how else would you do it?

S: Take the mirror You have the pictures that are glued together somehow, and you can get like a soldering tool, which is really easy to get, and you

take the wire and it's hot and you can do like a loop on the top, and it will just touch the top where the glass is
Ss: It would melt to it.
S: It would melt to it. And then you string whatever to twirl it around.
Ss: That would be so great with that ball and the mirror [another student interjects].
Ss: No, but would it be strong enough!
S: It's a good idea, I did think about that... So
T: So?
Ss: I was just going to say another way you could take a mirror and you know that stuff on the back of the mirror, scratch it off and put the picture in behind that part and it will show through.
T: Ah.
Ss: Would it reflect as well?
Ss: Yeah. Cause it's glass. Okay
T: Actually, that's interesting. That's something to experiment with.
S: That's really neat.
T: Yeah.
Ss: It works all the time.
S: I'd like to do that for sure.
T: Um, but I want you to tell us a little bit about the experience the person will have. Are you having three or four pictures hung or are you planning to have [student interjects comments]
S: No I've got about 30 pictures..
T: Um hmm. How many would you like to have it total?
S: I would like to have 30.
T: 30?
S: I would like to have 20 to 30. units
T: Uh huh. And when the person walks into, is the person supposed to walk into the installation or stand outside and look?
S: Walk in, wander around, inside, well it's not going to be like a specific room I haven't even decided where I'm going to put it, let alone how to hang it from the ceiling, but
T: We're going to hang it in the front lobby.
S: Yeah, I was thinking about that. the ceiling is pretty high there too.
Ss: You could make some frames if you wanted... to hang it from frames.
S: Yeah I thought about that. like these kind of things. [student points to the rafters in the classroom ceiling]
Ss: Also, If you did decide to scratch off the stuff on the back of the mirror could you frame it and hang it on the wall and have like this big [student gestures with hands to complete idea of big]
Ss: Wouldn't you be afraid it would fall?
S: I know but I'd rather have it hanging from something free so people could walk around it, go through it and like, I want it to twirl a little bit because wire tends to twirl a little with air pushing through 'Cause then people can walk in and say, oh this is a picture of so and so, and then they turn around and on the back's a mirror. They're like oh. It's kind of a surprise. It's kind of like you weren't expecting to be part of the piece. But the thing is, that the piece isn't a piece by itself. You get people walking around in it and look at it for a piece, whole and complete
T: That's what I was trying to get at. The experience the person has when they go in. I'm going from the description that you've given me in the past and the discussions that we've had about this piece. When a person walks into this installation the pictures are moving, they're turning all the time,

so you get surprised views of yourself mixed in with a crowd of identities. It's that, that Rachel's trying to get at.

•
• (Dialogue, similar to above, omitted to reduce transcription length)
•

S: But walking in and [teacher interjects]
T: You should make a distinction here between identity and self esteem, If you're talking about image
S: It's not about self esteem, it's about self image.
T: Yeah. There's quite a big difference.

•
• (Dialogue, similar to above, omitted to reduce transcription length)
•

S: Yeah, for sure.
T: Next critique maybe you'll have a couple of them constructed
S: Yeah, I've got a mirror waiting for me to transport it on the bus. Its a great big mirror.
T: Anyone else have more suggestions for Rachel? Or questions? Or anything?

•
• (Dialogue, similar to above, omitted to reduce transcription length)
•

T: You've had some great feedback.
S: Yeah.
T: Really super feedback. Thanks a lot guys. Anything else before we call on Joan.
(Applause)
T: Great .

Discussion and Interpretation of the data

Art Critique : Site 4

Answering the Research Questions

What is the content and process of teacher directed dialogue during art viewing sessions about student works of art for site 4?

What implicit frameworks, goals, and knowledge about viewing art activities are evident through the dialogue and process? In essence, what are the reasons for providing this session for students in site 4 Art Critique?

Introduction

This session consisted of individual presentations. As a result, the responsibility for what would be included, and how each student section would proceed was primarily at the discretion of the student making each presentation. The teacher, making very few comments, seemed to be sending the message that the students were in charge.

While showing their works to the class, most of the students stood behind the table facing the class. The set up of the space with the display table at the front, behind which each student stood to speak, made the interaction more a presentation than a discussion. Each student was *on stage* for their critique. This session could be described as a critique of works in progress .

Dialogue Content

During this session very little content occurred in the *General Instruction*, *Art Education* category (see fig.16) suggesting that there was no instructional agenda, other than talknig about the art, for this activity. The content that did fall into this category dealt with class process issues alone.

The assertions category of content also had a small showing for a session where the class was to talk directly about works of art. The 7.9% of total dialogue interpreting the works of art as objects of artistic expression (see fig.16) occurred almost entirely in one student's presentation. This student was displaying completed theatrical masks as material for his critique. Adding to the under representation of this category of dialogue, it is also important to note that when these statements occurred they were associated with the expressive qualities of the masks *in character* and not with the visual aspects of the actual artifacts being discussed. Of all the units of dialogue in this category, only five comments were made during the other two student presentations.

In this critique, concerned with discussing works in progress we see an emphasis on the discussion of context. In the category of *context associated with the work*, the largest quantity of content fell into the *intentions of the artist* distinction (fig.16). In this category we see that 39.3% (fig.16) of the total classroom dialogue, which represents the largest single category of dialogue for this session, was associated with artistic intentions.

A more detailed analysis of the content of this *intentions* category (see fig. 17) reveals an emphasis on *description* of what might be seen as well as on *interpretation/analysis* as a *technical process.* The emphasis on descriptive statements can be accounted for by realizing that no finished works were available to view. As a result more description was needed to assist the group in creating a mental image of the finished work.

The emphasis on *analyzing the work as a process* and a de-emphasis on comments describing the expression of the work can also be considered a logical outcome of this type of session considering that expression is a responsive experience, and without actual visual material to responded to, there is less to say. It may be that when works in progress are discussed, the students are limited to converse most about less interpretative aspects of the intended work, including describing what it might look like, and explaining the intended construction process.

Reviewing the content of dialogue for this session we see in the *general instruction discussion* category, other than the process information which dealt with the management of the class, very little dialogue fell into any of the categories of art criticism, aesthetics, art history, art studio, or societal cultural associations.

Although the students and class were willing to engage in dialogue about artistic intentions as if the works were real, the focus or the emphasis of the discussion rested primarily with the description of the work with regards to what might be seen and an analysis of the intended work as an artistic, technical, or creative process.

Dialogue Sequence

As can be seen by the dialogue content sequence (fig.18), each student gave a different type of presentation to the class. The first student discussed a variety of works, some of the pieces were presented to the class and became springboards for discussion of hypothetical pieces. Student three discussed five different masks giving a theatrical dialogue and expressive description of each mask.

Regardless of the differences between the three student presentations, the talk of artist intentions dominated this session. All three students' presentations included a presentation by the artist along with some response from the class. During this entire session none of the art works were presented to the class for analysis. Each student showed inspirational material to be used by them in the development of their work, discussed their personal intentions for the finished pieces, and entertained input, feedback, and suggestions about their direction.

Representative Dialogue

The transcribed text included in the report for this session reveals the purpose of this session is to report to the class the ideas that are or will be informing her studio work, and to receive feedback from the group. In segment "12" the student identifies that she

has very little work to show the group, announces the theme for her work, and shows some photographs that were not going to be part of the finished work but would provide a feeling for the point she would attempt to make in the completed piece.

S: Okay. And my theme is, self evident, self image, self expression and especially in the teenage years, so I'm focusing mostly, okay I'm focusing totally on people of our own age. Okay? *And I've got a few pictures with me, but I'm not using them as my subject.*

This session was part of a series of critiques that were intended to follow the students through their production process. Each of the three students giving their presentations were at a different stage in the production of their work. The student represented in the transcribed text was at the preliminary stages in production. During her critique there were several comments made that referred to the discussion they would have at a later time in her process. Near the end of her presentation the teacher commented, "Next critique maybe you'll have a couple of them constructed."

The teacher directed the discussion by asking questions that would reveal information to the class that she thought was important to consider, and would provide feedback to the artist. The two main areas of concern questioned by the teacher dealt with the visual and expressive aspects of the intended work. She was directing the group to make a connection between the way the work would look and the expression that might follow.

T: Okay. *Describe the installation for us* a little bit more. Are these things going to be, how are they going to be presented? Hung?
S: I hope so,
and
T: Um, but *I want you to tell us a little bit about the experience the person will have.* Are you having three or four pictures hung or are you planning to have [student interjects comments]

This class used critiques to monitor student progress through their production process to offer suggestions and feedback from the group to assist in the technical, conceptual and expressive aspects of the work as it progressed.

Technical suggestions included comments like,

S: ... I'm trying to think about that and *I'm thinking, that's not possible, cause,... I'm going to have to drill a hole in the mirror or something.*
T: *It's very possible.* We'll do it. It's very possible.
S: I'm going to try and figure that out.
Ss: Is a flat mirror or a square mirror. and is the picture going to be on the back?
S: No I'm going to cut the mirror into the size of the pictures so it will be little 8X10 mirrors,
Ss: so its going to be a bunch of mirrors like,
S: Yes.
Ss: *so why couldn't you just cut the mirror? I know that sounds hard to cut a mirror*
Ss: *No it's not. Use a glass cutter.*
Ss: Okay, so you cut the mirror, put the picture on the back and do something with wire where there's actually something, like don't you think you could hang something or weld something.

Conceptual suggestions included comments like,

S: But walking in and [teacher interjects]
T: *You should make a distinction here between identity and self esteem, If you're talking about image*
S: It's not about self esteem, it's about self image.
T: Yeah. There's quite a big difference.

Feedback on the expressive nature of the work in progress included comments like,

S: I know but I'd rather have it hanging from something free so people could walk around it, go through it and like, I want it to twirl a little bit because wire tends to twirl a little with air pushing through '*Cause then people can walk in and say, oh this is a picture of so and so, and then they turn around and on the back's a mirror. They're like oh. It's kind of a surprise. It's kind of like you weren't expecting to be part of the piece.* But the thing is, that the piece isn't a piece by itself. You get people walking around in it and look at it for a piece, whole and complete
T: *That's what I was trying to get at. The experience the person has when they go in.* I'm going from the description that you've given me in the past and the discussions that we've had about this piece. *When a person walks into this installation the pictures are moving, they're turning all the time, so you get surprised views of yourself mixed in with a crowd of identities.*

The goal of this session, "to present the ideas of works in progress" and "to receive feedback from the class," also became evident in comments by the teacher. A statement such as, "anyone else have more *suggestions* for Rachel?" directed the group to

offer *suggestions* to the artist. The concluding comments of the session reaffirmed the teachers intended goal for the session. The teacher said, "You've *had some great feedback*. Really super feedback. Thanks a lot guys."

Concluding Thoughts on Site 4 Art Critique

Site 4 Art Critique is an example of viewing art as a means of reporting and getting feedback on studio works in progress. With this as the purpose for the critique, discussion was dominated by explaining and commenting on the intentions of the artist. When discussion about works of art is dominated by explaining and commenting on the intentions of the artist, the discussion seems to focus on description of what the intended work will look like and on problems with technical processes associated with constructing the work. In this session issues about the works, as well as ideas of the artists, formed the substance of the classroom conversations.

The value of a session like this could be to keep the class informed about work going on by other students, to keep the students working by having them report at several stages along their road to completion, to share ideas about the process of conceiving of artistic expression, or to get feedback from others to help in the crystallizing of ideas and in the solving of technical problems. The students did receive feedback on their ideas and appeared to refine their conceptions by having to explain their intentions in words.

Concluding Thoughts on Site 4

Answering the Research Questions

How does the dialogue content and process associated with viewing historical works of art compare with the dialogue content and process associated with viewing student works of art for this site?

For this site the class purpose, process, and goals varried between the art history and the art critique sessions. The Art History viewing session has been characterized in this report as one having the goal of exploring an artistic style through exemplary works of art. This purpose, as the shaper of the session, yielded process features that involved careful observation and analysis of exemplary works from the style in order to identify and clarify the expressive nature of this movement as a distinct style.

The Art Critique viewing session has been characterized as one having the goal of viewing art as a means of reporting and getting feedback on studio works in progress. With this purpose driving the critique, class discussion was dominated by explaining and commenting on the intentions of the artist. The goal was to help the students studio process.

This goal resulted in a very different focus and process during the activity from that outlined for the Art History session for this same group of students and teacher. With this purpose, as the driver of the session, the actual works in progress seemed less important than the ideas and production strategies of the student. The analysis of work, since few were physically present, gave way to analysis of the conceptions, technical processes, and direction of each student as he or she prepared to create their work.

Through this process the works of art became the catalyst to analyze student intentions and as a result, dialogue content concentrations appeared in the *context* related *artist intentions* category of discussion. This process, of critiquing works in progress,

seemed less connected to actual works and appeared to be concerned with exploring challenges of the creative process.

Through the process used during the art history session, the works of art became the resource from which the characteristics of the style were identified, explored, and validated. With this strategy adopted as a process, the *set* of art works become the authoritative source of information. The associated discussion, as a result, was distilled from the works, and the viewing and discussing process brought life to the expressive claims about the style. In essence, the works of art became examples of the operative nature of the style.

When this teacher taught about an artistic style in the art history session, individual works added information about the style's character. Here it was the collection of works that became the focus, with each individual work only adding a part of the collective understanding. This led to a selective attention to any given work of art. In this sense the integrity or individuality of specific works, during analysis, was undermined to allow for clarity in considering the style as a general category to which singular works could be an example.

A strong showing in the assertions category of discussion appeared in the art history data, since the exploration was accomplished *through* actual works. The purpose of the art critique session produced dialogue that reduced the amount of discussion of art as an expressive entity and encouraged a focus on the conception of an artistic idea along with its associated technical production challenges. Through this type of session the authority of the artist as the controller of the art seemed to be nurtured. The students presented their work, and although class members offered suggestions, it was left with the artist to accept or reject their offerings. This process tended to elevate the place of the artist as the expression of the art is seen through the artist rather than through the art.

Presenting the data

Site 5

Site Overview

The site 5 school is the same as that of site 4 and is large, with a population of over 1500 students in a city of over 1,000,000 residents. This school is an Arts Intensive School[1] with students attending from a large catchment area covering three boards of education. The students are admitted to the school through a portfolio review and/ or audition. The site 5 class consisted of art students who are specialists in visual art and are taking these courses as part of their arts concentration program. The group of students represented in site 5 are the same for both the art critique and art history session with a change in teacher for each session. For this site the teachers were changed because the art history and the studio components of the program were taught by different instructors.

The class was comprised of 25 grade 12 and OAC specialty Visual Art students. The Art History session was part of the regular activity in a specialty Art History course and the Art Critique session was part of the regular class activity in a specialty painting course in mural construction. The Art History was studied as prescribed by the local Board of Education in harmony with the Province of Ontario, Ministry of Education Guidelines (Ministry of Education, 1985)

Once again, the class membership was primarily eurocentric. There were two students of colour and two who spoke with a slight European accent. These students were mostly from middle to upper-middle class homes.

The teacher of the Art History session, has been teaching Art History in a High School setting for eight years. She also teaches two sections of Comprehensive Visual

[1] the Arts Intensive School operates as a separate institution housed in a complex along with a regular High School. Students who attend the Arts Intensive school were admitted through portfolio review or audition and specialize in one of Music, Drama, Dance, or Visual Art, during their tenure at the school.

Art to option art[1] students in the general Art Education program. She graduated from university with an Honours degree in Art History with a minor in studio. She has taught comprehensive Visual Arts to classes from grade nine to twelve and Art History concentration courses to grades eleven to OAC.

The teacher of the Studio Art session, has been teaching Visual Art studio courses in a High School setting for twenty one years. For several years of her teaching career she instructed in a general comprehensive Visual Art program and has taught in the Arts Specialty school for the last ten of those years. At the Arts Intensive school she teaches comprehensive Visual Art to the option art students, Mural construction as a specialty painting course, and teaches printmaking to the Art School students. She graduated from university with an Honours Studio degree with a minor in Art History.

The Visual Art Program at this school consists of Comprehensive Visual Arts course offerings for general education students at the general, basic, and advanced levels. The Arts Intensive part of the program offers credits leading to graduation through specialty visual art courses including Drawing, Painting, Printmaking, Sculpture, Photography, Ceramics, Graphic Design, and art History in grades ten to OAC.

[1] option art students refers to those students who are not enrolled in the arts specialty program and take Visual Art as an option as part of a regular school program.

Presenting the data

Art History: Site 5

Introduction

I had originally decided, after recording this session, not to include site 5 in this report because it did not seem to represent an active viewing art session that was usable to study the questions of this research. I reconsidered my decision as I reviewed the data and it became apparent that, although the process and content might not resemble the practice of what one might typically consider an active viewing art session, it did represent one class process iteration in the range of viewing art activity possibilities.

The site 5 Art History viewing session was conducted in the same room and with a similar set up to that in the site 4 art critique. Work tables were arranged in a horseshoe with a black board and projection screen placed in the center facing the students. As the session began, the teacher moved to the middle of the horseshoe, and sat with the students, allowing her to be part of the viewing group.

Each student had been asked to select and present a topic related to art history that they felt would be relevant to the course of study. During their presentation each student stood at the front, beside the screen and behind a large table. At the end of each presentation the student directing the session distributed a handout highlighting some of the major points made during his or her presentation. Following this, the class members had an opportunity to ask questions, make comments, and fill out a response form about the presentation. Teacher instructions at this part of the session consisted of remarks such as:

> T: So thank you very much Eleanor.
> We'll give everyone a minute. If you want to just write down something about Eleanor's presentation and as I always will say, [write] something supportive, [and] something that could help her do a better job next time.

This session included presentations by two students and lasted for approximately 60 minutes. The first student began without the teacher giving any introductory comments about the purpose or process of the session. The only directional comments given by the teacher consisted of, "today's presentations are only two, as you've noticed you only have two forms to fill out for today, we have Eleanor on first and then Mary Beth will be following. So enjoy your two presentations."

Although the teacher's instructions offered little insight into the process or intent of the viewing session, the students made comments about their purpose and goals for the activity. The second student introduced her presentation by saying, "I'm going to have [an] interactive discussion or debate about the importance and relevance of art history [to life]." After announcing this she commented, "I find, myself, that history is very, very important to every day life. So I thought that we would just do a list of pros and cons and I have some examples of the influence of history in art."

Dialogue Content

For site 5 art history, 76.7% of the total class dialogue consisted of general discussion, 5.3% consisted of assertions about works of art, and 17.3% with the context associated with the works being viewed (fig. 19). The largest percentage of dialogue during this session (see fig.19) occurred in the societal cultural discussion under art education general discussion and accounted for 39.6% of the total classroom dialogue. In this category discussion of cultural and societal context included comments about particular artists and the broader context in which the Baroque style existed. For example, one student displayed a representation of Bach, and said, "This is Bach right here...The term Baroque music is familiar to both artists and musicians."

This category also included discussion about the musical instruments used during the time and the nature of the music that was typical of the Baroque period. In an exchange between the teacher and the class concerning other kinds of societal

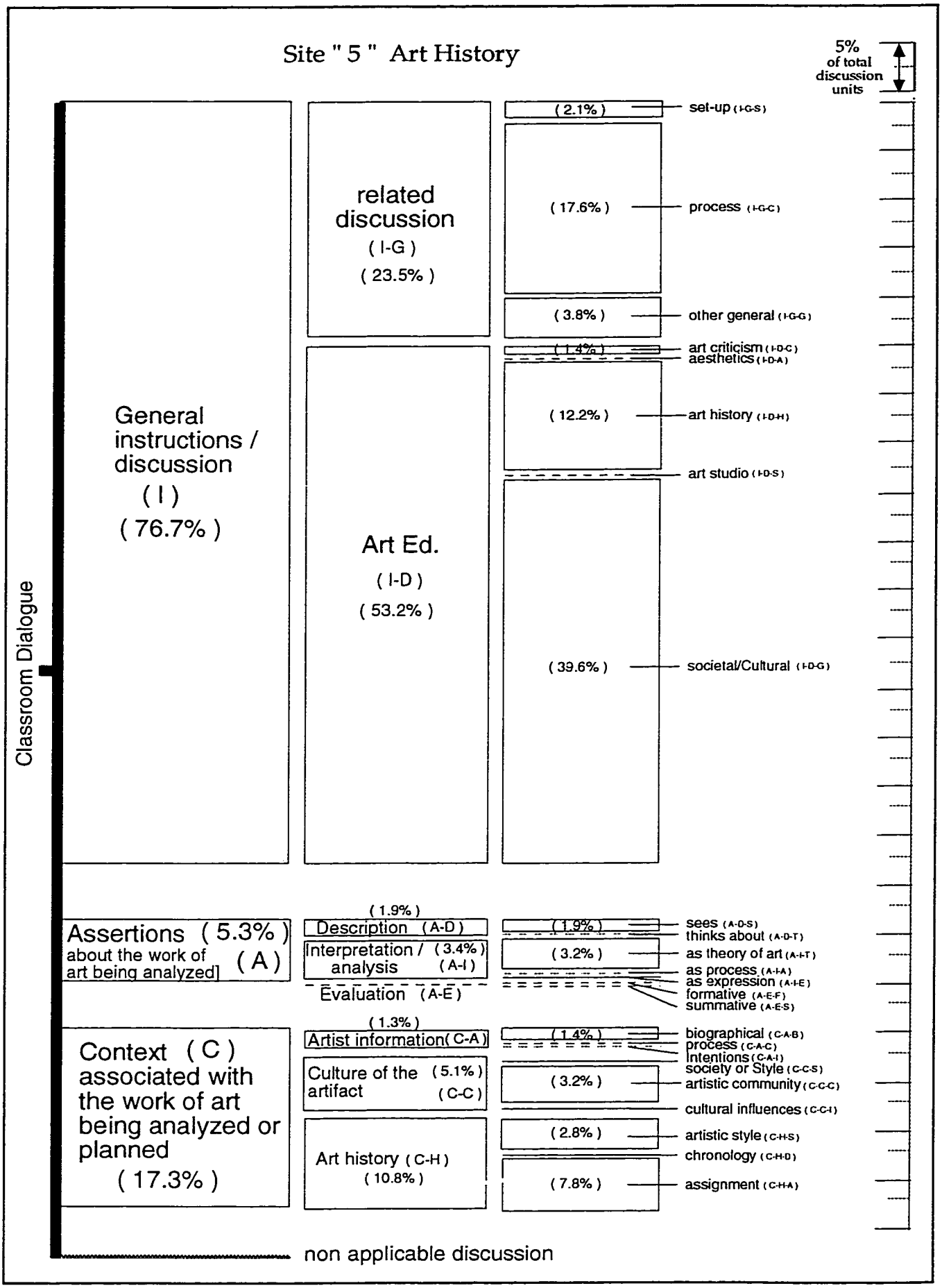

Figure 19. Graph showing relative quantities of categorized conversation as a percentage of total classroom dialogue for site 5 viewing art history session.

connections with the Baroque period the teacher commented, "In Venice the beginning of the Baroque was where we saw the beginning of opera and with opera you have other kinds of arts coming together not just music."

Conversation also included dialogue relating the students own cultural experience with history. The students commented;

S: Throughout my life through studying history, through reading books about history, it just seems to repeat itself over and over. I did a research paper on the Medieval plagues for history and I found that I was talking to a science teacher and he was telling me that we are going to encounter something like that with the things that are happening in Africa right now with AIDS. Half the population of Africa has AIDS and they're all dying off.
Ss: If you think that history keeps repeating itself, right, well history doesn't repeat itself. People repeat themselves.
Ss: Because you can see the patterns.

The three content categories within the general instruction dialogue with the greatest quantity of comments included, 17.6% of the total classroom discussion related to class process, 12.2% to general Art History, and 39.6% to general talk about society or culture related to the session topic (see fig.19).

The class process dialogue consisted of statements that kept the class moving as well as comments identifying the student's reasons for choosing their topics like: "Some of my friends are in music and I was curious to understand a little bit better where they were coming from."

Of the of dialogue, 53.2% consisted of general art education discussion including 12.2% about Art History including comments like, "The word Baroque was borrowed from art history, and parallels between the music and art were impressive during this period." Since during this session very few works of art were actually presented for the students to look at and respond to, discussion about specific styles of art were only covered in very general ways.

For this session 5.3% of the total classroom dialogue consisted of making assertions about the works of art being viewed. All the assertions represented for this site

(fig.19) occurred in the second student's presentation and were primarily associated with only one of the works of art being presented.

In the category of *assertions* the two divisions that represented the largest quantity of conversation included 1.9% description and 3.2% interpreting the works shown as part of a particular theory or style of art. The *assertions* category of dialogue represented the smallest quantity of conversation of the three general category distinctions for this session.

The third major category representing statements about the *context* associated with the works of art being viewed consisted of 3.2% of the total classroom dialogue commenting on the artistic community in which the works were created, 1.4% with biographical information about the artists, 2.8% with connecting the work with a particular artistic style, and 7.8% with the assignment or motivation the artists were working under while creating the work.

The largest component of the contextual discussion referencing the particular assignment or motivation that the artists themselves would have been working from included comments like:

> S: The Egyptians were the first people besides the Mesopotamians and basically the first cultures who really used art in their every day life. They usually decorated their pyramids to call the soul back to the body. They were the first people to use a very large form of writing.

Dialogue Sequence

The dialogue for site 5 art history was divided into 17 dialogue segments (fig.20). Segment 1 and 2 represented the entire first student's presentation. The first student spoke in general terms about music during the Baroque period and made no reference to works of art during her presentation. The discussion engaged during this segment of the session was only peripherally associated with visual art during the Baroque period and, as depicted in the instructional sequence graph (fig.20), contained no comments of an assertive or contextual nature related to any specific art works.

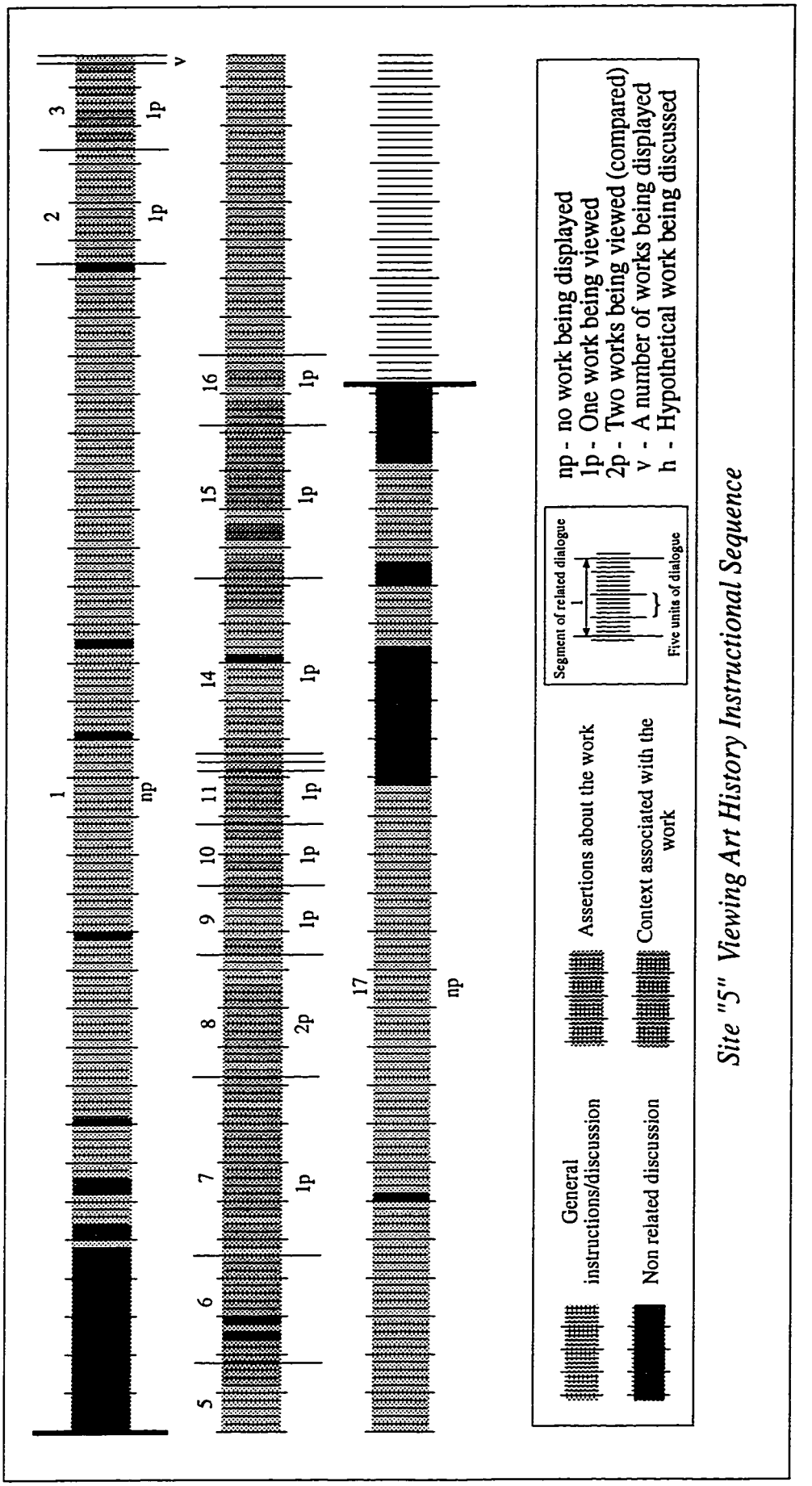

Figure 20. Graph depicting instructional sequence as a set of dialogue units divided into numbered segments showing groups of related conversation for site 5 Art History.

The second student's presentation was divided into 15 dialogue segments, beginning in segment 3 and ending with segment 17 (fig.20). The segments varied in length from one (segment 4, fig.20) to over 100 (segment 17, fig.20) dialogue units. The dialogue segments of this session were inconsistent in content and irregular in length when viewing works of art.

Representative Dialogue

I have characterized this session as having inconsistent content and irregular length discussion segments which means that no dialogue portion of the class could be presented as being typical for analysis purposes.

As a result, to represent the dialogue of this session I have included a small portion of the first student's presentation including comments by the teacher that might indicate some of her interest in the presentation direction as well as a portion of the second student's presentation which demonstrates the type of conversation associated with the viewing of actual work that occurred in this session.

The representative dialogue for this session includes a portion of segment 1 followed by segments 3 through 9 (fig.20).

(part of segment 1 fig.20)

T: Can we pass those around as you talk (referring to pictures of musical organs)?
S: Sure.
T: Do you have anything else to show us? Does anyone have any questions for Eleanor?
S: Where did you get your topic?
S: Um, some of my friends are in music and I curious to understand a little bit better of where they were coming from, 'cause we were talking about certain things and I decided to pick the Baroque period because that was the most influential period where music and art came together.
T: Do you remember one of the things earlier on in my little lectures on Baroque art, what was similar about the way they structured, especially Bach, somewhere in the structure of the music too how they composed their compositions in art. Do you remember one of the things I'd mentioned? Something had to do with how the figures were constructed in some ways so you could draw some parallel. Anyone remember? Remember I was talking about Bach and his fugues and the fact that counterpoint and the lines intertwined amongst each other?

S: Talking about the patterns and how they became deeper and the depth and perspective of painting became deeper

T: Yeah, that would be one similarity that I think you could compare. The fact that the music got thicker and more, because of the many different layers of melodies that you get in music you would see that kind of thing happening in art as well, that there are layers in the way the figures were placed, crisscrossing each other and the depth started to happen with Baroque as opposed to Renaissance being quite flat. A little bit of perspective. But most of the figures were right out along the front.

(segment 3 begins. fig.20) (slide change)

S: This is an Egyptian wall painting. I'm sure you're all familiar with Egyptian art. The Egyptians were the first people, besides the Mesopotamians, and basically the first cultures who really, really used art in their everyday life. They usually decorated their pyramids to call the soul back to the body, and any comments?

S: No

S: They were the first people to use a very large form of writing. I also have examples of four poses. I have four poses of art pretty much similar but completely different in style.

(segment 4 begins. fig.20) (slide changes)

(student flips through the four poses) and the different periods in history encouraged or discouraged artists to use certain styles.

(segment 5 begins. fig.20) (slide change)

(projects a work by Manet)

The other day we were talking about Rembrandt and how at one point he did a painting on his own just because he wanted to and he was shunned by society because of having his own ideas. Things that weren't requested by patrons. There were very specific poses that had to be used and painted putting eyes a certain way, putting hands a certain way. That was part of what was expected

S: Wasn't there a major thing about this picture. I know that this person was a prostitute.

S: Yeah, she was a prostitute, I remember that.

S: And that is like a real person, Like that's a model

(segment 6 begins. fig.20) (slide change)

S: (student changes slide to a Rembrandt work as she explains) but the next guy, that's a prostitute

Well a lot of artists hired prostitutes for their models.

Ss: How many? (student laughs)

S: It was supposed to be something beautiful.

Ss Yes, I remember I watched, French and Saunders did a take off on this pose and the rather larger half of French and Saunders, she did one and she was discussing how it was beautiful and how the times had changed it into an ugly, perverse and sexual whatever, when really is quite beautiful. Depending on the frame of mind at the time.

S: When the natural park scene was painted with nudes in it, it caused quite an uproar in the society

T: You're talking about the Manet, right?

(segment 7 begins. fig.20) (slide change)

S: Yeah. (student flips back to the Manet slide)
S: That one.
Ss: Well that one's a little more
S: Like a prostitute
T: Yeah, I'm just going to interrupt for a second. Mary Beth's comment is right. I think over the course of all the studies that you, when you look at paintings you're going to have lots of interpretations of different people of the time and then of later looking back. As far as I remember from various sources, he painted it with the intention of having the prostitute seem special and not just an ordinary person, but somebody that's special and using the skin tones. You can't really tell from a slide, but he tried to get a translucent quality which is the ideal of the human form and the beauty that goes with it. And there are other reasons for the symbolism of having this black woman come in as the servant. But both of them, especially, caused a lot of scandal because how could you expose a prostitute and have her look almost defiantly into the eye of the viewer where as a prostitute you would expect is going to look down and be coy and be subservient to you and not directly see you eye to eye. So that's was part of what the scandal was, according to what I've read too. Giving her some dignity.
S: She's kind of a goddess. Yeah, she's more of a goddess and so it's expected that she would be able to look at you with that powerful look, and the second here shouldn't. And because it's in a similar vein, the relation of the famous work done earlier is obvious and Titian is actually an earlier artists who set or established a style that many after followed and when it got to this time in the 1800s it was quite expected that there was a certain style that you would have the woman pose, but only a goddess, a woman of prestige. (slide change)

(segment 8 begins. fig.20) (slide change)

S: So this is Picasso, and this is, I can never pronounce his name. Ingres? (two slides shown in succession)
T: Yeah, Ingres.
S: Two portrait types, but totally and completely different because of their times in history obviously. But yes, Picasso did normal pictures. When I first heard about Picasso and I saw some paintings that were quite normal
Ss: What is normal though?
T: Yeah.
S: Well normal compared, like this normal (points to Ingres portrait) compared to this not being normal. (points to the Picasso portrait)
T: Probably realism is what the word you want.
T: Yeah. Yeah. But, I've tried to copy this painting and it is incredibly hard. He was, looking at it you wouldn't think it would be that difficult, but to get it geometrically proper it's quite the job.
S: Yeah, first I want to discuss Durer

(segment 9 begins. fig.20) (slide change)

(projects a Durer slide) who did the etching and the printmaking. I'm sure without his experimenting and such we wouldn't have had the printmaking machines. I know he didn't invent the printmaking machine, but so many advances in developing techniques in art have aided in lot of other things like.

Discussion and Interpretation of the data

Art History : Site 5

Answering the Research Questions

What is the content and process of teacher directed dialogue during viewing sessions about historical works of art for site 5?

What implicit frameworks, goals, and knowledge about viewing art activities are evident through the dialogue and process? In essence, what are the reasons for providing this session for students in site 5 Art History?

Introduction

During the introduction for *site 5 Art History* the teacher made no comments that would shape the viewing art session except to turn over the process to the students. It did appear that the students were familiar with this type of class in that very little instruction was needed to have the students participate in the class. The student group seemed familiar with filling out forms in response to student presentations. At the end of each student's display the teacher instructed the class to say something positive and to offer some advice for improving each presentation. This instruction might suggest that one goal of the session was to have the students practice giving presentations, as the class members were only required to analyze the presentation itself on the response forms.

The second student provided some indication of purpose and goals through her introduction. She stated;

> S: I'm going to have [an] interactive discussion or debate about the importance and relevance of art history [to life].
> I find myself, that history is very very important to every day life. So I thought that we would just do a list of pros and cons and I have some examples of the influence of history in art.

It appeared that this student was interested in having her classmates comment on the relevance, to every day life, of the works she would present. The underlying goal of

this session, suggested by these comments, was to talk about the influence of art on society. The works of art as expressive objects were only important to the conversation in so far as they demonstrated an impact on life outside any artistic relevance. In this way the works of art were of secondary interest to the presenter.

Dialogue Content

The dialogue content for site 5 Art History was dominated by general discussion that was not connected in any way to works of art. The largest quantity of comments in the general discussion category fell into the *societal/cultural* content designation. This category of dialogue accounted for 39.6% of the total classroom conversation, which represented the largest quantity of any single category for this session.

One assumption of content analysis, being that what ever is spoken of most often in a given text is what the text is about (Berelson, 1970), would suggest that this session was about general issues of social and cultural interest.

By the same measure, one might conclude that this session was not about works of art per se. Only 5.3% of the total classroom dialogue (see fig.19) consisted of any type of assertions directed toward works of art. In other words, there were very few comments made during the entire session about any actual artifacts. It would be difficult to classify this session as a viewing art activity with critical analysis as part of its purpose as it seems reasonable that one cannot be productively critical without making specific reference.

In the few instances where assertions were made about actual works, very little interpretive dialogue occurred (see fig.19). These statements were typically made to describe what was seen as characteristic of a particular style of art.

If we consider that this session might be about general issues of social and cultural interest and not about any works of art per se, we might characterize this session as one that teaches or talks *around* art and *alludes* to actual work in the process.

Dialogue Sequence

The dialogue segments of this session were inconsistent in content and irregular in length when viewing works of art. This indicated that the conversation engaged while viewing art was not consistent from work to work.

In addition to the inconsistency of dialogue from work to work, there were some works that were extremely under represented in dialogue quantity by being discussed with only a single comment (segments 4, 12, and 13, fig.20). It might be safe to assume that the depth and breadth of understanding garnered from a single comment would be limited and offer little insight into the work. This might represent a situation where the works of art were not the focus of the dialogue and their understanding not the goal of the session.

The dialogue for this session included large segments of conversation where no pictures were displayed. Approximately two thirds of the session content consisted of general statements unrelated to works of art (see fig.20). The sequence structure of the session seemed to begin and end with a lengthy general discussion with an interlude of showing works.

When presenting works of art during this session some segments included only general information (segments 2 and 4, fig.20), while most included general plus some contextual information (segments 3,5,8,9,10, and 16, fig.20). If discussion consists of general and contextual information while looking at works of art, the process becomes one of *talking around* instead of *talking about* art.

A few of the segments of this session did include a variety of general contextual and assertive statements about works of art and are discussed in greater detail in the following section.

Representative Dialogue

The representative text from segment one is very brief because the student never actually displayed any works of art during her time with the group. The representative dialogue shows, that although the teacher did not interfere during the student's presentation, she was interested in the class making some connection between the topic of discussion and Art History. During the question period the teacher attempted to have the students consider a parallel between Baroque music and art.

This question did not direct the student to talk about any works of art in particular but did suggest that she make some connection with the nature of the artistic expression found in Baroque art generally.

The dialogue from segments 3 to 9 (fig.20) represents the type of conversation associated with the showing of art works to the group during this session.

The second student began her presentation by projecting a work and making a contextual comment about the piece by identifying it as an Egyptian wall painting. The comments that were associated with this work included statements about the Egyptians using "art in everyday life" and a pronouncement that they "decorated their pyramids to call the soul back to the body." These comments, although associated contextually to the work displayed, were not directed at the work itself. The dialogue seemed to use the works of art as background support for the presentation. The talk in this segment was about the Egyptian use of art and had no direct relationship to the images. Similar talk, peripheral to the presented works, occurred throughout the presentation (see segments 3, 4, and 9 in Representative Dialogue section).

In segment 4 the student projected four figure studies in different poses and announced, "I have four poses of art pretty much similar but completely different in style and the different periods in history encouraged or discouraged artists to use certain styles." The dialogue in this segment was about the fact that historical context has an impact on how artists represent their work. The works again acted as background for the

talk. When works of art act as background for conversation they are alluded to but not discussed in any direct way.

The theme of 'historical context affecting artistic expression' was restated several times throughout the presentation. While projecting works by Picasso and Ingres the student commented;

S: So this is Picasso, and this is, I can never pronounce his name. Ingres? (two slides shown in succession)
T: Yeah, Ingres.
S: Two portrait types, but totally and completely different because of their times in history obviously.

In segment 5 the student projects a work by Manet and talks about Rembrandt. This situation reinforced the idea that the works of art were peripheral to the talk. The Student next projected a Rembrandt work and mentioned aspects of the Manet piece. It wasn't until the teacher commented on the talk being about the Manet piece that the student flipped back to the actual work to allow conversation to continue about the work with the piece displayed.

S: When the natural park scene was painted with nudes in it, it caused quite an uproar in the society
T: You're talking about the Manet, right?
S: Yeah. (student flips back to the Manet slide)
S: That one.
Ss: Well that one's a little more
S: Like a prostitute

During this session, where the purpose seemed to be to allow the students to make presentations about Art History, when the group did talk directly about a work of art it seemed to be triggered incidentally and not as an intended part of the discussion.

There were no questions asked during this presentation that directed any attention to the works of art and any statements that were directed at the works seemed to be diversions from the main conversation path rather than as a natural part of the dialogue purpose.

Concluding thoughts on Site 5 Art History

Through this session I came to understand that one may view art as background or incidental to essential classroom dialogue. A teacher, or in this case a student, might show works of art during a class session without offering many descriptive, interpretive or evaluative statements about the works themselves. Due to this lack of specific attention to visual or expressive particulars related to the individual works, it would be difficult to consider a session like this an art criticism activity. What this session does offer this study is an example of times when works of art, although viewed during class discussion, are incidental to the actual conversation. At times works of art are presented to a group and become a springboard for dialogue tangentially related to the study of art but do not add to the substance of discussion.

In this type of setting questions and statements included in the class discussion are seldom directed at understanding the works of art as expressive objects. The process is one of *teaching or talking around* works with no apparent need to mention particulars about them. The value of this type of discussion might be to broaden student understanding of contextual information loosely associated with periods of Art History .

Although the structure and nature of this particular session was unique within the set of sessions studied in this research project, it was included to illustrate a tangential use of art works in viewing art sessions. Classroom discussion during this type of session *alludes* to works or styles of art without making a direct connection between the dialogue and specific works. The questions and statements in the session were not related to specific works of art. In fact, this session is not really a viewing art activity because the goals and purposes have little to with looking at art critically.I have characterized this type of class process as talking around art where art is integrated as allusion in the class dialogue. the purpose or goal of this session was to engage in non art related discussion.

Presenting the data

Art Critique: Site 5

Introduction

The site 5 art critique, was carried out in a studio classroom that was used solely for painting instruction. This studio art room was a converted shop and, as a result, had very high ceilings and large open spaces. The room was divided by large painting easels placed in a variety of directions throughout the class to create little work spaces for each of the students. As the class was beginning the teacher and the students moved a few of the work easels aside to create a large open area in the center of the room. This space had visual access to most of the student work areas and formed a gathering place for the group to begin the critique.

This session was part of the regular class process and exemplified a routine look at student works in progress. In this class the students gave a regular accounting of their ideas, intentions, and progress. The displayed student works for this critique consisted of preliminary sketches, paintings, and maquettes that were being used to create large murals to be installed in the school. The students were at varying stages of completion of their preparatory work for their murals; some had sketches, some had photographs, and some had partially completed models of the finished murals.

The teacher instructed the students to place their works on their painting easels or on the walls beside their easels so they could be easily seen. The teacher's introductory comments included:

T: Okay, just tape them up. We need those here, (pointing to a spot on the wall) You're going to talk to the group and not me individually because we want to hear what they have to say too.

T: Okay, let's start. We don't want to spent the whole class talking so we want to get going.
First of all take a look around and see what others in the class have done since yesterday. There are some rough drawings and some sketches that are more resolved over there. (the teacher points out some sketches around the room) So let's start with you Melissa.

S: Where do you want me to start?
T: First of all tell me where you are going to put this mural? What size will it be and where you started from.

With these few introductory comments the teacher set the stage for the art critique session. The process involved the students standing by their work and giving an explanation of what they had done to date. Following each student's presentation to the class the teacher turned to the group and asked for any comments, questions or suggestions that the members of the class could offer to the student making the presentation.

Dialogue Content

The dialogue in the session consisted of 22% general discussion, 35.6% assertions about the works of art being analyzed and planned, and 46.3% associated with context within which the work of art being analyzed or planned was situated (see fig.21).

Of the general instruction discussion category, the largest quantity of dialogue, 14%, consisted of comments managing the process of the viewing art session. The teacher made most of these comments to direct the dialogue of the class to keep it moving. This general category also included 5.9% of total classroom discussion giving general advice to individual students in the class and included comments like:

T: So we should work next week on getting your images since you now have the idea for the construction.
and
The bigger it gets the more obvious your errors will be and if you have been neglectful in your preparation that will show too.

As part of the *assertions* category of dialogue that showed the largest quantities of dialogue, 9.3% of the total classroom dialogue consisted of comments describing what was seen in the work. Most of the dialogue that was categorized under *description*, was accompanied by the teacher and/or a student pointing at the works to identify the exact position where the information they were discussing or describing was located.

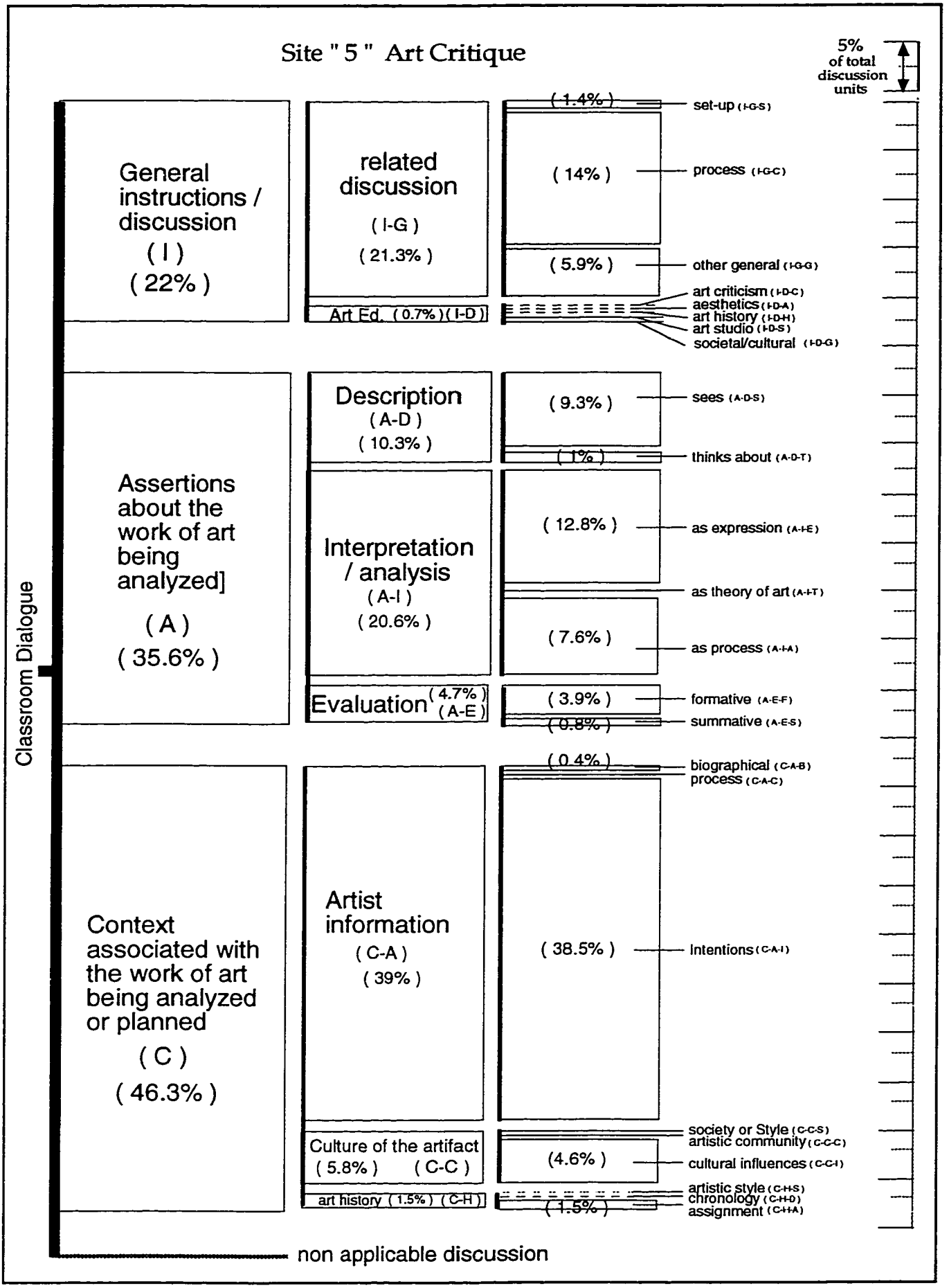

Figure 21. Graph showing relative quantities of categorized conversation as a percentage of total classroom dialogue for site 5 viewing student art session.

In addition to the descriptive assertions about the works, 12.8% of the total classroom dialogue consisted of comments interpreting the works as objects of expression, 7.8% as parts of a technical or artistic process, 3.9% formative evaluation comments and 0.8% summative evaluations (see fig.21).

The largest portion of conversation in this session occurred in the category of *context associated with the work* and accounted for 46.3% of the total classroom dialogue. Within this broad category a small amount of dialogue consisted of biographical, process, and assignment related information, 4.6% consisted of statements made about cultural influences on the works and the greatest quantity consisted of comments categorized as artist's intentions (see fig.21).

Artist's intentions accounted for 38.5% of the total classroom dialogue. This included noteworthy showings in four distinct subcategories including description, intentions of expression, intended process, and formative and summative comments on the intended products (see fig.22).

In this session 16.7% of the total classroom dialogue consisted of descriptions about what might be seen in the intended work as it evolved. This represented the largest quantity of dialogue in the *artist intentions* category (see fig.22). This dialogue included comments by the students on the final size of the intended mural, where the mural might be installed in the school and issues dealing with the visual qualities of the intended work.

Approximately 11% of total classroom dialogue under the *Intentions* category fell into the designation of interpreting the work of art as part of an artistic process. This category included talk of materials, construction and process strategies.

Evaluative dialogue in this session consisted of 1% formative and 2.1% summative comments. These statements were mostly suggestions for improvement in areas of the intended work that the artist had questioned. There were no negative evaluative comments made during the activity.

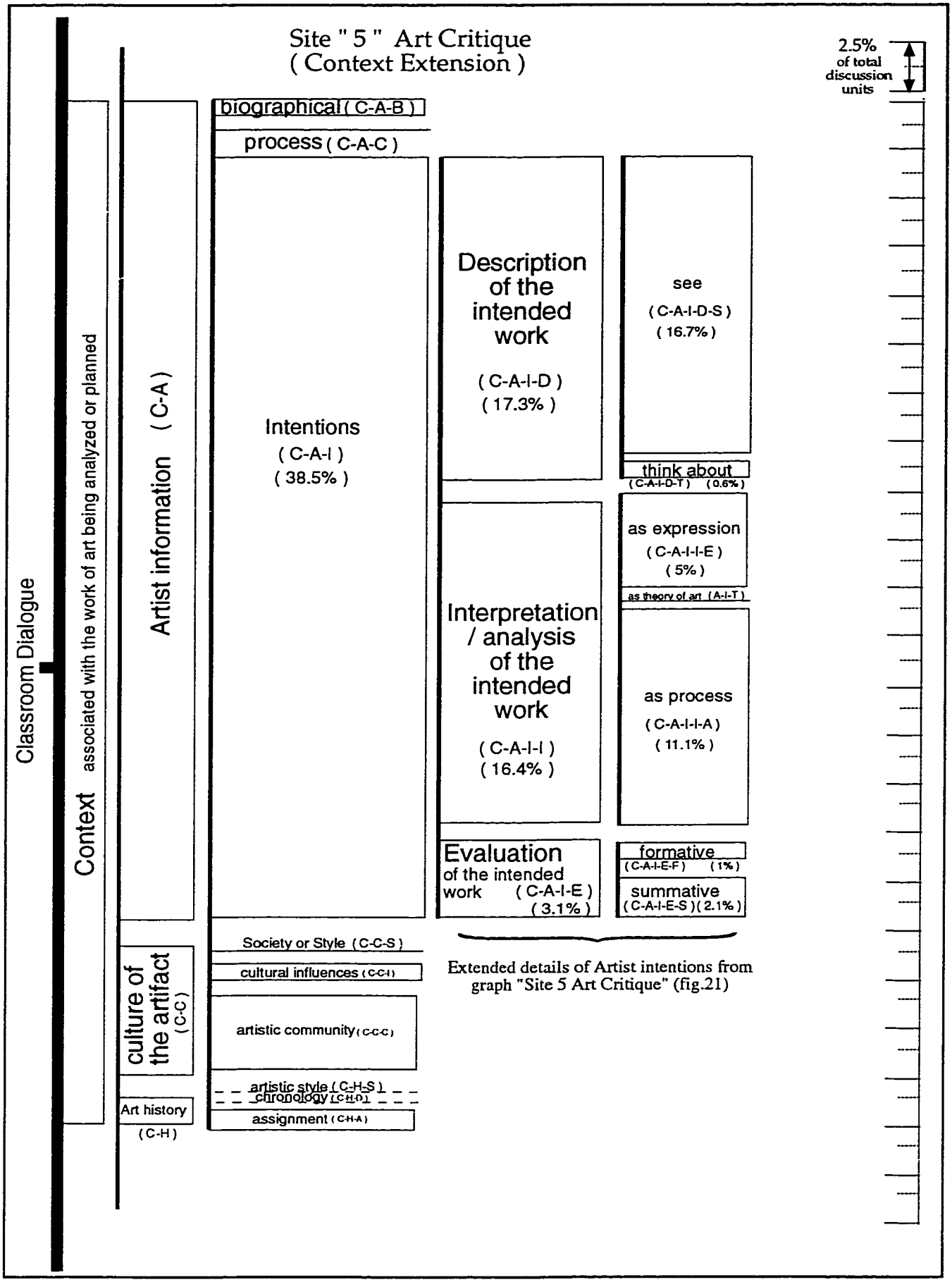

Figure 22. Graph showing relative quantities of categorized conversation, in the context category of artists intentions, as a percentage of total classroom dialogue for site 5 art critique session.

Dialogue Sequence

To represent the flow of this session, the content was divided into 12 dialogue segments representing eight student works (fig.23). The dialogue content was not the same from segment to segment but could be considered similar in that for each student work the group engaged a variety of general, assertive, and contextual comments. The variety in the specific amounts of each content type resulted from the fact that each student was at a different stage in the production process and as a result some students had more tangible things to look at and discuss than others.

In this session there was a large quantity of dialogue units associated with each individual student work. The smallest segment length associated with an individual student's product was segment 6, consisting of 70 dialogue units (see fig.23).

Representative Dialogue

I have characterized this session as having similar length discussion segments in that there were extreme variations in length seen in other sites in this study[1]. The content type varied in each segment depending on the resources available for discussion during each students critique. To represent that variety I have documented conversation associated with two student works along with some of the introductory comments made by the teacher. This citation includes dialogue from segment 2, representing part of one student's work, and segment 4, representing the work of a second student. These two segments could be seen as characteristic of dialogue represented in the rest of the session and include segments where students were responding to the actual images in front of them, as in segment 2, as well as discussing contextual information including artistic intentions, found in segment 4.

[1] For an illustration of greater ranges between segment lengths see Art History sites "1", "2", "4", and "5".

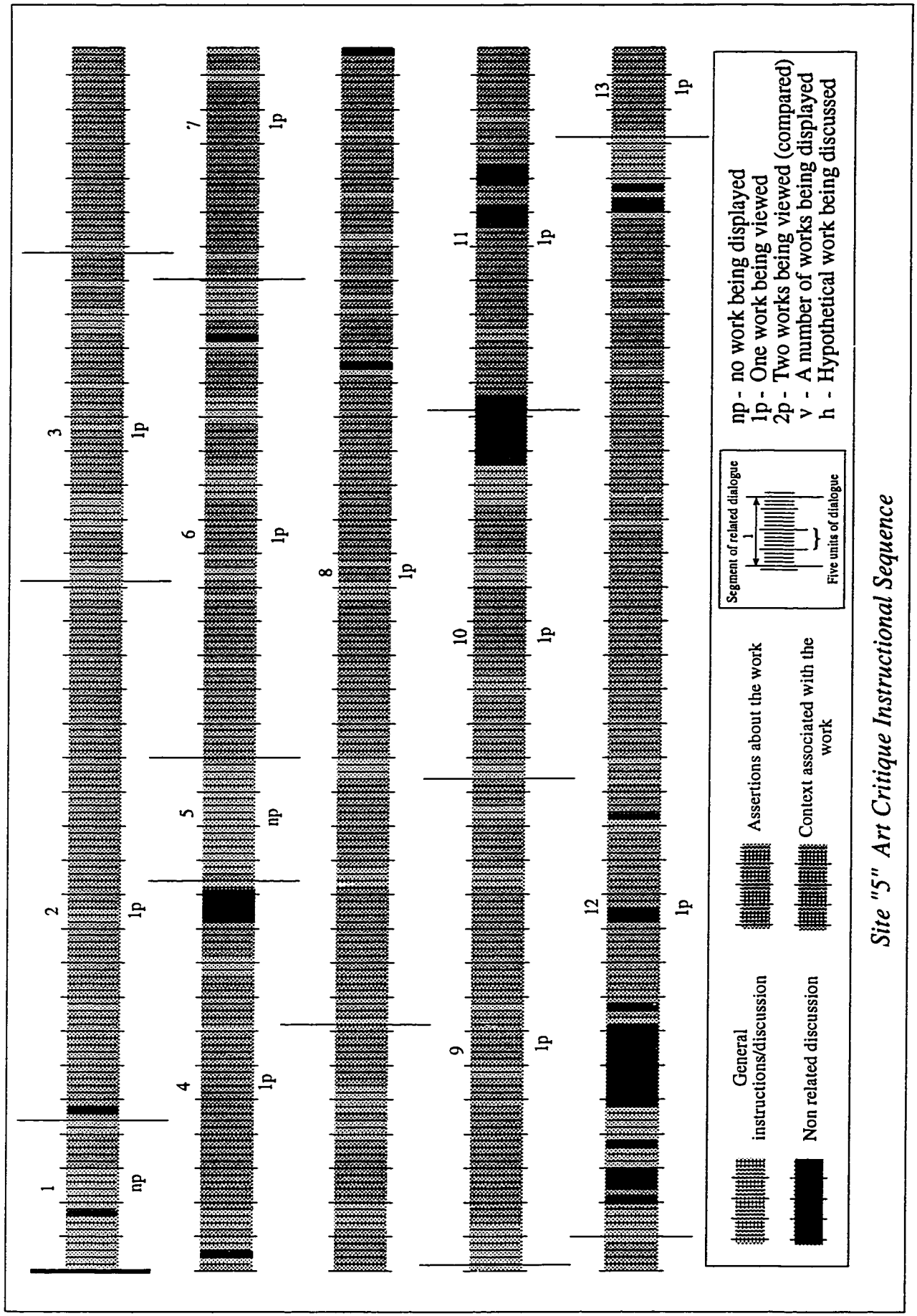

Figure 23. Graph depicting instructional sequence as a set of dialogue units divided into numbered segments showing groups of related conversation for site 5 Art Critique.

(segment 2 begins. fig.23) (first student work)

S: Well I started with this sort of thing right here, an illuminated manuscript (points to parts of the painting.) (this painting is a preliminary painting and will be used as a model to produce a larger piece) and I wanted to change the form of it so I got this idea from Hundertwasser and Klimt (student points out aspects of her design that reflect these artists influence) because they used all kinds of patterns and stuff like that. I still wanted to make it sort of mystical and spiritual so I put this mother figure and this bird here (points out a symbol on the work) to represent innocence and she has sort of little stars or flower like things in her hair that are also in the birds and go together and these are sort of like stars that are falling (points to painting) and it continues throughout the whole piece. and this represents nature (points to representation of birds) and this symbolizes humanity and is kind of like the structure like these are the houses and these are bridges combining everything.

T: So you've taken quite a bit from here (teacher points to the bottom section of the painting) and really adapted it over here Any suggestions for Marissa? Any questions about the piece? James ?

Ss: Why, well like from far away it looks like everything is just blocked in. Why does it look like that?

S: I don't know what you mean?

Ss: Well like from far away it looks like there are just solid colours

S: They are?

T: Why would you think that it should be different?

Ss: Why wouldn't you make it more realistic, with shading and blended colours? instead of like a colour here, and a colour here.

S: I don't know, I think that it might take away from the pattern idea and like the face and stuff would be more realistic but here its just the colour and the pattern that I'm trying to get across. not a feeling of depth and stuff like that. Its more about the relationship between this green and this green and the blue (points to parts of the painting) and how they show the difference. If I was trying to do a realistic tree then I would have shadows

T: Does that make sense James?

Ss: Yeah

T: How large would this mural be?

S: I don't know, maybe from here to here,(student gestures) maybe a bit wider, fairly large but not huge

T: Five foot by eight foot, or something like that. When she moves into a larger scale these patterns (points to parts of the painting) will be big blocks of colour. and they will read a little better. Maybe when it's so still small and from that distance it doesn't read as well as it might

S: Well I'm thinking, that when it's really big it will look like big sections of colour and it's almost like having empty space but colour

T: I suggest that whenever she has so much colour going on you need to have simple areas too otherwise shading and all that colour just make it too busy. Its actually quite busy as it is

S: Well if you look at it from far away you'll just see these big blocks of colour

T; So you can't find an image, Is that what you're saying?

S: Well you can find an image but its just like looking at something with allot of empty space

Ss: I agree with you because when I look at it I see the pattern of the dress and its really busy but then its nice to have the blue and the dots, well the stars because it , you know there's that rest you know. I know that with

my things I have all that colour and then its nice to have that rest so you don't get too overwhelmed

T: tranquil piece (teacher points to parts of the painting) It's also interesting when colours pass across other things, they change. In here she has pink inside the red and then this little bit over here, on top of different colours so the little stars, as they fall, they change and that has an effect too

Ss: I'm not saying that it wouldn't look good, but when it's blown up to that proportion it might look too simple

T: That's something that you could keep in mind and think about as you work on the larger scale

S: Yeah, and I was thinking that if this part was gold (points to painting) it would add to it by bringing more presence to it, so it will be more unified because if it is too simple it won't be as interesting

Ss: Are the stars going to be gold too?

S: I was thinking of doing this one gold and this one and these little swirls being gold too. So it adds a little bit of shine to the piece

T: Madeline?

Ss: Yeah, if the birds had gold on it and the birds are supposed to relate to the lady, or the figures with the band then it should be in the band as well then the shine would help them relate to each other

S: Yeah that's what I was saying 'cause I don't know if you can really see but there's these little swirls that kind of look like stars but they have petals on them, in her little thing there (points the feature out) and that's going to be the same colour, so I'm trying to show that that's the same colour as that and the same colour as that so it will kind of show a link between all of the parts.

T: Why are you using the gold?

S: Because gold is usually thought of as something holy or more powerful than usual . You know gold is money

T: Kind of symbolic

S: Yeah, symbolic and because it's shiny

T: It also refers back to your manuscript Because I think this is quite a step away from your manuscript idea but it reflects back.

S: Yeah, you're right, because if I had been exactly like a manuscript then the halos would have been gold, and the wings would have been gold just to show that they were more important than the other things

T: Good job. Thanks Marissa

T: Any other points for Marissa? No, okay.

(segment 4 begins. fig.23) (third student work)

T: Okay, so lets move on to... Madeline do you want move on to what you worked on last night and your compositions that you have colour in now

S: Well yeah, it's not finished yet. These different squares will have more colour in them and I'm drawing some of the animals more realistic you can see the butterflies and moths are more realistic and the lizard hopefully will become more realistic and there will be a few other things that will be realistic also but then there is my version of some of the animals Its kind of, it's not cheesy but the symbolism behind this whole thing is up here in sort of moths and birds and in the middle, big four legged animals like rhinoceros and camels and then here there will be a few reptiles and there will be a beetle here, and snails. So it is kind of like low to the ground rock dwellers . And then I'm going to do fish along here and a crab. And it is sort of just a fun picture to look at I don't know why they are all in different squares it's just sort like I didn't want it to be like they're just in a

landscape I am not sure what I'm going to do behind the squares I was thinking of making it darker but I don't know if it will take away from everything else or I might just sort of put little lines and squares behind
T: Uh huh
S: And I am also going to use stamps and maybe stamp the Latin names of these animals or just some sort of weird name for these animals
T: Uh huh, It's an interesting idea with the little creatures going through the layers of strata like that Any suggestions of what Madeline could do in the background between these very detailed drawings?
S: With the stamp idea. Would you take like lino blocks and cut out your own letters
S: yeah, cause in printmaking I did that with lino. I made the whole alphabet but they may be too small or I may just like one night when the mural is almost finished, just make potato stamps or something for the names. and just stamp them the next day.
S: If the names are all skewed , not squared and angular and everything, it might look interesting
T: Jeffrey do you have any contribution to make? you seem to be getting distracted over there
S: No
T: Any recommendations for Madeline?
S: No, it's good
T: It's good....Just carry on?
S: Well I don't know. If anyone says anything to me I likely wouldn't listen to it
T: You don't have to do it you listen and decide not to use it
S: I don't know, the style looks good. I can't complain.
T: What would you say she should do to the background, for example between the pieces.
S: I like what she did there, which is the loose sort of the wash
T: I mean the squares, she has the squares and then she has a lot of white space between. What you do in there
S: Probably one colour in the background
T: One colour
S: Sort of like that so it would look like pictures on a frame (points to another one of her sketches)
S: I would say dark blue cause it will have...
S: You think a dark colour would be better?
S: Yeah, a dark colour
S: I will have to experiment with it.
T: Another idea might be going through the sky, the earth, you know
S: Yeah..., yeah
T: Not strong colour, just soft colour just blue into green into something darker. so it doesn't make them look so much postage stamps so much they link together a little bit more.
S: It's neat how you have some of them different than each other like that one is bigger than the other and that one is too much like checkers and it's too overwhelming so you just forget the whole thing.
S: I don't think that is going to happen I think that it goes together good like see the way the lizards tail goes, like it looks like it goes into another box, I think that it goes together good
T: I think that Celine has a good point there To have some kind of linkages of little bits of their bodies would be very good It would hold it together.
T: How big are you going to make it?

S: Well it has sort of simple lines on it well it may be pretty big, I don't know Like two of these big boards put together (points to the easel boards)
T: Really big, wow
S: That would be allot of work
T: Yes it is, but it's something that you could begin and then continue to work on it throughout the year or hire some assistants
T: Alice?
S: You could actually put the marks on it that an animal would make or put wing marks on the side
T: Yeah there is another idea, a tracking idea. So whenever people make suggestions mark them down you may forget them later. and if you note them they are there for you to think about.
And if Madeline was going to take this into a whole series of things like cards she could use some of these ideas to complete the works. She could incorporate the treads of little animals or she could incorporate the ideas that have mentioned on how to put things together. you know. There are a lot of things that she could employ . If you had a leaf motif you could take it into different materials.
T: Thanks very much Madeline

Discussion and Interpretation of the data

Art Critique: Site 5

Answering the Research Questions

What is the content and process of teacher directed dialogue during viewing sessions about students works of art for site 5?

What implicit frameworks, goals, and knowledge about viewing art activities are evident through the dialogue and process? In essence, what are the reasons for providing this session for students in site 5 Art Critique?

Introduction

As the class began the teacher implied that this critiquing activity was not the terminal activity of the class. The statement, "Okay, let's start. We don't want to spend the whole class talking," suggested that this critique might be an intrusion into other class activities and that *talking* may be somewhat less important than the doing which would follow their discussion. This comment also introduced the idea that the purpose of this talking was to inform or support creative production and was not an end in itself.

Through the introduction the teacher also implied that the purpose of this session was to have student peers provide feedback on individual artistic process. She stated, "You're going to talk to the group and not me individually because we want to hear what they have to say too."

The final instructions of the introduction set the stage for the students to talk about artistic intentions and personal process as points of entry into their work. In answer to the first student's question, "Where do you want me to start?" the teacher directed the student to begin with explaining where this mural, which was not yet complete, would be installed and to explain where her ideas came from or, " where [she had] started from."

The art works during this session were being explored by the class for the purpose of receiving feedback or suggestions from the group. The student materials were being viewed and talked about as works in progress with an emphasis on process and ideas that would shape the final products.

Dialogue Content

The dialogue for Site 5 Art Critique was dominated by discussion in the *context associated with the student works* category of content. This category accounted for 46.3% (fig.21) of total classroom conversation. Further refinement of the context related comments revealed a concentration of dialogue associated with artistic intentions accounting for 38.5% (fig.21) of total classroom conversation. In addition to the context related dialogue this session also consisted of a large quantity of discussion in the *assertions* category.

When the content quantities were distinguished in the *artistic intentions* category, the greatest concentrations of content fell into the *description of intended work* and *interpretation of the intended work as part of an artistic or technical process* categories (see fig.22). These results indicate that students in this session talked about their intentions regarding how the finished piece might look and possible processes and materials that might assist in production.

This session, from a content quantity perspective, was about artist intentions. It appears, from the concentrations of data on the content quantities graphs (fig.22), that when artistic intentions are discussed in this type of session, the conversation focuses more on the description of what might be seen in the finished work and the processes that might be used to accomplish production goals, than on expressive aspects of the intended works.

The concentrations of data in the process distinctions of the *assertions* and *intentions* categories might further reinforce the idea that the main purpose of this session was to support production aspects of the creative process.

Dialogue Sequence

The dialogue segments of this session were inconsistent in content and somewhat regular in length when viewing works of art. This indicated that while viewing individual works different things were talked about but each was given a similar amount of time for comment. The segment lengths being more regular, along with the fact that almost all of the discussion was associated with viewing works, might suggest that the works themselves were the focus of the discussion. In other words, the talk developed as a result of interaction with the art.

The observation that the content was inconsistent from segment to segment might indicate that no specific routine or framework for looking at art work was applied during the session. The variety or inconsistency of content reflected a slightly different focus or interest with each student. Some students, nearing completion, were more interested in having the class dialogue about the final installation place for their mural while students who were still resolving the imagery were interested in having feedback on the nature of the images represented and the expressive quality of the piece.

Representative Dialogue

This critique was held in the middle of the creation process and was dominated by students making comments on completed and intended parts of school murals. The representative dialogue for this session details the main purpose of the activity, that of receiving and offering feedback on production progress and ideas.

The first dialogue sequence (segment 2) was preceded by the teacher asking Marissa to "First of all tell me where you are going to put this mural? What size will it be

and where you started from." Following this introductory direction the students proceeded to explain to the class some of their expressive and production intentions with comments like:

S: I still wanted to make it sort of mystical and spiritual so I put this mother figure and this bird here to represent innocence (segment 2),
and
S: Well yeah, it's not finished yet. These different squares will have more colour in them and I'm drawing some of the animals more realistic you can see the butterflies and moths are more realistic and the lizard hopefully will become more realistic and there will be a few other things that will be realistic also but then there is my version of some of the animals Its kind of, it's not cheesy but the symbolism behind this whole thing is up here in sort of moths and birds and in the middle, big four legged animals like rhinoceros and camels and then here there will be a few reptiles and there will be a beetle here, and snails. So it is kind of like low to the ground rock dwellers (segment "4").

Following student explanations of artistic intentions comments were routinely directed at the class to have them offer suggestions to help with studio production challenges. Teacher comments reinforced this goal in each student presentation. Each similar statement had the effect of redirecting the class to offer suggestions to assist the student in her or his production activities. In segment two she questioned:

T: Any suggestions for Marissa, any questions about the piece,
and in segment 4,
T: Uh huh, It's an interesting idea with the little creatures going through the layers of strata like that Any suggestions of what Madeline could do in the background between these very detailed drawings?

The conversation of this session consisted of students presenting ideas followed by others questioning, as to challenge, those intentions. Included in the above citation were several examples of the student, for whom the critique was being conducted, accepting advice and defending artistic decisions as feedback was offered.

Ss: Why wouldn't you make it more realistic, with shading and blended colours? instead of like a colour here, and a colour here.
S: I don't know, I think that it might take away from the pattern idea and like the face and stuff would be more realistic but here its just the colour and the pattern that I'm trying to get across.

With a purpose of receiving and offering feedback as the reason for conducting a viewing art session, the classroom conversation focused on questioning student intentions and offering suggestions to assist in framing artistic decisions. During this session the questions did not follow any predetermined critical model that guided the investigation. Comments were varied in interest and most often related directly to the presenter's comments, or to student questions. Specific questions were directed at encouraging the student to explain her intentions on a variety of fronts including aspects like expressive ideas, projected dimensions of the finished work, and intended installation location . The conversation here seemed to be directed at exploring expressive and production intentions instead of expressive content of the works as presented.

In addition to having a goal of receiving and offering feedback on production progress and ideas, this session also seemed to act as part of a larger monitoring activity which not only offered feedback, but followed student activity. In several student presentations the teacher began by asking for some form of update since the last critique. These critiques seemed to be regular occurrences during the production process and would usually only occupy part of the class time.

T: Okay, just tape them up. We need those here, You're going to talk to the group and not me individually because we want to hear what they have to say too.
T: Okay, let's start. We don't want to spent the whole class talking so we want to get going. First of all take a look around and see what others in the class have done since yesterday.

This goal seemed to have motivational intentions to keep the students moving in addition to receiving suggestions about their work. At the beginning of segment 4 the teacher suggested the student update the group of her most recent activity. She stated, "okay, so let's move on to... Madeline. Do you want move on to what you worked on last night and your compositions that you have colour in now?"

Concluding Thoughts on Site 5 Art Critique

Through this session I came to understand that one may view art as an ongoing part of the production process. This type of studio critique is engaged in routinely throughout the process of creating works of art with the works of art being viewed in parts and stages of completion. As this type of critique occurs conversation centers on presenting artistic and production intentions followed by questions and suggestions challenging and conditioning those ideas.

This is an intentional process with the goal of offering feedback to the student artists with the ultimate goal of giving them advice, suggestions and directions to assist them in their decision making as they modify and refine their work. This type of activity does not have the intention of exploring student work to discover meaning and expressive value.

What reviewing this session offers this study is an example of times when works of art, although incomplete, are discussed as works in progress. The value of this type of discussion might be to broaden student understanding of expressive possibilities as they experiment with the materials and tools of artistic production.

This activity allows students to entertain audience response prior to the completion of their art pieces. Feedback of this type provides a check for the artists to see if their intentions are being realized by outside observers. For students, learning to condition the expressive communication of their work, these sessions have the potential of extending individual interpretive frames of reference through their classmates.

In this type of setting questions and statements included in the class discussion are directed at specific works of art and explore artistic intentions and directions of works in progress. The process is one of *exploring* works as a stage in the creative act.

Classroom discussion during this type of session uses artistic intentions and partially completed works of art as functioning entities on which experience is based and

from which information is distilled. Individual works of art are integrally related to dialogue. The classroom conversation illuminates and documents exploration of the art.

In such a setting art pieces, along with their associated ideas, are used as the substance of, and the reason for, a classroom investigation. The lesson conversation might follow the path of exploring some or all of the expressive potential and technical challenges of individual works and student intentions. Typically direct questions and statements about specific works constitute the important points of a lesson.

I have characterized this type of class process as *teaching* or *talking as art* where art, or in this case, artistic intention, becomes the expressive *entity* at the center of class dialogue.

Concluding Thoughts on Site 5

Answering the Research Questions

How does the dialogue content and process associated with viewing historical works of art compare with the dialogue content and process associated with viewing student works of art for this site?

Site 5 observations were carried out with a single group of grade twelve and OAC students in two different classes. The students were participants in a specialized art school program and were taking Painting and Art History as distinct courses run by separate teachers.

In this study, the purpose of comparing an Art History viewing art session with its Art Critique counterpart was to determine what and if there were, similarities between the process, goals, and dialogue content of these two types of sessions run by a single teacher and student group. The question at the heart of the comparison was "do individual teachers treat viewing sessions involving historical works of art the same as those involving student work?"

Although this site was directed by two different teachers, a comparison of the Art History and Art Critique session shows an interesting difference between the process and goals of the two sessions. Albeit, the comparison is not between a single teachers' approaches, the glaring differences raise an issue of inconsistency between teachers with a single class grouping of students. This comparison offers information that is different form other sites yet important to this study in ferreting out the process and goal differences used in running viewing art sessions in secondary schools. It is on this basis that this session is included in the data for this research report.

Concluding Thoughts

On the Study Itself

As this study was an "exploratory" research project, many of the findings have already been presented through the discussion and interpretation sections for each discrete site. Having acknowledged this about the work, several interesting summary observations, albeit provisional ones, surfaced as the interpretive discussions proceeded.

Prior to beginning this study I was aware from my experience in schools and from my work at a faculty of education that teachers are concerned about the extent to which their classroom behavior includes critical dialogue about works of art. Teachers feel, quite rightly so, that such dialogue is an integral part of their professional responsibilities. This concern is shaped by curricular expectations, including those of the Ontario Ministry of Education and Training, their requirements to communicate effectively about art in the classroom, and to some degree by art educators in Ontario adopting a discipline based approach to curriculum, that suggests critical discourse be explicitly included among educational goals and objectives.

Notwithstanding teachers feel some pressure to include critical dialogue in their classrooms, my data indicates that merely exhorting teachers to include such activity in their teaching practice does not necessarily reveal exactly what is being accomplished through such activity. Simply trying to increase explicit critical dialogue in schools cannot guarantee that this dialogue will in fact be moving students toward the same ends.

Although instructors build comparably described sessions into their curricula, it was evident to me in reviewing my findings that individual teachers do so with different goals and purposes in mind. To infer that because teachers say they are doing the same sorts of things, that they are in fact doing so is to make a serious mistake.

For me some of the most interesting data collected during this study included the varied specific examples of *purpose or goals* that shaped the conversations in the various sites observed. These purposes and goals refine and extend the basic critical dialogue aspects proposed by Greene (1940) and espoused by Broudy (1987) and Smith (1973)[1], including historical criticism, recreative criticism, and judicial criticism.

Purpose and *goal* variety seen in this study include the following:

- to engage in non art object related discussion, (site 5 art history session).
- to study an historical art style or artist, (site 1 art history session).
- to study an artistic movement or artists stylistic evolution, (site 4 art history session).
- to explore the expressive character of an artistic movement or artists' work, (sites 2 and 3 art history sessions).
- to explore works as expressive objects and ideas, (site 3 art critique session).
- to support production aspects of the creative process, (sites 4 and 5 art critique sessions).
- to explore artistic products related to a studio assignment or artistic problem, (site 2 art critique session).
- to review or introduce instructional goals related to a studio assignment, (site 1 art critique session).

Determined by the specific underlying goals and purposes for art viewing activities, each session had a different focus conditioning the student observations and analysis. For each purpose the class discussed different aspects related to the art. These differences were shaped by the questions and comments directed at exploring and understanding different considerations related to each work. Some of these aspects of interest distilled from this study included a focus on the actual work, the artistic style, the

[1] Smiths (1973) distinctions of exploratory criticism and argumentative criticism are encompassed within the three aspects proposed by Greene.

historical continuum, the historical context, the artist, the technical process, the materials, and the school assignment.

Figure 24 summarizes the goal and purpose variety found in this study. This chart (fig. 24) separates the observed purposes and goals into two main classroom contexts; the art history, and the art studio classrooms. Under each main goal distinction I have provided descriptive statements that characterize the focus of the talk, the interest of classroom questions, the typical way that works seemed to be integrated into the conversation, and the place within classroom activity when each particular goal was evident.

After reviewing the data it seems using only two or three aspects to categorize the *goal and purpose* possibilities for school art criticism seems too crude to be functionally illuminating. Within the distinction of historical criticism[1] alone there were several possible goals evident in the sessions observed.

As a parallel issue to the ambiguity of purpose, some of the very basic concepts researchers use in communicating with teachers are not as unproblematic as one might believe. Repeatedly throughout this study, requests made to individual teachers for permission to observe sessions involving "critical discussion" of historical works of art and of student works, resulted in my attending sessions that were remarkably diverse. If specific understandings are to be realized, researchers will need to refine much more carefully such generic descriptors as 'art criticism' with a view to increased communication between art education researchers and their partners in the field.

Not only were teachers driven by different instructional and activity goals, the analysis of my data clearly suggest that the ways in which teachers used works of art in their sessions differed significantly. These differences depended on the teachers' implicit, practical perspectives respecting the optimal roles such works might play in their art criticism process. There are many ways in which works of art may be integrated into

---

[1] The term 'historical criticism' was derived from the set of possibilities proposed by Greene (1940).

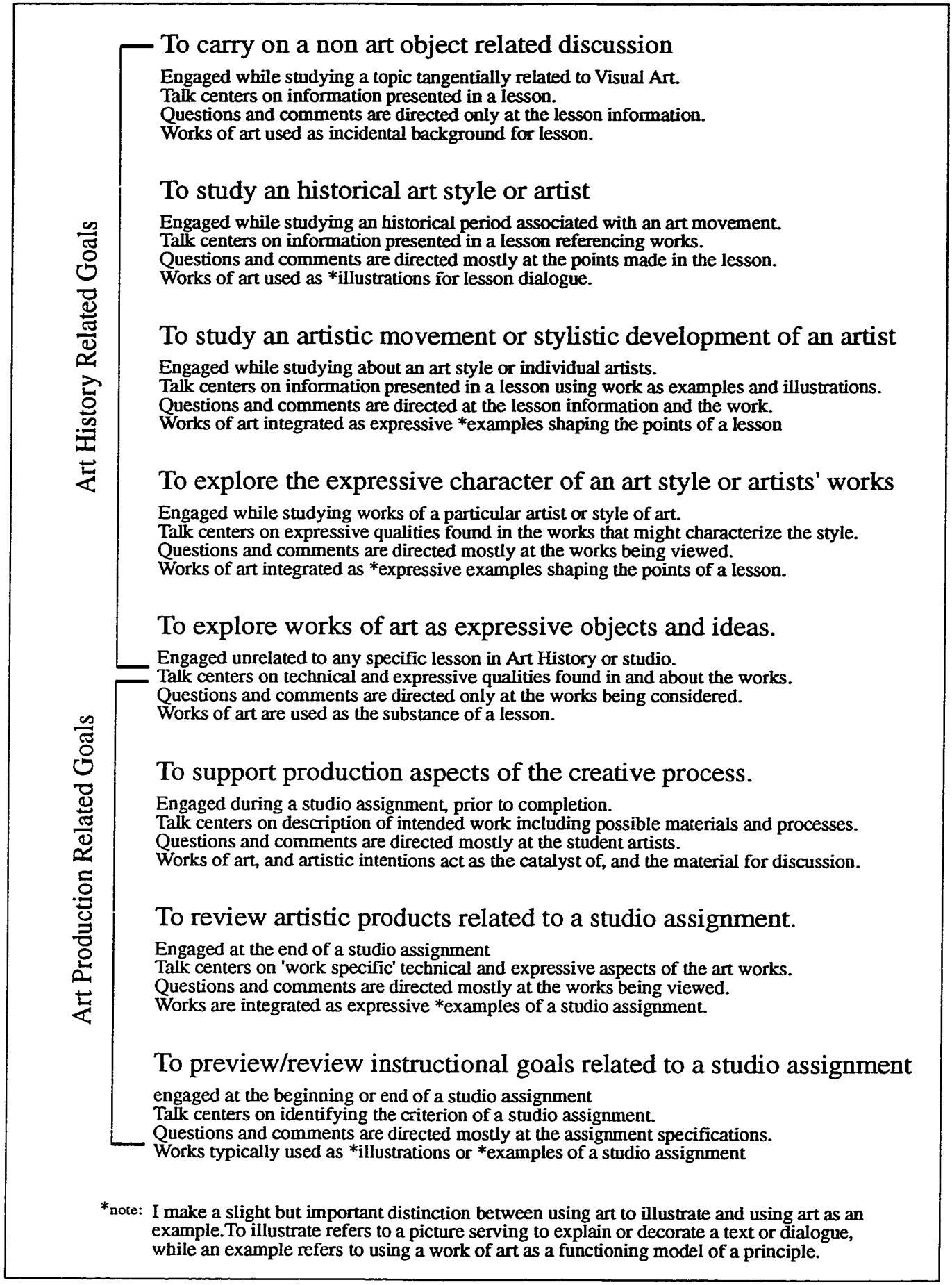

Figure 24. Chart detailing a selection of possible goals or purposes of viewing art sessions in Secondary Schools.

school art critical dialogue, ranging from simply alluding to a given work during a presentation to using the work as the actual substance for the discussion. These stages may be summarized in the following:

- *work as allusion*, in which the instructor teaches "around" the work in question, (site 5 art history session);
- *work as illustration*, in which the instructor teaches "about" the work in question and uses the work to explain or "decorate" the dialogue, (sites 1 art history and art criticism sessions);
- *work as example*, in which the instructor teaches "through" the work in question and uses the work as a functioning model of specific artistic or expressive principles, (sites 4 art history and 2 and 3 art history and art critique sessions); and,
- *work as entity*, in which the instructor teaches "as" a chosen work requires, holistically bringing the complete range of critical concepts to bear on the work. In the last of these stages, art pieces are used as the substance of, and the reason for, classroom investigation, (sites 4 and 5 art critique sessions).

Figure 25 summarizes the types of integration found in this study. This chart (fig. 25) represents the observed integration strategies as the four main distinctions just outlined. Under each distinction I have provided descriptive statements that characterize the degree of integration, the focus of the questions and the talk with regard to the works of art, the classroom setting where particular degrees of integration were observed, and other possible settings where they might be productively used.

From the data I noticed that in the observed classroom settings the most commonly applied integration degree was the use of art works as examples. It may be that it is within this distinction that teachers can realize their instructional goals while at the same time explore the works with some degree of integrity as works of art. While using

Teaching Around Art (Art as Allusion)	Teaching About Art (Art as Illustration)	Teaching Through Art (Art as Example)	Teaching As Art (Art as Entity)
Classroom discussion during this type of session *alludes* to works or styles of art without making a direct connection between the dialogue and specific works. In such a setting art pieces might be shown as an introduction or as background to instruction of topics like historical context associated with an artistic movement or artist related biographical information. Typically no questions or direct statements about specific works of art are part of the presentation	Classroom discussion during this type of session uses works of art to *illustrate* points of a lesson. The dialogue and specific works are generally related but the words of the presentation are not specifically connected to particular attributes of given works. In such a setting art pieces might be shown as illustration for a lecture on an artistic movement. The lesson conversation might cover visual characteristics of a style and present works of art as general samples of those characteristics. Typically few questions and direct statements about specific works of art are part of the class interaction. General statements about the works are offered to establish the illustrative connection.	Classroom discussion during this type of session uses specific works of art as operative *examples* of points in a lesson. The dialogue and individual works are directly related with the words of the presentation being explored through specific works. In such a setting art pieces might be used as examples for an investigation of an artistic style. The lesson conversation might elucidate the expressive characteristics of an artistic style while the class process explores the applied nature of those characteristics through individual works. Typically direct questions and statements about specific works parallel all important points of a lesson.	Classroom discussion during this type of session uses specific works of art as functioning *entities* on which experience is based and from which information is distilled. Individual works of art are integrally related to dialogue. The classroom conversation illuminates and documents exploration of the art. In such a setting art pieces are used as the substance of, and the reason for, a classroom investigation. The lesson conversation might follow the path of exploring some or all of the expressive characteristics of individual works. Typically direct questions and statements about specific works constitute the important points of a lesson.

This chart represents categories on an instructional continuum which identify the roles works of art might play in school viewing art activities. The interaction between the art and the teaching process becomes increasingly integrated as one moves from *alluding to works* during instruction to ***using*** *work as the substance of instruction*. This shift in process has the effect of deepening the role that art works play in viewing sessions by placing them closer to the center of purpose for the activity.

Figure 25. Chart showing the comparison of operative differences between a variety of ways in which works of art might be incorporated into school art viewing sessions.

works in this manner the teacher and the students observe how the works function as expressive entities while at the same time teach by *example*, particular concepts required by school curriculum.

As I began this study I had surmised from Barretts work that an important goal should be to bring school process and goals as close as possible in line with professional art criticism practice (Barrett, 1988). As a result of this research I have come to believe that at times in schools the purely exploratory goals of professional criticism (ibid., 1988), particularly in art history and studio critiques, are superseded by instructional goals of teachers attempting to satisfy additional curriculum demands.

In addition to goals, purposes, and degrees of integration, a few other observations are worth noting. These additional issues are concerned with the general structure of viewing sessions, teacher focus while talking directly about works of art, and considering class conversation as dialogue or monologue.

The analysis of conversations cited in this dissertation focused on the teacher directed dialogue. This dialogue was interpreted to mean all comments made by the teacher as well as student comments that the teacher allowed to stand uncontested during classroom conversation. The logic behind this definition and interest grew from the consideration that the teacher is in charge of the learning environment, and in such a capacity, is responsible for monitoring the comments that will be considered appropriate and worthwhile during the class.

Though my expectation was that the teacher would take charge of the classes I did not necessarily expect the teacher to do the majority of the talking. As I reviewed the dialogue for each session[1] I was struck by the extreme dominance of the teacher or presenter during each class session.

---

[1] This reference refers to the dialogue selected for this dissertation as representative for each session observed.

Throughout this study, particularly is sites 1 to 3, the teachers did most of the talking. Not only did teacher comments dominate the conversation, when students did participate their comments were extremely short, only a few words, and typically in answer to a narrow question posed by the teacher. In six of the sessions[1] included in this study, less than 20% of the statements were offered by the students. In the remaining four sessions, student presenters who were either talking about their own works of art or giving art history presentations dominated the class dialogue. These student presenters were in essence replacing the teacher as the main contributor to classroom conversation. The emergent issue here is the classroom dialogues seemed to be more *presentations* than *investigations,* and more like *monologues* than *dialogues.* The important point is that school art criticism as practiced in these settings did not encourage active participation by the entire group of students.

In a study such as this, researchers begin with some basic assumptions about the nature of the study conditions which are stipulated in the introductory chapters of the thesis. In addition to these explicit assumptions, there are times when tacit expectations are presumed but not explicitly articulated and are taken for granted. These expectations are ones that the researcher feels confident about their outcomes or are not sufficiently important to the study findings to mention as part of the research questions or parameters.

In this study I found myself being surprised by the general structure of viewing sessions. I had expected to find differences between the structure of viewing art history and student works of art based on the notion that I thought teachers would focus on contextual information while discussing historical works and on assertions when talking about student creations. As a result I also expected to see some similarity in the structure of art history sessions, and in the structure of art critiques, between sites.

Figure 26 represents the percentages of dialogue content found in each of the three main categories used for analysis by site and session. This bar graph offers a

---

[1] See site 1, sessions 1 and 2, site 2 session 1, site 3 sessions 1 and 2, site 4 session 1,

Figure 26. Graph showing session comparisons of the constituent distinctions of the 'General Categories' of dialogue including general information, assertions, and context.

comparative view of the basic structures of the viewing sessions of this research. The results of this study clearly show some of the expected emphasis on contextual comments when viewing historical works and on assertions with critiques, but a lack of general structure congruence in parallel sessions between sites.

In example, the site 1 teacher used almost 50% of the entire classroom dialogue in both the art history and the art critique sessions for *general instruction* with the remaining 50% portioned to assertions and contextual information. Site 2 teacher used approximately 65% of the entire classroom dialogue in both the art history and the art critique sessions for *assertions* with the remaining 35% portioned to general instruction and contextual information. The three sites[1] where both sessions were run by a single teacher display a strong similarity between the general structure of the art critique and art history sessions. The same data displays a lack of similarity of both emphasis and structure between sites as well as between sessions in sites four and five where the students ran one of the two sessions. This data shows that individual teachers in this study adopted a similar strategy in their class activity structure while looking at historical and student works. The data also shows that there is less consistency between the approaches of different teachers even within parallel types of sessions.

The analysis of teacher talk about works of art was consistent with the observations cited about intra-teacher consistency and inter-teacher inconsistency of approach. The comparison of *assertion* content (fig. 27) between sessions and sites showed that whether a teacher was talking about historical or student works of art, they approached the activity with similar dialogue emphasis. For example, the teacher in site 2 used approximately 38% interpretative statements and approximately 23% descriptive ones while talking directly about works in both the art history and art critique sessions.

---

[1] Sites 1 to 3. Note that in site 3 art critique session the teacher was attempting to teach about art criticism as well as doing it which artificially inflated the relative content quantity in the general information category for this session.

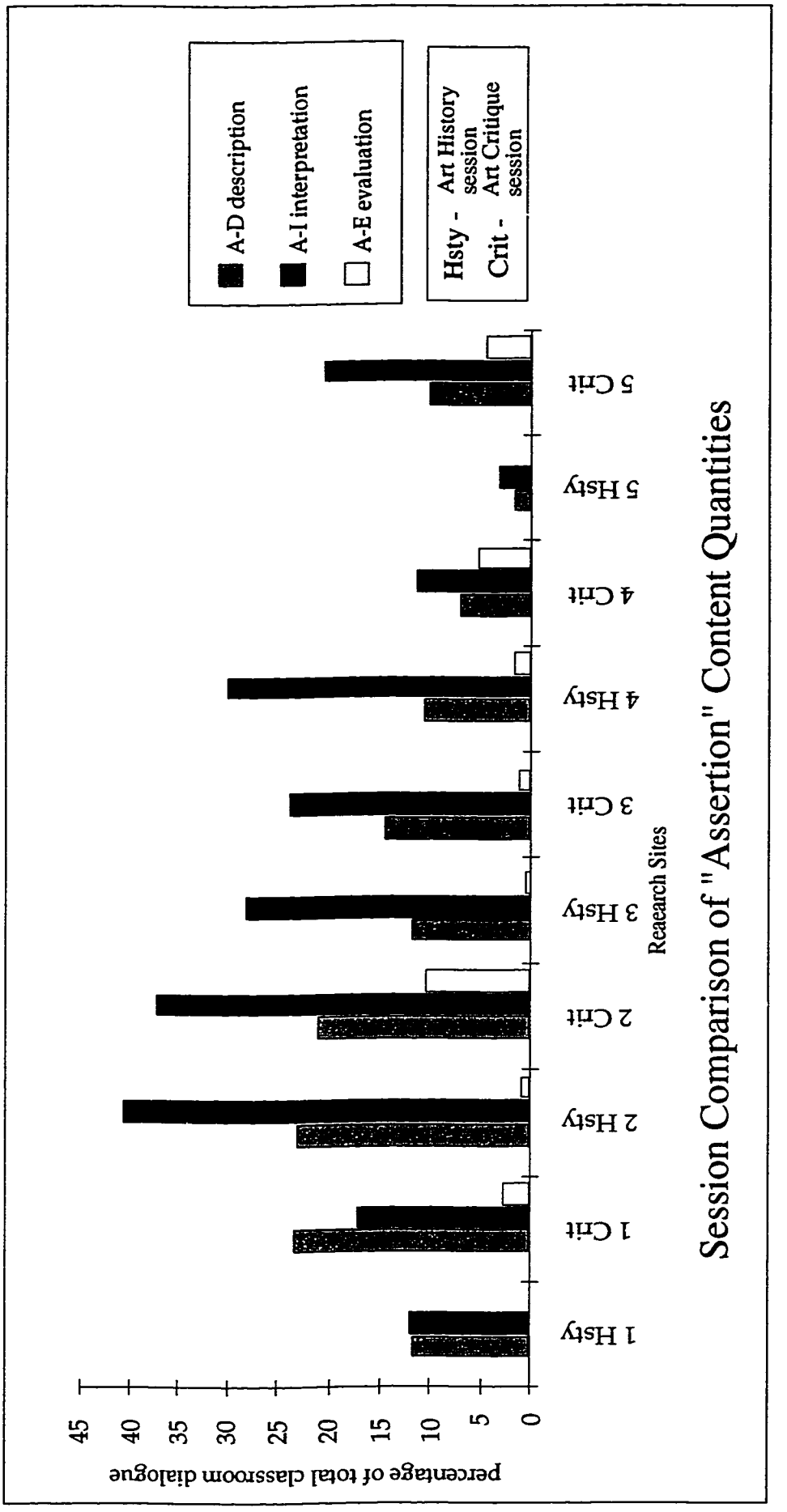

Figure 27. Graph showing session comparisons of the constituent distinctions of the 'Assertions' category of dialogue including description, interpretation, and evaluation.

This similarity between approaches of a single teacher was contrasted by a dissimilar content emphasis between different teachers running parallel sessions.[1]

In addition to the similarity or dissimilarity of content emphasis while talking directly about art works, one additional point is worth mentioning. In Barretts (1997) work he suggests that school art criticism sessions are dominated by judgmental comments and often negative judgments. Both Barrett (ibid.) and Feldman (1994) recommend that to improve school art criticism activities teachers should focus more on interpretation and description and less on evaluation.

This data reveals that the teachers in this study did not emphasize judgment, in fact they almost ignored evaluation during the activities. The emphasis of these teachers was clearly on interpretation and description with interpretation being the category of greatest attention.

On Implications for School Practice

As a result of this study my understanding of underlying issues that shape viewing art activities in schools has been broadened and refined. For me this shift in awareness has suggested a few subtle yet important implications for school practice of teacher education students and for art teachers generally. First, with consideration of the variety of possible goals and purposes used in viewing art, teachers might benefit from developing accurate conceptions of what they are actually doing during their art criticism activities. Through this first step they may be in a position to clearly understand the nature and scope of their art viewing strategies. Of particular significance will be the implications these strategies have for structuring worthwhile classroom activities.

---

[1] Parallel sessions would include others with the same class purpose. i.e. critiques. In site 4 the teacher ran the art history session while the students gave presentations in the art critique session. Site five sessions were run by different teachers.

Secondly, it may be helpful if teachers develop key notions of purpose for school art criticism. In so doing especially student teachers may need assistance in identifying, defining, and clarifying their specific goals and purposes for engaging in these activities.

To increase awareness and skill in determining the outcomes of art criticism in their classrooms, teachers could be assisted in identifying a variety of purposes for art viewing sessions along with related comments and questions that would serve to support and realize those purposes with their students. This may be of particular benefit to those students preparing to become art teachers as they learn about and prepare to engage in art criticism dialogue with their students. These clarification's may be useful in outlining productive class process for novice as well as experienced teachers.

After reviewing the data it seems using only two or three aspects to categorize the *goal and purpose* possibilities for school art criticism seems too crude to be functionally illuminating. Within the distinction of historical criticism[1] alone there were several possible goals evident in the sessions observed. In addition to specifying the purposes of any given art viewing session, it may be useful to identify instructional goals before appropriate questions and comments are framed. These goals might include to explore, to expose, to detail, to describe, or to teach.

In addition to clarification of individual purposes for running viewing sessions along with supportive comments and questions, the way in which teachers will use art works in their process, if explicated, could have the effect of heightening the experience of the participants by establishing where and how the information contained in the dialogue will arise. Clarifying whether the information of the session will be presented about the work, through the work, or because of the work, will have a bearing on the type of interaction the students will have with the individual pieces. To suggest that teachers should incorporate critical dialogue about works of art into their class process is not sufficient to insure that any particular types of understandings are offered. The

[1] The term 'historical criticism' was derived from the set of possibilities proposed by Greene (1940).

observations and suggestions included in this report are intended to help teachers make their decisions and practice with regard to art criticism more intentional and educationally predictable.

The work in this study reports a variety of integrative stages as possible strategies for use in schools. In this connection a clear implication for practice would involve moving teachers along the continuum toward greater degrees of integrating works of art into their process. This movement would bring school practice closer to that of professional art criticism. Although there are grounds for differentiating between professional and school art criticism[1], to bring these two related activities closer together would make student discussions more enlightening and educative. An additional implication would be that teachers direct students to do more of the investigative thinking while confronting works of art. Students should talk more and teachers less. Teachers should ask more probing questions that require student exploration and thought. It is my belief that these are the underlying suggestions made by Terry Barrett (1997) in recommending that during critiques of student art:

- the teachers role becomes that of a sensitive facilitator of the discussion;
- the responsibility for interpretation is on the viewer rather than on the artist;
- spend more time interpreting and less time evaluating. (p.20)

Found in Barrett's recommendations for improving art critiques in the classroom are specific suggestions which may foster improved degrees of integration that are wholly consistent with the movement of school art criticism into insightful dialogue.

If the first and second implications of this research for school practice involve teachers' asking themselves the questions "What am I actually doing during my school art criticism sessions? and "What are my underlying goals and purposes in these activities?" The third implication may be summarized in the following question: "What role will the works of art play in these activities?"

---

[1] for a discussion of these grounds, see pg. 244-246.

In addition to implications effecting classroom practice, there are further considerations suggested by this study of interest to the Ministry of Education and Training as the institution responsible for developing educational curricula. The current Visual Arts document (Ministry of Education, 1986) requires classroom attention and activity to curriculum content areas of studio, history, and design. Within the design area, which is intended to cover in addition to several other interests, the area of art criticism, there is little mention of classroom application regarding process, interests, or practice of analysis and criticism of art works. With little or no requirement and direction regarding engaging in art criticism in the classroom, the activity if not ignored is certainly under supported.

As a result of this study it has become apparent that when teachers and students engage in critical dialogue about works of art there exists a plethora of possible reasons, purposes, and goals that shape the outcomes of such sessions. With each purpose comes different goals which results in a focus on very different issues. The fact that teachers incorporate critical discussion about works of art into their classroom practice does not necessarily ensure that specific goals of art criticism are being met through these sessions. The concern here is that if art criticism goals are not explicitly identified, other curriculum content goals associated with the study of art history and studio might dominate classroom discussion at the expense of exploratory goals of art criticism.

The results of this research might add support for the Discipline Based Art Education movement whose proponents recommend that art criticism be considered as a distinct constituent discipline within art education (Eisner, 1988). Making this separation in the curriculum documents might help teachers ensure they practice a more comprehensive coverage of critical dialogue in their classrooms. The visual arts curriculum documents might be a more useful resource to teachers if expectations, possible process and purpose recommendations, and classroom integration ideas about art criticism were identified as distinct components.

On Possibilities for Further Research

Foremost, before any dependable generalizations may be drawn in connection with the ways in which critical dialogue is used in school art sessions, a wider range of classroom situations would need to be studied. In addition to the two classroom activities emphasized in this study, further work could be done quite usefully throughout a broad range of classroom activities, both formal and informal, in that teachers often engage in smaller but very important instances of relevant critical dialogue throughout the duration of any given course.

As art criticism in its broadest sense refers to any informed talk or writing about art (Barrett, 1990, Feldman, 1994) and infuses all aspects of classroom practice. All teachers of art history and theory as well as studio engage in art criticism as an integral part of their instruction. This all inclusiveness includes talk about the art students are making, the art they have made, or the art others have made (Feldman, 1994).

As a result of this broad definition of art criticism in schools further research might be productively pursued in areas of interest including the following:

- study the art criticism discussion that occurs throughout an entire studio activity, to develop an understanding of the composite or cumulative information offered through an entire studio activity. This would provide a sense of the variety of art criticism goals offered to the students at various stages during a single activity;
- document the art criticism discussion throughout an entire course, to develop an understanding of the cumulative critical awareness offered to students through a term or year. This would provide a sense of the total art criticism exposure offered to the students;

- document the art criticism discussion throughout an entire program, to develop an understanding of the cumulative critical dialogue offered to students through years of study in a visual arts program. This would provide insight into the development of critical abilities as students progress from grade to grade.

Although each of the constituent disciplines within art education provides its own distinct value to a composite program, the virtues inherent in the various aspects of art criticism are of greater instructional importance to schools.

It is within the frame of critical dialogue that students are able to share understandings regarding historical works and student creations of art. Though there may be many possible productive goals and purposes for engaging students in critical dialogue about works of art, it is through intentional application of specific purposes and goals that teachers can facilitate directed productive learning through this activity. Teachers in secondary schools have art criticism as one of several curriculum expectations that draw from professional models but require a school criticism approach that will allow them to engage their students in insightful dialogue while at the same time satisfy other curriculum expectations. It is this idea that suggests continued research into the classroom practice of art criticism is essential to help detail and refine what is going on in schools.

References

Altheide, D.L.(1987). Ethnographic content analysis. *Qualitative Sociology*, 10, 1, Spring, pp. 65-77.

Art Gallery of Hamilton, (1986). *Looking at Art*. London, ON: Art Gallery of Hamilton.

Barrett, T. (1997). *Talking about student art*, Worchester, MA: Davis Publications.

Barrett, T. (1994). *Criticizing art, understanding the contemporary.* Mountain view, CA: Mayfield Publishing Co.

Barrett, T. (1990). *Criticizing photographs, an introduction to understanding images*, Mountain view, CA: Mayfield Publishing Co.

Barrett, T. (1988). A comparison of the goals of studio professors conducting critiques and art education goals for teaching criticism. Studies *in Art Education*., 30 (1) 22-27.

Barcus, F.E. (1959). *Communications content: Analysis of the research 1900-1958,* University of Illinois, Doctoral dissertation.

Beardsley, M. (1958). *Aesthetics problems in the philosophy of aesthetics.* New York: Harcourt Brace and World.

Berelson, B. (1970). *Content analysis in communication research.* Glencoe, IL: The Falcroft Press.

Berelson, B. (1952). *Content analysis in communication research.* New York: Free Press.

Bryson, N. Holly, M. & Moxey, K. (1991). *Visual theory, painting and interpretation.* Cambridge, UK: Polity Press.

Broudy, H. (1987) *The role of imagery in learning.* Los Angeles, CA: The Getty Center for Education in the Arts.

Broudy, H. S. (1972). *Enlightened cherishing: An essay on aesthetic education*. Kappa Delta Phi Lecture.

Clark, K. (1960). *Looking at pictures*. New York: Rinehart and Winston.

Cromer, J. (1990). *Criticism, history, theory and practice of art criticism in art education.*, Reston, VA: The National Art Education Association.

Danto, A. (1964) The artworld. *The journal of philosophy*, 61(19), 571-584.

Ecker, D.. (1973). Analyzing children's talk about art. *Journal of Aesthetic Education* 7 (1) 58-73.

Eisner, E. (1988) *The role of discipline-based art education in america's schools*,. Los Angeles, CA: The Getty Center for Education in the Arts.

Eisner, E. (1985) *The educational imagination* . New York: Macmillan.

Fagan, W. & Currie, M. (1983). Comprehension categorical differences and unit of language analysis. *The Alberta Journal of Educational Research*, 29 (2), 98-109.

Feldman, E. (1994). *Practical art criticism.* Englewood Cliffs, NJ: Prentice Hall.

Feldman, E. (1987). *Varieties of visual experience*. Englewood Cliffs, NJ: Prentice Hall.

Feldman, E. (1981). *Varieties of visual experience*. Englewood Cliffs, NJ: Prentice Hall.

Feldman, E. (1973). The teacher as model critic *Journal of Aesthetic Education* , 7(1), 50-57.

Greene, T.M. (1940). The arts and the art of criticism. In M. Rader, (ed), (1960) *A modern book of esthetics.* New York, N.Y. Holt, Rinehart and Winston.

Henry, C. (1995). Parallels between student responses to works of art and existing aesthetic theory *Studies in Art Education* , 37(1), 47-54.

Johnson, L. & LaMontagne, M. (1993). Research methods. Using content analysis to examine the verbal or written communication of stakeholders within early intervention. *Journal of Early Intervention,* 17(1), 73-79.

Kaelin, E.F. (1989). *An aesthetics for art educators*. New York: Teachers College Press.

Koroscik, J. (1990). Novice-expert differences in understanding and misunderstanding art and their implications for student assessment in art education. *Arts and Learning Research,* 8 (1) 6-29.

Koroscik, J. & Short, G. & Stavropoulos, C. & Fortin, S. (1992). Parallels between student responses to works of art and existing aesthetic theory *Studies in Art Education* , 33 (3), 154-164.

Koroscik, J. & Osman, A. & DeSouza, I.(1988). The function of verbal mediation in comprehending works of art: a comparison of three cultures. *Studies in Art Education*, 29 (2), 91-102.

Koroscik, J. (1984). Cognition in viewing and talking about art. *Theory Into Practice*, 23 (4), 330-334.

Koroscik, J. (1982). The effects of prior knowledge, presentation time, and task demands on visual art processing *Studies in Art Education* , 23 (3), 13-22.

Koroscik, J. & Blinn, M. (1983). The effects of verbalization on visual art processing and retention *Studies in Art Education* , 25 (1), 23-31.

Lankford E.L. (1984). *A phenomenological methodology for art criticism.* Studies in Art Education 25 (3) pg. 151-158.

La Pierre, S. & Zimmerman, E. (1997), *Research Methods and Methodologies for Art Education.* Reston, VA: National Art Education Association.

LeCompt, M. & Preissle, J. (1993). *Ethnography and qualitative design in educational research.* New York: Academic Press.

May, W. (1997). "Teachers-as-researchers" or action research: What is it, and what good is it for art education? In S. La Pierre & E. Zimmerman (Eds.), *Research Methods and Methodologies for Art Education.* (pp. 223-240). Reston, VA: National Art Education Association.

Miles, M. & Huberman, A. (1984). *Qualitative Data Analysis.* Beverly Hills, CA: Sage Publications.

Ministry of Education, (1990). *Viewing art intermediate and senior divisions*. Toronto, ON: Government of Ontario.

Ministry of Education, (1986). *Curriculum guidelines visual arts intermediate and senior divisions*. Toronto, ON: Government of Ontario.

Mittler, G.A. (1980). Learning to look/looking to learn: A proposed approach to art appreciation at the secondary school level. *Art Education: Journal of the National Art Education Association*, 33(3), 17-21.

Mittler, G.A. (1973). Experiences in critical inquiry: Approaches for use in the art methods class. *Art Education: Journal of the National Art Education Association*, 26(2), 16-21.

NAEA, (1996). *Creating a visual arts research agenda toward the 21st century*. Reston, VA: National Art Education Association.

Parks, M. (1994). *The art teachers desktop reference.* Englewood Cliffs, NJ: Prentice Hall.

Perkins, D. (1994). *The intelligent eye. Learning to think by looking at art.* Santa Monica, CA: The Getty Center for Education in the Arts.

Perkins, D. (1977). Talk about art *Journal of Aesthetic Education* , 11(2), 87-116.

Perkins, D. (1987). Art as an occasion for intelligence. *Art Education* , 19(2), 41-48.

QSR NUD•IST (computer software). (1996). Victoria, Australia. Quality Solutions and Research Ltd.

Smith, R.A. (1995). *Excellence II, the continuing quest in art education.* Reston, VA: The National Art Education Association.

Smith, R.A. (1973). Teaching aesthetic criticism in the schools. *Journal of Aesthetic Education* , 7(1), 38-49.

Smith R.A. (1989). *Fundamentals of curriculum* . New York: Routledge, Chapman and Hall.

Stokrocki, M. (1997). Qualitative forms of research methods. In S. La Pierre & E. Zimmerman (Eds.), *Research Methods and Methodologies for Art Education.* (pp. 33-55) Reston, VA: National Art Education Association.

Tesch, R. (1990). *Qualitative research*. Basingstoke, UK: The Falmer Press.

Walker, D. (1990). *Fundamentals in curriculum.* New York: Harcourt Brace Jovanovich.

Weber, R. (1990). *Basic content analysis*. Newbury CA: Sage Publications.

Weitz, M. (1964). *Hamlet and the philosophy of literary criticism.* Chicago, Ill. University of Chicago Press.

Weitz, M. (1970): The role of theory in aesthetics. In M. Weitz,(ed.)*Problems in Aesthetics* , (pp. 169-180). NY: The Macmillan Company.

Wilson, B. (1970). Relationships among art teachers, art critics and historians, and non-art-trained individuals statements about guernica. *Studies in Art Education* , 12(1), 31-39.

Appendix A

XXXXXXXXXXXX, Principal
XXXXXXXX Secondary School
XXXXXXXXX, Ontario
February 19, 1997

Dear Mr. XXXXX

Re: *Art dialogue research project*

I would like to formally request permission to conduct a short research project at XXXXXXXXX Secondary School with Ms. XXXXXXXX XXXXXX. Your school and teacher have been chosen for the study because they have been identified as being exemplary in the province of Ontario. Students who participate in this project will be providing valuable information for the field of art education.

The intended research will require that we record at least two of Ms. XXXXXXXX XXXXXX art classes as they look at and talk about art. Although in Visual Art we *look* and *do* during most of the class time, it is through the words that are used that allow both teachers and students to make sense of that which they do and see. As a result, although much of the research in Visual Art has dealt with general strategies for curriculum design and course content, this research is intended to focus on the words that are used during instruction.

We will use tape and video recorders to help us accurately record the talk in the classroom. Each participants identity will be kept confidential. **No students, teachers, or schools will be identified by name in the report.** The findings of the study will only be used for educational purposes and presented in academic journals or conferences. No money will be made as a result of this work, it is for research purposes only.

Thank you for your consideration of this proposal. I have enclosed a sample parent consent form and a brief rationale for the study. If any students (or parents on their behalf) do not wish to be part of the study, it will be possible to allow them to participate in the full class activities and simply be placed out of view and range of the audio or video recorders. If you have any questions or concerns, please call me at (H) 382-26898 or (W) 545-6000 ext.7288.

Thank you,

Prof. Stephen R. Elliott
Art Education, Queens University

cc XXXXXXXXX

Appendix B

Art Viewing in Schools Project

What this project is about

We are interested in observing the process of students and teachers looking at, and talking about art. The goal of this project is to learn more about the art viewing process in high school art classrooms by actually watching the activity as it happens.

Your school and teacher have been chosen for the study because they have been identified as being exemplary in the province of Ontario.
Students who participate in this project will be providing valuable information for the field of art education.

We will use tape and video recorders to help us accurately record the activity in the classroom. The video camera will only be used to photograph the general space and activity in the room and will not focus on any specific individuals. Each participants identity will be kept confidential. **No students, teachers, or schools will be identified by name in the report.**

The findings of the study will only be used for educational purposes. Thank you for being part of this worthwhile project.

If you have any questions or comments, please contact
Stephen Elliott, Assistant Professor of Art Education
Queen's University,
Kingston, Ontario.
K7L 3N6
(613) 545-6000 ext.7288

Participant consent and Information Sheet

I agree to be recorded (audio & video) for the research project "Art Viewing in Schools". I understand that these recordings will be used for education and research purposes only and that no students, teachers, or schools will be identified by name in any reports.

Signature:_____ Date:_____
Name: _____
School: _____
Age: _____ Grade: _____

If under the age of 18, parent or guardian signature required.
Signature:_____ Date:_____

THANK YOU VERY MUCH FOR YOUR PARTICIPATION

Appendix C

(Dialogue content quantities summary)

	1 Hsty	1 Crit	2 Hsty	2 Crit	3 Hsty	3 Crit	4 Hsty	4 Crit	5 Hsty	5 Crit
I-Information	48.07	49.29	14	20.6	53.2	27	24.9	19.5	76.7	22
I-G general	25.35	14	8.7	10.6	17.7	19.9	12	14.5	23.5	21.3
I-G-S Set-up	4.81	0	0.2	4.8	3.9	1.2	4.1	0	2.1	1.4
I-G-C process	18.2	14	8.4	5.3	13.3	18.2	7.9	14.5	17.6	14
I-G-G general	2.34	0	0.1	0.5	0.5	0.5	0	0	3.8	5.9
I-D art ed.	22.72	35.29	5.31	10	35.5	7.1	12.9	5	53.2	0.7
I-D-C criticism	0.96	1.1	0.11	0.1	21.3	0	0	0	1.4	0
I-D-A aesthetics	1.69	1.6	0	0.5	2.5	0.6	0	0	0	0
I-D-H art history	18.2	6.2	4.2	1	0.5	4.6	3.7	1	12.2	0
I-D-S studio	1.3	26.39	0.1	8.4	0	1.5	0	1.7	0	0.4
I-D-G culture	0.57	0	0.7	0	11.2	0.4	9.2	2.3	39.6	0.3
A- Assertions	24.33	43.55	65.2	69.39	40.1	41.3	42.8	24.5	5.3	35.6
A-D description	11.9	23.46	23.2	21.29	14.7	12.2	10.8	7.3	1.9	10.3
A-D-S sees	11.9	23.46	22.2	20.79	14.7	11.8	10.2	6.6	1.9	9.3
A-D-T thinks	0	0	1	0.5	0	0.4	0.6	0.7	0	1
A-I interpretation	12.23	17.3	40.8	37.4	24.1	28.3	30.2	11.6	3.4	20.6
A-I-E expression	11.83	11.73	25.4	16.7	20	24.3	20.7	7.9	3.2	12.8
A-I-T theory	0.2	0	6.7	0	0.5	2	7.2	0	0	0.2
A-I-A assignment	0.2	5.57	8.7	20.7	3.5	2	2.3	3.7	0.2	7.6
A-E evaluation	0.2	2.79	1.2	10.7	1.3	0.8	1.8	5.6	0	4.7
A-E-F formative	0.2	2.79	1.2	7.4	1.1	0.6	1.4	4.6	0	3.9
A-E-S summative	0	0	0	3.3	0.2	0.2	0.4	1	0	0.8
C- Context	28.32	7.79	27.6	14.7	9.2	33.1	29.01	60.5	17.3	46.31
C-A artist info	6.11	7.79	6.4	10.3	2.5	21.5	5.01	39.3	1.4	39.01
C-A-B biography	6.11	0	2.9	0.4	0.5	11.3	4.4	2.2	1.4	0.41
C-A-C assignment	0	5	0.4	1.2	2	5.8	0.2	1.3	0	0.1
C-A-I intentions	0	2.79	3.1	8.7	0.07	4.4	0.41	35.8	0	38.5
C-A-I-D description	0	0	0.11	4.8	0	0	0	11.6	0	17.3
C-A-I-D-S sees	0	0	0.11	4.8	0	0	0	9.7	0	16.7
C-A-I-D-T thinks	0	0	0	0	0	0	0	1.9	0	0.6
C-A-I-I interpretation	0	0	0.5	2	0	0.4	0	13.9	0	16.4
C-A-I-I-E expression	0	0	0	1	0	0.4	0	5.4	0	5
C-A-I-I-T theory	0	0	0	0	0	0	0	0	0	0.3
C-A-I-I-A assignment	0	0	0.5	1	0	0	0	8.5	0	11.1
C-A-I-E evaluation	0	0	0	1	0	0	0	4.1	0	3.1
C-A-I-E-F formative	0	0	0	1	0	0	0	2.6	0	1
C-A-I-E-S summative	0	0	0	0	0	0	0	1.5	0	2.1
C-C culture	5.2	0	5.7	1.7	1.8	6.6	7.2	14.6	5.1	5.8
C-C-S society	3.12	0	0.3	0	1.1	0.6	0.8	13.4	0.7	0.1
C-C-C community	2.08	0	4.1	0.4	0.7	5	3.7	0.4	3.2	1.1
C-C-I influences	0	0	1.3	1.3	0	1	2.7	0.9	1.2	4.6
C-H history	17.02	0	15.5	2.7	4.8	5	16.8	6.6	10.8	1.5
C-H-S style	12.22	0	14.2	0.6	0.9	5	16.8	6.5	2.8	0
C-H-S-indicators	0	0	0.2	0	0	0	0	0	0	0
C-H-D dates	0.77	0	1.3	0	0.2	0	0	0.1	0.2	0
C-H-A assignment	4.03	0	0	2.1	3.7	0	0	0	7.8	1.5
N-A non applicable	0.03	0.02	0.04	0.08	0.03	0.05	0.03	0.07	0.09	0.1

percentages of total dialogue

Appendix D

(Discussion of code development and definitions)

I- [General Instructions/ discussion by the teacher]

G [General related discussion]

Initially, there was no further definition within this category other than the directive statement "art related general discussion". The need for more detailed classifications within this category began with the separation of "class process related" discussion from other "general art related" discussion. Once the process of analyzing the data was underway, it became evident that a further separation within "class process related" discussion was required. The result was three categories:

S [related to class set-up for viewing art]
the physical movement of materials, students etc. to view art
C [class process related to viewing art]
discussion (directing conversations) related to viewing art
G [general art related discussion]

D- [Dialogue related to one of the disciplines of Art Education]
This category began with four divisions:

C [art criticism, general discussion]
A [aesthetics, general discussion]
H [art history, general discussion]
S [art studio, general discussion]
technique, materials, medium, conceptual process, technical process

While working on the first site, it became apparent that some of the teachers and students were engaging in general discussions using societal or cultural references in an attempt to make the information more relevant. This prompted the addition of a fifth category:

G [societal/ cultural, general discussion]
making information personally relevant

A- [Assertions about the work of art being analyzed]

This category was not altered dramatically throughout the process of categorizing the data except for the addition of one extra division, "Interpretation or analysis of the work as part of a class assignment or process". As the analysis of the data progressed it become apparent that the categories and divisions within this area required definition and clarity so the data could be correctly coded:

D [Description of what is in the work of art]
S [what one actually sees represented in the work]
what is seen (technical, sensory, formal or expressive)
T [what one thinks about, symbolic connections or associations]

using terms such as "this represents..." or "this means..." in an effort to describe symbolic connections or associations seen in the art

I [Interpretation or analysis of the work]
E [as an independent object of expression]
feelings about the cohesiveness, composition or design element of a particular work
T [as part of a particular theory of art]
including style of art
A [as part of a class assignment or process]
what was the artist "doing" including discussion about the artist's assignment, process, technique or medium

E [Evaluation of the work]
S [summative assessment- judgmental]
determining if the piece of art was "good or bad" as a whole
F [formative assessment- analytical]
analysis/ assessment of part of the work

C [Context associated with the work of art being analyzed or planned]

Other than the expected clarification of the sections once the analysis and coding began, there was one significant addition to this category. While reviewing the first site describing student art work, the student began to describe a piece of art which was in the planning stages and was not in front of the class. While describing the hypothetical piece of art, interpretive and evaluative comments were being interjected by other students and assertions about the work were made. Because the piece of art was not completed or even in front of the class, it was determined that this discussion technically involved future intentions of the artist and further categories were required under "intentions" to address this type of discussion. This new code fell under the contextual category of artist's intention yet the sub sections mirrored the general descriptive categories as if the work was actually in front of the class. This allowed the students to talk freely about planned work in specific ways.

A [Artist associated information]
B [Biographical information about the work]
including stylistic indicators
C [Conditions of the assignment or process]
I [Intentions of the artist]
sentences that include "I meant..." or "I planned"

Planned Work
D [Description of the intended work of art]
S [what one describes as being seen in the intended work]
technical, sensory, formal or expressive
where the piece of art will be placed or hung upon completion
T [symbolic connections or associations described as being thought about in the intended work]
using terms such as "this will represent..." or "this will mean..." in an effort to describe symbolic connections or associations about the art
I [Interpretation or analysis of the intended work]
E [as an independent object of expression]

feelings about the cohesiveness, composition or design element of a particular work

T [as part of a particular theory of art]

including style of art

A [as part of a class assignment or process]

what was the artist thinking about "doing" including discussion about the artist's assignment, process, technique or medium

E [Evaluation of the intended work]

S [summative assessment- judgmental]

determining if the piece of art will be "good or bad" as a whole

F [formative assessment- analytical]

analysis/ assessment of part of the work

C [Information about the culture of the artifact]

S [the society or style in which the work was created]

C [the artistic community associated with the work]

comparing or relating to similar styles

I [cultural influences on the work]

if they had a mentor, or used certain resources like theater or photography

H [information about the art history related to the artifact]

S[the artistic style in which the work was created]

artist or painting named, stylistic indicators, general theory

S [visual/ conceptual characteristics of style]

D [the chronology of dates associated with the work]

A [the nature of the assignment or representation]

art history about the work including specific information from the teacher about the art piece

N [Not directly applicable to the works being discussed]

This category was initially developed to categorize any statement that was not about art. It became quickly evident that many statements were made by the teachers which were important and should not be ignored. For example, statements asking students to move their chairs to "see the slide" or rearranging students to view a piece of art. These statements became important to make viewing the art a special event and so categories were developed in the General section (IGS and IGC) to address this development. This category remained only for classroom management statements such as "Please be quiet" and other non art related discussion such as "This might be an exam question".