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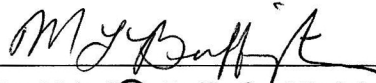
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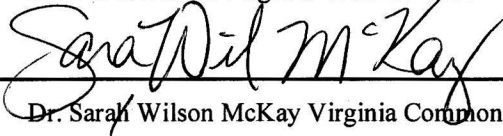
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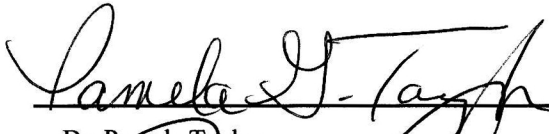
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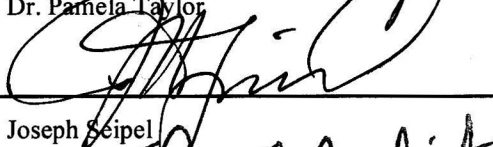
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THE FUTURE OF AESTHETICS IN/AND VISUAL CULTURE ART EDUCATION
IN 21ST CENTURY ART EDUCATION

A thesis submitted in partial fulfillment of the requirements for the degree of Master of
Art Education at Virginia Commonwealth University.

by

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Abstract

THE FUTURE OF AESTHETICS IN/AND VISUAL CULTURE ART EDUCATION IN 21ST CENTURY ART EDUCATION

By Shannon Reibel, M.A.E.

A Thesis submitted in partial fulfillment of the requirements for the degree of Master of Art Education at Virginia Commonwealth University.

Virginia Commonwealth University, 2009.

Major Director: Dr. Melanie L. Buffington
Assistant Professor, Department of Art Education.

This grounded theory project researches and analyzes publications from 1990-2008 assessing the debate over aesthetics in/and VCAE in 21st century art education. Through a series of visual models, a working theory and its supporting evidence assess this contested subject. Within the context of Modern and Postmodern paradigm conflict, art educators' debate over aesthetics in/and VCAE fundamentally deals with differing conceptions of identity and freedom. Although commonly sharing the goal of fostering the formation of student identity through the provision and exercise of freedom, art educators' differing perspectives on identity and freedom result in differing prescriptions for 21st century art education.

By presenting qualitative data analysis through grounded theory, I guide fellow art educators through this debate by providing snapshots of information as well as detailed portraits of the scholars and their multifarious rationales.

CHAPTER 1 Exploring the Future of Aesthetics in/and VCAE

Introduction

The purpose of this study is to explore the debate over the future of aesthetics in art education. A host of scholars have raised a broad spectrum of opinions about the future of art education in relation to proposed recentering in visual culture (Carpenter, 2006; Duncum, 2007a; Efland, 2005; Freedman, 1999; Gude, 2004; Kamhi, 2002; Moore, 2004; Smith, 2005; Tavin, 2007; Taylor, 2006). This study will research the history of aesthetics in art education and the suggested role of aesthetics in visual culture art education (VCAE) according to leading proponents. This study will address conflicting theories on VCAE and aesthetics in the future of art education. The research for this study will be conducted from a theoretical inquiry methodology, in which I will review pertinent literature and theories.

Background to the problem

In my first semester of graduate school in the spring of 2006, I was greatly inspired by reading about visual culture in art education. Since I was writing curriculum for my small, private Christian school in rural Virginia at the time, I was eager to integrate this new approach into my curriculum and classroom practice especially at the middle and junior high grade levels. I did a few projects from this new approach, and I feel that the unit I wrote for my combined seventh and eighth grade class was the most interesting. In

that unit using VCAE, I taught a “Make a Scene” unit on visual narrative. Using one-point linear perspective and physical proportions of the human body, students created a movie scene depicting two characters in a ‘story’ of their choice. First, they had to recognize genres of film and choose their genre. Then, we studied classic paintings as well as suspense, drama, action, comedy, and film noir movie stills to determine how artists arrange a scene to ‘tell’ a specific story.

The final drawings were a culmination of the students’ creative expression, months of work, and an invigorated approach to art through the use of visual culture. When I hung the pictures along the hallways at the close of the school year to exhibit the great imagination and refined skill that went into these projects, the students were incredibly proud and eager to show everyone what they created. However, when I arrived at school the following day, I found certain pieces missing. As I inquired about them, fellow teachers informed me that one of my colleagues, who was not only a fellow teacher but also the mother of two of my students, had taken them down based on her own objections as well as in response to the complaints of a handful of parents who viewed the works that morning while dropping off their children. This teacher along with some of the offended parents brought their concerns to the principal.

When I spoke to the principal about the issue later that day, she supported the assertions of the parents and some of my fellow teachers that the images were violent, promoting evil, and inappropriate to be viewed by children. I explained to her, as I had to my colleague who removed the artwork, how the unit related to creating a visual narrative as a movie scene and that certain students, whose work was removed, had chosen horror or

science-fiction as their genre; I had given them license to portray vampires, ghosts, blood, etc. as it accurately represented the fictional stories they were portraying as long as nothing was overtly violent or gruesome. In my response, I couldn't help but turn to arguments of aesthetic value in defending these apparently controversial student works—how students had invested much time, thought, and care in designing these visual narratives to have a high emotional impact and capture an entire story in a single image. I explained how students consciously made many meticulous choices, such as lighting, color, pose, composition, expression, and attention to detail, in order to convey a mood appropriate to their chosen genre. I also remarked on the advanced skill and refinement of their representations of three-dimensional space using one-point perspective and accurate proportions for multiple human faces and figures. However, the principal was unwilling to display the artwork, and she directed me to guide students away from such projects in the future.

I was left in quite a conundrum. The students were more excited about and personally invested in that project than any other unit or lesson of study that year. Based on the students' response, orienting arts education in a visual culture perspective seemed to be a very rewarding and positive experience. However, the response from several parents, some fellow teachers, and the administration was resoundingly negative. They believed that some of my students' "Movie Scene" artwork negated their artistic value due to the "dark and offensive" subject matter, encouraged the older students' interest in the occult, and frightened or damaged the impressionable eyes and psyches of the younger children who viewed them. Although I certainly lost the battle with that school, the experience

inspired me to investigate possible reconciliation between my excitement and interest in visual culture and my innate cognitive and experiential connection between art and aesthetics, having been educated and accustomed to approach and perceive through formalist aesthetics. Ultimately, it led me to consider looking to aesthetics as grounds for bridging past, present, and future paradigms.

Theoretical Framework

I approach the research recognizing my conflict of interest; I recognize the marked difference between the modern perspective, which I tend towards, versus the postmodern outlook of VCAE proponents. However, in this investigative process, I aim to explore and entertain a range of theories and understanding in order to explore the trajectory of art education as it strives to offer meaning and relevance to current and future students. Addressing my bias, I recognize merits in aesthetic education in art and the distinction of ‘fine art’ from ‘commercial art’ in that they do possess different purposes and roles. The disciplines of philosophy, art history, art criticism, studio art, and art education have developed academically and practically from foundations in aesthetics through the 20th century (Duncum, 2007a; Smith, 2004). I agree with Duncum (2007a) that to abandon aesthetic discourse would be to “marginalize art education from current mainstream cultural-cum-social developments, to cut it off from contemporary social life and current frameworks and understandings” (p. 48). I believe that the study of visual culture has merit in developing critical thinking and social awareness. However, I do not believe that these should be the exclusive aims of art education. Aesthetic principles serve as a conduit

in achieving other critical aims of art education, such as promoting self-expression, imagination, and sentient, informed, and articulate response to artwork and visual culture.

As I find resonance in the arguments of both proponents and opponents of VCAE, I wish to reconcile aesthetics with VCAE and incorporate both into my teaching. In order to do this, my research in art education must address theoretical frameworks concerning aesthetics and the developments and issues related to them.

Statement of the Problem

Throughout the latter half of the 20th century, aesthetics has been a key component related to the practice of making art as well as studying/applying art history and criticism, all of which are building blocks of art education theory and practices (Efland, 2004). Therefore, the proposed redirection of art education toward visual culture studies must take aesthetic discourse into account. Arguments over aesthetics, its potential use in VCAE or its possible reevaluation, have been escalating for years. In 2007, aesthetic discourse was the grounds for debate between two of the leading VCAE proponents, Kevin Tavin and Paul Duncum (Duncum, 2007a; Tavin, 2007). This area of debate remains riddled with unresolved conflicts and unanswered questions.

Arthur Efland offers a moderate approach to integrating VCAE into existing practices and maintaining aesthetic discourse (Efland, 2005). Whereas Kevin Tavin proposes a future for the arts which completely rejects aesthetics in favor of a new language and suggests Olivia Gude's *Postmodern Principles* (2004) as a springboard, Gude (2004) advocates her new vocabulary relative to postmodern principles while affirming the use of aesthetic discourse in current and future art education (Gude, 2008). Kerry

Freedman and Paul Duncum advocate the ultimate recentering of art education in visual culture, the expulsion of any distinctions or references to ‘fine art,’ yet retain aesthetic discourse so long as it is revised for the 21st century (Duncum, 2007a; Efland, 2004; Freedman, 2003a; Gude, 2004; Tavin, 2007). The future of aesthetics in art education has bearing on how art educators define art, teach students to respond to art, and the vocabulary we use to articulate critical assessments and analysis in our field.

In an attempt to review and assess the direction of this critical discourse, my questions include: What is the proposed role of aesthetics in art education as described by proponents and critics of VCAE? Based on this research, where does this debate seem to be heading: towards abandoning aesthetics, towards a redefinition and application of aesthetics, or somewhere else? Informed by this research, what do I believe is the appropriate role of aesthetic education in/and VCAE?

In addressing this topic, I employ the inclusive term of aesthetics “in/and” VCAE to study the range of perspectives from which scholars approach this debate. Some scholars view aesthetics separate from VCAE (Tavin, 2007; Wilson, 2003), others (Bracey, 2001; Chalmers, 2001; Duncum, 2007, 2008; Freedman, 2001, 2003a; Gude, 2007; jagodzinski, 2008a, 2008b) discuss aesthetics within the framework of VCAE, others (Efland, 2005; Eisner, 2002; Lankford, 1992) address the two as overlapping entities, whereas some approach VCAE as a consideration within the greater framework of aesthetic education (Dorn, 2003, 2005; Kamhi, 2003, 2005; Smith, P., 2003a, 2003b; Smith, R., 2005b; Stinespring, 2001). I recognize scholars’ multiple approaches to these elements of debate, and I use the “and/or” to encompass and explore the subject of

aesthetics in relation to VCAE as addressed through these differing lenses in recent scholarship.

My problem includes critical review of past and present commentary on aesthetics by scholars relevant to the field. My research will not include a complete philosophical investigation but, instead, address the philosophies which directly influence art education frameworks and practices. Although I will address the socio-political perspectives behind aesthetics in/and VCAE, I wish to focus on the philosophical and semantic issues in this debate as I aim for an ultimate reconciliation in my personal teaching philosophy.

Purpose of the study

The purpose of this research is to explore the possibilities of reconciling aesthetics with VCAE. Aesthetics has become deeply rooted in the study of the arts and with it comes certain beliefs about art. Questions over the vernacular of our field and the purpose of art creation and criticism cannot be bypassed in the name of progress, but must be confronted and resolved in order for the field to move forward with a bridge, instead of a break, from the past. I advocate a bridge which retains aesthetic dialogue in agreement with Duncum's (2007a) arguments against the dismissal of this common language we share with other fields, the loss of which would isolate us from ongoing dialogue in the broad academic community as well as inhibit our efficacy in responding to current issues and concerns specific to the arts. In opposition to Tavin (2007), Duncum defends aesthetic discourse as a language and system of understanding which still has value and purpose in communicating past, present, and forward moving ideologies, the eradication of which would be counterproductive for our field (Duncum, 2007a). Similarly to Duncum, Efland,

and others, I contend that aesthetic considerations remain inherently involved and useful to the development of our field (Duncum, 2007a; Efland, 2005; Freedman, 2003a; Gude, 2008). Ultimately, the purpose of this study will be to present the issues surrounding the debate over aesthetics and VCAE to fellow teachers and scholars in a concise manner in order to evaluate the possibilities of bridging our aesthetic heritage with a visual culture future.

Literature Review

The pursuit of this inquiry requires background in art education's history of aesthetics and VCAE including their theoretical foundations as well as their integration and application into art theory and practice. The literature includes the discussion over aesthetics in/and VCAE and contemporary theory, research, and conflicts regarding the direction of art education's future.

History of Aesthetics. Although some scholars trace philosophical foundations of aesthetics back to Plato, the branch of philosophy known as aesthetics evolved from philosophical writings from the 18th century (Efland, 1978; Freedman, 2003a; Smith, 2005). According to early 20th century historians, the discipline of aesthetics was established by Alexander Baumgarten in 1735 (Madenfort, 1974). Baumgarten was apparently the “first person to indicate with the term a systemic study of sensuous knowledge” (Madenfort, 1974, p. 5). However, it was the last of Kant's three critiques, the *Critique of Judgment* in 1790, which launched aesthetics into the forefront of philosophical discussion and consideration especially in relation to the arts, nature, and other visual and

experiential phenomena dealing with sense perception. Kant died in 1804, shortly after becoming one of the leading philosophers of the 18th century.

Aesthetics in art education. Contemporary and subsequent thinkers linked these foundational concepts of aesthetics to art education. Friedrich Schiller, Herbert Read, and John Dewey contributed to interweaving aesthetics and art education (Smith, 2005; Freedman, 2003a). Schiller strongly inspired aesthetic education in the field of art despite his lack of prescribed curriculum or pedagogy (Duncum, 2007a; Smith, 2005). Smith (2005a) cites Schiller's promotion of aesthetic education in the arts by "recognizing the potential it held for achieving political and social stability--what he called the promotion of aesthetic culture--Schiller presented a strong justification for aesthetic education" (p. 20).

In the 1970s, several scholars wrote major texts focusing on or at least incorporating aesthetic education, such as Harry S. Broudy (1972), Elliot Eisner (1972), Edmund Feldman (1970), and Ralph Smith (1970, 1971), among others. In the 1980s and 1990s, the Getty Center promoted and advanced discipline-based arts education (DBAE) which founded its art teaching approach in "the content and methods of art making, art history, art criticism, and aesthetics" (Smith, 2005, p. 23). In the 1990s, other texts, such as those by E. Louis Lankford and Marilyn Stewart, further developed and disseminated aesthetic education as a central component of art education (Lankford, 1992; Stewart, 1997).

In the later 20th century, Kerry Freedman, Paul Duncum, and Kevin Tavin brought VCAE concerns to the forefront of the field and concurrently challenged traditional aesthetic education (Efland, 2004; Efland, 2005). However, some proponents of aesthetics

in art education, such as Harry S. Broudy (1994), Maxine Greene (1981), Ralph Smith (1995), and David Swanger (1990), continued to press the importance of aesthetics in terms of art students' expression, impression, enrichment in the humanities, and particularly aesthetic literacy which "implies knowledge of art and mastery of requisite interpretive skills...necessary to foster a general grasp of aesthetics and a degree of critical acumen, both of which enable young persons to engage works of art more effectively" (Smith, R., 2005, p. 24). Despite these developments and growing conflict over aesthetics in 21st century art education, some scholars still view the arts as relying on aesthetic arguments for their justification as an academic discipline (Eisner, 2007; Smith, R., 2005b; Steiner, 2004).

History of Visual Culture. The seeds of VCAE can be found in reactions to the socio-political-cultural cataclysm of the 1960s (Chalmers, 2005; Moore, 2004). The 1960s motivated scholars towards the critical approach of visual culture studies through:

... a succession of revolts against literary and artistic canons as well as against prevailing ways of interpreting and evaluating aesthetic objects... [and] a new kind of academic interdisciplinarity, new trends in psychology and psychoanalysis, feminism, ethnic studies, and philosophical antifoundationalism. (Moore, 2004, p. 2)

The provocative shifts in the visual arts such as the Pop art movement, the emergence of the sociology of art, and the establishment of film and television studies as disciplines at colleges and universities heralded major changes in visual and socio-cultural scholarship and understandings of 'art' (Chalmers, 2005). Vincent Lanier (1965, 1966, 1968) called on art educators to recognize students' great appreciation of and attention to popular arts and experiences through television, film, and rock and roll and urged art

educators to aim to equip students with critical awareness and judgment. June King McFee (1961, 1962, 1966, 1968, 1969) lead the way in making a strong, adamant case for visual culture education in the field of art in the 1960s (Chalmers, 2005; Swift, 1993). Chalmers' (2005) analysis of McFee's impact points to the academic perspective underpinning Freedman, Duncum, Tavin, and other VCAE advocates in that she "viewed art as a social study" (p. 10), and he suggests that McFee can be credited as being "the first art educator to use the words 'visual' (or 'visually') and 'culture' in the same sentence" (p. 6) in 1961.

In reaction to sweeping changes in the '60s, scholars developed concepts of the 'new world' and the 'new art history' through the 1970s. However, research and theory leaned heavily on DBAE throughout the 1980s despite the work of Kerry Freedman and Paul Duncum to advocate the study of visual culture in art education at that time. Although "these ideas...blossomed in the 1970s and 1980s...they did not necessarily bear fruit" (Chalmers, 2005, p. 11). However, we see that these 40 year-old seeds of change arguing for focus on visual culture in art education have now grown into one of the most central concerns for art education in the 21st century.

Aesthetics in VCAE. As stated, aesthetic philosophy's relationship to art education can be traced to roots in Schiller, Kant, and other related philosophers. However, current VCAE scholars point to issues in the "original formations by Kant, Schiller, and others" (Duncum, 2007, p. 46) as the source for confusion and misuse of aesthetics in current ideologies and practice. As a leading proponent of VCAE, Duncum advises that art educators cleanse aesthetics of its former taints such as moral judgment and favor of

beauty. Instead, Duncum (2007a) supports aesthetics as “commonly used in a straightforward way as a simple descriptor of visual appearance and effect; and among other things, visual appearances and their effects, surely, is our business” (p. 50).

However, Duncum’s fellow VCAE advocates heartily disagree with continuing the use of aesthetic discourse. When forced to use the term ‘aesthetics,’ Kevin Tavin insists upon striking through it by literally writing it ‘~~aesthetics~~’ in all of his publications in order to demarcate it as obsolete in postmodern art education. Tavin (2007) suggests a new “postmodern language of representation, one that is already in use by scholars in visual culture studies, sociology, critical theory, media studies, and so on” (p. 43). He urges art educators to turn to Olivia Gude’s (2004) *Postmodern Principles* for a fresh art education vocabulary with which we are to replace aesthetic discourse. Gude’s (2004) critique of art education’s curriculum and vernacular emerges from her driving query as to “why what is still considered by many to be the appropriate organizing content for the foundation of the 21st century of art curriculum is but a shadow of what was modern, fresh, and inspirational 100 years ago” (p. 6). Gude (2004, 2007) urges art educators to update their conceptions of art, the language used to articulate ideas about art, and reconsider philosophic and practical approaches to art education.

Gaps in the existing literature

Although there has been great debate over VCAE, the research related to aesthetic discourse and VCAE has just begun to come to a head. Between two of the leading advocates of VCAE, aesthetics has created a strong and noteworthy rift. Aesthetic principles and terminology remain threaded in the fabric of art education and have

resonance in several other disciplines, especially in philosophy. Evaluation of aesthetics may be the grounds for reconciling visual culture studies to traditional art education principles and practices or it may be a point of implausibility for the pursuit or integration of VCAE for many of art education's scholars and K-12 teachers. For example, Tavin and Duncum's current debate relates to questions long since raised. Julie Van Camp (2004) identified these seemingly irreconcilable differences years ago:

The pendulum swing of visual culture sometimes seems, alarmingly, to abandon this dialogue entirely and to use instead the methodologies of critical theory, sociology, anthropology, and psychology while ignoring the language and methodology of art criticism and aesthetics. This apparent pendulum swing also reflects a shift to a nexus of disciplines aspiring to a scientific, fact-based, value-free approach to knowledge, which is in marked contrast to the evaluative dialogue of aesthetics and art criticism (p. 37).

Thus, the conflict between art education as it was and art education as it may become remains far from resolved. In this escalating debate, I intend to interject myself into the current dispute, investigate a range of sources and issues, and present a decipherable account which encapsulates the nature and direction of this dynamic discourse.

Methodology: Theoretical Inquiry

Theoretical inquiry is the methodology most suited to the examination of these concepts in my research. As I am looking at philosophical and conceptual conflicts in modern versus postmodern perspectives, theoretical inquiry is an appropriate angle from which to investigate these issues. The research will be conducted by extensive reading and critical analysis of the written arguments about what role aesthetics have in VCAE as well as why and how aesthetic discourse relates to study and practice in art education.

Background to the Study

Maxine Greene (1997) is one of the leading scholars pursuing theoretical inquiry. According to Greene, theoretical or philosophical inquiry relates to “the search for understanding rather than explanation...[in which] researchers are striving for adequacy of interpretation rather than prediction or control” (p. 189). Greene distinguishes the merits of philosophical and theoretical inquiry in terms of framing our approach to practical knowledge. Although theoretical inquiry does not yield direct, practical applications for the improvement of art education, the qualitative research confronts the perspective and principles shaping our approach to study and practice, which ultimately has a great impact on the field (Greene, 1997). Although, this research study will not produce immediate practical application, it will contribute to the ongoing dialogue by framing the conflict over aesthetics in/and VCAE in terms of historical and philosophical influences and thus shed light on the issues informing the current debate.

Methods

I read commentary on aesthetics, books and articles concerning pedagogical frameworks involving aesthetics, current commentary on the role of aesthetics in art education, and more reviews and analysis of VCAE with special attention to the debated inclusion, rejection, or revision of aesthetics. In this study, I limit my reading to scholarship on the topic of aesthetics in/and VCAE published in peer-reviewed journals or books between 1990 and 2008. In analyzing these documents, I employ grounded theory to explore, assess, and categorize information and identify themes and related issues.

Kathy Charmaz (2000) describes the methods of grounded theory as “systematic inductive

guidelines for collecting and analyzing data to build middle-range theoretical frameworks that explain collected data” (p. 509). Gerry W. Ryan and H. Russell Bernard (2000) specify that grounded theorists “suggest a careful, line-by-line reading of the text while looking for processes, actions, assumptions, and consequences” (p. 780) and aim “to identify categories and concepts that emerge from text and link these concepts into substantive and formal theories” (p. 782).

By using strategies of coding, constant comparison, as well as “memo writing aimed at the construction of conceptual analyses” (Charmaz, 2000, p. 510) to perform grounded theory analysis, I organize and integrate elements of my investigation of leading theories as they inform the development of my own. I use color coding and computer software to help me write thorough reviews of my readings and categorize the arguments and issues therein by comparing and contrasting them.

In collecting information about the varying voices influencing the future of art education and in following the methods of grounded theory in “display[ing] their theoretical results in maps of the major categories and the relationships among them” (Ryan and Bernard, 2000, p. 783), I create a visual representation of the continuum of advocates for the rejection of, moderate integration of, or complete paradigm shift to VCAE. This organizational tool, assessing and categorizing the opinions of major scholars, will be supported by extensive readings concerning the stance of: Terry Barrett, Charles Dorn, Paul Duncum, Arthur Efland, Elliot Eisner, Kerry Freedman, Olivia Gude, E. Louis Lankford, Michelle Marder Kamhi, Ralph A. Smith, John Stinespring, and Kevin

Tavin, among others. This visual will accurately depict research findings and serve as a point of reference for written presentation and analysis of research.

Findings

My findings include a qualified understanding of the proposals for aesthetics in/and VCAE in 21st century art education, a presentation of the origins of this debate and its development over time, and an assessment of the current debate and its apparent direction in the foreseeable future. Within the study of this debate, I find that scholars' suggestions for aesthetics in/and VCAE range along a continuum. Within this study, I recognize the goal of supporting the formation of student identity through freedom, in the forms of access to information and experience and the provision of the space for students to define themselves, as central to debate over aesthetics in/and VCAE. I find identity arises as a chief aim of art educators throughout my readings but begin to recognize that each art educator qualifies his/her conception of identity and freedom differently. Pursuing this finding, I recognize a correlation between scholars' qualifications of these concepts and their philosophic position along the modern-postmodern continuum. Furthermore, I discover that scholars' varying understandings of identity and freedom directly relate to these scholars' self-professed, conflicting modern and postmodern orientations.

I develop a working theory assessing the debate over aesthetics in/and VCAE and find that art education struggles to resolve ideological conflicts between Modern and Postmodern paradigms. Thus, art educators' perspectives on identity and freedom result in a range of ideas for 21st century art education. Scholars' positions within this debate are represented by the following categories. The Postmodern VCAE proponents advocate

social or community identity encouraging critical citizenship through informational and democratic freedom. The moderates advocate the integration of aesthetics and VCAE incorporating aspects of both paradigms and approaches. Whereas, the Modernists, leaning toward traditional, formalist aesthetic education, advocate fostering the individual's identity through freedom of experience, exposure to unfamiliar phenomenon, and creative self-expression.

Significance of the Study

My research of the current debate as well as related issues helps frame the possibilities of reconciling seemingly conflicting approaches to art education. The clear, succinct presentation of information in the visual aids presented in relation to my research will help fellow scholars approach this debate with increased awareness. Hopefully, the breadth and depth of information related to this argument will help art educators draw their own conclusions about their individual opinions and prescriptions for the future of pedagogy in art education.

Outcomes

Through this research, I identify a correlation between rising advocacy visual culture studies in art education from the 1980s onward and rising criticism of aesthetic education within DBAE from the 1980s onward, escalating exponentially from the mid-1990s through 2008. I grasp that this background shapes the current debate within the context of art education's reassessment at the turn of the 21st century, its response to the socio-cultural and artistic advances of the digital age, and its struggle to address conflicting

modern and postmodern ideologies. Through analysis and the development of theory, I recognize the extent to which conflicting modern and postmodern ideologies shape differing perspectives on art educators' common goal to foster the formation of student identity through the provision and exercise of freedom within the classroom.

If VCAE is the direction in which art education is headed, aesthetics must be taken into account, and the future with or without aesthetic discourse must be considered. This research contributes considerations necessary to the debate over the future of art education; whether art education radically shifts or moderately evolves, it will be with widespread scholarly contribution and dialogue from a variety of perspectives.

This study directly influences my considerations as I integrate elements of VCAE into my teaching while reconsidering aesthetic issues. This research is distinct in that the future of this debate has yet to be thoroughly forecast, and few supporters of traditional aesthetics have sought to come to a meeting of the minds with VCAE.

Limitations of the research

My study will not involve surveys or experimentation or require human interaction; therefore, my research will not require IRB approval. This study will not attempt to prescribe a particular curriculum for VCAE and/or aesthetics in art education. I will not investigate classroom practices and applications of VCAE and aesthetics beyond what studies or research are currently available. My research will be limited to reviewing recent literature and scholarship in order to inform my theoretical study; it will not incorporate personal accounts, correspondence, or interviews but focus on published, peer-reviewed documents.

Related Research

If aesthetic discourse is phased out of art education with the advance of VCAE, what does that entail for related art fields? How do the disciplines of art history and criticism as well as gallery and museum systems rely on the common nature and application of aesthetic judgment of 'fine' versus commercial art in art education? Do these constructs maintain a distinction between art, 'fine,' 'high,' or otherwise elevated, versus popular imagery? How do we consider the existence and perpetuation of these structures in related art fields in reevaluating aesthetic discourse in art education?

Conclusions

In this study of aesthetics in/and VCAE, I work to better understand the outlook for the future of art education as proposed by VCAE advocates and other scholars. In pursuing theoretical inquiry, I cannot offer any immediate solutions or applications to the field; however, as I entertain and investigate visions of the future of art education in pursuing this possible reconciliation between aesthetics and visual culture, I hope my journey helps others in my field consider similar issues in the forecast of our discipline.

CHAPTER 2 Literature Review

Overview

In this chapter, I present a review of the current debate in art education offering background on visual culture and aesthetics and their history in and relationship to art education. Closely related, I explore the impact of developments of different perspectives in academia as well as advancing conceptions in the field of art. Likewise, I address philosophical and political perspectives influencing scholars' approaches to and assertions within the debate over aesthetics in/and VCAE.

Introduction

Visual culture has been a rising consideration in many fields of study since the 1960s. In art education, visual culture has developed into a new approach to teaching entitled Visual Culture Art Education (VCAE). In this approach, all visual phenomena is studied with other works of art and primary emphasis is placed on contextual analysis and social criticism (Duncum, 2002a; Freedman, 2003a). However in the eyes of art educators, the broadening of art education to encompass visual culture from this new approach enthralls some and incenses others. VCAE teaches political and social criticism through art education, ceases the distinction between 'fine art' and commercial art, and shifts focus from technical training and studies of Western Art's canon to the study of visuals of

everyday life. These serve as VCAE's main areas of controversy. In explaining the nature of this call to change, Freedman (2003a) asserts that "although teaching visual culture can be started with small steps... the idea involves a significant change in the philosophy for the professional field" (p. 38).

These suggestions for revolutionary change have stirred great dissent and continue to provoke heated debate over the future of art education. The discussion has questioned the foundation of our field for some time. The reforms within VCAE point to questions of the purpose of making art, the purpose of art education, the nature and extent of our responsibility to foster informed and critical thought in students, the ever-evolving concept of art, the power of information and influence through images, and the worth and value of images—especially as called into reevaluation by the digital age. As dialogue over VCAE digs deeply to these core concepts of art and art education and as VCAE advocates are calling for fundamental change, this discourse is rich, impassioned, and worthy of our attention.

The multi-faceted discussion struck a new phase over the future of aesthetics in 2007 with dissent arising between two major VCAE advocates (Duncum, 2007a; Tavin, 2007). Through the lens of aesthetics, one can appreciate the many issues and inspirations informing this dynamic exchange cutting to the heart and life-blood of art education. The question of aesthetics has bearing on the development of VCAE and the future of art education. This chapter offers a summary of the history of aesthetics and aesthetic education within art education as well as addresses modern versus postmodern frameworks. This chapter traces the origins and developments of visual culture studies as

well as visual culture considerations within art education. Subsequently, the brief history of visual culture leads up to the current debate concerning aesthetics in/and VCAE.

Ultimately, this chapter informs the presentation of the issues and perspectives creating tension between aesthetics in/and VCAE.

Aesthetics: A Legacy in Brains and Beauty

Aesthetics: A Brief History

Aesthetics originated as the branch of philosophy dealing with the nature and response to sensory experience, often related to the concept of beauty. Aesthetics developed from 18th century German philosophy. Alexander Baumgarten established aesthetics as a discipline and Immanuel Kant is famed for systematizing it in his philosophy (Madenford, 1974; Smith, 2004).

Into the early 19th century, Schiller drew from these major sources for his aesthetic conceptions in art as well as from his friend and poet Johann Wolfgang von Goethe (Smith, 2005). Despite his lack of expressed curriculum or pedagogy, Schiller strongly inspired and promoted aesthetic education in the field of art by "recognizing the potential it held for achieving political and social stability—what he called the promotion of aesthetic culture" (Smith, 2005, p. 20). Schiller is credited with injecting an agenda for social control into modernist aesthetics as a process of civilizing the uncivilized (Duncum, 2008).

Herbert Read assumed Plato and Schiller's sensitivity and reaction to the dehumanizing side-effect of industrializing society with the social theory of Marx, Morris, and Ruskin and synthesized these ideas with the psychological theories of Freud and Jung (Smith, 2005). Read's philosophies of aesthetics emerged from his desire to counter

industrialization by emphasizing craftsmanship and hand made objects (Smith, 2005). Read's pedagogy for aesthetic education focused on creative self-expression and advocated whatever methods worked best for each individual. Read's dissemination of Schiller's modernist aesthetics, along with his agenda for social control, has had a lasting impact on art education (Duncum, 2008; Smith, 2005).

Dewey can be likened to Read in terms of pedagogical outlook and in asserting that "art should be experienced for both its consummatory value and its potential for the transformation and reconstruction of experience" (Smith, 2005, p. 21). However, Dewey's socio-political motivation differs greatly from Read in that he viewed education as a means of promoting democracy and aesthetic experience as relative to daily life, not an enlightened separation of the mind from the body (Dewey, 1916; Dewey, 1934; Dewey, 1987; Freedman, 2003a). Numerous aspects of art education theory and practice stem from Dewey's influence. Therefore, it is no surprise that scholars, such as Aguirre (2004), reference Dewey's "conception of art as experience" (p. 256) and "art as an agent of aesthetic experience" (p. 258) in addressing the nature of aesthetics in the field today. Dewey's philosophy was informed by "Darwinian biosocial conception of human development" (Smith, 2005, p. 21) in which individuals shape and are shaped by their environment, which Dewey framed as learning by doing (Madenfornd, 1974). Some scholars have revisited Dewey's aesthetics and apply his perspective to reevaluating contemporary aesthetic philosophy (Freedman, 2003a; Shusterman, 1992). The rise of aesthetic education can be traced through the discussions of arts education to the mid-

twentieth century due to the adoption of Read and Dewey's writings and influence (Duncum, 2008; Freedman, 2003a).

Aesthetics in Art Education

Aesthetics made its way into the classroom through a host of influences. In the mid-1950s, child-centered theories came under attack by scholars in art education. Critics of progressivism claimed that art education had become overly focused on students' sense of achievement and satisfaction to the neglect of their intellectual training (Efland, 1990). Education reform in the late 1950s into the 1960s rose out of escalating concern over public education from WWII onward as well as the need to compete with Russian achievements during the 'space race' of the Cold War (Efland, 1988). Jerome Bruner's 1960s' approach to curriculum reform based in disciplines took the strongest hold in science and math due to the "link between education and national defense" (Efland, 1988, p. 263). Also at that time, the energy and rising conceptualism of American contemporary art as well as the scholarly criticism published in response to artistic developments lead to greater intellectualism in art education. These factors combined to raise an advocacy for a knowledge-based approach in art education by the early 1960s (Sevigny, 1987). Art educators widely accepted the concept of basing reform on the disciplines (Efland, 1990, p. 228) as scholars sought to counter-balance progressive ideals of child-centered learning and self-expression with the new drive toward intellectualism.

In 1962, President John F. Kennedy recognized the growing disparity between the arts and developments in other disciplines and put arts at the forefront of his agenda; in doing so, he brought strong attention and reevaluation to art education (Efland, 1988). The

federal Office of Education's investment in art initiatives, such as the series of short-term Arts and Humanities Education Research and Development Projects between 1964 and 1966, greatly contributed to the rise of Disciplined Based Art Education (DBAE) (Efland, 1988). The 1965 Seminar for Art Education Research and Curriculum Development, commonly known as the Penn State seminar, is distinguished as a critical juncture for DBAE because it was at this point which Manuel Barkan and Elliot Eisner, among others, built the conceptual foundation for art education's redefined content in history, criticism, and aesthetics (Sevigny, 1987).

Manuel Barkan applied Bruner's model of discipline-centered curriculum reform to art and managed to influence art education with this perspective. Although Barkan recognized the structural differences between the nature and study of art versus that of science or math, "he assumed that something akin to the structure of concepts in science could be found that would serve as the rational underpinning for curriculum in art...[and] as a result Barkan conflated artistic activity with scientific activity" (Efland, 1988, p. 267). Barkan identified studio art as a 'mode of inquiry' to which he added art history and art criticism in fleshing art out as a 'proper discipline; these additions gave rise to "the trinitarian conception of curriculum content and became the hallmark of discipline-centered art education" (Efland, 1988, p. 267). Barkan's legacy is still important to the field; some consider his first book *A Foundation for Art Education* "a landmark in the literature of art education" for highlighting reason and knowledge in the study and teaching of art (Chapman, 1971, p. 40). Even his critics admit that Barkan's discipline focus

succeeded in elevating art to an intellectual footing more comparable to that of its fellow disciplines (Efland, 1988, p. 268).

Elliot Eisner, like Barkan, supplemented studio art practices with art history, criticism, and aesthetics. Through the Stanford University Kettering Project in the early 1970s, Eisner developed the construction of lesson plans for art criticism and art history and collected visual resources suited to “the development of perceptual skills for understanding and appreciating art” (Sevigny, 1987, p. 110). In reflecting on the project, Eisner stressed educational sequencing as well as addressed the need for “alternative teaching methods for developing critical, historical and aesthetic sensibilities in children” (Sevigny, 1987, p. 111).

Concurrent and related to this discipline-driven development, other scholars pursued increasing study and the incorporation of aesthetics from the early 1960s on. With the legacy of aesthetics in philosophy and rich ideology related to the arts, it is no surprise that art educators, such as Barkan, Lanier, and Eisner, drew on aesthetic discourse to strengthen the content and raise the academic rigor of studying and teaching art (Efland, 1990). Efland (1990) credits Ralph Smith’s influence as key to establishing aesthetics in art education in 1966 through his anthology on aesthetics and criticism for use in art education as well as his inception of the *Journal of Aesthetic Education*. Subsequently in the 1970s, several scholars wrote major texts focusing on or at least incorporating aesthetic education, such as R. Smith (1970, 1971) , Feldman (1970), Eisner (1972), and Broudy (1972). Thus, through Barkan’s and Eisner’s reflection and reforms for art education, and

additional art educators' provision of aesthetic scholarship for the field, the 1960s and 1970s paved the way for DBAE which established grounds for aesthetics in art education.

Smith summarizes the development and dissemination of aesthetic pedagogy and practice in stating:

If the 1950s can be regarded as having set an agenda for aesthetic education, the 1960s as having produced a literature that began to communicate the significance of its points of view, and the 1970s as having actualized some of the possibilities of implementation, the 1980s and 1990s were marked by initiatives to build further on established foundations. (Smith, 2005, p. 23)

The development of initiatives to evolve and apply aesthetic education in the 1980s and 1990s is most evident in the Getty Center's work in art education. The Getty Center promoted and advanced DBAE which includes art making, art history, art criticism, and aesthetics in both content and practice (Smith, 2005, p. 23). E. Louis Lankford (1986) pinpointed the focus on and development of aesthetics as DBAE's most beneficial offering to the field during this period; Lankford offered educators working principles of aesthetics in "asking questions and searching for answers about the nature of art" (p. 49).

Throughout the 1990s, several scholars published texts which developed and disseminated aesthetic education as a central component of art education (Dobbs, 1998; Moore, 1995; Lankford, 1992; Reimer & Smith, 1992; Smith, 1999; Stewart, 1997). Lankford's *Aesthetics: Issues and Inquiry* and Marilyn Stewart's *Thinking through Aesthetics* are prime examples (Lankford, 1992; Stewart, 1997).

Leading theorists continued to advocate the importance of aesthetics in art education, despite the fact that the late 1990s also gave rise to scholarship and advocacy for the study of visual culture in art education (Efland, 2004; Efland, 2005). Despite

growing doubts or even attacks assailing aesthetics into the 21st century as VCAE rose into the forefront, some scholars still view aesthetics as integral to the study of art (Efland, 2005; Eisner, 2002; Smith, R., 2005a, 2005b; Steiner, 2004).

So, how did we get here?

The topic of visual culture in art education is relatively new having emerged in the late 20th century and has dominated much dialogue in the field since (Tavin, 2005).

Although, some trace the dialogue over the use of visual culture studies throughout the 20th century, VCAE advocates succeeded in bringing it to the forefront in the 1990s (Freedman, 1991, 1994, 1997a, 1997b, 1999; Duncum, 1991, 1997, 1999; Tavin, 2005). The scope of research on visual culture is vast. Being interdisciplinary in its very nature, visual culture has roots in sociology, philosophy, history, politics, psychology, education, art history, art theory, and media studies.

What is Visual Culture?

Visual Culture in the Limelight

Nicholas Mirzoeff (1999) promotes a new approach to understanding imagery which he considered crucial to the 21st century (p. 3). He defines visual culture as “visual events in which information, meaning, and pleasure is sought by the consumer in an interface with visual technology” (1999, p. 3). He addresses the exponential increase of visual information in the computer age and the urgency for increased critical interpretations, or ‘visual literacy’ as described by W.J.T. Mitchell (Mirzoeff, 1999, p. 7).

In this landmark text, Mirzoeff (1999) calls scholars to recognize that “the gap between the wealth of visual experience in postmodern culture and the ability to analyze that observation marks both the opportunity and the need for visual culture as a field of study” (p. 3).

Visual Culture Art Education

Kerry Freedman, Paul Duncum, and Kevin Tavin are long-time, leading advocates of VCAE. They have developed the concept of visual culture and the nature and merits of its study specifically as it relates to art education.

Freedman’s study of visual culture is extensive; she has been invested in visual culture studies from 1980s onward and her writings were instrumental in reevaluating pedagogical approaches in art education. Freedman’s (2003a) definition of visual culture, which she asserts is primarily comprised of visual art, encompasses “all that is humanly formed and sensed through vision or visualization and shapes the way we live our lives” (p.1). According to Freedman (2003a):

Insufficient art education is a concern not only because the visual arts have been historically important, or because the visual arts are important as forms of human expression, but because much contemporary culture has become visual. (p. xi-xii)

Freedman also stresses that VCAE is vital in order to experience full freedom in a democracy considering that so much of contemporary information is accessed and understood through imagery (Freedman, 2003a, p. 3). Freedman (1999) is a leading advocate for visual culture’s integration into school curriculum. Her research, theory, and advocacy have been primary in constructing solid arguments for establishing visual culture in art education.

Freedman's vision is broad, thorough, and determined from her theories of pedagogy and purpose to curriculum and classroom practice (Freedman, 1991, 1994, 1997a, 1997b, 2000, 2001, 2003a, 2003b; Freedman & Wood, 1999). She is quick to address criticism or question of VCAE's application as seen in her suggestions regarding production of student artwork in VCAE as well as her leading text on how to teach visual culture (Freedman, 2003a; Freedman, 2003b) which has been followed by Duncum's book of VCAE case studies three years later to help demonstrate good visual culture study practices (Duncum, 2006). Freedman seems to anticipate arguments against VCAE almost before they publicly arise and thus serves as a tenacious proponent and policy maker.

Paul Duncum's visual culture perspective aligns closely with Kerry Freedman's vision for cultural pluralism and social responsibility in art education (Duncum, 1990; Freedman, 2000), and Duncum often builds on Freedman's work in promoting and developing VCAE (Duncum, 2001, 2006, 2007a). Although both worked individually for the common purpose of developing and instituting a visual culture paradigm, Duncum (2002) dubbed the visual culture paradigm VCAE and presented it as DBAE's predecessor. Like Freedman, Duncum calls for this new paradigm in art education with aims primarily at empowerment and critical understanding instead of artistic expression (Duncum, 2002a, p. 6). Duncum views the term 'visual culture' as "dealing with the popular culture of student experience and drawing upon both the history of imagery and cross-cultural comparisons to gain a critical perspective" (Duncum, 2006, p. ix). In reviewing submissions for his book, Duncum (2006) finds that teachers hold numerous different definitions and perspectives of visual culture, but he ultimately identifies the 'common

purpose' in VCAE as “dealing with how controversial issues of gender, race, class, and a host of other issues, are framed today in visual forms” (p. x).

Duncum compels art educators to shift our perspective and recognize visual culture's impact on teachers and students alike instead of studying art in isolation from our lived experience (Duncum, 2006). Like Freedman (2003a), Duncum (2006) sees the information of the world through increasingly visual channels requiring that considerations of art extend to the constant visual overload facing students in their daily lives. Freedman and Duncum, along with Kevin Tavin, have been at the forefront of visual culture considerations in art education theory and policy.

If Freedman and Duncum developed the foundational theories and ideas of VCAE, Kevin Tavin supplemented and built on their framework to push VCAE into forefront (Tavin, 2000). Tavin (2007) insists that art educators question and ultimately rebel with him against previous understandings and methods and likens art educators to magicians pedaling their illusions of aesthetics and 'fine arts' to gullible, awestruck students. Although Duncum and Freedman advocate the major shift to VCAE, Tavin tends to push for more extensive changes in overhauling art education and reconstructing previous fundamentals of the field, namely calling for a new postmodern language for art education and criticism (Tavin, 2007). Although there is urgency and determination in the voices of all three of the leading VCAE advocates, Tavin's calls for change reach farther and are often delivered with more linguistic force and sharp rhetoric.

Origins of Visual Culture in Art Education

Although visual culture came into the forefront over the last two decades, many scholars trace the roots of visual culture in art education back to the 1960s. The provocative shifts in the visual arts such as the Pop art movement and the establishment of film and television studies as disciplines at colleges and universities heralded major changes in visual, cultural scholarship and understandings of ‘art.’ Many scholars point to the socio-politico-cultural cataclysm of the 1960s to identify the necessity of addressing visual culture and thus the roots of VCAE (Chalmers, 2005; Efland, 1990; Freedman, 2000; Freedman, 2003a; Moore, 2004; Tavin, 2005; Taylor & Ballengee-Morris, 2003).

Through the 1960s, Vincent Lanier studied and predicted the fundamental changes to arts and communication as the director of the NAEA-sponsored “Uses of Newer Media Project” (Lanier, 1965; Lanier, 1966). Lanier called art educators to recognize students’ great appreciation of and attention to popular arts and experiences through television, film, and rock and roll; Lanier urged art educators to equip students to bring critical awareness and judgment to *their* world and to be self-critical of our bias (Lanier, 1968). Visual culture antecedents appear clearly in the approach of advocates for change in the 1960s (Lanier, 1965).

The revolutionary developments of the 1960s delivered thoughts and terminologies of the ‘new world’ and the ‘new art history.’ Ronald Moore (2004) claims that above all else, the Beat movement of the 1960s should be given primary credit for having incited a “break with the staid conventions that ruled in many communities and discover a new, populist aesthetic...[which] led to the intellectual and pedagogical reposturing we now call the visual culture movement” (p 15). The visual culture movement owes some of their

heritage to the Beats' rebellion from classic treasures of the Western canon of art to art of the everyday and 'happenings' (Moore, 2004).

Perhaps the strongest root of VCAE to be found in the 1960s belongs to the social considerations and strong arguments of June King McFee (Chalmers, 2005; Freedman, 2003a). Chalmers (2005) suggests that the notion of children learning visually about their culture through daily commercial television exposure originated in 1961 in the writings of June King McFee. June King McFee's academic perspective established the foundation and framework on which current scholars now build in that she "viewed art as a social study" (Chalmers, 2005, p. 10). Chalmers (2005) suggests that McFee is the scholar who contributed the most to the establishment of visual culture education; *Studies in Art Education* generally avoided visual culture concerns in the late 1960s, but McFee's few editorials were remarkable exceptions which brought such considerations to the journal and to the field (Chalmers, 2005). McFee argued the case for visual culture education concluding at the close of the revolutionary decade with:

We have...inherited values that have limited our concepts of what art education could do. The dichotomies developed between the concepts of the "fine arts," "hand crafts," "child art" and "environmental design" have hindered us from seeing that similar perceiving, organizing, symbolizing, processes of human behavior are involved in all of them even though the media may be different. We have not taught art so that skills in responsible criticism developed, nor are these applied and transferred to the whole man-made environment. (McFee, 1969, p. 17)

Critical Debate: Aesthetics in VCAE

From the turn of the 21st century onward, the ideological struggle over VCAE as the new, forward-thinking approach to art and education represents a paradigm shift within which art education's content and practice require redefinition (Villeneuve, 2002). Any

major shift in thinking is bound to raise concern and debate; however, the issues surrounding visual culture studies strike at the heart of traditional art education practice, methods of teaching, the accepted nature and uses of aesthetics, and the very definition of art (Efland, 2005). This change in approach raises concerns; it is not merely an extension of previous studies but a call for a significant restructuring of the subjects, nature, purpose, and vocabulary of our field (Tavin, 2007). Duncum, Freedman, Tavin, and others, call for this major shift to recenter art education in visual culture. Art educators' differing perspectives on VCAE range along a broad spectrum (Tavin, 2005).

Chalmers, like some other VCAE advocates, sees aesthetics as an antiquated lens of narrow thought and presumes that it has not changed and/or cannot change conceptually and practically along with the times (Chalmers, 2005; Tavin, 2007). Chalmers (2005) criticizes former aesthetic perspective as a rivalry between 'high' and 'low' art; he pulls at this tension observing that since the 1960s, art educators have countered visual culture considerations "with appropriate art-teacher-knows-best 'aesthetic education' more firmly based in the 'fine' arts" (p. 8). However, others in the field are open to maintaining aesthetics and stretching or reframing its application to contemporary sights and issues, although their views of how this can be done differ greatly (Aguierre, 2004; Duncum, 2007a; Efland, 2005). The tension over aesthetics remains threaded through contemporary discourse over the history and the future of art education.

Chalmers (2005) warns of art education's potential irrelevance and focus on the past instead of the present and future in denouncing what he termed the "often alien white middle class values" (p. 10). He points to the continued applicability of Bernard Forman's

concern from the late 1960s that art education may not “accomplish a better integration into the mainstream of American life...[instead it will escape] into the ‘Never-Never Land’ of impractical ideals and cultural irrelevancies” (Forman, 1968, p. 8). Clearly, seeds of disagreement from the 1960s are being hashed out in current debate; at the heart of the matter, the differences often whittle down to postmodern visual culture art education versus modern conceptions of the canon of art and aesthetics in art education.

The Spectrum of Perspectives

Modernism versus Postmodernism

Many debates are threaded throughout the greater discussion over visual culture. One set of values appears strongly in this continuum—that of disagreement between modernist ‘fine arts’ and postmodern ‘visual culture.’ Michelle Marder Kamhi (2002), an ardent voice of dissent against visual culture studies in art education, denounces postmodernism as a trap “governed by a series of major fallacies, which leaders have uncritically accepted” (p. 2). Typically, Postmodernism aligns with visual culture studies; Tavin (2007) advocates a new language of representation in lieu of aesthetics and suggests Olivia Gude’s (2004) *Postmodern Principles* (p. 44) as a starting point for an alternative language for VCAE. To the skeptic, “the movement to transform traditional art education into visual culture studies is an attempt to align the teaching of art in school settings with what is happening in the culture as a whole” (Efland 2005, p. 36). Smith takes the criticism of VCAE to greater extremes in decrying postmodern theory as “excessively

given to questionable hypotheses, often impenetrable prose, inherent contradictions, nihilism, and in some cases sheer dogmatism” (Smith, R., 2005a, p. 30).

Underlying Politics

The span of views on modernism and postmodernism relates to another range of values in the spectrum of VCAE issues—political and social agendas. On one far end of this range, Kamhi’s (2004) argument against VCAE relates to its political and social motivations; she claims that “by focusing on abstract questions of race, class, gender, and ethnicity, moreover, the visual culture approach to interpretation lays stress on politicized issues that divide society rather than on shared human values and concerns” (p. 25). Other voices recognize postmodern changes in art education while arguing in favor of preserving aesthetic discourse even after the modern era (Efland, 2005). On the opposite end, Tavin’s (2007) rationale for cutting aesthetics from art education is rooted in political and social issues; he criticizes relating aesthetic experience to human enlightenment as “a political position connected to the development of the eighteenth century bourgeois subject and a particular social order” (p. 43).

Many scholars draw similarities between intellectual and political movements of the 1960s and 1970s and contemporary proponents of visual culture (Chalmers, 2005; Freedman, 2003a; Moore, 2004; Richardson, 2004). Moore (2004) sees resemblance between the Beat movement of the 1960s and the contemporary visual culture movement in their marked break from past tradition and:

...their refusal to be guided in their reception and interpretation of experience by stock and outworn categories of all kinds. This aspect of the late twentieth-

century populist aesthetic was to become a hallmark of much thinking in visual culture studies. (p. 16)

Political differences spread scholars along a continuum that includes postmodern proponents of visual culture to others holding firm to traditional aesthetic education and study of Western works of 'fine art.' Some of the VCAE language suggests political motivation behind its educational goals (Swift, 1993). John Adkins Richardson (2004) cites Tavin's focus on socioeconomic issues such as marketing, capitalism, and consumerism as expressing a "distinctive worldview" (p. 16). Richardson (2004) also accuses VCAE advocates of characterizing "fine arts as little more than an affectation of the privileged class" (p. 14).

The other side of this range of thought recognizes that "a sense of elitism clings to the teaching of the visual arts" (Efland, 1990, p. 1); some scholars view VCAE as the means of overcoming this elitism for a more democratic art education (Chalmers, 2005; Freedman, 2003a; Duncum, 2002a; Tavin, 2005). A strong proponent of this political perspective, Freedman (2003a) argues that VCAE is essential to the future of democratic society and freedoms in the postmodern age (p. 20). Like Tavin, Freedman (2003a) traces current tensions to conflicting vestiges of the Enlightenment. She looks to the results of modernism as realization of the Enlightenment in leading us to the complexities and dichotomies of postmodernism. According to Freedman (2003a), for this reason "art is considered a metaphor for postmodernism just as science is for modernism" p. 12). Freedman (2003a) recognizes some educational and artistic value in the Enlightenment's

ideals, but she addresses the fact that those ideals, in the postmodern era, require ongoing critique and reconsideration.

Obviously, social, political, and economic issues and ideologies are woven into the visual culture dilemma. The field of art education will have to process and translate these widely varying views into reassessed theory and practice; this may result in anywhere from modest to monumental changes at the teaching level over the next half century. This discussion has strong bearing on the conceptions and practices of art education.

Issues and Discrepancies over Aesthetics within Visual Culture

In researching the debate over visual culture, specific issues call for further consideration such as aesthetics and its distinction of ‘fine art.’ Tavin (2007) directs art educators to avoid any further discourse on aesthetics and to literally strike through the word (~~aesthetics~~) whenever they cannot help but employ the now obsolete term (p. 44). Duncum (2007a) cautions educators from abandoning aesthetics and urges us instead to aim to apply it without positive or negative distinctions as it is used in other fields without “drawing upon modernist assumptions of universalism, disinterestedness or transcendental qualities. They are entirely site-specific, context bound, and material” (p. 48). Even those who don’t particularly care for aesthetics (Duncum, 2007a; Freedman, 2003a), recognize that aesthetics remain involved in teachers’ and scholars’ understandings of visual art and apply aesthetic principles in their pursuits of VCAE. Abandoning aesthetic discourse in favor of a new language for art education would take time and energy away from the development of the field in other areas as well as isolate our area of study with an exclusive vernacular (Duncum, 2007a).

Efland (2005) cautions against the ‘leveling’ of all visual experience in which distinction between Duncum’s “everyday aesthetic sites” and art objects “which belong to the refined and special” (p. 38). Efland (2005) supports Duncum’s call for students to increase their critical awareness of the aesthetics of their everyday life. However, he (2005) also challenges Duncum’s reforms on the other hand by urging that we also need to look beyond the common in art education and retain consideration and respect for exceptional, awe-striking works of art that stand in direct contrast to the daily images of our lives. The loss of the common language and experience of aesthetics in our field would hamper discourse in art education and art history; it would take us out of vital discussions about the evolution of art and educational content and practice while we reassess what words to use and how to use them and ultimately isolate us from communication and understanding with other fields (Duncum, 2007a; Efland, 2005; Smith, R., 2005b).

Tavin (2007) calls us to erase aesthetic dialogue from art education in favor of a new representational language suited to the study of visual culture. Tavin (2007) suggests the language for art turns to the work of Olivia Gude in advocating the use of “appropriation, recontextualization, hybridity, gazing, representing” (p. 44) as well as “encountering difference, deconstructing culture, and reconstructing social space (p. 44). He also suggests using psychoanalytical discourse to address affective responses to art (Tavin, 2007). Duncum, whose voice and support for VCAE usually accord with Tavin, strikes against this prospect. Duncum (2007a) responds in strong contrast recommending “that we engage in a discourse about aesthetics as others do to describe major

contemporary cultural-cum-social realities, and thereby to help situate ourselves as relevant to discussions about these realities” (p. 50).

The Rising Issue of Aesthetics in VCAE

Perhaps the most intriguing development in the discussion is the recent clash between Tavin and Duncum on aesthetics in VCAE (Duncum, 2007a; Tavin, 2007). The many issues related to aesthetics and the potential for reconditioning this fundamental language from the modern to the postmodern era seem ripe for further investigation. Aesthetics relates to understanding and discussion of not only art, but also film, music, dance, literature, theatre (Sheppard, 1987; Stewart, 1997) and remain useful in helping us communicate ideas about the visual world (Duncum, 2007a). Aesthetics proves useful to the study of the arts in offering a code of approaching, responding to, analyzing, and communicating ideas about art or other visual phenomenon (Duncum, 2007a; Efland, 2005). Through the turn of the 21st century, scholars continued to promote aesthetics as “ideas and questions...directed toward what society considers art: the creation of and response to art, the role of art in society, and the standards for judging art’s significance and for interpreting its meaning” (Stewart, 1997, p. 3). For this reason, the question of abandoning or redefining aesthetics proves essential to the common language, understanding, and nature of our field.

Conclusions

The debate over visual culture and its potential redirection for art education makes it a vital, current issue in the field. Although visual culture studies’ interdisciplinary nature

involves social, political, philosophical, historical, and many other perspectives, its pedagogical use is an essential consideration for art education. For over a decade, Freedman and Duncum made a case for studying visual culture in art education, and Tavin has advocated it for almost as long. The fact that the major journals in our field, *Art Education* and *Studies in Art Education*, solicit papers on this topic and devote entire issues to visual culture suggests that the debate will only continue to escalate.

It is essential for the field of art education to explore the issues and concerns raised by both proponents and opponents of VCAE. In well-rounded debate and pervasive deliberation on the theory, practice, perspectives, and reception of visual culture's future in the field, we will inevitably reassess the nature, purpose, and goals of our field to better serve current and future students.

CHAPTER 3 Methodology

Introduction

In this chapter, I outline this theoretical research study exploring the future of aesthetic in/and Visual Culture Arts Education (VCAE) by presenting my personal bias, the qualitative research methodology of theoretical research, and the grounded theory methods of analysis. In conclusion, I present the project's goals and significance in assessing the debate over aesthetics in/and VCAE.

Using theoretical inquiry, I address the following research questions: What is the proposed role of aesthetics in art education as described by proponents and critics of VCAE? Based on this research, where does this debate seem to be heading: towards abandoning aesthetics, towards a redefinition and application of aesthetics, or somewhere else? Informed by this research, what do I believe is the appropriate role of aesthetic education and VCAE? By applying methods of grounded theory to published literature on the relationship between aesthetics and VCAE, I immerse myself in the dialogue and allow the dynamics and direction of the debate to surface through systematic scrutiny and careful analysis.

Personal Bias

Awareness of bias is always critical and becomes even more important within grounded theory as data is coded and analyzed through the filter of one's mind. As a young, white, upper-middle class female in the United States, some philosophies and

perspectives have more resonance with my personal culture and heritage than others. My traditional fine arts background in oil painting, studies of the work and techniques of the old masters, and art history studies of Western art predispose me to particular philosophical and artistic prejudices. Based on this background and the location and time period in which I was educated, I possess a philosophical orientation favoring Modernism (Jencks, 1986).

Thus, I retain a distinction between fine and popular art. I recognize some distinction between those objects intended to be and defined as art by those who profess themselves to be artists versus other visual phenomenon which is worthy of study but which is not created under the auspices of being viewed, used, or maintained as art (Efland, 2004, 2005; Eisner, 2002). Whereas the criteria for art includes considerations of artistic intent, technical skill, conceptual strength, and aesthetic sophistication (Duncum, 2007a, 2008; Lamarque, 1999; Smith, P., 2003), the criteria for fine art extends those considerations to intentionality (Bracey, 2001) and reference/relation to other works of art (Freedman, 1997; Lamarque, 1999). In relation to that understanding, I believe in continuing the study of the canon in addition to other works of art and examples of visual culture (Efland, 2005). Pieces from the canon of Western art inevitably inform current and future art-making references and understandings (Freedman, 1997). Study of new or formerly overlooked works should not necessitate rejection of works of art traditionally favored in the canon of Western art (Efland, Freedman, and Stuhr, 1996; Efland, 2004; Moore, 2004; Stinespring, 2003).

Personally, I wish to retain aesthetic education and discourse as a philosophical and ideological part of art education, allowing it to grow and evolve along with other elements within the field (Duncum, 2007a, 2008; Efland, 2005; Lamarque, 2000). I am increasingly interested in using elements of visual culture in the classroom. However, I resist the prospect of teaching more visual culture than fine art in the classroom; I prefer to integrate visual culture and aim at achieving balance over time (Boughton, 2004; Efland, 2005; Eisner, 2001; Heise, 2004). Although I believe investigating the socio-political motivations behind examples of visual culture is beneficial, I hope that that would be one of the many growing, integral parts of art education versus becoming the one central and *superseding* part of art education as some (Chalmers, 2001; Duncum, 1997, 2002, 2003; Freedman, 1997, 2000, 2001, 2003a, 2003b; Tavin, 2000, 2005, 2007) advocate.

Methodology Overview

Qualitative research is the pursuit of “questions about the meaning of what is happening in some field of human action” (Greene, 1997, p. 189), in the hopes of making sense of a complex or obscurely defined issue in a way that can inform others. In this study, I utilize theoretical inquiry. Theoretical, or philosophical, inquiry holds a rich history in qualitative research in 20th century education; this type of inquiry aims at interpreting and making sense of a facet of the social world (Greene, 1997). Relative to education, this research methodology is rooted in the work of John Dewey, among others. Dewey recognizes the merits of bringing both nature and experience to the investigation of

human phenomenon. He claims the relevance of experience to inquiry in asserting that experience is:

...no infinitesimally thin layer or foreground of nature, but that it penetrates into it, reaching down into its depths, and in such a way that its grasp is capable of expansion; it tunnels in all directions and in so doing brings to surface things at first hidden—as miners pile high on the surface of the earth treasures brought from below. (Dewey, 1958, p. 3a)

Theoretical, or philosophical, inquiry recognizes the merits of applied experience, engaged intuition, and active interpretation in the pursuit of uncovering deeper understanding and meaning through qualitative research. I employ methods of grounded theory to arrive at conceptual understanding and a theoretical forecast of the future of aesthetics in VCAE.

Grounded Theory as Theoretical Inquiry in Art Education

Grounded theory is understood as an “iterative process by which the analyst becomes more and more ‘grounded’ in the data and develops increasingly richer concepts and models of how the phenomenon being studied really works” (Ryan & Bernard, 2000, p. 783). Barney G. Glaser and Anselm L. Strauss developed grounded theory through their research in sociology. From its inception, grounded theory had potential use in many fields which Glaser and Strauss advocated in academic scholarship in the late 1960s (Creswell, 2005). Glaser, Strauss, and Corbin are credited with establishing grounded theory’s methods and legitimacy in qualitative research and offering its use to a variety of disciplines, including education.

Maxine Greene is considered a leading scholar in philosophical inquiry in the field of art education (Ayers & Miller, 1998). Her advocacy for the arts and for qualitative

research in support of the arts shifted the view of such research in education (Pinar, 1998). Greene's work to foster respect and application of qualitative scholarship in education helped incorporate more theoretical and philosophical research. Although Greene's work does not specifically include grounded theory methods, her advocacy for theoretical inquiry in education created an opening for alternative research methods such as grounded theory. In reviewing qualitative research methods in education, Löffstedt (1990) distinguishes Greene among other 'interpretist' researchers, those who investigate "micro-concepts, individuals, personal constructs, meanings, and personal definitions" (p. 79); this 'interpretist' description of research aimed at close scrutiny for the sake of broadened, interpretive understanding closely relates to the interests and methods of grounded theory within this research project.

Current Grounded Theory

Although primarily applied in the social sciences, grounded theory's application in education and other fields is clearly recognized and substantiated (Charmaz, 2000, 2005; Creswell, 2000; Strauss & Corbin, 1990). In this project, I rely on Anselm L. Strauss and Juliet Corbin's (1990) systematic guidelines for grounded theory, Kathy Charmaz's (2000, 2005) application and further illustration of the procedures and process of grounded theory, and John W. Creswell's (2005) designs for building and illustrating theory through visual models.

While Strauss and Corbin (1990) allow for a more abstract explanation of the phenomenon studied than Glaser (1987), this partnership (Strauss & Corbin, 1990) offers

more prescriptive techniques for categorizing and coding data (Creswell, 2005). I follow Strauss and Corbin's sequenced, systematic design for grounded theory in these phases:

- 'open coding' which involves naming and separating initial categories and
- establishing the 'properties,' or subcategories, of open codes;
- 'selective coding' which traces and explores existing codes thus
- 'dimensionalizing' each property which identifies the extremes of each property within the data;
- 'axial coding' in which I select one category from those identified to serve as the 'core category' or central aspect of the phenomenon studied, to which all other categories will be compared as causal conditions, strategies, contextual and intervening conditions, and consequences;
- creating a 'coding paradigm' as part of the process of axial coding in which I draw a diagram illustrating the integrated relationships between categories (Creswell, 2005).

The most recent, major development in grounded theory lies in the work of Kathy Charmaz. In an attempt to establish a different outlook for grounded theory besides Glaser's positivism and Straus and Corbin's objectivism, Charmaz (2000) proposed a third approach to grounded theory. Charmaz's (2000) constructivist approach "celebrates firsthand knowledge of empirical worlds, takes a middle ground between postmodernism and positivism, and offers accessible methods for taking qualitative research into the 21st century" (p. 510). Charmaz focuses on identifying and interpreting ideologies of individuals; I rely heavily on Charmaz's (2000, 2005) approach in studying and assessing the scholars and their approaches within the debate over aesthetics in/and VCAE. In

applying her approach, I focus on explaining the experience of individuals in relation to the phenomenon through active codes which capture their personal, emotional responses instead of studying the phenomenon in an abstract, generalized sense (Creswell, 2005).

Design of the Study

In this grounded theory study, I review scholarly publications from 1990-2008 relevant to the debate over aesthetics in/and VCAE to investigate and qualitatively assess this contested site.

Parameters of the study

As antecedents of visual culture can be traced back several decades in fields diverse as sociology, anthropology, philosophy, psychology, and art history, I set the project's boundaries within relevant and manageable art education resources to focus on the specific questions posed within this theoretical research study. These parameters offer structure and clearly outline the nature and course of the project.

Topic. I limit this research inquiry to topics directly related to the future of aesthetics in/and VCAE. Therefore, I rely on materials written on the topics of: VCAE, visual culture, aesthetics, aesthetic discourse, aesthetics in art education, visual culture in art education, art education for the 21st century, and/or combinations thereof.

Date. As it is not feasible to read all materials related to visual culture and aesthetics for this study, I limit the study to the articles and books published between 1990 and 2008. In choosing a boundary date for this parameter, I consider the rise of publications on visual culture in art education during this time period as well as the

relevance of those publications to contemporary issues in VCAE and debate over aesthetics.

Resources. Due to the education specific nature of the study, I search for publications through ERIC, Index to Educational Materials, database for documents and journals. I select resources from search results related to “art education,” “visual culture,” and/or “aesthetics” based on apparent theoretical relevance. Through this process, I focus on investigating major journals in art education including *Art Education*, *Studies in Art Education*, *Arts Education Policy Review*, *Journal of Aesthetic Education*, and *Journal of Art and Design Education*. I limit the research to published, scholarly resources addressing aesthetics and VCAE concerns in order to focus on the established, documented theories as presented in openly disseminated channels of art education. Either by photocopying, printing, or purchasing publications relevant to this study, I acquire a hard copy of each resource in order to document codes and memos directly onto each physical text.

Authors. In creating a gauge of different scholars’ orientation of aesthetics in VCAE, my research focuses on publications by scholars who write frequently and/or extensively on the subject and/or the work of those regularly referenced by scholars writing on the subject. Such scholars include, but are not limited to, Christine Ballengee-Morris, Terry Barrett, Charles Dorn, Paul Duncum, Arthur Efland, Elliot Eisner, Kerry Freedman, Olivia Gude, Michelle Marder Kamhi, Peter Smith, Ralph Smith, John Stinespring, Patricia Stuhr, and Kevin Tavin.

Data Analysis

In this study, data analysis methods include the principles and processes of grounded theory. The aim of qualitative analysis is “interpretation...concerned with uncovering the multilayered meanings of a phenomenon and understanding them more deeply” (Strokrocki, 1997, p. 36). Grounded theory is exceptional from other qualitative methods in that the research and analysis are simultaneous. Instead of a linear progression—planning a project, implementing it, collecting data from it to present and analyze as yielded results—grounded theory is an iterate process of logically encircling, and persistently orbiting, a phenomenon repetitively as to investigate and understand it from all possible angles (Charmaz, 2000). In the process of reading and rereading, I actively analyze information by recognizing and noting connections, identifying and labeling dynamics with descriptive codes, classifying critical passages according to existent or emergent codes, and discerning how the facts and ideas presented relate to those found in other sources among the total of fifty-eight publications. The procedure of engaging these texts is both the systemized process and the qualitative analysis of grounded theory.

Grounded Theory Overview

Grounded theory is a systematized means of studying and analyzing a particular phenomenon within a set of data. In the following pages, I explain how I utilize grounded theory. First, I present the sequential steps of Strauss & Corbin’s (1990, 1998) systematic procedure for using grounded theory. Then, I specify how I conduct each step of grounded theory analysis according to this model.

After selecting and acquiring a hard copy of relevant publications, my grounded theory process follows a fundamental pattern:

- Phase I: A thorough primary read in which I write codes and memos directly onto the physical text.
- Phase II: Shortly followed (within a week) by a second read in which I type memos and key citations including their corresponding codes from the first read along with my reaction to them and any new analytic discoveries.
- Phase III: A follow-up reading, at least 2 weeks later, for a final review, in light of other readings held in comparison with related information. This return to the reading allows any new information to appear or existing information to appear in a new light.

Coding and Memo-writing

In this study, I perform the sequential steps of *open-coding*, *selective coding*, and *axial coding* (Strauss and Corbin, 1990). Related to coding analysis, I employ *theoretical* as well as *practical memos*. The process of writing memos provokes further reflection and investigation of ongoing coding as well as self-reflection my own thought processes and intuition (Charmaz, 2000).

Coding is a process of reviewing materials with a searching eye for relationships between information/phenomena related to a particular problem/question. Through continuous analysis, I use coding to uncover/recognize such relationships so that these key concepts can be identified, classified, and further analyzed in ongoing research (Strauss & Corbin, 1990).

Related to coding, I use memo-writing to record recognition of parallels and contrasts within readings and sketch out my suspicions of emergent theories (Strauss & Corbin, 1990). Grounded theorists regard memo-writing as “one of the principal techniques for recording relationships among themes” (Ryan & Bernard, 2000, p. 781). Therefore, it is one of the essential tools used to channel observation, hypotheses, and analysis toward the development of theory. Through memo-writing, I record observations and reflections and compare these to similarly coded phenomenon in related publications to help build on my ongoing analysis. Recording reflections, suspicions, questions, and other notes guiding the research process and the development of theory within that process, memo-writing allows me to engage current scholarship as though in conversation with it.

Interwoven Processes

I undertake the interwoven theoretical processes of coding and memo-writing in the following manner. I purchase or photocopy all publications so that I may write codes and memos directly on the physical pages of text. By indentifying and naming phenomenon with a descriptor, I code passages according to emerging codes through *open-coding* (Strauss and Corbin, 1990) and employ two types of memos to record, organize, and push my analytic process—*practical* and *theoretical memos*.

Overview of Phase I. For my first read, I use yellow or pink highlighters. I highlight significant passages, label phenomenon by descriptive codes, underline or draw boxes around key concepts, and write memos in the margins of publications as I read each. In this phase, I read two to three articles in succession, writing initial, cursory memos as I

read. Reading multiple articles at a time enhances theoretical sensitivity, constant comparison, and cross-referencing materials cited.

Phase I. Through these functional practices in Phase I, I perform *open-coding* which is the primary level of coding in which the researcher reviews the data and allows concepts to arise into the formation of categories and their properties, known as subcategories (Creswell, 2005; Strauss, 1987). Making observations of the phenomenon during open-coding identifies key concepts and basic relationships. The very process of coding can be considered analysis (Ryan & Bernard, 2000).

These coding practices are related to memo-writing as my written memos record observations directly related to coded phenomenon. My *theoretical memos* penned in the margins of the documents record initial assessments, questions, and connections I make in response to information directly related to coded phenomenon. My *practical memos* direct my research tactics by recording references to cite and reminders to compare coded information with that of other particular publications.

Both theoretical and practical memos help push inquiry and maintain ongoing comparison of information among many coded publications throughout the phases of analysis (Creswell, 2005). For example, in my first reading of Stinespring's (2001) article:

- I write FREE to *code* his statements regarding artistic freedom which appear as a significant and recurrent theme during *open-coding*.
- I compose a brief *theoretical memo* noting his conception of freedom as stressing individualized creative expression.

- I also record a *practical memo* to directly contrast that with Freedman's (2003) conceptions of freedom which I recall stressing more experiential social and democratic freedom of the individual as part of a greater community and society.

This *theoretical memo* in Phase II records my further response and analysis in a separate Microsoft Word document corresponding to each publication. By re-reading each publication while simultaneously typing this expansive *theoretical memo*, I perform *selective coding* by which I *dimensionalize* codes, identifying their properties and subcategories. I record and define codes with this information in my *codebook*.

Phase II. After completing Phase I analysis on 2-4 articles or 1 book, I type a lengthy *theoretical memo* of each reflecting on my initial memos from Phase I, reassessing highlighted passages, and recording coded citations. This *theoretical memo* in Phase II records my further response and analysis in a separate Microsoft Word document corresponding to each publication.

By re-reading each publication while simultaneously typing this expansive *theoretical memo*, I perform a concurrent process of selective coding and memo-writing which allows me to reassess information with special attention to recurrent themes uncovered in open-coding (Strauss and Corbin, 1990). Through selective coding, I develop a deeper understanding of codes and identify sub-codes and *dimensionalize* codes, identifying their properties and subcategories.

I record and define each new code in my *codebook* and add to or alter codes through Phase II and into Phase III. Codebooks record, define, and organize the categories and properties used in research. Coding facilitates data reduction into thematic sets and

subsets, and the codebook clarifies each code used and the concept and context to which it applies (Strauss & Corbin, 1990). Presentation of the codebook is a key part of grounded theory research. In this study, I type codes into a Word document entitled Codebook where I define and organize my codes often quoting passages and sources from which the codes arose. This file also allows for easy revision of codes as well as clear illustration of subcategories which are written under the codes and their definitions.

Thus, Phase II allows me to review thematic information and categories by which I develop existing codes and further assess their relationships to one another. For example, the recurrence of freedom and recognition of differing conceptions of its meaning prompt me to investigate these differences and, through *selective coding*, keep an eye out for freedom in subsequent readings. To follow the example of freedom found in Phase I—in my second reading during Phase II:

- I follow up on my *practical memo* from Phase I to review and contrast Stinespring's (2001) and Freedman's (2003) conceptions of freedom.
- I write a *theoretical memo* including analytic description and assessments comparing and contrasting these assertions made about freedom in 21st century art education.
- Reviewing both publications, I reassess both with special attention to the issue of freedom through *selective coding*.
- I add freedom (FREE) to my *codebook* and define it according to properties and subcodes—adding more information as available, thereby *dimensionalizing* the code.

Phase III. In this final phase, I return to the publication and my typed theoretical memos for further reflection and cross-comparison with statements from other

publications. I demarcate this later review by writing any further codes or memos on the documents in darker colors such as blue or green. I return to the original document to observe any new phenomenon as well as to reflect on my prior coding classifications and written memos. Through this stage of critical reflection, I reassess my codes by establishing relationships between codes and sub-codes or collapsing categories of information; this is called *axial coding*. This final review allows me to integrate prior analysis with further information and ensure theoretical saturation of the data in that all phenomena is recognized and accounted for (Strauss & Corbin, 1990).

For example, in this phase of analysis, I realized that the selective codes of freedom and identity are interrelated. In Phase III:

- Through *axial coding*, I recognize and assess the central concept of identity and realized that scholars' qualified conceptions of identity relate to how they qualify their conceptions of freedom.
- Through *axial coding* and further *theoretical memo-writing*, I investigate the correlation between identity and freedom as well as this central issue's relationship to all other codes.

Visuals

Visual tools offer researchers a tangible way of constructing and testing theoretical models may take form in maps, charts, or other diagrams (Ryan & Bernard, 2000). To take the data from coding and memo-writing and make it into visual forms, I utilize Adobe Photoshop, Microsoft Word and Excel. I create eight diagrams illustrating how conflict between Modern and Postmodern paradigms result in fundamental differences in the core

issue forming student identity through the provision and exercise of freedom in 21st century art education.

Timeline Charts. To facilitate constant comparison and ongoing analysis, I organize essential coded passages of publications in Timeline Chart I: 1990-1999 (Diagram 2) and Timeline Chart II: 2000-2008 (Diagram 3). This structured format allows me to compare scholars' thought development as well as arguments and counter-arguments over time. I color code the essential, typed quotes from relevant publications using my Color-Coding System; this makes my coding and analysis more apparent and easily accessible for assessment and further reflection.

Logic Diagram. A logic diagram is a path model used to present the coding process (APA, 2001). This is the meat of the analytic process in which my coding and memo-writing comes to fruition in the form of 'modeled theory' (Creswell, 2005). Creswell (2005) illustrates this formation of theory visually in an "axial coding paradigm model" (p. 401) which I employ in developing and presenting my theory.

In this study, I follow Strauss and Corbin's (1990) model for organizing and relating categories through logical, visual sorting. By applying their systematic design approach to grounded theory, my diagram displays open coding categories, followed by the selection of one core category/phenomenon which is then illustrated in relation to: 1) causal conditions which are those which influence the core category; 2) context which includes conditions that specifically influence strategies; 3) intervening conditions which generally influence strategies; 4) strategies which are actions responding to the phenomenon; and 5) consequences of those strategies (Creswell, 2000). Directly related to

axial coding, this process helps me categorize and systematize relationships between categories and ultimately arrive at an integrated, working theory.

Conclusions

The purpose of this study is to make sense of the current debate relating to the role of aesthetics in VCAE and to make this examination of the situation available to fellow scholars and art educators. I collect data in the form of publications selected from databases searched by topics relevant to the problem of aesthetics in/and VCAE. Subsequently, I analyze these publications through the systematic methods of grounded theory—coding, memo-writing, and creating a visual diagram of categories. The goal of this research is to understand current issues in art education and illuminate the direction of art education regarding the current debate over aesthetics in VCAE. The resulting theory offers explanation of the current debate and future predictions for art education. This outcome is a result of the visuals created to organize and study phenomenon to the end of developing theory. The visuals serve to illustrate the theory in its working state; the chart of issues presents the themes related to the debate and their relationships, and the continuum presents major speakers on the topic organized according to their perspective on the issue of aesthetics in/and VCAE.

CHAPTER 4 Findings and Analysis: Grounded Theory as Process and Product

Overview

In this chapter, I explore findings through addressing and assessing the suggested role for aesthetics in/and VCAE in 21st century art education through the following questions: What is the proposed role of aesthetics in art education as described by proponents and critics of VCAE? Based on this research, where does this debate seem to be heading: towards abandoning aesthetics, towards a redefinition and application of aesthetics, or somewhere else? Informed by this research, what do I believe is the appropriate role of aesthetic education and VCAE?

First, I present the means of grounded theory used to investigate, uncover, and analyze publications of art educators addressing the debate over aesthetics in/and VCAE from 1990 through 2008. Through grounded theory, I code, analyze, and build theory in response to the above research questions. Then, I present related findings through visual models to guide fellow art educators through the vast debate by providing snapshots of information as well as detailed understandings of the scholars and their multifarious rationales.

Identity and Freedom in 21st Century Art Education

Data analysis led me to develop a theory locating identity at the nexus of the debate over aesthetics in/and VCAE. Amidst 21st century conditions, Modern and Postmodern paradigm reevaluation in art education brings the debate over aesthetics/in and VCAE to the forefront of the field. In studying this debate, my central finding lies in the debate's foundational conceptions of identity and freedom. Scholars leading the debate over aesthetics in/and VCAE (Dorn, 2001, 2003; Duncum, 1999, 2001, 2003a, 2003c; Efland, 2004, 2005; Eisner, 2002; Freedman, 2001, 2003; Kamhi, 2003, 2006; Smith, P., 2003a, 2003b; Tavin, 2001, 2007) hold the formation of student identity through the provision and exercise of freedom in the classroom as a central tenet of art education.

My research shows that the heart of the debate relates to differing conceptions of identity and freedom and therefore what it means, ideologically and practically, to address this fundamental aim in art education. These differences relate to the philosophical postures, individual backgrounds, and personal definitions of terms critical to this debate, such as identity as defined through the lens of the individual (autonomous self), that of society (the self in relation/contrast to others), and/or that of community (the self integrated as part of a greater whole). Likewise, conceptions of how to foster student identity relate to conceptions of freedom as individual experience and expression, democratic freedom through access to information and empowerment to engage and act in society, and/or freedom of access to information and opportunities to engage in the community. Similarities among these traits closely correlate to scholars' self-asserted Postmodernist or Modernist orientations.

Theory

Through systematic analysis, grounded theory aims to uncover a working theoretical understanding of a researched phenomenon. Coding is one of the key systematic processes I use to derive theory grounded in data (Strauss and Corbin, 1990).

Coding as Process and Analysis

Within grounded theory, coding refers to both the systematic process of categorizing and labeling information as well as the analysis therein (Creswell, 2005).

Below, I present both the process and analysis of my coding through grounded theory.

Phase One: Using Color-Coding

The Color Coding System (Appendix A, Figure1, p. 123) shows the codes used in data analysis. Significant citations are color coded according to this system as seen in the Timeline Charts (Appendix B, Tables 1 & 2, pp. 124 & 139).

Open Coding. By coding each publication in light of the codes listed above and a searching eye for other recurring themes, I closely review each scholar's work. I type a thorough review of each publication, classifying all pertinent information according to existing or new codes in a Color-Coding System (Appendix A, Figure 1) developed specifically for these written reviews. Through the process of open-coding, I uncover recurring themes and trace their frequency and dynamics in relation to other issues in order to better understand the conflict over aesthetics in/and VCAE.

Selective coding. After placing the broader categories found in open coding in this system, I add more specific emergent codes of identity (ID), individual versus communal understandings (INDI), and freedom (FREE) found through selective coding. Upon

recognizing such recurrent themes, I add them to the Color-Coding System and continue to uncover information on these and other codes.

I collapse some codes into a single category in this process or later on when I refine my codebook in the presentation of the Codebook (Appendix C, Figure 2, p. 185). For example, I employ red highlighter to code information on identity (ID) as well as individual (INDI) versus communal (COM) concerns upon realizing that these issues were a subset of considerations related to identity.

Phase Two: Defining codes through a visual model

Codes and Codebook. This process of defining and organizing codes unearths core concepts determining the debate over aesthetics in VCAE. Presenting the Codebook (Appendix C, Figure 2, p. 185) clearly outlines how I recognize and use these codes to classify and analyze information.

Codebook. Defining and organizing codes through the creation of the Codebook (Figure 2, Appendix C) forces deeper reflection on and reconsideration of the codes and their relation to one another. In the Codebook, I merge existing codes, reassess sub-codes, and grapple with both the macro and micro perspectives. On the far left of the Codebook, I present the codes uncovered through open-coding and define them through the presentation of their subcategories on the right.

Through the analytic process of creating, organizing, and refining the Codebook, I recognize the core category to which all others relate, that of the creation of student identity. Identifying the core concept prepares my thoughts and analysis for developing

and illustrating a theory centering around it in the subsequent step of building the Axial Coding Paradigm Model (Appendix D, Figure 3, p. 188).

Phase Three: Forming theory through a visual model

Visual tools offer researchers a more tangible way of constructing and testing theoretical models. The creation of the logic diagram directly facilitates the formation and clarification of emergent theory (Strauss & Corbin, 1990).

Axial Coding. Using an axial coding model, I outline the theory placing the formation of student identity through the provision and practice of freedom at the center of the debate over aesthetics in/and VCAE. This phase of analysis forces me to order codes in a hierarchy and closely define their relationships to one another stemming from the core category of the formation of student identity.

Using the Axial Coding Model to build theory from ordered codes. Analysis of these codes shows that the role of aesthetics in 21st century art education, specifically VCAE, depends heavily on the driving concern of ‘creating student identity through the provision of freedom and means’ in relation to the following: 1) causal conditions which are those that influence *the core category*; 2) context which includes conditions that specifically influence strategies; 3) intervening conditions which generally influence strategies; 4) strategies which are actions responding to the phenomenon; and 5) consequences of those strategies (Creswell, 2000).

Presentation. This Axial Coding Paradigm Model (Appendix D, Figure 3, p. 188) presents my sorting process in structuring logical categories related to one another (Strauss & Corbin, 1990, p. 197). Consisting of boxes and lines indicating relationships, a logic

diagram is a type of chart—a path model—used to present the coding process (APA, 2001). I use this Axial Coding Paradigm model (Appendix D, Figure 3) to present my theory.

Analysis. The Axial Coding Paradigm Model (Appendix D, Figure 3, p. 188) illustrates how all coded phenomena relates to the debate’s prime motivating feature, fostering students’ identity formation by providing freedom of access to information and experience as well as exercising freedom by giving students the space to construct their own identities. This *Core Concept* lies at the heart of 21st century art education’s debate regarding aesthetics in/and VCAE.

- *Casual Conditions* (the shifting ideologies in other academic fields, the timely reassessment of art education at the turn of the 21st century, changes in technology and contemporary art) have created
- the *Context* of strained negotiation between Modern and Postmodern ideologies. 21st century art education struggles to reevaluate aesthetics especially in/and VCAE; the *core category*—the central importance of forming student identity by providing students the freedom and means to define themselves—appears as the chiefly shared concern even among differing art educators.
- Scholars’ perspectives are influenced by *Intervening Conditions* (scholars’ political orientation, governmental policies and standards for education, defending/defining art as a serious discipline, legitimating and fighting for public funding) which results in their divergent strategies.

- Consequently, their *Strategies* for this central aim differ based on their focus on either a(n)- individual, social, and/or communal concept of identity as well as their related conception of freedom as –artistic/creative/experiential for the individual, informational/democratic for the society, or experiential/informational for the community.
- These strategies in turn shape the *Consequences*, scholars’ recommendations for the future of art education, stressing either a) personal, creative freedom through self-expression and experience of unfamiliar phenomenon, b) freedom of information and tools for engaging in democracy, or c) freedom of opportunities to recognize and engage in local/greater community.

Findings: Theoretical Foundations

Identifying the Core Concept

The question of student identity and freedom arose as one of the most consistent and intriguing codes in this grounded theory research project. Identity and the question of freedom recur as central to Freedman’s (2001) arguments and outlines for teaching visual culture art education and hold consistent in the specific area of aesthetics in 21st century art education focusing on the use of visual culture. Others including Duncum (1999, 2003a, 2003c), Duncum & Bracey (2001), Krug (2003), as well as Freedman’s (2003a) later work, similarly connect art education’s purpose to creating student identity in order to increase access of information and empowerment in a democracy. In pursuit of this finding, I recognize that the issue of student identity formation appears as a common, chief concern among many different scholars, and I begin to realize that scholars discuss and qualify the

nature of identity and its importance differently. With closer study, I observe that these qualifications relate to individual, social, and/or communal understandings. Similarly, I being to recognize a connection between the individual, social, and/or communal understanding of identity in conjunction with the concept of individual, social, and/or communal freedom emphasized by each scholar. In coding this theme, common issues of identity, (Efland, 2004; Kamhi, 2003; Lankford, 1990, 1992; Stinespring, 2001), as well as freedom, (Duncum 2001, 2002; Efland, 2005; Eisner, 2002; Freedman, 2003a; Stinespring, 2001), arose but with various qualifications and meanings, many of which stood in strong contrast to one another.

Core Concept. The formation of student identity appears as an issue of primary concern among scholars across the spectrum. The commonality of this focus arose as a strong and intriguing discovery in the early to middle stages of coding. However, scholars consistently qualify their concept of identity, resulting in notable disparity. Art educators tend to qualify their focus and strive for either social identity (Barrett, 2007; Chalmers, 2001; Duncum, 2007b; Efland, 2004; Freedman, 2003; Gude, 2007; jagodzinski, 2008a; Tavin, 2007), community identity (Ballengee-Morris & Stuhr, 2001; Stuhr, 1994), or individual identity (Dorn, 2003; Eisner, 2001; Kamhi, 2003; Smith, P., 2003a; Smith, R., 1998; Stinespring, 2001). In evaluating the arguments over aesthetics in/and VCAE in 21st century art education, I uncover and develop a working theory centering the discourse around the fundamental issue of fostering the formation of student identity through the provision and exercise of freedom.

1) Causal Conditions

Causal conditions bring the debate over aesthetics in/and VCAE to a head. These conditions include transformations of the lived world, the turn of the 21st century, and developments in scholarship.

The Lived World. Advances in technology, communication, mass media, production, transportation, and marketing have radically changed the world. The digital age presents new challenges in response to the proliferation of visual stimuli and imagery as information (Duncum, 2001; Freedman, 2003a; Tavin, 2007).

Line of Demarcation. The turn of the 21st century incites widespread reconsideration of educational practices and outlooks. As a significant marker of time and perhaps an expected turning point in history and philosophical outlooks, some educators (Freedman, 2003; Gude, 2004; Tavin, 2007; Wilson, 2007) see the new millennium as an opportunity for assessment, change, and propositions for the future.

Developments in Scholarship and Approach. Since the mid-20th century, academia has moved towards more open-ended, contextual, multidimensional ways of approaching knowledge and study. Sociology, ethnography, multiculturalism, and feminist ideology have been taken increasingly into account in many fields, specifically art history (Freedman, 1991). These developments in art history have had profound impact on art and art education as many VCAE advocates and opponents recognize (Duncum, 1991, 1997; Freedman, 1991; Efland, 2004; Eisner, 1994, 2001; Kamhi, 2003; Smith, P., 2003a; Tavin, 2003, 2005).

In questioning master narratives and the canon, scholars reassess art history from multiple perspectives. This reassessment directly impacts related disciplines of art and art

education (Freedman, 1991; Tavin, 2003). Art and art education change in relation to the times, available technology, socio-cultural trends, and the critical posture of academia. Art education faces the challenge of recognizing and reflecting these ongoing developments.

2) Context

Many theorists begin by contrasting postmodern visual culture with modernist high art...whereas once we looked for mastery nowadays we are offered exhaustion; instead of wisdom, silence; instead of purpose, play; in the place of design, chance; in the place of hierarchy we are offered not democracy but anarchy; in the place of a sense of presence, we are offered a sense of absence; and instead of the transcendence we are offered immanence. (Duncum, 2001, p. 21).

Conflict between Modernism and Postmodernism. The current debate consistently involves conflict between Modern and Postmodern paradigms. Because aesthetics traditionally stressed inherent values and enlightened experience, it may be viewed in conflict with postmodern VCAE. Scholars work to reformat existing terms, language, and concepts from these conflicting philosophies to accommodate new ways of thinking.

Although this intellectual evolution is far from new, this conflict has special bearing in pushing ways of thinking completely outside of the realm of previous paradigms of thought. As Postmodernism dismisses elements formerly employed by other ideologies, such as recognitions of some form of ultimate reality and some forms of basic, commonly shared values and concepts of truth, good, beauty, etc., it is challenging to bridge with elements of preexisting philosophies (Jenks, 1986). Whereas many previously dominant philosophies aimed at ordering and systematizing ways of thinking, Postmodernism, instead, turns from progress, simplification, and systematization to disorder, disillusionment, problematization, and a multi-dimensionalization of views and

understandings (Duncum, 2001; Efland, 2005; Gude, 2004, 2007; Kamhi, 2003; Stinespring, 2001; Tavin, 2003).

Negotiating between Modern and Postmodern philosophies arises as the debate's context. Scholars address their alignment with Postmodern philosophies as critical to their perspectives on art education (Duncum, 2001; Bracey, 2001; Chalmers, 2001, 2005; Efland, 1996; Freedman, 1994, 1996, 2003a; Gude, 2004, 2007; jagodzinski, 2008a, 2008b; Stuhr, 1994, 1996; Wilson, 2000, 2003). Conversely, scholars resisting Postmodern philosophy in favor of maintaining Modern conceptions of art and aesthetics overtly state opposing ideological perspectives (Dorn, 2001, 2003, 2005; Kamhi, 2003, 2004, 2006; Smith, P., 2003a; Smith, R., 2005; Stinespring, 2001). The context of sorting out these ideologies as academia and society evolve creates the context for this critical discourse testing the foundations, boundaries, definitions, and structures for 21st century art education.

3) Intervening Conditions

The following situational pressures influence the debate as intervening conditions.

Political orientations. Many authors challenge the political motivations, namely social reconstruction, of VCAE as leaning consistently left (Dorn, 2001; Eisner, 1994; Moore, 2004; Kamhi, 2003; Richardson, 2004; Smith, R., 2005b; Stinespring, 2001). Other authors argue that art education has always been political (Efland, 1995; Stankiewicz, 2000) and that DBAE and aesthetic education is conservative and authoritarian (Duncum, 2003; Freedman, 2003a; Tavin, 2005).

Governmental policies and standards for education. Recognizing existing structures and their power over education and policy decisions remains a consistent consideration for education (Stankiewicz, 2000). Practical arguments over establishing curriculum, training, evaluation, and standards arise through the debate (Duncum, 2003, 2006; Efland, 2005; Eisner, 2001; Freedman, 2003a; Gude, 2007; Wilson, 2003).

Defending/defining art as a serious discipline. The concern over art education's marginalization appears in nearly every publication I reviewed for this study (Bracey, 2001; Chalmers, 2005; Dorn, 2001; Duncum, 1999, 2001, 2007a; Efland, 2005; Eisner, 2001; Freedman, 1994, 2003a; Gude, 2004; jagodzinski, 2008b; Kindler, 2000; Krug, 2003; Parsons, 1994; Smith, P., 2003a, 2003b; Smith, R., 2005b; Stinespring, 2001; Tavin, 2007; Wilson, 2003). Defending art education's academic merit and relevancy remains an ever-present influence on scholar's arguments over aesthetics in/and VCAE.

Warranting and fighting for funding. Questions of funding are often tied to education's plans for the future and defense of a discipline's worth. Funding and legitimacy are intertwined issues in art education (Dorn, 2001; Stankiewicz, 2000; Smith, P., 2003b).

4) Strategies

Differing strategies for fostering the formation of student identity arise from scholars' focus on individual, social, and/or communal concepts of identity as well as their related conception of freedom.

Individual identity and personal, creative, experiential freedom. Some art educators favor a view of the individual artist as well as the individual aesthetic

experience. The work of Dorn (2001, 2003), Kamhi (2003), P. Smith (2003a), R. Smith (2005a), and Stinespring (2001) advocate shaping personal identity through: individual experience; independent creation; self-expressive creation; and personalization of information. Dorn (2001, 2003) and Kamhi (2003) position individual experience and personal interpretation as central to understanding and personalizing information in creating the self.

Social identity and informational, democratic freedom. Many VCAE advocates emphasize social identity along with, and sometimes more strongly than, personal/individual identity. Duncum (1999) offers a prime example of this phenomenon in arguing that appropriation and consumerism in our society serve as our primary “sources of social cohesion and personal identity” (p. 304). Using this rationale, VCAE supporters (Chalmers, 2001; Freedman, 2003a; Gude, 2007; Tavin, 2001) champion art education’s need to inform and empower self-definition, understanding, and choice. This relates closely to their conception of providing and encouraging freedom.

Communal identity and informational, experiential freedom. Individual versus communal understandings of identity and the nature of identity formation strike at the heart of the debate over aesthetics in/and VCAE. Freedman (2001, 2003a), Stuhr (1994, 1996), and Barrett (2001, 2003) argue that communal and individual understandings are interdependent. Likewise, Duncum (1999, 2002a) and Tavin (2003, 2005, 2007) show how individuals define themselves by association and/or contrast with other individuals and groups, thus relying on communal identity to establish personal identity. Thus, the

perspectives attending the formation of identity and self-definition, and related conceptions of freedom, arise in conflict.

5) Consequences

Depending on which conception of identity and freedom each scholar employs, he/she constructs strategies for the future of art education, stressing either a) personal, creative freedom through self-expression, b) freedom of experience and exposure to unfamiliar phenomenon, c) freedom of information and tools for engaging in democracy, and/or d) freedom of opportunities to recognize and engage in local/greater community. Although these considerations are not mutually exclusive, many scholars tend to emphasize one primarily over others.

a) Personal, creative freedom through self-expression. Dorn's (2003) conception of freedom stresses the creative, intellectual freedom of the individual. Several proponents of Modern aesthetic education favor a conception of identity based on the autonomous individual (Dorn, 2003, 2005; Eisner, 1994; Kamhi, 2003, 2005; Smith, R., 2005b; Stinespring, 2001).

The artistic, creative freedom of the individual through self expression remains a paramount consideration among scholars upholding traditional, Modern aesthetics within DBAE with little or no considerations for integrating visual culture (Dorn, 2001, 2003, 2005; Kamhi, 2003, 2005; Smith, P., 2003a, 2003b; Smith, R., 2005a, 2005b; Stinespring, 2001). Stinespring (2001) also argues against the inherent political implications he perceives in VCAE which will limit or stifle freedom of speech and infringe on the right of

citizens in a democracy to hold differing, potentially offensive, opinions (Stinespring, 2001, p. 15).

b) *Freedom of experience and exposure to unfamiliar phenomenon.* Dorn (2001, 2003, 2005) leads conservative art educators in resisting VCAE suggesting that it actually minimizes free access to broad information and imagery to which these students would not have otherwise. Dorn (2003) argues that students already have access to media images in visual culture through their daily lives and that it is the duty of art educators to help them access historical and fine art images from the museum realm to which they might not otherwise gain exposure. From this perspective, Dorn argues that through exposing students to unfamiliar imagery, particularly fine art which they might not otherwise encounter, this fuller range of images and experiences provides students a wider range of personal freedom.

Although an advocate of VCAE, Efland (2005) argues against dismissing the study of traditional works of art and dismantling aesthetic discourse stating that

... a visual culture curriculum should represent the arts on both ends of the genre continuum and to do otherwise is to constrain the freedom of cultural life. The same might be said of a curriculum that deals only and exclusively with the fine arts and that present such works as exceptional moments of human achievement—as the only legitimate content. (p. 39)

This concern for freedom of exposure to unfamiliar phenomenon is found among those advocating Modernist aesthetics within DBAE (Dorn, 2003; Stinespring, 2001; Kamhi, 2003, 2005) and moderates who aim to bridge aesthetics with Postmodern VCAE (Efland, 2004, 2005; Eisner, 1994, 2001) while maintaining “meaningful access” (Eisner, 1994, p. 191) to a full variety of cultural forms.

c) Freedom of information and tools for engaging in democracy. Freedman (2001, 2003a), like many VCAE advocates, encourages democratic freedom through critical citizenship. Freedman stresses VCAE as vital to experiencing full freedom in a democracy considering that so much of contemporary information is accessed through imagery (Freedman, 2003a).

By providing students with political, economic, and social information and helping them to critically respond to the world around them, VCAE supporters (Chalmers, 2001; Duncum, 2001, 2002; Freedman, 2001, 2003; Tavin, 2003, 2007) focus on the social and political freedom students should have in order to engage in society.

d) Freedom of opportunities to recognize and engage in local/greater community. Some VCAE advocates emphasize freedom of information about and opportunities to engage in community (Ballengee-Morris & Stuhr, 2001; Freedman, 1994; Stuhr, 1994). These arguments resonate with concepts of identity as heritage and ethnicity in both the communal and individual senses.

Applying Theory

Thus, based upon the observation and analysis of different understandings of identity and freedom, I theorize the connection between these understandings and scholars' differing recommendations for aesthetics in/and VCAE in 21st century art education. I develop a working theory from this review of contemporary publications. In identifying the creation of student identity as the core concept and investigating its relationship to other fundamental issues, this research into aesthetics in/and VCAE appears more clearly defined and its direction is tentatively determined.

Assessing the Debate through Visual Models

Using grounded theory analysis methods in this theoretical inquiry study, I utilize many iterations of analysis to build this theory. In the following paragraphs, I explain this analysis which led to the creation of multiple visuals and ultimately to the theory presented on the previous pages. The following visuals both facilitate as well as present my analysis: Timeline I: 1990-1999 and Timeline II: 2000-2008 (Table 1, p. 124 and Table 2, p. 139 in Appendix B); Rhetoric Chart (Table 3, p. 190 in Appendix E); the Tavin-Kamhi Rhetoric Table (Table 4, p. 192 in Appendix E); the Continuum of Scholars (Appendix F, p. 193); and the Identity and Freedom Continuum (Appendix G, p. 194).

Timelines

Organizing all relevant publications within the study's time frame in a chart makes information accessible, easily comparable, and illustrates the appearance and development of issues over time. The two resulting figures, Timeline I: 1990-1999 (Table 1, p. 124) and Timeline II: 2000-2008 (Table 2, p. 139), appear in Appendix B.

Development of Timelines

After reading and coding each publication, I select decisive, coded citations presenting specific definitions, understandings, arguments, personal statements, or prescriptions for aesthetics in/and VCAE; I record critical citations into Timeline Chart I: 1990-1999 or Timeline Chart II: 2000-2008 (Appendix B: Tables 1, p. 124 & Table 2, p. 139), based on their date of publication.

In these chronologic tables, I arrange authors alphabetically within a given year. The first three columns on the left present the basic publication information. On the far right, I include the paramount points made in each publication and present these quotations highlighted according to my Color-Coding System illustrated in Appendix A (Figure 1, p. 123).

Findings

Time and Nature of Debate. The Timeline Charts reveal the rise of aesthetics as critical to the debate over VCAE in art education. These charts illustrate several findings:

- VCAE proponents have been advocating their paradigm shift since the 1990s but with increasing force and frequency from the late nineties through 2008;
- The debate over aesthetics in/and VCAE has increased consistently from the mid-1990s on and escalated rapidly after the turn of the 21st century;
- Aesthetics has been in the forefront of discussions over VCAE since 2000; from 2007 on, VCAE proponents debate strongly among fellow supporters (Tavin, 2007; Duncum 2007, 2008; jagodzinski, 2008a, 2008b);
- From 2000 on, increasing numbers and frequency of publications appear dealing specifically with theories of aesthetics within VCAE as well as publications using aesthetics as a means for lobbying against proposed changes towards VCAE.

Provocation of direct dialogue. Another key finding arises in this debate's provocation of direct dialogue. The direct discourse in *Arts Education Policy Review* between Paul Duncum and Peter Smith on these issues was one of the most interesting and lengthy examples of these published dialogues. In response to Duncum (2002a), P. Smith

(2003a) launches a lengthy article challenging Duncum's theories of VCAE, to which Duncum (2003a) replies with another article in the same issue of the journal which is accompanied by yet another rebuttal from P. Smith (2003b) published *within* the final pages of Duncum's (2003a) article. Wilson (2003), challenges Duncum's (2002a) attempts to systematize and map curriculum for VCAE. R. Smith (2005a) directly responds to Efland's (2004) middle-road approach to integrating aesthetics with VCAE. Duncum's (2007) article is written and positioned as a direct counter-argument to Tavin's (2007), published back-to-back in the same issue of *Art Education*.

Although almost all scholarship evokes challenge and argumentation, this contested area of aesthetics in/and VCAE provokes serious, direct debate. The escalating number and frequency of articles confronting these issues from 2004 onward suggests that this discourse is becoming more involved and, perhaps, coming to a head in the near future.

Rhetoric Chart

In selecting and entering significant passages from publication into the Timelines, I begin recognizing similarities in particular scholars' statements. This prompts me to begin tracking and recording key similarities and differences in scholars' rhetoric in relation to the debate over aesthetics in/and VCAE. Thus, I develop the Rhetoric Chart (Appendix E, Table 3, p. 190) based on phrases from publications which proved particularly recurrent or unique. The Rhetoric Chart presents these strategic elements of writing which reveal distinctions within the greater debate.

Presentation

Several of the coded themes uncovered in the data reveal biases and backgrounds of individual scholars. These elements—unique diction, sharp rhetoric, mocking or quoting particular terms, and thematic stylization—illuminate the perspective, values, character, and debating style of each scholar. The chart is organized in the format of a table allowing for cross-comparison of information. This offers a quick snapshot of authors' self-professed perspectives, points of skepticism, and platforms of advocacy.

General Findings

Terms in question. Scholars present particular terms differently depending on the level of legitimacy they ascribe to them. Based upon my analysis, I believe that when scholars use a term without quotes, it demonstrates their presumption that the term is a factual referent. Whereas, when authors are calling a term into question or attempting to define it, they may employ single quotes to address the term's common use or broad conceptual understanding in the field. However, authors employ double quotation marks around terms to intentionally question or undermine them. By taking note of such rhetorical devices, I recognize commonality among scholars who unquestioningly assert, tentatively explore, or clearly undermine particular terms.

For example, Tavin and Kamhi arise at opposing poles of the debate—Tavin (2001, 2003, 2005, 2007) is situated at one end for Postmodern VCAE, versus Kamhi (2003, 2004, 2006) who is at the opposite extreme for Modernist aesthetic education. Despite their disparity in all other areas of the debate, Tavin (2003, 2005, 2007, 2008) and Kamhi (2003, 2004, 2006) hold common rhetoric styles. Neither Tavin nor Kamhi shy from overtly challenging a fellow scholar by addressing him/her by name within the text of

his/her publication instead of stating an argument or assertion and merely noting the name and reference of the scholar in the parenthetical reference. In addition to this direct confrontation within the text, both periodically offer not only an assessment of the logic behind the opposing scholar but also a qualitative evaluation of the scholar's professional capability, qualification, legitimacy, etc.

For example, Kamhi (2003) sharply critiques not only the visual culture paradigm and its proposed application, but also she criticizes fellow scholars in an aggressive review of their VCAE lesson. Kamhi (2003) assails her fellow scholars in assessing their work, stating: "If I were to grade Ballengee-Morris and Stuhr on their 'visual literacy' based on this assignment, however, I would have to give them an 'F'" (p. 12).

Although not quite as blunt as Kamhi, Tavin (2005) skillfully contrasts his description of the power of VCAE with the fear and trepidation of traditional art educators:

As the treasured boundaries of aesthetic education implode from the power of visual culture, art educators such as Dorn, Eisner, Peter Smith, and Stinespring hold tight to traditional epistemological foundations and high/low dichotomies. (p. 113)

Within this article, Tavin (2005) addresses Ralph Smith as an "elitist" (p. 110) and employs subtle mockery in stating that "For Smith, the ghosts of Ruskin and Arnold act as the genius loci of art education, protecting children and adults from vandals at the gates of the empire" (p. 110). Tavin (2005) goes on to list Charles Dorn, Elliot Eisner, Michelle Marder Kamhi, Peter Smith, and John Stinespring's as those "that fear the unfamiliar and cling to the traditional" (p. 111). By presenting traditionalists' arguments as motivated by "fear" (Tavin, 2005, p. 111, 113) multiple times in his article, Tavin subtly gives us the impression that these insecure, defensive intellectuals lack the courage to face the future

paradigm shift that VCAE advocates assertively embrace. This negative impression strengthens Tavin's (2005) individual critiques such as: "Dorn seems to miss the point..." (p. 112), "...art educators like Eisner misrepresent visual culture..." (p. 112), and "this position reflects a hyper-rationalization of politics seen in the work of Kaufman and Ralph Smith, and represents the 'political' as a very narrow terrain" (p. 112).

Like Tavin, Kamhi also boasts a higher level of frequency for using jargon and loaded phrases than most of her counterparts. Table 4 (Appendix E, p. 192) illustrates the rhetorical similarities in their expressions. Similar to Kamhi (2003), Tavin employs mocking quotations and abrasive description. Tavin uses the term "fossilized" in multiple articles in reference to the disciplines of art education and those holding positions which still value DBAE, fine art, and aesthetics (Tavin, 2000 p. 38, 2005 p. 114). Tavin's sharp, critical language comes out in his unique word choices such as "In this sense, hauntology may open up a discursive space for the critique of fossilized positions while providing the possibility for future change" (p. 114).

Certain jargon or terminologies, such as "visual culture production" (Duncum, 2006; Freedman, 2003; Tavin, 2003) versus "studio art" or "art production" (Dorn, 2005; Eisner, 2001; Kamhi, 2003; Smith, R., 2005; Stinespring, 2001), fine art specified with or without quotations, and their inclusion of "so called" (Chalmers, 2001; Tavin, 2003) when referring to objectionable terms all situate particular art educators publishing on this subject. Similarly, the shared use of unique terms or new language such as "institutionalized art" (Bracey, 2001; Tavin, 2003) or "serious art(s)" (Dorn, 2001, 2005; Efland, 2004, 2005; Kamhi, 2003) and particular uses of death, ghost, and/or exorcism

metaphor(s) (Dorn, 2003, 2005; Tavin, 2005, 2007; Wilson, 2000) help further compare and contrast these authors.

Studying scholars' rhetoric, self-professed philosophical orientations, and given association or disassociation from other authors offers a preliminary means for understanding their positions relating to the role of aesthetics in/and VCAE. Assessing these features of scholars' rhetoric serves as one of the primary means of classification I employ in representing these authors across a spectrum in the following visual model.

Continuum

Through extensive coding and analysis, I assess the level of change each scholar suggests from the baseline representing the current state of art education. The quote included beneath each scholar's name offers a significant description of his/her stance as well as accounts, in part, for how I assessed and ascribed his/her place on this Continuum of Scholars (Appendix F, p. 193). Taking this investigative, analytic stance, I work toward understanding the motivations and orientations of scholars along the Continuum.

Explanation

The Continuum of Scholars (Appendix F, p. 193) presents art educators and their positions on aesthetics in/and VCAE within the context of Postmodern versus Modern ideologies conflicting over the current state of art education. The y-axis represents the degree of change from current art education proposed by each scholar. The two poles of Postmodern VCAE and Modernist Aesthetic Education span over the x-axis baseline representing the current state of art education. Thus, the spectrum of scholars is presented over the gradient of theorized change. The orientation of scholars in a V-arrow allows for

juxtaposition of scholars who consider themselves adherents to Modernism, Postmodernism, or a negotiator between the two. Those at the tip of the V-arrow fall into likeminded considerations, demonstrate negotiation and openness to moderate integration or some compromise. Whereas, those scholars spanning along opposite orthogonals represent increasingly resolute differences and decreasing concessions for their extreme changes proposed.

I present this coded analysis in the creation of a Continuum on which each art educator contributing significantly (in two or more publications directly related to the subject of aesthetics in/and VCAE within the study's given time frame) is oriented based upon his/her assertions and perspective. On the Continuum of Scholars (Appendix F), I position art educators in consideration of several factors: each scholar's self-professed contextual stance on Postmodernism versus Modernism; their self-professed alliances; and their self-professed opponents. These decisive statements taken from scholarly publications on the subject of this debate allow me to outline the continuum of scholars based on how each sees him/herself versus other major contributors to the discourse. In conjunction with the above considerations, I used findings from the Rhetoric Chart (Appendix E, Table 3, p. 190) to classify scholars.

Findings

Common groups found in Coding Process and Analytic Models. Tavin and Wilson relate as the extreme of the Postmodern VCAE pole of the continuum. Tavin (2003, 2005, 2007) and Wilson (2000, 2003) demonstrate similarities not only in their prosaic writing styles, sharp phrases, and recurring death/ghost metaphors, but also in their emphatic push

for VCAE and insistence on a comprehensive paradigm shift casting off all vestiges of formerly held disciplines. Tavin (2007) and Wilson (2003) also overtly challenge Duncum's (2002) principal suggestions for VCAE.

Exceptional among VCAE advocates, Tavin (2007) calls for sweeping changes: an entirely new paradigm, a new Postmodern language of representation (Tavin, 2007), replacing the concept of studio art with that of visual culture production (Tavin, 2005), and focusing on the study of the contextual issues behind contemporary imagery in visual culture instead of the former study of art history (Tavin, 2001, 2005, 2007). Tavin (2007) directly undermines Freedman's (2001, 2003a) and Duncum's (1999, 2001, 2007) suggestions for the reconsideration and implementation of aesthetic discourse suited to the study of everyday phenomenon.

Another set among VCAE advocates entertains some possibility of reframing aesthetics within Postmodernism. Both avid Postmodernists, Chalmers (2001) and jagodzinski (2008b) remain highly critical of aesthetics and aesthetic dialogue while exploring possible appropriations of such ideology and terminology within Postmodern discourse and art education.

jagodzinski (2008a) recognizes a "Ne0-aesthetics" –the shiny "sur(face)... pervades all goods and services, along with packaged emotions" (p. 150). Although it relates specifically to his analysis of designer capitalism, this redefinition attests to his openness to reassess and apply this aesthetics to 21st century Postmodern ideologies. Although this separates him from Tavin's (2007) complete exclusion of the term,

jagodzinski (2008b) shares Tavin's (2007) call for a paradigm shift to VCAE and belief that aesthetics is rightly fading from public art education in schools.

Similarly, Chalmers (2001) professes a long-standing bias against the Modern philosophy of aesthetics. He critiques its biases, narrowness, and lack of socio-cultural consideration with an emphatically negative tone similar to Tavin's (2007). Both describe aesthetics in terms of elitism and privilege and call into question its usefulness in the Postmodern world (Chalmers, 2001; Tavin, 2007). Chalmers (2001), in contrast to Tavin (2007), emphatically challenges aesthetics while also presuming its retention in art education; this can be seen in the fact that he offers suggestions for its reformation and use:

If aesthetics is the 'talk about the talk about art', then art educators need to embrace a variety of lenses to look carefully and multidimensionally at the many ways in which all sorts of art (visual culture) is talked about, viewed, understood, valued, trashed, ignored, used and labeled. (Chalmers, 2001, p. 96)

Nearby, but distinct from Chalmers and Tavin, Gude (2004) calls for the development and application of a postmodern language for 21st century art education. Tavin (2007) cites Gude's *Postmodern Principles* as a springboard for a new language of representation to replace aesthetic discourse. However, Gude (2008) refutes suggestions of erasing aesthetic discourse and instead favors the evolution of aesthetics in conjunction with the use of postmodern principles. Gude (2007, 2008) represents a significant turning point among VCAE advocates along the continuum as she emphatically defends aesthetic discourse within VCAE in rebuttal to Tavin (2007).

The group of those attempting to bridge Modern aesthetics with Postmodern VCAE presents its own spectrum of views and advocacy. However, Barrett (2007), Freedman

(2003a), Duncum (2008), Efland (2004), Eisner (2001), and Lankford (1992) all attempt to negotiate a reframed aesthetics and an art education including the study of visual culture in 21st century art education. Freedman (1997, 2000, 2001, 2003a, 2003b) leads VCAE scholarship, particularly its reevaluation of aesthetics. Freedman (2001, 2003a) founds her version of VCAE's reinterpreted aesthetics on Shusterman's (1992) neopragmatism which revisits Dewey's experiential, pragmatic aesthetics. Freedman (2003a) argues that:

Shusterman (1992) locates pragmatist aesthetics between analytic and continental aesthetics in order to draw on the empirical sense of the former and the broad socio-cultural perspective of the latter...Shusterman's work helps to form a link between the Anglo-American and continental traditions by seeking to explain lived aesthetic experience in a contemporary democracy...Neopragmatism leads us to a social aesthetic that is dependent on education—not so that people can appreciate fine art, but so that they can gain access to the multiple meanings of visual culture. (p. 41)

Although Duncum writes in favor of an everyday aesthetic referent to dominant, popular culture as early as 1999, Freedman (2001, 2003a) writes most extensively on aesthetics and re-formatting art education to VCAE at the opening of the 21st century. Freedman's (1999, 2001, 2003a) formation of a (re)contextualized aesthetics in VCAE is fundamental to the debate over aesthetics in/and VCAE as Duncum (2001, 2007, 2008) directly references and builds on her (1997, 2000, 2001) foundations for reevaluating and applying aesthetics in VCAE.

Duncum (1999, 2007, 2008) calls for change away from the baseline of current art education (which is most likely some loosely applied form of DBAE) but defends aesthetic discourse. Duncum (1999, 2007, 2008) builds on Freedman's (2001; 2003) strong platform in favor of a revised neo-aesthetic for Postmodern art education in VCAE and

directly challenges Tavin (2007). In contrast to Tavin (2007), Duncum (2008) advocates retaining aesthetics' use in art education within revised ideology. Thus, Freedman (2001, 2003) and Duncum (1999, 2007, 2008) share a common vision of a paradigm change to VCAE in which aesthetic discourse applies to the assessment of everyday visual phenomenon as well as art objects.

Efland (1996) classifies himself as a Postmodernist, and he (2004) advocates VCAE. However, he holds particular views in marked contrast to fellow scholars sharing the same fundamental background. Efland (2004, 2005) qualifies his positions on several different levels and recognizes both points of resonance and challenge with scholars from across the spectrum of Modernists, Postmodernists, visual culture advocates, multiculturalists, and aestheticians. Drawing from various supporting elements of scholarship, Efland (2004) presents a qualified, moderate prescription for aesthetics, describing his as:

... a middle position that draws together the kind of interpretive criticism practiced within visual culture, where objects are seen and understood in terms of their context, and the practice of aesthetic criticism, where one looks at the perceptual aspects of the object to see how its work gets done. (Efland, 2004, p. 249)

Like Efland (2004, 2005), Eisner (2001) advocates VCAE in 21st century art education through the terms of *incorporation* instead of the complete *paradigmatic shift* suggested by other VCAE proponents (Duncum, 1997, 2007; Freedman, 2001, 2003a; Tavin, 2005, 2007). Eisner (2001) tempers his personal support of VCAE with a criticism of its aesthetics. While supporting the consideration of socio-cultural contexts, Eisner (2001) counterbalances his considerations of VCAE with reemphasis on aesthetics and art

production. Eisner (2001) elaborates on VCAE's formulations for rendering aesthetic judgment arbitrary and accounting for such judgments through sociological study of the tastes and choices of those powerful few who elevate certain artwork over others; compared to Efland's (2004, 2005) moderate reform, Eisner (2001) ultimately takes a more conservative tone for his postulations for visual culture's integration:

Regarding substituting the study of visual culture for art education, I do not think we should abandon either art or art education. Art is far from dead. What I do believe we should do with the study of visual culture is to integrate aspects of it in our art courses. We can do that without letting it dominate such courses. The study of visual forms in context is relevant to the traditional aims of art education. The study of visual culture as a segment of our courses and curriculum is appropriate. Advancing the student's understanding of the politics of the image is important. But we need not desert the field to do so. (Eisner, 2001, p. 9)

The conservative art educators, Peter Smith and Ralph Smith, express common views in similar tone and language; both (Smith, P., 2003; Smith, R., 2005) hold VCAE in direct contrast and opposition to their understandings of art education. While Peter Smith (2003) appears similar to Ralph Smith (2005a) in expressing positions adamantly while making modest concessions along the way, Peter Smith (2003a, 2003b) appears to differ in his manner of provoking and encouraging ongoing dialogue, working with and through these points of contention (Duncum, 2002a; Smith, P., 2003a; Duncum, 2003a; Smith, P., 2003b).

Ralph Smith (2005b) supports Efland's (2005) middle-road position of integrating elements of visual culture study into existing art education. However, Ralph Smith's (2005b) language, tone, and conception of art education still compare to Efland (2005) as being overtly more conservative and fixed, entertaining only limited accommodations for

change. Ralph Smith (2005a) holds aesthetics as central to the purpose of art education but concedes that, over time, his conception of aesthetics has evolved and that he has “made adjustments and will continue to do so when [he thinks] it is necessary” (Smith, R., 2005b, p. 285).

The group of Stinespring (2001), Dorn (2001, 2003, 2005), and Kamhi (2003, 2005) hold strong opinions and use sharp rhetoric in common. Both Stinespring (2001) and Kamhi (2003) use the term “indoctrination” (Stinespring, 2001, p. 16). In a similar fashion, Dorn (2001) manipulates his word choice to simultaneously assess and undermine VCAE’s position and advocacy. Dorn (2001) exhibits this similarity in his repetitive, accusatory qualification of VCAE as “coercive” (Dorn, 2003, pp. 3, 4, 12).

Often, Dorn (2001, 2003, 2005) incorporates fatalistic language, such as “the end of art education,” in his arguments against VCAE which is not far removed from the uses of the death, ghost, and exorcist metaphors included in some of Tavin’s (2003, 2005, 2007) and Wilson’s (2000, 2003) work. Dorn (2003, 2005) builds on Stinespring’s (2001) critical foundations against VCAE. Dorn (2005) directly challenges a host of scholars holding varying opinions on VCAE; the fact that he (2005) criticizes Efland (2002), Freedman (2003), and even Eisner’s (2001) moderate integration advocacy for VCAE distinguishes him as decidedly conservative to the point of resisting all of these varying levels of change.

Kamhi (2003, 2006) resonates with Dorn in her direct, unflagging attacks on VCAE scholars and scathing rhetoric. However among fellow conservatives, she stands out in favoring an art education returning to the *atelier* or academy tradition. Kamhi

(2002, 2004) also stands out among her colleagues for starting and publishing her scholarship in her own journal, *Aristos*. As the bulk of her publications appear therein, Kamhi removes herself from mainstream scholarly exchange (that which routinely involves peer review) except for her periodic publications in *Arts Education Policy Review*. Whereas Ralph Smith favors traditionally high art forms requiring craftsmanship and training, he does not overtly exclude contemporary art forms such as photography, digital media, alternative media sculptures, etc. from his conception of art as Kamhi (2003, 2006) does.

Identity and Freedom Continuum

Explanation

In the Identity and Freedom Continuum (Appendix G, p. 194), I present the scholars' perspectives on identity and freedom as directly related to their Postmodern-Modern orientation within the debate over aesthetics in/and VCAE. Significant passages appear in quotes beneath each scholar's name to qualify his or her understanding of the formation of student identity through the provision and exercise of freedom within art education.

Findings

As explained in the study of the Rhetoric Chart, there is a strong correlation between art educators who favor Modernism, aesthetic education, and focus on the experience and expression of the individual in contrast to those who favor Postmodernism, VCAE, and focus on shared social and communal experience and understanding.

Modernist Aesthetics fostering the Individual's identity. One set of scholars appears as the clear proponents of a Modernist aesthetic focusing on individual identity. Dorn (2001, 2003, 2005), Kamhi (2003), and Stinespring (2001) place visual culture and/or visual literacy in quotations and commonly question and undermine Postmodernism within their advocacy of aesthetics. These scholars emphasize issues of identity within the importance of individualism and autonomy throughout their publications (Dorn, 2001, 2003, 2005; Kamhi, 2003, 2004, 2006; Stinespring, 2001). A key finding among these scholars is their common focus on individual identity, experience, and freedom of speech and creative self-expression without censorship or coercion (Dorn, 2001; Kamhi, 2003; Stinespring, 2001).

Moderate Understandings of Identity and Freedom. Barrett (2000, 2003), Efland (2005), Eisner (2002), and Lankford (1992) hold moderately qualified conceptions which straddle or combine individual, social, and/or communal understandings of identity and freedom. Lankford (1992), like Barrett (2000), relates the development of knowledge to both the understanding of self and other, thus emphasizing opportunities for relating individual and social concepts of identity and freedom. Eisner (2002), although recognizing social and cultural identity, still emphasizes identity and freedom in terms of the individual.

Efland (2004, 2005) stands out for the length and persistence of his arguments concerning identity formation within the broadest possible cultural freedom. Efland's (2004) arguments recognize the identity of the individual within that of the society and

community. His arguments embrace and challenge elements from both sides of the argument:

“Thus when the proponents of visual culture turn their backs on fine art by citing its ties to social elites, they not only forsake an important legacy once played by such arts in promoting democratic values and constructive social change, but they undercut the values a visual culture curriculum is supposed to promote. In favoring visual culture, care has to be taken not to narrow its scope, not to make the same error that the proponents of formalism made a century earlier in restricting educational attention. Then the study of art was limited to such matters as line and color whereas now it is limited to the social context. Such narrowness flies in the face of democratic aspirations in that each constrains the freedom of inquiry, the freedom to explore various forms of cultural life. This includes one’s own culture and the cultural forms of others that teachers introduce to children to help them learn from a wider array of content that n would ordinarily be available to them, even including the cultural art forms labeled elitist” (Efland, 2004, pp. 245-246).

Postmodern Visual Culture fostering the Social or Community identity. Postmodern VCAE advocates emphasize the social and communal aspects of identity formation. Freedman (2001, 2003a) leads the way in emphasizing a social identity as integral to an individual identity. Likewise, Duncum (2001, 2003c) discusses VCAE as central to identity formation in both the individual and social senses. He asserts:

“To the extent that we are aware of these contexts both high art and mass visual culture offer a profound moral dilemma in indulging in the various pleasures and semiotic opportunities they offer at the expense of the exploitation of others. Both represent a double-edged sword in their use as markers of social identity” (Duncum, 2001, p. 31).

Freedman (2001, 2003a) and Duncum (2001, 2002, 2003c, 2006) present the strongest and most persistent arguments linking VCAE to freedom of information and active agency in a democracy. Freedman (2003a) argues:

“Visual culture creates, as well as reflects, personal and social freedoms, and as a result, considerations of its character and impact is critical to a democratic education. As such, how and what people come to know about art, inside and

outside of institutions, is important in the formation of cultural identity, political economy, and individual enrichment” (p. xii).

Stuhr (1994, 2001) and Ballengee-Morris (2001) emphasize concepts of identity as shared individual and cultural heritage and freedom as opportunities to engage with, connect to, and further understand their community. Their conception of freedom relates to notions of collective exposure and opportunity.

Conclusion

Using the methods of grounded theory research and analysis, I develop a working theory assessing the debate over aesthetics in/and VCAE. Related to situational influences of the 21st century, art education struggles to resolve ideological conflicts between Modern and Postmodern paradigms. Within this context, art educators’ debate over aesthetics in/and VCAE is fundamentally a debate over differing understandings of identity and freedom. Although commonly sharing the goal of fostering the formation of student identity through the provision and exercise of freedom, art educators’ perspectives on identity and freedom result in a range of ideas for 21st century art education. These prescriptions arise in the following categories: The Postmodern VCAE proponents advocate social or community identity encouraging critical citizenship through informational and democratic freedom. The moderates advocate the integration of aesthetics and VCAE incorporating aspects of both paradigms and approaches. Whereas, the Modernists, leaning toward traditional aesthetic education, advocate fostering the

individual's identity through freedom of experience, exposure to unfamiliar phenomenon, and creative self-expression.

CHAPTER 5 Conclusions

Overview

In this chapter, I present an overview of a theoretical research project focused on the questions: What is the proposed role of aesthetics in art education as described by proponents and critics of VCAE? Based on this research, where does this debate seem to be heading: towards abandoning aesthetics, towards a redefinition and application of aesthetics, or somewhere else? Informed by this research, what do I believe is the appropriate role of aesthetic education and VCAE? Following that, I offer professional and personal conclusions concerning aesthetics in/and VCAE—forecasting the future of aesthetics in/and VCAE in art education as well as in my own personal teaching philosophy. In closing, I provide suggestions for further research.

Review of Study

Through a theoretical research project using grounded theory on scholarly publications on the subject of aesthetics in/and VCAE since 1990, I sought to uncover and present a deeper understanding of the issues informing the critical debate over aesthetics in/and VCAE. In this theoretical research study, I found that the debate over aesthetics in/and VCAE is rooted in a conflict between Modern and Postmodern ideologies causing differing approaches to fostering the formation of student identity through the provision

and exercise of freedom. Art educators' understandings of identity and freedom result in different conceptual and practical recommendations for 21st century art education. Tension between Modernists' focus on aesthetic education's development of individual identity through experiential, creative freedom and Postmodernists' emphasis on VCAE's development of social/communal identity through informational, democratic freedom places aesthetics and VCAE in contention.

Research Questions and Answers

What is the proposed role of aesthetics in art education as described by proponents and critics of VCAE? Although there are many nuances within the proposals for aesthetics in 21st century art education, I found that most proposals for the role of aesthetics fall into the following major categories:

- Some VCAE advocates (Tavin, 2007; Wilson, 2003) resist attempts to recondition aesthetic ideology and discourse for use in 21st century art education. Instead, these scholars propose replacing aesthetic discourse with a postmodern language including new ways of referring and responding to art.
- Several VCAE advocates (Barrett, 2007; Duncum, 2007; Efland, 2007; Freedman, 2003; Gude, 2007) propose a contextualized aesthetics, often based on Shusterman's (1992) recapitulation of Dewey's neopragmatism. Although critical of Modern aesthetic ideology, these scholars advocate reforming and retaining aesthetic discourse for application in VCAE. Common understandings of VCAE's neo-aesthetics include a simplified definition of aesthetics as "sense perception," the dismissal of Kant's

disinterest and aesthetic distance, as well as moderate formalism (Duncum, 2001, 2008; Efland, 2007; Freedman, 2003).

- Some VCAE advocates (Chalmers, 2001; jagodzinski, 2007, in print) reluctantly concede a place for aesthetic discourse within 21st century art education. Although unsatisfied with existing reevaluations of aesthetics and calling for further critical investigation, these particular scholars recognize some form of aesthetic reference for art education's purposes within VCAE.
- Some art educators (Eisner, 2001; Lankford, 1992; Smith, P., 2003a; Smith, R., 2005b) advocate the moderate integration of the study of visual culture into existing practices within the framework of DBAE. Within this proposal, these scholars add concern for the specific socio-cultural contexts to existing aesthetic ideology which remains based in modern concepts of aesthetics.
- Other art educators (Dorn, 2003; Kamhi 2003; Stinespring, 2001) resist VCAE and defend the role of modern aesthetic ideology and discourse within DBAE.

Based on this research, where does this debate seem to be heading: towards abandoning aesthetics, towards a redefinition and application of aesthetics, or somewhere else? After conducting this theoretical research study, I conclude that this debate seems to be heading towards a redefinition and application of a contextualized aesthetics for 21st century art education. This contextualized reinterpretation of aesthetics appears to hold particular significance within VCAE. The majority of art educators writing on the subject of aesthetics in/and VCAE either advocate retaining a reformed aesthetic ideology and

discourse or appear in the process of considering such propositions. Thus, I deduce that this debate is directing art education towards a neo-aesthetics for 21st century art education.

Informed by this research, what do I believe is the appropriate role of aesthetics in/and VCAE? Investigating proposed roles for aesthetics in/and VCAE within this study has lead me to support the reconsideration of a contextualized aesthetics as outlined by Freedman (2001, 2003a) and expounded by Duncum (2007a, 2008). Like these and other VCAE advocates (Chalmers, 2001; Efland 2007; Gude, 2007) ranging in their criticism and support of aesthetics in/and VCAE, I support the educational merit of presenting the history and ideology behind aesthetics whenever possible in addition to fostering aesthetic response and discourse within the classroom.

Professional Significance

Definitions of art education are not firm and fixed—each of us contributes to defining our field as we teach, plan lessons and learning activities, do research, write and publish. (Stankiewicz, 2000, p. 311)

As Stankiewicz (2000) describes, art educators engage in the ongoing definition and development of the field through self-reflection and outward contribution. To the field, this study contributes further understanding of relevant issues concerning aesthetics in/and VCAE in 21st century art education.

Engaging debate requires reflection on purpose and motivations

Self-reflection in art education. Most art educators contributing scholarship to this discourse on aesthetics in/and VCAE offer their personal assertion of the purpose of art education as well as their individual rationale for entering the field. These assertions

demonstrate art educators' reflections on greater motivations as well as personal inspiration in art education. This critical reflection appears as a foundational step in negotiating the future of art education, one which every art educator should undertake. Members of our field should familiarize themselves with the issues surrounding visual culture, especially the central concepts of the formation of student identity through promotion of freedom, and the major voices mapping its place in our future as they will "essentially define the curriculum policy debate for at least the next decade" (Dorn, 2005, p. 48). Familiarizing ourselves with these voices and issues entails discerning our own voice and position on such issues. As leading art education scholars (Dorn, 2001; Efland, 2005; Freedman, 2003a) have identified this debate as imperative to the development of art education in the 21st century, remaining unaware and disengaged from the issues within this debate leaves art educators unable to fully engage in the advancement of the field and limits their professional development.

Such critical reflection on the field and one's place in it involves understanding personal conceptions of identity and freedom. As the goal of fostering the development of student identity through the provision and exercise of freedom appears central to art education, understanding and applying these concepts is integral to this foundational step of asserting the purpose of art education and one's role in that core purpose.

Considering and negotiating different understandings. Recognizing and appreciating other art educators' assertions of the purpose of art education and their place in it allows for broader understanding of the field as well as further reflection on one's own perspective. Recognizing and entertaining different understandings of art education, the

definition of art, and conceptions of identity and freedom encourages art education's evolution through open-minded dialogue, collaboration, and ongoing negotiation. The scholarly debate over aesthetics in/and VCAE demonstrates the importance of self-reflection, engaging opposing arguments, and negotiating the optimal future of art education through ongoing dialogue.

Conclusions on aesthetics in/and VCAE

Aesthetics in/and VCAE in 21st century art education. I conclude from this study's analysis and findings that the role of aesthetics in/and VCAE will continue to be an increasingly contested site in the foreseeable future. However, in the ongoing and escalating discourse, I recognize both sides making modest concessions and aiming to establish some common goals for 21st century art education (Barrett, 2003; Bracey, 2001; Duncum, 2008; Efland, 2004, 2005; Eisner, 2001; Smith, R., 2005b; Wilson, 2003). Particularly outspoken art educators, such as Kamhi (2006) and Tavin (2007), among others, will fuel the fires of discourse. These extremes counterbalance each other, but nonetheless, help propel the discourse and development of the field. I believe that the shift to VCAE will most likely occur, as Duncum (2002a) suggests, subtly over time as another "quiet evolution" (p. 10).

Change within the system. Ultimately, I suspect some arguments from both poles of the spectrum will find resonance in mainstream art education, especially as a new generation of art educators enters the field including those who have grown up with different examples of art and art-making, lived their whole lives as "digital natives" (Prensky, 2001), and, possibly, been schooled with VCAE in mind. However, as both

sides (Chalmers, 2001; Dorn, 2001; Duncum, 2002a, 2006, 2007; Freedman, 2001, 2003a; Smith, P., 2003b) openly recognize practical concerns remain paramount, I infer change will occur slowly over time even as my generation settles into their teaching careers.

Likewise, I deduce that both theorists and everyday educators who are more willing to work *with*, instead of in diametric *opposition to* or *outside of*, existing systems, even when engaging them in challenges, will prove more influential and productive in actualizing desired changes. Therefore, I believe the voices of moderation willing to engage ideas from both sides will find more traction for translating developing theory into practice. Art educators' collaboration and negotiation across the continuum within existing frameworks promises more immediate effects than dissolving and reconstructing a new art education from the ground up, as suggested by Tavin (2007). Already in this discourse, Duncum's (2001) influence is seen in Efland (2004, 2005). Likewise, Ralph Smith (2005a) makes moderate concessions to the influence of both Duncum and Efland. Thus, by engaging art educators from across the spectrum and working to reform art education from within its current state, Duncum (2007a, 2008) and Freedman (2001, 2003a) have the chance of building a broader base of support for VCAE and addressing practical concerns necessary to facilitate art education's evolution from one paradigm to another.

Personal Significance

Undertaking this research project challenged my perspective on aesthetics in/and VCAE. This project afforded me greater understanding which directly impacted my

personal teaching philosophy. A controversial situation in my personal teaching experience prompted me to reflect on using visual culture in art education as well as my arguments for art education's value and worth in aesthetics. After having taught an extensive unit using visual culture with my 7th and 8th graders, I met with issues of censorship, freedom of speech, freedom of expression, self-expression, identification with particular tastes and styles, and questions of the nature and purpose of art as well as the nature and purpose of art education. It should be no surprise that these issues were likewise woven through the study of the debate over aesthetics in/and VCAE. I was drawn to this conflict in the field because I had experienced it as an area of contention in my teaching experience and recognized its tension even within my personal teaching philosophy. This study exposed me to many different views and perspectives and challenged me to sort out my position on aesthetics and VCAE in light of this broadened understanding.

In light of this project's major finding, it is important for each art educator to recognize and reflect upon his/her understanding of identity and freedom as individual, social, and/or communal as well as recognize that one's personal understanding of these concepts may be at odds with those held by school administrators, fellow faculty, students, parents, academic scholars, etc. The differing understandings and approaches art educators take to foster the formation of student identity through the provision and exercise of freedom materialize into divergent ideologies and practices to satisfy these distinctly qualified goals. Thus, the debated issues of aesthetics in/and VCAE can be best approached, understood, and discussed through the common goal to encourage the

formation of student identity through the promotion of freedom in art education. By recognizing one's own orientation toward these concepts as well as the nuances in different understandings held by others, art educators stand better equipped to address, and potentially resolve, ideological and practical differences within the context of this shared goal.

Reflections on my own motivations and perspective

Recognition. I have much more information to consider as I translate a deepened theoretical understanding of both aesthetics and VCAE into practice. I recognize my bias toward an individual identity and autonomous freedom. However, this project has broadened my concern for social and communal understandings of identity and increased my willingness to advocate social and democratic freedom through study and practices of VCAE. This research project unearthed many of my personal, Westernized biases as well as revealed political assumptions and motivations underlying my prior outlook on teaching art. I find myself looking at both aesthetics and VCAE in a fuller, more critical view with a greater willingness to entertain formerly distant considerations.

(Re)definition. I find my definition of art deeply influenced and reframed through this research project. Reading personalized definitions of art from a spectrum of different scholarly perspectives forced me to recognize the limitations of my own working definition and reconsider art as an object, art by intention, art through systematic recognition (i.e. institution), etc. This development, in turn, has expanded my views of both aesthetics and VCAE and their partnership in my practice. Recognizing art's power in relation to identity formation and considering freedom in terms of informational access

in addition to creative expression challenged my conception of art and art education to further personalize and employ VCAE ideology and practice.

Conclusions on aesthetics in/and VCAE in my teaching philosophy

I advocate the study of visual culture and the employment of elements of VCAE, especially those emphasizing close observation, critical analysis, and a broadened background of information. This project inspired a greater willingness, perhaps through personalizing these theories in my own practice, to work towards specifically more socio-political background study in art education. Now, I am more likely to choose images based on socio-political significance and do more research to present images with such information instead of just using contemporary imagery to enliven a traditional lesson.

I retain a respect for and belief in aesthetic ideology wherein “meaning is inherent to aesthetics and interested interpretations are not only expected, but promoted” (Freedman, 2003a, p. 33). In line with Duncum (2001, 2008a) and Freedman (2003a), I support a “pragmatist aesthetics between analytic and continental aesthetics in order to draw on the empirical sense of the former and the broad, sociocultural perspective of the latter” (Freedman, 2003a, p. 41). Like many (Chalmers, 2005; Duncum, 2001; Efland, 2005; Eisner, 2002; Freedman, 2003a; Gude, 2008; Kamhi, 2004; Lankford, 1992; Smith, P., 2003a; Smith, R., 2005; Stinespring, 2001), I maintain that images possess the power to evoke aesthetic experiences and, through these experiences, images influence viewers, and that this phenomenon remains a central part of art education. I argue that aesthetic discourse has useful application in making, analyzing, critiquing, and communicating ideas about art. However, this project illuminated the heavily socio-political fibers woven

through aesthetic philosophy and its use in art education. This study's research has presented me with a fuller picture of Modernist aesthetic history; reconsidering aesthetics in light of this as well as current reinterpretations of aesthetics caused me to reframe my perspective on aesthetics and its application in my teaching. In this new perspective, I aim to retain aesthetic discourse including aesthetic experience, although this concept recognizes both positive and negative contexts for such experience (Duncum, 2007, 2008). Like many proponents of aesthetics in VCAE (Barrett, 2007; Chalmers, 2001; Duncum, 2007, 2008; Freedman, 2003a; Efland, 2004; Gude, 2004), I also dismiss the 'disinterest' formerly given aesthetic experience as decontextualization.

Within my teaching philosophy, I reconcile the modest, but more earnest, incorporation of elements of VCAE with the use of an adapted understanding and application of aesthetic discourse. Through recognizing and reconsidering the central goal of fostering student identity formation through the promotion of freedom in the art education ideology and practice, I addressed biases within my understandings of these concepts as well as entertained different qualifications of identity and freedom, thus expanding and developing my understanding of and approach to aesthetics in/and VCAE. In attempting to figure out a way to bridge the two, I actually closed the perceived span of difference by making theoretical concessions in both cases—by both increasing my VCAE advocacy as well as loosening and broadening my conceptual framework for aesthetics. Processing issues of this debate through the chief concerns and conceptions of identity and freedom facilitated this engaged reflection and informed evolution of thought.

Limitations of the Study

Setting particular parameters for this study makes it a feasible as well as relevant project by naturally excluding some considerations. In this section, I address the study's limitations in three main areas: the limited type of sources considered, the time constraint for sources considered, and the lack of practical application.

Limited Type of Sources

I limit my study to publications from scholarly journals related to the field of art and/or art education. By focusing on published scholarship, I do not address information from other types of sources such as scholars' personal correspondence, interviews, etc. Due to this parameter, my research focused on higher education scholars, and I do not solicit information or points of view from elementary and secondary art teachers, museum educators, school administrators, or other professionals involved in the future of art education. Although, I have a better understanding of academia's outlook on aesthetics in/and VCAE, I do not have a deep understanding of the everyday art teachers' current practice and outlook on the future of art education in the 21st century. Thus, this study investigated published literature that may or may not be in accord with K-12 classroom practices.

Time Constraint for Sources Considered

As I focused on the study of scholarship published between 1990 and 2008, I do not conduct a historical review of scholarship leading up to the current debate. The work of many influential scholars, such as John Dewey, Victor Lowenfeld, and Jean Piaget, is being reevaluated in light of the current debate in art education (Freedman, 2003a). Due to

my research parameter, I did not return to these original sources but focused on current art educators' recapitulation and application of their theories. Similarly, I did not review the original works of the many philosophers and other scholars underpinning current art educators' theories on aesthetics, such as Adorno, Baumgarten, Bourdieu, Foucault, Hegel, Heidegger, Kant, Marx, Lacan, Lyotard, Plato, etc. Instead, I focused on current art educators' interpretation and application of these scholars' theories. However, a historical study of aesthetics in/and VCAE in art education over a broader time frame would yield a more expansive view of these and related issues as would a study of the development of such concepts in philosophy and sociology over a broader time frame.

Lack of Practical Application

As this is a theoretical inquiry research project, I do not address practical application, especially that of students' and administrators' reaction to aesthetics in/and VCAE. Having only studied the perspective of those in academia through published scholarship, I developed a theory but did not develop curriculum for practical application. Likewise, I do not have information on those currently preparing to become teachers and how the everyday art teacher is addressing aesthetics in/and VCAE, how she/he understands these concepts, and how she/he plans to employ these in her/his teaching in 21st century art education. Also, I do not address administrators' positions on and level of receptiveness to VCAE in the classroom. All these practical investigations would offer insight into the logistics of translating theory into practice and understanding how aesthetics in/and VCAE manifests in the classroom and school system.

Suggestions for Further Research

The question of aesthetics in/and VCAE opens up further query into how to reconcile traditional art concepts with future directives for the field. I propose three studies that would build on this research topic for the development of scholarship in this area:

- A philosophical inquiry study developing and applying neo-aesthetics in VCAE.
- An action-research study in which a teacher/researcher could design, implement, and study the effects of a year of VCAE study with a particular age group.
- A field study assessing current art education and VCAE's status in it.

Philosophical Inquiry: Developing Neo-aesthetics in VCAE. A philosophical inquiry study developing and applying aesthetics (as reinterpreted by Duncum and Freedman) in an art education unit could combine the study of visual culture and art history. By qualitatively researching the proposals advocated by Freedman (2001, 2003a) and Duncum (2001, 2007, 2008) on both aesthetics and VCAE, as well as their philosophical foundations such as Dewey (1934, 1944), Shusterman (1992), and Dissanayake (2007), an art education researcher could create a guide for defining, using, and teaching neo-aesthetics in VCAE including introductory explanations, lesson plan examples, curriculum suggestions, etc. This could serve as an instructional tool for current and pre-service teachers on how to understand and apply neo-aesthetics in VCAE.

Action Research Study: Putting theory into practice. An action research study in which a teacher/researcher designs and implements a VCAE curriculum including neo-aesthetics for one year of art education for a given age group and research its effects on the

students, school, administration, and parents/families. In conjunction with other studies like the qualitative action research study conducted by Lauren Selig (2007) “What Catches the Eye: The Aesthetics of Style and Adolescents’ Responses to Visual Culture” in her urban high school classroom in 2006-2007, this investigation could help map the benefits, challenges, and greater implications of implementing a VCAE curriculum including neo-aesthetics. It could also serve as a curriculum and lesson guide for teachers on how to incorporate aesthetics with VCAE in classroom applications.

Field Study: Survey Research Assessing Current Art Education. A survey research study would help art educators and researchers assess what current art education practice is and how much VCAE is being used by current art educators as well as how many pre-service art educators are studying and using VCAE. By questioning art educators about their specific, current practices and perspectives, a researcher could gauge how many art educators are currently studying elements of visual culture in their curriculum, how often and with what age groups, how many pre-service art teachers are studying VCAE, and to what extent pre-service teachers intend to use VCAE in their subsequent teaching. From these answers, in addition to demographic data, this set of survey data would help assess VCAE’s current standing in practice and its potential rise in the next generation of art educators (Jaeger, 1997).

Conclusion

It’s only through understanding and challenging what underpins the current critique of popular (visual) culture that we who advocate for change in our field, uncover

the ghostly dimension of the present, and the possible spirit(s) of the future. (Tavin, 2005, p. 114)

This project contributes to the body of knowledge concerning aesthetics in/and VCAE in 21st century art education. The explanations presented within this project are conceptually derived from the data and maintain relevance and applicability to contemporary and future data regarding aesthetics in/and VCAE (Strauss & Corbin, 1990). Although all theory is open to revision, grounded theory offers a richer, deeper understanding of the nature and working context of a phenomenon than previous understandings (Charmaz, 2005).

I present my theory as the working understanding of the future of aesthetics in/and VCAE based on thorough investigation of recent and contemporary scholarship published from 1990 to 2008. In my theory, I assert that the debate over aesthetics in/and VCAE revolves around the importance of fostering student identity in a space that both exercises and encourages freedom. Within the context of conflict between Modern and Postmodern paradigms, scholars influenced by ideological and political backgrounds differ greatly on their understandings and applications of ‘identity’ and ‘freedom.’ Therefore, the resulting spectrum of propositions for 21st century art education holds many underlying tensions regarding aesthetics in/and VCAE. Although I deduce this will be an ongoing site of contention for the foreseeable future, many art educators are working through these issues and building a path of common ground towards a 21st century art education incorporating both aesthetics in/and VCAE. I believe that approaching these issues through considerations of identity and freedom enhances understanding of conflicting ideologies

and encourages engaged, cooperative dialogue by recognizing a common goal for art education.

Based on this theory, art educators must recognize differing conceptions of identity and freedom which create conflict in their common objective to serve and inform their students. Self-reflection and recognition of personal orientation as well as entertaining different conceptual understandings within this debate enhance sensitivity and develop discourse by addressing the following: individual identity formed through free creative expression and access to enlightened experience; social identity formed through free access to information and development of the self in relation to others and opportunities to engage in society; and/or communal identity formed through opportunities for connection to and understanding of the self in relation to the community through shared experience.

Although complete resolution of these differences may only be possible over a long period of evolutionary change (Duncum, 2002a), dealing with the conflict over this core concept is a key place to work out these issues in order to move forward with better understanding of what art education aims to do for its students, as well as why and how.

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APPENDIX A

Color-Coding System

VC:	visual culture, VCAE, cultural studies, etc.
AESTH:	aesthetics, aesthetic experience, aesthetic education, etc.
Fine Art:	fine art, high art, etc.
ID:	identity: individual, social, cultural, community
INDI:	individual
FREEDOM:	free, freedom, opportunity/exposure
POL:	democracy, conservatism, critical citizenship, activism, etc.
PM:	Modernism vs. Postmodernism, philosophy, etc.
Contemporary art - Postmodern art:	
HIST:	History, background, etc.
PRACTICAL:	change/consequences, classroom application, teacher prep, etc.
RHETORIC:	unique terms, new language, selective quotations, etc.
Personal Reason(s) for pursuing art education:	
Def. o Art:	Personal assertion, conceptual background, language used;
Purpose of Art Ed:	Personal definition, concepts, prescriptions:
Age:	generational differences:
PHIL. – Philosophers or theories referenced/applied:	

APPENDIX B

Timeline Chart I: From 1990 - 1999

Year	Author	Publication	Article/Book Title	Language
1990	Lankford, E. L. (1990). Preparation and risk in teaching aesthetics. <i>Art Education</i> , 43(5), 51-56.	<i>Art Education</i> , 43(5), 51-56.	Preparation and risk in teaching aesthetics.	<p>“While perhaps the most venerable aesthetic topic is the concept of beauty, contemporary aestheticians have applied their expertise to a host of other subjects, many of which overlap art history, criticism, and studio, e.g. artistic freedom, standards of judgment, aesthetic experience, the artworld as social phenomenon, validity of interpretations, classification of art objects, and values associated with art” (Lankford, 1990, 51).</p> <p>“The creation of meaning is a complex phenomenon of individual and social structures built upon unique and shared contexts, intellect and intuition and chance as well as cause” (Lankford, 1990, p. 52).</p>

1991	Duncum	<i>Journal of Multicultural and Cross-Cultural Research in Art</i> , 9(?), 73-80	The dominant art world and environmental images.	<p>“In general, popular culture is commonly thought to equate with an erosion of the mind and spirit” (p. 73).</p> <p>“Being snobbish about dominant culture must be the easiest and the most intellectually lethargic thing possible” (p. 73).</p> <p>“Once this shift of focus is made from object to their ecological context, a whole new set of issues arises. The cultivation of taste is no longer an overriding concern. Establishing aesthetic distance gives way to attempting to understand the generation and use of products” (p. 75).</p> <p>“...because popular culture is so omnipresent and often so abhorrent—violent, xenophobic, sexist, racist and so on—offering alternative types of popular culture and the means to resist them is essential” (Duncum, 1991, p. 77).</p>
1991	Freedman	<i>Art Education</i> , 44(?) 40-45	Recent theoretical shifts in the field of art history and some classroom applications.	<p>“It is important that students are presented with illustrations of how art historical information is used by people in other disciplines, particularly by artists, aestheticians, and art critics... The interrelations between art disciplines helps to conceptually locate current work in relation to what has been done before” (Freedman, 1991, p 44).</p> <p>“Also, the idea that some masterpieces have inherent and timeless value has been questioned with the recognition that people in different times and places have valued these objects differently, many (like the Mona Lisa) have become more of a symbol than a unique work of art... That is, value is placed on a work of art (rather than emitting from it) in relation to the interests of the people placing the value such as artists, collectors, and historians” (Freedman, 1991, p. 42).</p> <p>“The study of art history in school was to aid social mobility by instilling a desire for high culture (a symbol of gentility and grace) and a respect for those who acquire it” (Freedman, 1991, p 42).</p>
1992	Lankford	Reston, VA: National Art	<i>Aesthetics: Issues and inquiry.</i>	<p>“It is important that VALUES are included in the study of art so that students will be able in an improved position to effectively choose,</p>

		Education Association.		<p>analyze, develop, refine and utilize values associated with art in their lives” (p. 20).</p> <p>“The kinship of aesthetics ad criticism is clearly evident in the area of metacriticism. Consideration of metacritical issues will help both teachers ad students excel in art criticism” (p. 21).</p> <p>“Aesthetic experiences have cumulative benefits for INDIVIDUALS and SOCIETY when nurtured in an atmosphere of artistic FREEDOM and RESPONSITBILITY”</p> <p>“Artistic FREEDOM is a subject that deserves attention. Artistic freedom is the RIGHT of artists to choose without COERCION the media, methods, form and content of expression they prefer, provided that the artist or artworks DO NOT INFRINGE UPON OTHERS’ RIGHTS of choice and expression” (p. 23).</p> <p>“Understanding and fully appreciating art requires familiarty with the CULTURAL MATRIX from which it springs; ideally, ‘hands on engagement’ with a culture’s art forms would be possible” (p. 16).</p> <p>“2. Reinforce knowledge and skills in STUDIO PRODUCTION, art history, art criticism, and cultural studies. Because aesthetics a draws from and feeds each of these, enrichment in any area creates the potential for enrichment and improved integration in all areas” (p. 28)”</p>
1994	Eisner	<i>Studies in Art Education</i> 35(3), 188-191.	Revisionism in art education: Some comments on the preceding articles.	<p>“The ideas presented in the articles come from both the head and hands of a younger generation of scholars, that is, from a generation younger than I. In many ways, their attitude towards the world is incongruent with the attitudes expressed by other younger scholars in other fields who also have grave concerns about matters of social equity” (Eisner, 1994, p. 188).</p> <p>“Let me assure the reader that my intent is not paternalistic, but rather to point out what I think is the factual case: many of the younger members of our field have embraced visions of art education that in</p>

				<p>significant ways depart from more traditional views of what art education is about” (Eisner, 1994, p. 188).</p> <p>“While a comprehension of social, political, economic, and historical contexts undoubtedly enhances one’s perception of some aspects of a work of art is it not also true that works of art can be meaningfully experienced without placing them in an economic, political, social, or historical context?” ...These questions do not argue in favor of ignorance. They are raised to ask the writers to consider the possibility that cultural knowledge may not necessarily be a prerequisite for having AESTHETIC EXPERIENCE with works of art” (Eisner, 1994, p. 190).</p> <p>“Since the social and cultural agenda is so fundamental in the following papers, one wonders whether in the end art education will become LITTLE MORE THAN A HANDMAIDEN TO THE SOCIAL STUDES. If this should occur, what would authorize art teachers (who may not possess the historical or cultural or political competencies) to use works of art as instrumentalities not only to illuminate cultural issues, but to advocate a particular set of political values?” (Eisner, 1994, p. 190).</p> <p>“The basic idea is that we live in a multicultural society and that programs in art education like programs in general education ought to address cultural differences. At the same time, one could argue that the intellectual and ethical roots of America reside in the ideas and values emanating from Western civilization. Why shouldn’t those values, supplemented by the values and outlooks of other cultures, remain the DOMINANT cultural theme in American schools? Is it realistic to expect that schools and communities will be able to function with the kind of value pluralism that these papers suggest?” (Eisner, 1994, p. 190).</p> <p>“Finally, ELITISM is often the whipping boy of social reformers. To be elitist is to be removed from the values and competencies of the masses. Well, what’s wrong w/ elitism? Perhaps educators should be concerns with expanding the elite that is, with enabling</p>
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				<p>all people to learn how to participate in the wonderful works that are found in all cultures throughout the globe” (Eisner, 1994, p. 190, italics in original).</p> <p>“I believe the sensibilities should be refined and imagination should be cultivated. I also believe that one of the functions of art education is to do both. To do both is to achieve a level of SOPHISTICATION that exceeds the state of the masses. Put more simply, one of the aims of art education is to enable all our students to gain meaningful access to the people of all cultures have created. When art education achieves that aim art educators do EXPAND THE ELITE. What’s wrong with that?” (Eisner, 1994, p. 191).</p>
1994a	Freedman	<i>Studies in Art Education</i> , 35(3) 31-34.	About this issue: The social reconstruction of art education.	<p>“...social and cultural issues are FUNDAMENTAL (rather than peripheral) to the field” (p. 132).</p> <p>“Sociocultural conditions are foundational to aesthetics, not peripheral to them” (Freedman, 1994a, p. 134).</p> <p>“It may be possible to appreciate, at some superficial level, an artifact from another culture just by looking at it, but one cannot understand it without information about the culture” (Freedman, 1994a, p. 134).</p> <p>“Philosophers since Kant have argued that aesthetic value is INHERENT within a ‘masterpiece’ and that an educated person will be able to appreciate that value. The irony of this argument is that being educated is necessarily a social construction. It is relation to time, place, and even social group that education occurs and art is valued”</p> <p>“The assumption that any object can be effectively analyzed using such models carries with it the idea that the artifacts of any culture can and should be taught about as if they were Western (male) fine art. This form of acculturation does not promote an understanding of the peculiarities of fine art and aesthetics, nor does it maintain the integrity of other forms of visual culture and alternative ways of understanding”</p>

				<p>(Freedman, 1994a, p. 134).</p> <p>“The professional art community is also currently challenging the notion of individual self-expression and focusing to greater extent on the many communities (profession, cultural, etc.) and conditions that make production and appreciation possible” (Freedman, 1994a, p. 135).</p> <p>“Contemporary visions of art and culture are too complex to be represented dichotomously” (Freedman, 1994a, p. 134).</p> <p>“What better subject than art for addressing social and cultural issues in school? Perhaps even more important, how better to develop in students a deep and lasting understanding of art than to educate them to understand art as a vital part of culture?” (Freedman, 1994a, p. 135).</p>
1994b	Freedman	<i>Studies in Art Education</i> , 35(3), 151-170.	Interpreting gender and visual culture in art classrooms.	<p>“The foundational importance of presenting cultural context and connections of visual culture to identity are also discussed in relation to learning” (p. 157).</p> <p>“The focus on the conception of ‘natural’ INDIVIDUALISM in curriculum has resulted in a neglect of cultural similarities and differences” (p. 159).</p> <p>“It is an ILLUSION to assume that students can adopt a UNIVERSAL model of aesthetics when they are viewing art, yet conceive unique ideas when producing art” (p. 162).</p> <p>“Conceptions of gender that have been developed and reified through visual and other types of material culture also influence IDENTITY” (p. 162).</p> <p>“A mass consumer IDENTITY with male attributes has been created and transmitted through the use of images... IN sum, research suggests that visual representations of gender have a great potential for influencing STUDENT IDENTITY” (p. 163)</p>

				<p>“Guided by an image of the INDIVIDUAL ARTIST, art educators became even more immersed in the practice of a therapeutic art education in the hope that this practice would confound the development of authoritarianism and nurture a perceived INDEPENDENT PERSONALITY in children (Freedman, 1987)” (p. 161).</p>
1994	Parsons, M.J.	<i>Journal of the Australian Institute of Art Education</i> 18(1), 7-14.	Art and culture, visual and verbal thinking: Where are the bridges?	<p>“Some, trading on the presumed connections between art and culture, even argue that art can become a leader of curriculum change more generally. It would do this primarily by integrating into its substance that part of the curriculum that has to do w/ social studies, multiculturalism, history and the language arts”</p> <p>Parsons (1994) identifies Gardner’s theory of multiple intelligences as resulting in a “separate but equal view of kinds of thinking” (p. 9).</p> <p>“The move from behaviorism to cognitivism was a very desirable step forward, if not quite a ‘revolution.’ But I believe that now we need to take another step forward, from one might say, cognitivism to interpretivism. For today the issue is interpretation and culture. The mainstream view does not sufficiently allow for the interpretive character of cognition. It does not do justice to the complexities of artworks and to the way those complexities are dependent on a cultural context. IN THESE RESPECTS IT IS INADEQUATE. (Parsons, 1994, p. 10).</p> <p>The theory of cognitivism, from which DBAE adherents often defend it and resist cultural considerations, “seems to have transformed the distinction between visual and verbal thinking from an insight into a handicap. It has created a distance that we now need to bridge” (p. 10)</p> <p>“THE LOGIC OF THE MAINSTREAM VIEW HAS DIFFICULTY CONNECTING ART W/ CULUTRE” (Parsons, 1994, p. 11).</p> <p>“It is just because visual and verbal thinking are different and b/c</p>

				<p>we cannot translate accurately from one to the other, we need them both. To understand what art can offer us...we must both see what is hard to say and say what is hard to see...Thought in moving from one mode to another and back again, makes new distinctions and connections” (Parsons, 1994, p. 11).</p> <p>Parsons states that art educators “should adopt a similar view of perception, an interpretive view...such a view makes perception depend on shared symbolically-mediated meaning and we need an account of perception that has room in it for symbolically-mediated meanings—for culture” (Parsons, 1994, p. 12).</p> <p>PRO BRIDGES: “We must connect things with our lifeworld if we are to understand them. And the more connections we establish, the richer the understanding will be, and the more encompassing our lifeworld. IT MIGHT BE BETTER TO THINK OF THIS AS THE RECONSTRUCTION OF MEANING rather than its distortion” (Parsons, 1994, p. 14).</p> <p>PRO VCAE in both studio creation and aesthetic experience: “Together [verbal and visual thinking] enlarge the meanings of both our studio productions and our aesthetic responses. This view would point toward a curriculum that integrates studio work with criticism and that teacher art along with culture” (Parsons, 1994, p. 14).</p>
1994	Stuhr	<i>Studies in Art Education</i> , 35(3), 171-178.	Multicultural art education and social reconstruction.	<p>““There are , however at least two versions of multicultural understandings and curricular implementation that question the dominant ideology and provide hope FOR ESTABLISHING A MORE DEMOCRATIC SOCIETY” (p. 171).</p> <p>“The idealized goal of such an approach in art education is to quip all students with cognitive skills, technical efficiency, conceptual information and the AESTHETIC</p>

				<p>VALUES of the DOMINANT CULTURE OF THE U.S. to enable them to get jobs in the arts and to participate in fine art cultural events...An example employing this approach in the area of art education is the discipline-based approach” (p. 172).</p> <p>“Little respect or appreciation is afforded to diverse SOCIOCULTURAL perspectives when their art forms are denied their own CONTEXT” (p. 172).</p> <p>“group identity” (p. 173).</p> <p>“This position leads to an art program that uses the arts to foster a SENSE OF UNITY among its students by stressing the shared qualities and characteristics of art and artmaking.” (p. 173).</p> <p>“One of the main goals for the human relations approach to multicultural teaching is the development of students’ SELF-ESTEEM and SELF-CONFIDENCE...The shortcoming of this approach is that UNIQUE DIFFERENCES in knowledge and understanding of CULTURAL CONFLICT will probably be overlooked in the search for UNIVERSAL QUALITIES” (p. 173).</p> <p>“The practice of democracy is not developed through the use of this art teaching model. Knowledge is controlled by the teacher who dispenses information based on the writings of experts from the fine art disciplines. The knowledge that the students or the community may bring to the classroom and the consideration of diverse Sociocultural art worlds is largely neglected” (p. 172).</p> <p>“The societal goals are to propagate that which is important in the dominant culture, to promote pluralism, and to ESTABLISH SOCIAL EQUITY...However, this approach may not necessarily further the PRACTICE OF DEMOCRACY. Instead, this approach may create a new ethnocentric, dogmatic world view concerned only with the NEGOTIATION OF POWER AND KNOWLEDGE” (p. 174).</p>
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				<p>“The social goals of this approach for all groups are to provide a more equitable distribution of power, to reduce discrimination and prejudice, to provide social justice and equitable opportunities...In the area of art education, art teachers may present a lesson democratically by relating it to members of many different groups through a selection of various social and cultural exemplars and perspectives” (p. 175).</p> <p>“When doing this type of presentation, teachers interpret the examples from the perspective of the group being studied. This often means seeking out how they feel their VISUAL CULTURAL PRODUCTION should be represented in the classroom” (p. 175).</p> <p>“Art is taught as it is experienced in life, as a part of social and cultural context. Thus it is taught in relation to other school subjects, ESPECIALLY SOCIAL STUDIES. Teachers encouraging students to take part in the construction of curriculum by including THEIR AESTHETIC EXPERIENCE and exploring diverse artists and art forms, from their local COMMUNITY, STATE, NATION, AND WORLD in which they live” (p. 176).</p>
1996	Efland, Freedman, and Stuhr	Reston, VA: NAEA.	<i>Postmodern Art Education: An Approach to Curriculum.</i> ***Focus on pages 17-74 which deal w/ paradigm shifts and aesthetics.	<p>“Modernist thought and representation has tended to UNIVERSALIZE and DEPOLITICIZE ART as reflected in the aesthetic doctrine of ‘disinterestedness’.” (p. 18).</p> <p>“...a modernist concept of IDENTITY, based on the ideal of the uniqueness of the INDIVIDUAL, has prevailed. Individualism has been emphasized as a cultural ideal in the West. ...Through the lens of individualism, history has been viewed as the accumulation of individual acts of expression or power embodied in objects made by particular people belonging to certain socioeconomic groups. ...Art curriculum has maintained this notion of individualism through the promotion of autonomous expression in the production of art within the school that, in spite of its democratic rhetoric, is a highly regulatory institution” (p. 19).</p>

				<p>“These four concepts, <i>epistemology</i>, <i>social identity</i>, <i>location</i>, and <i>psychological health</i>, have shaped curriculum and determined the meanings of the information tht made up its content. QUESTIONING THESE MODERNIST CONCEPTS IS PART OF POSTMODERN THINKING” (p. 20).</p> <p>“Although, postmodernism may appear to focus on aesthetic issues, its roots are political and located in general culture” (p. 20).</p> <p>“The struggle of social groups previously excluded from academic discourse to gain legitimacy and a growing intellectual consideration of the pluralism and fragmentation of postmodern consciousness have contributed to the ways culture is now being studied and understood” (p. 25).</p> <p>“Postmodern theorists do not tend ot being their analysis the ntoin of subject For example, they view the subject as created, as part of the structure of lived culture and/or ideology. Poststructural theorists rely on the symbolic character of discourse (text or image) to construct the subject. It was during the Enlightenment that the subject became objectified, that is, the subject became the object of study (Foucault, 1966/1970). Through this process, epooepl became represented as individuals in a generic sense. ‘The INDIVIDUAL’ was a MYTHICAL CHARACTER tht stoof for HUMANISTIC VALUES AND HOPES FOR AUTONOMY AND FREEDOM” (p. 26).</p> <p>“one need not discard modernist content in the formation of new curricula...one can insert premodern and postmodern features of content into a curriculum grounded in modernism” (p. 110).</p>
1996	Sartwell, C.	http://www.aesthetics-online.org/articles/index.php?article_s_id=1 . August	Teaching non-western aesthetics, teaching popular culture.	<p>“We aestheticians and our discipline are one little node of this exclusion; we’re the location at which people can be excluded simultaneously from art and form philosophy.. And then we’re liable to whine that no one’s interested. In my opinion most people shouldn’t be interested in what we do: its fundamentally boring ad</p>

		19, 2008. 1996 © Crispin Sartwell		<p>irrelevant. If people were interested in what we do, if they could actually find a place for it in their lives, we'd move on to something else, something more complicated, something concerning even less accessible objects; we'd develop an even duller jargon, if such a thing is possible" (Sartwell, 1996, p. 1)</p> <p>"We've tried to make a little zone of purity and we'd be disappointed if a bunch of people like our students actually wanted access to it, we'd feel polluted. I want you to contemplate for a moment just how much fear and hatred of the world and of the people in it is inscribed in our practice" (Sartwell, 1996, p. 2).</p>
1997	Duncum	Studies, 38(2), 69-79	Art education for new times.	<p>"A new times approach would not exclude high art from education, but only give it the prominence it has in society as a whole. Popular mass media would achieve prominence in proportion with its dominance within society" (Duncum, 1997, p. 71)</p> <p>"Greer's (1984) formulation of DBAE, Smith's (1994) espousal of excellence, and Abb's (1995) belief in the intrinsic qualities of fine art, ignore the plurality of practices from which most people derive meaning in ordinary, everyday life. This response to new times represents a closed-off often defensive, minority view of visual culture. High art is celebrated at the expense of the plurality of production and use of images within society" (Duncum, 1997, p. 74).</p> <p>"The traditional disciplinary boundary that has maintained art as part of the curriculum has crumbled, and art education is left w/o a defensive rationale" (Duncum, 1997, p. 71).</p> <p>"In place of the disinterested gaze and the transcendental, there has emerged an aesthetics of a consumer society and aesthetics of desire, a sensuousness, and immediacy. Instead of a delayed satisfaction via careful scrutiny, the aesthetics of the everyday involves an immediate impact, an economy of pleasure" (Duncum, 1997, p. 72)</p>
1997	Freedman	<i>Art Education</i> , 50(4),	Critiquing the media: Art	" Curriculum involves relating content to knowledge... what [students]

		46-51.	knowledge inside and outside of school.	<p>already know about art has not necessarily originated in curriculum and includes conflicting ideas learned outside the classroom... Using mass media examples that INCLUDE FINE ART is one way of making these connections” (p. 51).</p> <p>“Cultural readings may be intended meanings... while personal meaning may derive from the unintentional. In a heterogeneous society, cultural, as well as individual, readings involve levels of difference” (p. 48).</p> <p>“seductive formal qualities” (p. 50) = aesth?</p> <p>Media = “recycle imagery from the fine arts” (Freedman, 1997, p. 48)</p> <p>“not only...but also” (p. 46) = inclusive</p> <p>“learning how to think critically about mass media representations in general, and representations of art in particular” (p.46).</p>
1998b	Smith, R.	Reston, VA: NAEA.	Excellence II: The continuing quest in art education.	<p>“Practically anything can be experienced from an aesthetic point of view and have more less aesthetic value” (p. 58).</p> <p>“I stress that aesthetic experience...has both cognitive and affective strands and is valuable for both its constitutive and revelatory values: it SHAPES THE SELF in positive ways while providing humanistic insight into natural phenomena and human life” (p. 58).</p> <p>“Works of art are valuable because they are instrumental to occasioning worthwhile aesthetic experiences, experiences that are energized and charged with feelings and meanings” (p. 59).</p> <p>“Because aesthetic experience requires object-directed attention and detached affect, and rewards these with a felt freedom from ordinary concerns and an active sense of discovery, it may also result in feelings of wholeness, of personal integration, and a greater acceptance as well as expansion of the self” (p. 61).</p>

				<p>“When in the course of a typical day do we experience the stimulation, the lack of coercion, the controlled emotional involvement, the feeling of genuine discovery, and the sense of gratification and self-fulfillment that we tend to feel during the experience of a great or even just a good work of art?” (p. 61).</p> <p>“To collapse, as some would, the distinction between art and non art and aesthetic and nonaesthetic would of course permit practically anything at all to have art status conferred on it” (p. 70).</p> <p>“I have discussed Eaton’s theory at greater length because I think it recommends itself to educators in need of a RATIONAL JUSTIFICATION OF ART EDUCATION that combines the best of traditional theories while incorporating relevant aspects of contemporary thinking. (I hope my endorsement of Eaton’s contextualism will put an end to the mistaken identification of my own position with formalism, or with modernism insofar as it implies a commitment to formalism” (p. 73).</p>
1999	Duncum	<i>Studies in Art Education</i> , 40(4), 295-311.	A case for an art education of everyday aesthetic experiences	<p>“everyday aesthetic sites are more influential in structuring thought, feelings, and actions than the fine arts precisely because they are everyday” (p. 299).</p> <p>“The fine arts are as socially marginalized, perhaps even more so, than literature. But by using a semiotic view of culture where the focus is the ordinary everyday aesthetic experiences of people, such sites can be seen as important as language” (Duncum, 1999, p. 298).</p> <p>“Where fine art aesthetics stresses the cultivation of distance, everyday aesthetics emphasizes involvement. Where the former delays gratification and cultivates refinement, immersion in dreamlike states and a reveling in immediate pleasure characterize the latter” (Duncum, 1999, p. 296).</p> <p>IDENTITY: FORMING AND INFORMING IDENTITY!</p>

				<p>“First, I argue that ordinary, everyday aesthetic experiences are more significant than experiences of high art in forming and informing ones’ identity and view of the world beyond personal experience” (p. 296).</p> <p>Response to tech/times: “Secondly, I argue that there exists a powerful synergy of technological, economic, and social dynamics driving the proliferation of everyday aesthetic experiences and, moreover, the significance of this synergy to cultural life is set to increase” (Duncum, 1999, p. 296).</p> <p>Duncum (1999) recognizes “a new and rapidly expanding class who welcome popular cultural consumption, a younger media-savvy generation that is learning to read reality semiotically, and the breakdown in traditional institutional sources of social cohesion and personal identity” (304).</p>
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Timeline Chart II: From 2000 – 2008 (present)

Year	Author	Publication	Article/Book Title	Language
2000	Barrett	<i>Studies in Art Education</i> , 42(1) 5-19.	Studies invited lecture: About art interpretation for art education.	<p>“To interpret is to respond in thoughts and feelings and action to what we see and experience, and to make further sense of our response by putting them into words” (p. 7).</p> <p>“We permit historical facts and CULTURAL KNOWLEDGE to guide our interpretative search and to constrain our interpretive conjectures. With art and artifacts of another culture we learn how those objects functioned in that culture. History and culture put limits on what a work of art might be about” (p. 8).</p> <p>“Interpreting for personal meaning is also part of the pragmatist tradition... a meaningful interpretation is one that causes one to rearrange one’s priorities and to change one’s life” (p. 9).</p> <p>“We can think of acts of interpreting as having two poles, one personal and individual, and the other communal and shared” (p. 9).</p> <p>“Communal interpretation can inform individual interpretations, causing individual interpreters to reflect more, consider further. A multiplicity of interpretations can unify rather than divide a group of individuals, helping them form a COMMUNITY OF UNDERSTANDING, a community that values diverse beliefs about life and art” (p. 18).</p>
2000	Freedman	<i>Studies in Art Education</i> , 41(4), 314-329.	Social perspectives in art education in the U.S.: Teaching visual culture in a democracy.	<p>“Historically, analytic aesthetics enabled the emergence of formalism, which carries with it the assumption that ‘aesthetic experience’ is a mere sensory coupling with elements and principles of design, not the meaningful, interpretive (cognitive) experience that makes art fundamental to human existence. In contrast,, in an increasing body of contemporary theory and artistic practice, <i>meaning is inherent to aesthetics and interested interpretations are not only expected but promoted</i>” (p. 317).</p> <p>“With increasing interest in fine art disciplines has come a major effort to update representations of art history, criticism, aesthetics, and</p>

				studio forms of production” (p. 322). “art education is a sociopolitical act” (p. 315).
2000	Tavin	<i>Journal of Multicultural & Cross-Cultural Research in Art Ed</i> , 18(1), 37-40	Teaching in and through visual culture.	<p>“This approach requires a decentering of disciplinary hegemony—moving beyond fossilized disciplines (the so-called four disciplines of art) designed to preserve high culture.” (p. 38)</p> <p>“If art educators are going to acknowledge and embrace the changing conceptions of self and world brought about by visual culture, they must learn to cross disciplinary borders, develop new language, and challenge themselves and their students to think and act in new ways...Because study of visual culture has no totalizing methodology, no rigid set of discourses, and draws from whatever fields are necessary to produce results, this paradigmatic shift is fraught with discomfort and indeterminacy, and offers no guarantees” (p. 39).</p> <p>“...depart from the analysis of the history of art as a record of the creation of aesthetic masterpieces and instead incorporate understanding of cultural significance and potential meaning of artworks within the context of contemporary society.” (p. 38)</p> <p>“For the most part, American art education ignores the importance of vernacular imagery as a means for developing and more critical pedagogy in the art classroom. By limiting their students’ analysis to museum art, art educators, consciously and unconsciously ignore imagery powerful to their students’ lives and continue their absorption in to the modernist paradigm of high culture...” p. 37</p> <p>“Students can recognize, articulate and in some cases, challenge their investments in visual representation and produce their own knowledge to enhance DEMOCRATIZATION. Thus art is empowering and enables students to become both critical viewers and producers of meanings and texts” (p. 39).</p> <p>“This process becomes a tool for social reconstruction by challenging and offering alternatives to traditional frameworks and processes” (p. 39).</p>

				<p>“Although some scholars in art education have embraced the notion of visual culture (e.g. Duncum, 1999; Freedman, 2000; jagodzinski, 1997; Stuhr, 3700; Tavin 3700, 3701; Wilson, 1997) quite a few art educators remain oblivious to this postmodern revolution.” (p. 37).</p> <p>“This examination can inform cultural production (formerly known as studio production) by linking the analysis of visual culture with the production of alternative forms of visual culture that are urgent and necessary (that challenge and transform culture).” (p. 38)</p>
2000	Wilson, B.	<i>Journal of Multicultural & Cross-Cultural Research in Art Education</i> , 18(1), 24-30	The parable of the para-site that art education.	<p>“in imagining invisible sites...isn't it the case that in the world to come, students will construct digital para*cities...where hungry teachers and all the other childhood-less grownups, themselves included, will find visual cultural candies and love and lodging and some tasty morsels of immorality?” (p. 30).</p> <p>“Less nourishing than paste, when fed to students, in their sleep, they chew their assignments and die of malnutrition” (Wilson, 2000, p. 28).</p> <p>“but not within the seven-period day...paradise aside, surely you are crass, and base, And beneath all art of the pure sort” (Wilson, 2000, p. 26).</p> <p>Wilson lumps in aesthetics with “poor old standards, worshipping Nineteenth-century color wheels, spinning Lowenfelds verbal motivations,, multiplying Broudy's aesthetic scannings, contesting Getty's discipline-bases, forcing ETS's portfolios, however advanced, requiring, quote, ‘perosnal’ journals, unquote. Next to you, dear VC, all schoolish practices pale and descend, into Hell” (Wilson, 2000, p. 27).</p>
2001	Ballengue-Morris & Stuhr	<i>Art Education</i> 54(4) 6-13.	Multicultural art and visual cultural education in a changing world.	“
2001	Bracey, T.	In Duncum & Bracey (Eds.), <i>On knowing: Art and visual</i>	What does it mean to know art?: An institutional account.	“...the most effective way in which we can create an awareness of the true nature of these values is not only by attending to the axiological pronouncements of those who play roles within our institutions, but

		<p><i>culture</i>, pp. 47-65. New Zealand: Canterbury University Press.</p>	<p>through a careful examination of the practices of its members and any contradictions that exist between what they say and what they do, among the practices themselves and in the coherence or otherwise that exist between the manifest values of the Institution of Art and other parts of social life. There are, for example, many contradictions both within the INSTITUTION'S own VALUE SYSTEM and between its own values and those which exist in other parts of life, which the Institution appears to embrace w/o serious question. Such contradictions are apparent in the TENSIONS that exist between the artistic and commercial values we attach to art works; in the paradox of the avant-garde (which make a convention from attacks on conventional and which values new practices over the accepted and traditional); in the preference for INDIVIDUAL enterprise over co-operative activity; and in the HIERARCHY of practices in which the so called 'fine arts' art set above the popular arts and traditional crafts, particularly those belonging to minority social groups" (Bracey, 2001, pp. 52-53).</p> <p>"This, in turn, has led to the widespread view, even among many art teachers, that the production of art works, in not only the most important feature of the relations of art, but also that it is a discrete and private affair in which INDIVIDUALS seek to present a distinctively PERSONAL VIEW of the world unencumbered by any constraints on their FREEDOM to do so. Artists have tended to encourage this view b/c it lends an appealing air of mystery to their enterprise. A close examination of the material features of this activity, however, show that that view is ill-founded" (Bracey, 2001, p. 54).</p> <p>"The view taken here is that art does, indeed, have an existence as a social institution when we think of social institutions as parts of social life, and in response to the question posed by Weitz, the answer offered here is that it is an institutional concept like any other. And, if we hold to that idea, it follows that what will count as instances of the concept 'art' include all those social practices that are constitutive of, and that distinguish, the INSITUTION OF ART. In other words, instances of the concept 'art' are all those practices people engage in that have to do with the maintenance of the material and ideational function</p>
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				<p>of the INSTITUTION OF ART, one of which, as we have seen, involves the business of granting to certain objects and events the status of 'art work'; although, as we have also seen this may well be one of its least significant functions" (Bracey, 2001, p. 50).</p> <p>"The value-assigning process is undertaken by people acting out roles that have been legitimated within the INSTITUTION OF ART...the value decision that are taken most seriously are invariable made by people who have been assigned particular institution roles that carry particular degrees of social POWER and AUTHORITY" (Bracey, 2001, p. 51).</p> <p>"Those who are assigned these roles not only have the POWER to reveal to us or conceal from us, the works of artist they believe to be worthy, or unworthy, of attention, they also have the POWER to determine the contexts in which we see art works, the way in which it is appropriate to apprehend them and, ultimately, the kind of WORTH that is attached to them" (Bracey, 2001, p. 51).</p> <p>"...the field itself is structured by the POWER relations among these elemtns in relation to the amount of economic, social, cultural and symbolic capital they wield" (p. 51).</p> <p>"These [value] assignations are most apparent in such things as the HIERARCHY of roles that are played out within our art world. This hierarchy nominally places the role of artist at its top, but, in practice, sees the bulk of power and authority in the ahnds of a few influential critics and curators who commonly work together to maintain and extend their INFLUENCE over the material relations of art" (Bracey, 2001, p. 52).</p> <p>"Another kind of VALUE lies in the responsibility vested in the role of art educator to hand on knowledge to do with art to our social initiates, a value that is embodied in the POWER and AUTHORITY art teachers have to decide what knowledge should be handed on or withheld—to decide, in short, what knowledge to do with art is worth having" Bracey, 2001, p. 52).</p>
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				<p>“The view taken here is that art does, indeed, have an existence as a social institution when we think of social institutions as parts of social life, and in response to the question posed by Weitz, the answer offered here is that it is an institutional concept like any other. And, if we hold to that idea, it follows that what will count as instances of the concept ‘art’ include all those social practices that are constitutive of, and that distinguish, the INSITUTION OF ART. In other words, instances of the concept ‘art’ are all those practices people engage in that have to do with the maintenance of the material and ideational function of the INSITUTION OF ART, one of which, as we have seen, involves the business of granting to certain objects and events the status of ‘art work’; although, as we have also seen this may well be one of its least significant functions” (Bracey, 2001, p. 50).</p> <p>“...to put it more simply, if we cannot ‘see’ what it is that makes something an art work then we cannot ‘see’ what it is that makes something worthwhile as an art work. . . Simply, art works are assigned both their classification as artworks and their praiseworthy status as art works, not b/c of any intrinsic qualities they might have, but b/c of the USE we make of them” (Bracey, 2001, pp. 50-51).</p> <p>“In simple terms the function of art as a social institution, is to provide context in which we can reflect on the artistic part of social life and through which we can put into practice the most effective means by which we can conserve, enhance and advance the values, beliefs and aspiration that arise from such reflection” (Bracey, 2001, p. 53).</p> <p>“It is not surprising that recent prescriptive theories of art education (notable Discipline-Based Art Education) should include aesthetics, art history and art criticism in a ‘Knowing That’ sense in their prescriptions. It is surprising, however, that they omit any substantial reference to the disciplines of psychology, anthropology and sociology, and even more surprising that art criticism should be included at all, since it amount o little more than the description and analysis of art works commonly undertaken by art historians,</p>
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				<p>which they occasionally accompany with an axiological edge. The sociology of art, for example has had at least as much influence as art history on our recent thinking about art, while the ethnographic research that now occupies a significant place in the literature of art ed is surely evidence than anthropology, too, deserves special consideration” (Bracey, 2001, p. 57).</p> <p>“ ‘Knowing That’ is embedded in language and involves what we commonly refer to as ‘cognitive knowledge’ or ‘knowledge of subject matter’ (Henderson, 1961). ‘Knowing How’, on the other hand, is not dependant on language and involves knowing what steps to take in the performance of certain tasks, having the ability to take those steps, being disposed to perform the task in hand, and reflecting critically on the outcome” (Bracey, 2001, p. 56).</p> <p>“This notion, in asserting a HIERARCHY in our aesthetic transactions with art works, clearly smacks of ELITISM. The view taken here is that the distinction the Smiths make between the pure and immediate sensual pleasure we can often gain during our untutored attention to art works from what is claimed to be the deeper and more profound joy we can gain from ma more knowledgeable attention, is illusory. It is not more than the difference between the immediate pleasure we get form ‘the shock of the new’ on the one hand, and the more attenuated pleasure to be gained from long familiarity on the other. In short, there are no grounds for claiming that the more we know about art works, the more significant will be our enjoyment of them” (Bracey, 2001, p. 59).</p> <p>“This is not to deny that INDIVIDUALS can use art works as aesthetic objects intelligently or stupidly. It would, for example, be silly for someone to attend art works with no other intention than of satisfying only one kind of pleasure impulse...In other words, it is perfectly appropriate to say, ‘I don’t know much about art but I know what I like’ if that amounts to what we do when we seek out art works that give us pleasure and when we thread the pleasurable experience of our past encounters with art works into each new one. People who approach art works in this way may not</p>
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				<p>increase their knowledge of art works as art works, but there is not question that they take an INTELLEGENT approach to the quest for an enhancement of the PLEASURE to be gained from art works, and that, in so doing, they are ACQUIRING KNOWLEDGE of how to attend to art works AESTHETICALLY” (Bracey, 2001, pp. 59-60).</p> <p>“This suggests that what Paul Duncum (1988) called the ‘soft democracy’ of cultural pluralism (p. 7) may disguise the fact that while we cannot agree about what makes something an art work or about how we should value art works, most people have strong beliefs about both (and, indeed about all other things in life). What we may need to acknowledge is that these beliefs are often in direct conflict with those of other individuals and groups and that it is not easy (if not impossible) to respect beliefs that conflict with our own while, at the same time, making sense of own lives... And it could be that this soft pluralism that characterizes much of our accounting for multiculturalism and popular culture may be no more than a cover for a paradox embedded in postmodernist cultural practices. This PARADOX implies a NEW DOMINANT NARRATIVE which effectively argues that there shall be NO DOMINANT NARRATIVE, except that some narratives are more worthy than others” Bracey, 2001, p. 62).</p>
2001	Chalmers, G.	In Duncum, P. & Bracey, T. (eds.), <i>On Knowing: Art and Visual Culture</i> , pp. 86-98. New Zealand: Canterbury University Press.	Knowing art through multiple lenses: In defense of purple haze and grey areas.	<p>“Within the Western world we have traditionally assumed that we can begin to know art, or at least generate other significant questions about art, by turning to the AESTEHEIC IDEAS of Plato and Aristotle, followed by the essays of eighteenth-century thinkers such as Immanuel Kant and David Hume. But in a postmodern multicultural world, this assumption has lost its validity” (Chalmers, 2001, p. 87).</p> <p>“Thinking about why things that we might call ‘art’ art in the world is of great importance. I am not as interested in whether or not a cultural artifact is ‘art’ in any sort of HONORIFIC ‘now that is art!’ sense, as I am interested in the purposes of visual material culture generally. Philosophical aestheticians can help, but we need to realise that we all ‘know’ art in a variety of ways,</p>

				<p>and problems of definition are not the sole preserve of professional philosophers” (Chalmers, 2001, p. 89).</p> <p>“Even in public-school art education, which has increasingly needed to respond to a plethora of socio-cultural issues, ‘aesthetics’, where ‘it’ is taught, seems to be the last bastion of Western egocentrism...Such egocentrism and ethnocentrism is still found in universities. Although professing to be informed by work in literary studies, film studies and cultural multicultural and feminist studies, courses in the philosophy of art may not have changed very much in the last thirty years.” (Chalmers, 2001, p. 92).</p> <p>“Despite my somewhat negative attitude, as part of my courses in aesthetics I was provided with a useful definition of ‘aesthetics’ as the ‘talk about the talk about art’, but little else has stayed w/ me” (Chalmers, 2001, p. 93).</p> <p>“If aesthetics is the ‘talk about the talk about art’, then art educators need to embrace a variety of lenses to look carefully and multidimensionally at the many ways in which all sorts of art (visual culture) is talked about, viewed, understood, valued, trashed, ignored, used and labeled” (Chalmers, 2001, p. 96).</p> <p>“Sartwell, like a growing number of us in art education, advocates that students will not come to ‘know’ art unless teachers realise that ‘art’ already plays an important role in the life of every student, and acknowledge that the Western tradition is the only tradition that performs this particular set of exclusions, that expresses its fears and hatreds of the world and of the great unwashed in this particular ideology” (Chalmers, 2001, p. 94).</p> <p>“To achieve authenticity we will need to attend to the nature of a great variety of art worlds and to who and what are the significant and insignificant players. We will also need to attend to issues of race</p>
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				<p>class., power and gender. I want to list to all, but if I had to privilege any discourse I would privilege anthropological and sociological perspectives, cultural semiotics and linguistics as being particularly relevant to the ‘knowing’ of art in complex multicultural postmodern societies” (Chalmers, 2001, p. 96).</p> <p>“But in contrast to a more limited aesthetic discourse, the ways in which we should encourage students to know art have changed and broadened. The humanities have learned from the social sciences, and vice versa, and the so-called ‘fine’ arts have learned from the popular and folk arts, and the discourses in these fields. Art and art history have been anthropologised. Art has become artefact. Consider how often one hears terms like ‘cultural property’, ‘material culture’, ‘cultural expression’ and ‘visual culture’ as synonyms for a wide range of ‘art’. The old qualitative question ‘What is art? Has been seen as something that can only be answered within a specific cultural context, so the question has become ‘What is art for?’” (Chalmers, 2001, p. 97).</p> <p>“I believe that knowing art is a social study. It is a study that does not require or promote a master narrative. It is a study that deals with good, better, best, only within specific socio-cultural contexts. <u>Knowing art aesthetically and knowing art socially are interrelated</u>” (Chalmers, 2001, p. 97).*****</p> <p>Chalmers quoting Sartwell (1984): “‘These things are not adventitious abstract decorations that we stick on ourselves; they are ways we construct our own IDENTITIES by re-making our bodies, and they are ways that the bodies of others become comprehensible” (Sartwell, 1984, p. 2 quoted in Chalmers, 2001, p. 95).</p> <p>“Have not societies always had people who function in these ways? Have we ever really been able to separate commercial and artistic values? I doubt that we can truly separate these ways of ‘knowing’ art. We must not succumb to millennialism. Will things really be all that different in the twenty-first century? Haven’t we always lived in</p>
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				<p>‘semiotic societies’? It is just that our restricted methods for knowing art have not allowed us to recognize that images have meanings” (Chalmers, 2001, p. 97).</p> <p>“This suggests that what Paul Duncum (1988) called the ‘soft democracy’ of cultural pluralism (p. 7) may disguise the fact that while we cannot agree about what makes something an art work or about how we should value art works, most people have strong beliefs about both (and, indeed about all other things in life). What we may need to acknowledge is that these beliefs are often in direct conflict with those of other individuals and groups and that it is not easy (if not impossible) to respect beliefs that conflict with our own while, at the same time, making sense of own lives...And it could be that this soft pluralism that characterizes much of our accounting for multiculturalism and popular culture may be no more than a cover for a paradox embedded in postmodernist cultural practices. This PARADOX implies a NEW DOMINANT NARRATIVE which effectively argues that there shall be NO DOMINANT NARRATIVE, expect that some narratives are more worthy than others” Bracey, 2001, p. 62).</p> <p>“IN other words, in exchanging (as the multicultural and populist approaches demand) a dominant narrative for a range of often-competitive narratives, we may have turned the social life of art into an ideological minefield. That being the case, it would seem that the first step in rendering it habitable for our social initiatives is the creations of conceptual and ideological maps that identify its trouble spots, how they might be negotiated and how they might ultimately be made safe and productive in a manner consistent with their own values, aspirations and beliefs. A precondition for this would seem to be knowledge of the artistic part of our own social lives and how it works” (Bracey, 2001, pp. 63-64).</p>
2001	Dorn	<i>Arts Education Policy Review</i> , 103(1), 3-11	Arts education and the iron triangle’s new plan.	<p>“The idea that the public interest is less well served through support of the artist and is better served through meeting a diversity of public interest including the entertainment and recreational interests of the general public, makes no political, aesthetic, or cultural sense—</p>

				<p>unless one believes that the purpose of art is to serve a political agenda” (p. 6).</p> <p>“Does the equal distribution of a public aesthetic good provide equal benefits if the aesthetic abilities of the public are unevenly distributed?” (Wilson, 2001, p. 7).</p> <p>“merging the fine arts with the entertainment industry, linking the arts with popular culture, and considering the arts as a source of economic rather than aesthetic good” (Dorn, 2001, p. 3).</p> <p>“Need we then.....choose between art and the arts—with the arts being defined as middle-class values and aspirations? Arts educators need to recognize that ‘yes’ answers to these questions mean abandoning goals for individual training in the arts disciplines that all of them hold, regardless of their position on curriculum content and methodology” (Dorn, 2001, p. 7).</p> <p>“Why is it...that great works of art too often seen or performed, too readily available, somehow become articles of consumptions—a process in which the general public becomes a glutton that gorges but down not digest? Arts Education has traditionally been about digesting. How till it try to counter the trend in quite an opposite direction and with quite an opposite philosophy?” (Dorn, 2001, p. 7).</p> <p>“There are important implications for what we value, teach, and fund in the school curriculum deriving form policies that assume that the arts are entertainment to be viewed as an economic good, that their aesthetic value is defined by the marketplace, and that the for-profit art industries and amateur interests should compete on the same basis as the fine arts for funds” (Dorn, 2001, p. 8).</p> <p>“One weakness of the report’s marketplace strategy is that art ceases to be valued as an individual aesthetic encounter with expressive form and becomes an economic good to be defended in the battle for scarce means, and an object or event driven by the functions essential to external interests” ((Dorn, 2001, p. 8).</p>
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				<p>When art is used to promote a social purpose defended by government or a commercial purpose or both together, the aesthetic object or event becomes a tool for regulating behavior”</p> <p>“The report’s attempt to fuse art with a mass culture distributed through mass media further creates the risk that bad taste, sentimental appeal and kitsch will become culturally more prevalent than genuine aesthetic opportunities” (Dorn, 2001, p. 9).</p> <p>“An art public policy that fails to be philosophically consistent with the means and end of art that fails to represent the products of artistic inquiry as well as the means for that inquiry clearly lacks aesthetic validity. Tragically, a group of people important to the arts seem to have abandoned art for something else” (p. 10)</p>
2001a	Duncum	In Duncum, P. & Bracey, T. (eds.), <i>On Knowing: Art and Visual Culture</i> , pp. 15-33. New Zealand: Canterbury University Press.	How are we to understand art at the beginning of a new century?	<p>“An aesthetics for new and emerging cultural experiences” (p. 21).</p> <p>“Aesthetic experience does not necessarily relate to art as we might attempt to make of visual culture. If art is seen as visual culture, an understanding of aesthetic experience is unavoidable because aesthetics relates specifically to the perceptual experience by which cultural experiences are at least partly known... We urgently need a way of understanding the seductiveness and immediacy of these experiences, and so I will attempt to map out an epistemology for new and emerging cultural sites” (p.21).</p> <p>“...it is the highly seductive immediacy of the aesthetic experience, in particular, that clearly places aesthetic experience on the agenda for knowing art as visual culture” (Duncum, 2001, p. 25).</p> <p>“I argue that there are a number of striking similarities between high-art aesthetics and the aesthetics of the mass media and consumer goods. It turns out that in trying to understand new and emerging cultural experiences it is possible to continue to use some of the same _____???? we have used to understand high art” (Duncum, 2001, p. 21).</p> <p>“It is possible to understand aesthetics of media and consumer culture</p>

			<p>as ignoring distance but drawing on the traditions that stress pleasure and meaning” (Duncum, 2001, p. 25).</p> <p>“Whereas high-culture aesthetics involves the cultivation of distance, media and consumer aesthetics involves participation. Where one delays satisfaction and cultivates refinement, the other is characterized by immersion in dreamlike states, a reveling in immediate pleasures. Where one involves personal control, as noted earlier, the other has been attacked for an apparent lack of control” (Duncum, 2001, p. 26).</p> <p>“...it is important to recapture the original meaning of ‘aesthetics’ as used by the Greeks to mean a sense perception in general” (Duncum, 2001, p. 27).</p> <p>“...contrary to the fine art tradition, where aesthetic experience is honoured as wholly good, aesthetic experience can equally be viewed in a negative light. This means that the same concept can be used to both praise and deplore sensory effects” (Duncum, 2001, p. 26).</p> <p>“We do NOT need an aesthetics of cultivated refinement that is closely tied to class segregation and social control. We need a view of aesthetics as general sense-perception, both positive and negative; one that sees no separation between sense activity and meaning; and one that moves beyond fetishism and is concerned as much with aesthetic interests as aesthetic experience” (Duncum, 2001, p. 31).</p> <p>“...it is necessary not so much to cultivate aesthetic distance but to develop critical distance” (Duncum, 2001, p. 31).</p> <p>“Critics who have been schooled in modernism find this aesthetics deeply disturbing. For them, contemporary visual culture represents excess that does exceed, and that, moreover counts for nothing. It overwhelms us but is not an experience one can easily ‘rise or stand above’. Rather, we are surrounded by the experience; it follows about us, immersing us and ultimately drowning us. We may lose ourselves, as Nietzsche supposed, but the experience is not transcendent”</p>
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				<p>(Duncum, 2001, p. 24).</p> <p>“At the same time, consumer goods and the mass media offer the same opportunities as high art once did to establish identities, except now they offer many alternatives. People are not offered a simple choice between high or low art; they are offered numerous, shifting identities that incorporate both high and popular art in often playful self-conscious ways” (Duncum, 2001, p. 30).</p> <p>Soc. ID: “To the extent that we are aware of these contexts both high art and mass visual culture offer a profound moral dilemma in indulging in the various pleasures and semiotic opportunities they offer at the expense of the exploitation of others. Both represent a double-edged sword in their use as markers of SOCIAL IDENTITY” (Duncum, 2001, p. 31).</p> <p>“The objects, events and experiences to be studied certainly need to reflect our significantly changed cultural landscape, but THE EDUCATIVE TASK REMAINS SUBSTANTIALLY THE SAME. At least this is true of a socially reconstructivist position” (Duncum, 2001, p. 31).</p>
2001b	Duncum	<i>Studies in Art Education</i> 42(2), 101-112.	Visual culture: Developments, definitions, and directions for art education.	“The shift from art to visual culture appears to represent as fundamental a change in the orientation of our field as the shift from self-expression to a discipline base in the 1980s ” (p. 101).
2001	Eisner	<i>Art Ed</i> 54(5), 6-10.	Should we create new aims for art education?	<p>“We should integrate aspects of the study of visual culture into our curricula because, in fact, the content that it addresses is relevant to our wider purposes” (p. 10).</p> <p>“The arts are process or objects they cherish and like to experience, and I believe that most art teachers want to open the doors of such experience to their students” (Eisner, 2001, p. 8)</p> <p>“There is a segment of our membership who apparently believe that art is dead and that creating, talking, writing, and teaching about art is no longer socially relevant. They would have us substitute the study of visual culture for the creation and study of art” (p. 7).</p>

				<p>“the study of visual culture, influenced by critical theory, pays less attention to culture’s AESTHETICS than to its politics” (p. 8).</p> <p>“I am receptive to the idea that the analysis of visual form need not be limited to the holdings of museums and that attention to the context in which they were made and the social purposes they serve is appropriate for student at any age, as long as such content can be made meaningful to the students who are being taught” (Eisner, 2001, p. 8).</p> <p>“Regarding substituting the study of visual culture for art education, I do not think we should abandon either art or art education. Art is far from dead, What I do believe we should do with the study of visual culture is to INTEGRATE aspect of it in our art courses. We can do that without letting it dominate such courses. The study of visual forms in context is relevant to the traditional aims of art education. The study of visual culture as a segment of our courses and curriculum is appropriate. Advancing the student’s understanding of the politics of the image is important. BUT WE NEED NOT DESERT THE FIELD TO DO SO” (Eisner, 2001, p. 9).</p> <p>“spirit of art” 2x (p. 9, 10)</p> <p>“We want to be taken seriously, but most of us don’t want to sell our souls to achieve it” (p. 9).</p>
2001	Stinespring, J.	<i>Arts Education Policy Review</i> , 102(4), 11-18.	Preventing art education from becoming 'a handmaiden to the social studies.'	<p>"A considerable debate has emerged about whether discipline-based art education (DBAE), which compelled our interest from the mid 1980s well into the 1990s, is an agent of conservative and backward modernism or is a potential channel for movement into current postmodern reality. At stake seems to be the survival of DBAE. It currently is being subjected to a postmodern orthodoxy test to determine whether it can be repaired to reflect the perceived realities of the postmodern world or needs to be rejected altogether" (Stinespring, 2001, p. 12</p> <p>“Postmodern theory has promoted an anti-aesthetic that appears to support shoddy craft work, lack of visual continuity, and, in the</p>

				<p>classroom, permissiveness that allows students to do anything they want without regard to the ‘old’ values of design, craftsmanship, and effective communication” (Stinespring, 2001, p. 13).</p> <p>“It is worth considering that, if we accept the postmodern notion that the meaning of all art is contextual and that we should not impose any Eurocentric standards on our perceptions of art, we are caught in a self-contradictory trap that discredits a very fundamental assumption in this whole discussion. The concept of ‘art,’ after all is a Western construct and our imposition of it on the art-like objects of other times and places makes us start out assigning this Western concept of ‘art’ to objects we have selected to explain” (Stinespring, 2001, p. 16).</p> <p>“There is a need to continue to search for common outlooks among all human beings. Art instruction can continue to pursue standards of quality necessary for effective communication and aesthetic value in a variety of styles” (Stinespring, 2001, p. 14).</p> <p>“Balance and diversity would suggest that less-well-known cultural objects need emphasis. While the traditional canon of ‘masterworks’ has been sharply criticized for being sexist, Eurocentric, and generally exclusive because of a narrow bias, it still contains work of great merit. Teachers can supplement traditional works with others that represent greater diversity without making those artists honorary white, male Europeans” (Stinespring, 2001, p. 14).</p> <p>“Postmodernists seem to assume that art teachers must teach a particular view of ...how the United States should address the economic, political, and social needs in the world, how wealth should be distributed, and a host of other controversial positions for which citizens in a democratic society may rightfully hold conflicting opinions” (Stinespring, 2001, p. 15).</p>
2002a	Duncum	Art Ed 55(3), 6-11	Clarifying visual culture art education	<p>“new paradigm”</p> <p>“I present Visual Culture Art Education (VCAE) at conferences and to students”</p>

				References many art educators who've used the paradigm (Chalmers, 2001;...Freedman, 2000; Strokrocki, 2001; Tavin, 2000). "VCAE values both aesthetic value and social issues" (p. 10).
2002	Eisner	*	<i>The arts and the creation of the mind.</i>	
2003	Barrett	<i>Art Education, 56(2), 6-12</i>	Cut and paste: Interpreting visual culture.	"The composition focus, lighting, and color transmit a further value: THE AESTHETIC GOODNESS of a still life" (p. 7). "They realized that everything on the cover is coded and in need of interpretation. It also became apparent that codes are open to some and closed to others because of culture, age, gender, and familiarity with current and past events... Thus, we learned that it is a great advantage to decode and interpret items of VISUAL CULTURE in a COMMUNITY OF DIVERSE INTERPRETERS " (p. 20). "The students learn that the boxes were intentionally and carefully <i>designed to appeal</i> to different groups by how the boxes were made to look (most of the students could not yet read the words). This was a lesson in deciphering VISUAL CULTURE and not in health, so we stayed away from the topic of what was nutritionally good and instead <i>we focuses on how signs persuade</i> " (p. 11, italics in original). "If the messages carried by visual culture are not interpreted, we will be unwittingly buying, wearing, promoting, and otherwise consuming opinions with which we may or may not agree" (p. 12).
2003	Dorn	<i>Arts Educatoin Policy Review, 104(5), 3-13</i>	Sociology and the ends of arts education.	"In our home disciplines of arts education, government interference in school political formation has effectively diminished the value of the art object and in the name of equity has limited the opportunities for students to express their INDIVIDUALITY through creating objects of expressive meaning" (Dorn, 2003, p. 3)
2003a	Duncum	<i>Arts Education Policy Review, 105(2), 19-25.</i>	The theories and practices of visual culture in art education.	"In this regard, visual culture studies is no different from the field of philosophical aesthetics insofar as its concerns are with describing the objects of study and nature of the aesthetic gaze . The major difference is that visual culture studies considers a much broader range of artifacts and a considerably larger number of ways of looking than

				<p>does philosophical aesthetics” (p. 20).</p> <p>“marker of identity” – 2 x (p. 20 & p.21)</p> <p>“We spend more time dealing with objects than we do with people, and we use objects as markers of identity and meaning” (p. 21).</p> <p>“Ideas, values, and beliefs, especially to do with social relationships are circulated through the purchase and deployment of consumer goods. Consuming, creating our own combinations of consumerable items, and even refusing to consume, are the principle means by which we constitute ourselves in relation to others. In a consumer culture and capitalist economy, making meaning through the exchange of objects is central to being a social animal” (p. 21).</p> <p>“study of artifacts in the construction of local identity” (p. 22)</p> <p>“It does matter whether we adopt a conflictive or functional view of society. It matters because a conflictive view involves an understanding of images in terms of power and struggles between competing groups whereas a functionalist view of society treats images as expressions of an unproblematic humanity” (p. 25).</p>
2003b	Duncum	<i>Art Education</i> , 56(2), 25-32	Visual culture in the classroom.	<p>Pre-teens and teenagers often use “consumer goods and mass media imagery” (Duncum, 2003, p. 30) to help them decorate their personal spaces and belongings and thus define themselves.</p> <p>“In a capitalist society, consumerism permeates the very fabric of everyday existence. Whether we approve or not, it is the basis of our economy and one of the major pillars of our culture” (Duncum, 2003, p. 29).</p>
2003c	Duncum	<i>Visual Arts Research Journal</i> , 28(2), 4-15.	Theorising everyday aesthetic experience within contemporary visual culture.	<p>“Insofar as the typical reception of both fine art and everyday aesthetics is fetishistic, both are deeply implicated in a refusal to consider material contexts that abuse human rights. To the extent that we are aware of these contexts, both high art and everyday aesthetics</p>

				<p>offer PROFOUND MORAL DILEMMAS in indulging in the various pleasures they offer at the expense of the exploitation of others. Both are double-edged swords in their use as MARKERS OF IDENTITY and both involve TENSION BETWEEN ETHICS AND AESTHETICS, politics and pleasure, morality and desire” (Duncum, 2003c, p. 11).</p> <p>“...the contrast between today’s everyday aesthetics experiences and those of previous times is not as pronounced as some postmodern theorists have proposed” (Duncum, 2003c, p. 14).</p> <p>BRIDGE***: “...but contemporary everyday aesthetics can only properly be understood if both its similarities with other cultural experiences and its continuity with older traditions is acknowledged” (Duncum, 2003c, p. 10).</p> <p>**** “Thus there exist two very different attitudes toward the aesthetic of the everyday: pessimistic and derogatory, and optimistic and celebratory. One sees culture imposed from above; the other sees culture bubbling up from below. Culture is either imposed by corporate capitalism or it is what people relying on their own histories, make of what is offered” (Duncum, 2003c, p. 10).</p> <p>“For these critics of the aesthetics of the everyday involve NO CONTROL, only the sense of being overwhelmed and thus being out of control. This sense of lost control lies at the heart of their critique and their pessimism. We are surrounded by the experience of everyday aesthetics; it flows about us and immerses us. We succumb to it losing sight of ourselves. <u>Drained of energy, made passive, logical thought is stolen from us, and everyday aesthetics is the thief</u>” (Duncum, 2003c, p. 8).</p> <p>“By contrast the view that consumers are passive dupes robbed of the capacity to think, many observers believe that people of all ages exercise judgment in choosing from the myriad of images being</p>
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				<p>offered” (p. 9).</p> <p>“In place of single, richly coded images such as paintings that invite a slow, languid gaze, the aesthetics of the everyday invites numerous fragmented and often interrupted glances. Instead of a scrutinizing investigation, everyday aesthetics invite only a quick look. And rather than viewing in a meditative state such as we might in the rarefied atmosphere of an art gallery, we view everyday cultural sites in a constant state of distraction” (Duncum, 2003c, p. 7).</p> <p>“Whereas high-culture aesthetics involves the cultivation of distance, everyday aesthetics invites participation. Were one requires personal control, the other may sometimes appear to involve a lack of control” (Duncum, 2003c, p. 7).</p> <p>“Kant’s idea that we rise above the excess of the sublime because we are moral and spiritual beings strikes us today as unsatisfactory. His universe is not ours. Yet in terms of how to manage swings between pleasure and reflection, between control and decontrol, how different is it from Featherstone’s description of a calculated hedonism, of controlled decontrol?” (Duncum, 2003c, p. 14)..</p> <p>“Following Kant, advocates of fine art have, until recently, stressed the autonomy of high art from political struggles and financial interest” (Duncum, 2003c, p. 11).</p> <p>Soc. ID: “While culture is always a site of struggle to define how life is to be lived and experienced, the struggle is often rendered invisible...It [culture] defines SOCIAL IDENTITY and political interests, making them appear inevitable” (Duncum, 2003c, p. 6).</p> <p>“It is a primary characteristic of our particular historical epoch that a war is being waged between the global corporations that seek to DEFINE US as consumers and older forms of social organizations like nation states and civil governance that seek to DEFINE US as citizens. On the one hand, we are asked to adopt</p>
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				<p>an INDIVIDUALISTIC, often narcissistic view of ourselves, and on the other hand to act upon a sense of COLLECTIVE responsibility” (Duncum, 2003c, p. 6).</p> <p>“We who have embraced education as a career have, at least in terms of our professional lives, come down on the side of citizenship and a sense of responsibility toward others. For us, the challenge is to pass on to our young charges an IDENTITY AS CITIZENS. It is to this mighty struggle for a PRIMARY IDENTITY AS A CITIZEN versus consumer that there arises the call for educational intervention to develop a critical consciousness of everyday aesthetic sites” (Duncum, 2003c, p. 6).</p> <p>“It is a primary characteristic of our particular historical epoch that a war is being waged between the global corporations that seek to DEFINE US as consumers and older forms of social organizations like nation states and civil governance that seek to DEFINE US as citizens. On the one hand, we are asked to adopt an INDIVIDUALISTIC, often narcissistic view of ourselves, and on the other hand to act upon a sense of COLLECTIVE responsibility” (Duncum, 2003c, p. 6).</p> <p>“While celebrating individual choice, the authors in this issue of VAR remind us that in choosing between commodities, the choices are determined by interest that may not be in students’ best interests and are certainly BEYOND THEIR CONTROL AS INDIVIDUALS” (Duncum, 2003c, p. 10).</p> <p>“These characteristics are not an inherent cause for despair, though they certainly point to the need for engagement in the classroom in the cause of developing a fair and just society...herein lies the primary incentive for educational intervention. We need to win for the future critically aware and active citizens” (Duncum, 2003c, p. 14).</p> <p>“Many cultural observers have reacted against the aesthetics of the</p>
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				everyday, often seeing it as a recent, particularly postmodern phenomenon that heralds the breakdown of CULTURAL TASTE and SOCIAL VALUES . Since society is now so visual, all the evils of society are blamed on visual imagery” (Duncum, 2003c, p. 8).
2003	Eaton & Moore	<i>Journal of Aesthetic Educaiton</i> , 36(2), 9-23,	Aesthetic experience: Its revival and its relevance to aesthetic education.	<p>“First, aesthetic experience is, along w/ the emotional elemnts it comprehends, a culture-bound concept. It is dependent on lauguange and COMMUNITY for recognition in and by THE INDIVIDUAL. So one should not expect that the concept cluster it composes will be tidily resolvable into any simple explanatory formula for all cultures and all tiems and second, as it is usually confroted within VARIOUS CULUTRAL CONTEXTS, the aesthetic experience problem is what historians of philosph y call a <i>sorites</i> problem....Aesthetic experience is a sorites phenomenon in that it comes into being when a number of contributory elemets add up to a sufficient sum” (pp.. 16-17).</p>
2003a	Freedman	Reston, VA: NAEA.	<i>Teaching visual culture: Curriculum, aesthetics, and the social life of art.</i>	<p>According to Freedman (2003), visual culture consists mostly of visual arts, and her definition of visual culture encompasses “all that is humanly formed and sensed through vision or visualization and shapes the way we live our lives” (p.1).</p> <p>“Definitions of aesthetic response, the conditions of aesthetic experience, descriptions of aesthetics objects, and aesthetic theorizing are at the foundation of curriculum, regardless of whether they are overtly addressed. Aesthetic judgments and particular models of aesthetics are explicitly stated or suggested in course texts and by individual teachers, even in the selection of visual culture to be shown in class” (p. 23).</p> <p>“neopragmatist perspective of aesthetics” (p. 25)</p> <p>“the new aesthetics” (p. 34)</p> <p>“Postmodern visual culture and aesthetic theory deliberately recycle the past” (p. 35).</p> <p>RETURN TO DEWEY’S AESTH: “The notion that aesthetic experience something set apart from daily</p>

				<p>life and experience was rejected by Dewey (1934). He viewed art as fundamentally providing an integrative experience connecting body and mind and criticized the idea of an aesthetic that sought to separate the two” (p. 38).</p> <p>Freedman (2003) adopts and reinstates Dewey’s perspective which recognized social context relative to aesthetic experience and “denied the common assumption of many of his contemporaries on art that great works of art have inherent, universal qualities that make them great” (p. 40).</p>
2003b	Freedman	<i>Art Education</i> 56(2), 38-43	The importance of student artistic production to teaching visual culture.	“teaching visual culture in art education” p. 38
2003	Kamhi	<i>Arts Education Policy Review</i> , 104(4), 9-12.	Where’s the <i>art</i> in today’s art education?	<p>“Their main focus is not on individual self-realization but on group identity and biological and cultural determinism. Their account of ‘personal cultural identity’ cites such factors as age, ‘gender,’ class, religion, ethnicity, and racial designation for example, but says nothing about the role of personal choice in diverging from the GROUP IDENTITIES that one is born into much less about the role that art can play in the forging of a PERSONAL IDENTITY” (Marder Kahmi, 2003, p. 11)</p> <p>“the essence of American culture—its profound individualism” (Marder Kahmi, 2003, p. 11)</p> <p>“Evident through the visual culture movement, then, is a fundamental lack of understanding or appreciation regarding the distinctive nature or value of art” (Marder Kahmi, 2003, p. 11).</p> <p>“Art teachers who have never sorted out the contradictions of either modernism or postmodernism have so confused an idea regarding the nature of their proper subject that they are easily seduced by urgent claims of the need to train students in “visual literacy”</p>
2003a	Smith, P.	<i>Arts Education Policy Review</i>	Smith, P. (2003a). Visual culture studies versus art	“Of course, there are sacred cows too frequently milked in the canon as well as works unlikely to be accessibly to inexperienced youths.

		104(4), 3-8.	education.	<p>This does not in itself mean, however, that these are not works of art that our students should be taught and should begin to understand” (Smith, P., 2003, p. 6).</p> <p>“Although I do see worth in art teachers’ paying attention to the mass imagery students are exposed to, I believe that analysis of such imagery needs too be carried on within a framework of awareness of the limits off time available to school art education, and I hold that works (including folk art and crafts) offer greater long-term educational potential. I also believe the value of making art was reaffirmed by the experience and wisdom of art teachers in response to DBAE advocates... Art teachers should sharpen their skills for understanding art and developing their students’ artistry. They should not give in to a desire for some specious possibility of academic prestige or instant social relevance” (Smith, P., 2003, p. 7).</p> <p>“In this drive for academic respectability, art education has often attempted to attach itself to academic disciplines outside of art... University based art educators concerned with the education of teachers have sought respectability through two paths: 1. embracing art related disciplines that have intellectual cachet such as art history criticism, and aesthetics as preferable to continued emphasis on art making 2. embracing and elaborating theory developed in fields outside of art, such as psychology, anthropology, and communication, as excuses for art education” (Smith, P., 2003, pp. 6-7).</p> <p>“It is a fundamental challenge to both the structure and content that have been traditional in the field for at least one hundred years” (Smith, P., 2003, p. 3).</p> <p>“As we move further into the twenty-first century, we must of course expect change, but need we accept abandonment of our core?” (Smith, P., 2003, p. 3).</p> <p>“...some wish to ACTIVELY INTERVENE in the students’ probable social interactions, as well as economic and political behaviors” (Smith, P., 2003, p. 5).</p>
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				<p>“It should abandon this preoccupation and concentrate on mass imagery mass culture the hidden meanings—political in a very broad sense of the word—and implications of images and the aesthetic responses of youths and non-academically indoctrinated adults to mass-oriented visual culture” (Smith, P., 2003, p. 5).</p> <p>“Admittedly, older formulas for talking about art were covertly exclusionary. Broudy’s procedure for talking about art restricted students’ right to react personally to imagery (Broudy 1972)... Nevertheless, all that VCAE seems to do is replace formalist fine arts proceduralism with socio-politi-economic analytical prodecuralism” (Smith, P., 2003, p.</p> <p>“Is there an element of this abandonment to the infantile in VCAE? I suspect there is, and that it plays—without realizing it, I’m sure—right into what might be called the infantilization of American and therefore, international culture. What is one to make of educators acquiescing to the cult of youth to the point of writing scholarly articles about the ‘aesthetic’ experiences of shopping malls?” (Smith, P., 2003, p. 6).</p> <p>“If I claim and I do, tht VCAE is inherently talk-oriented—that it is based on largely anticapitalist foundations and on ANTI-AESTHETIC (or anti-artistry) notions; that it comprises another example of the logocentricity which deeply embedded in the still WASPish culture of American education (Smith 1996); and that it represents a symptom of the INFANTILIZATION of culture and a surrender of the teacher’s responsibility to introduce students to discovering means to lifelong development in aesthetic understanding and response—what then do I feel art education should be about?” (Smith, P., 2003, p. 7).</p> <p>“Whatever pole of the continuum prevailed during any particular period, most art educators saw art in terms of objects intended to evoke an AESTHETIC response. The typical referent was fine art, but traditional crafts as well as architecture were often included. The advocates of visual culture studies demand a break with this tradition.</p>
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				<p>In their view, media ad consumer products should become central to study, and AESTHETIC RESPONSE even to these should become secondary” (Smith, P., 2003, p. 3).</p> <p>“Despite Duncum’s claims, at the center of VISUAL CULTURE STUDIES is a rejection of ‘art’ education, if ‘art’ is framed within the tradition of art as related to aesthetic response. Aesthetics is irrelevant in VCS, inasmuch as socioeconomic analysis entails not enjoying, or at least not centering ones attention on the experiences and reactions ordinarily termed aesthetic” (Smith, P., 2003, p. 6).</p> <p>“Visual culture enthusiasts seem to reject the notion that some objects of visual art (and examples form other fields, such as drama and music) offer opportunity for ever-developing and deepening aesthetic experience bc/ particular examples of art are intellectually and emotionally challenging (Duncum, 1990)” (Smith, P., 2003, p. 6).</p> <p>“Malls are not meant to arouse intellectual or spiritual inquiry—two of the characteristic s of art, whether ‘fine’ or traditional craft... The point is that the pleasures of the SO-CALLED AESTHETIC responses in the mall are so transitory, so soon dulled on repeated exposure as to be too trivial for classroom attention” (Smith, P., 2003, p. 6).</p> <p>Too much exposure to mass-oriented objects and images becomes ANTI-AESTHETIC, dulling, producing the sense that nothing is unique or is special” (Smith, P., 2003, p. 7).</p> <p>“In pointing out artistry as a criterion for inclusion in the art class, art educators were repeating the belief that an art work was an object (or quasi object, in the case of film) intended by an artist to bring about an aesthetic response” (Smith, P., 2003, p. 4).</p> <p>“Any teacher who believes thaht education requires an element of dialogue, including the teacher’s awareness of the student’s life situation, is almost forced to accept the truth of this. However, some advocates of visual culture studies take a more extreme view, or perhaps I should say an anticonventional view, of what art education</p>
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				<p>should become” (p. 4).</p> <p>“Admittedly, older formulas for talking about art were covertly exclusionary. Broudy’s procedure for talking about art restricted students’ right to react personally to imagery (Broudy 1972)...Nevertheless, all that VCAE seems to do is replace formalist fine arts proceduralism with socio-politi-economic analytical prodeculturalism” (Smith, P., 2003, p. 6).</p> <p>“Not to educate students about past and contemporary art that the teacher has learned to be valuable is to fall into that abdication of leadership that Dewey deplored and wished to see replaced by a sense of duty and right to educate” (Smith, P., 2003, p. 6). NOTE, the inclusion of the qualification of teachers having ‘learned’ to value such work confirms Freedman’s (2001, 2003) argument that such appreciation must be taught/learned and therefore aesthetic experience is not free, enlightened experience available to all if one must first be trained in it.</p> <p>“...many multiculturalist art educators seemed to view art as a tool, a means to a ‘social reconstruction’ education, and to believe that ideas taught in school can bring about reform of society” (Smith, P., 2003, p. 4).</p> <p>“The anti-capitalist bias underlying this text is evident. Although many of us long for an uncorrupted capitalism with a human face, we recognize our own professional embeddedness within capitalist-supported institutions and the ambiguous, perhaps duplicitous, stance of academics who deride capitalism, even as they benefit from it” (Smith, P., 2003, p. 4).</p> <p>“VCAE and its theoretical underpinnings did not arise from any grassroots cry for art education to reform” (p. 6).</p>
2003b	Smith, P.	<i>Arts Education Policy Review, 105(2), 25-26.</i>	Responding to Paul Duncum.	<p>“Visual culture/material culture studies are heavily dependent on institutional theories of art to wriggle them under the gate of art education. They are essentially logocentric, however, and</p>

				<p>therefore anti-imagery” (Smith, 2003b, p. 26).</p> <p>“Promotion and tenure is based on publication. Promotion is based on writing articles that have theoretical cachet. Saying the same old things will not get you published, no matter how sensible, practical, or profound what you write happens to be” (Smith, 2003b, pp. 25-26).</p>
2003	Tavin	Studies, 44(3), 197-212	Wrestling with angels, searching for ghosts: Toward a critical pedagogy of visual culture.	<p>“The term visual culture is often used to describe a shift or turn in society where the increase in production, proliferation, and consumption of imagery, in concert with technological, political, and economic developments, has profoundly changed our world and the context in which our knowledge and awareness of that world is rooted” (Tavin, 2003, p. 204).</p> <p>“In this sense, visual culture is a phenomenological referent representing a shift in reality, an epochal transformation, and a present-day condition where images play a more central role in the construction of consciousness and the creation of knowledge than in the past. For some this shift is seen as mirroring the turn from modernism to postmodernism” (Tavin, 2003, p. 204).</p> <p>“Art education could benefit from this type of transdisciplinarity by moving beyond fossilized ‘art disciplines’ designed to preserve high culture. Through this project, disciplinary hegemony that has tainted the tastes and values of many art educators can be challenged and disrupted” (Tavin, 2003, p. 209).</p> <p>“It is within the area of art history, however where much of the current discourse around visual culture began and still resides” (Tavin, 2003, p. 202).</p> <p>“Without discarding institutionalized art, visual culture expands the list of possible sites to include popular visual culture for theoretical and pedagogical intervention” (Tavin, 2003, p. 207).</p> <p>“Children and youth frequently construct their ever-changing identities through popular culture... These formations help shape and regulate</p>

			<p>students' understanding of themselves and the world—their social relatedness” (Tavin, 2003, p. 197).</p> <p>“Children and youth frequently construct their ever-changing identities through popular culture... These formations help shape and regulate students' understanding of themselves and the world—their social relatedness” (Tavin, 2003, p. 197).</p> <p>“Critical pedagogy recognizes that popular culture does not shape consciousness and identity through a process of pure domination or propaganda... popular culture is not seen as a simple one-way conduit to identity formation—it is a complex terrain that entails struggle and resistance” (Tavin, 2003, p. 199).</p> <p>“Students deal with complex issues and problems when negotiating their IDENTITIES within the terrain of popular culture” (Tavin, 2003, p. 201).</p> <p>“By inculcating students to existing cultural hierarchies, the canon of high art is maintained as unproblematic” (Tavin, 2003, p. 197).</p> <p>“The epistemological and sociopolitical nature of authority and experience towards the goal of social justice” (Tavin, 2003, p. 198).</p> <p>“Through this process of interstanding, students can critique popular culture in order to (re)construct meaning and develop agency for promoting social justice” (Tavin, 2003, p. 199).</p> <p>“Popula culture challenges students to become politically engaged in real life issues” (Tavin, 2003, p. 200).</p> <p>“Thru contextualizing visuality and the visual subject, art education can pose questions regarding privilege, power representation, history and pleasure within the intertextual circulation of images... This would require understanding and producing visual representation as social and political texts as well as analyzing the ethical and political practices of envisioning culture” (Tavin, 2003, p. 208).</p>
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				<p>“In art education practice informed by critical pedagogy the analysis of interpretation of popular culture should engage students in confronting specific and substantive historical, social and/or economic issues. This does not mean however, that there must be predefined political entailments that offer emancipatory guarantees. It merely suggest that art educators engage a democratic project that addresses real life issues regarding real life struggles” (Tavin, 2003, p. 200).</p>
2003	Taylor & Ballengee-Morris	<i>Art Education</i> 56(2), 20-24	Using visual culture to put a contemporary “fizz” on the study of pop art	<p>“visual culture education” p. 21</p> <p>“new paradigms often suggest that one must throw out old paradigms. On the contrary a new paradigm of visual culture art education can be incorporated into what good teachers already do” (p. 23).</p> <p>“Pop artists were, in essence using images from visual culture to critique the values and beliefs of their viewers” (Taylor & Ballengee-Morris, 2003, p. 20).</p> <p>“U.S. culture is primarily political. It includes the place where cultural beliefs and values are formed, sanctioned, or penalized” (Taylor & Ballengee-Morris, 2003, p. 20).</p>
2003	Wilson	<i>Studies in Art Education</i> , 44(3), 214-229	Of diagrams and rhizomes: Visual culture, contemporary art, and the impossibility of mapping the content of art education	<p>“I’m troubled by the prospects of succumbing entirely to new art and popular visual culture... Teachers should take the initiative to shift the locus of pedagogy from the formal art classroom to a space between the school and the realms of contemporary art and popular visual culture” (Wilson, 2003, p. 225).</p> <p>Alt. Integrion: “we will have structured them for our own purposes simplified and distorted their features and probably drained from them their most potent educational quality—their exploration of the contemporary world, its concerns, and ideological pursuits” (p. 225).</p>

				<p>“It is ironic that in a time when ‘high art’ is frequently masked on popular arts, teachers continue to believe that popular visual culture is the enemy of high art and the debaser the timeless aesthetic qualities that ‘worthwhile’ art education cultivates” (Wilson, 2003, p. 224).</p> <p>“If DBAE succeeded in expanding the context of art education several fold, then visual culture has the prospect of expanding it several hundred fold” (Wilson, 2003, p. 219).</p>
2004	Boughton	<i>Studies in Art Education</i> , 45(3), 265-259.	The problem of seduction: Assessing visual culture.	<p>“...the best popular visual culture is both complex and highly sophisticated in aesthetic terms (Boughton, 2004, p. 265).</p> <p>“Understanding the social meaning of visual form does not displace aesthetic understanding as the central goal of art education in a visual culture curriculum” (Boughton, 2004, p. 265).</p> <p>“A seductive image may contain aesthetic value in formalist terms but promote content that is offensive, exploitative, or gratuitous. On the other hand, a seductive image may provide important insights into social conditions, influence human behavior in positive ways or be simply entertaining. Traditional art education practice has associated positive value to fine art and negative value to the popular arts. A visual culture approach to art education does not accept this simplistic dichotomy. Ultimately our experience of art requires a complex judgment to determine the value of the relationship between seductive form and its content.” (p. 266)</p> <p>“If we want students to exercise imagination, we need to reveal their FELT RESPONSES to the seductive nature of visual forms, we need to provide assessment tools that offer insights into their capacity to make VALUE JUDGMENTS as they think about the things they see and make” (Boughton, 2004, p. 268)</p>
2004	Duncum	<i>Studies in Art</i>	Visual culture isn’t just	“sign systems”

		<i>Education</i> 45(3), 252-264	visual: multiliteracy, multimodality, and meaning	“rethink our traditional, exclusive focus on things visual ” (p. 253)
2004	Efland	<i>Studies in Art Education</i> , 45(3), 234-251	The entwined nature of the aesthetic: A discourse on visual culture.	<p>“These newer technologies have greatly extended the power and influence of commercial forms of cultural communications, and there is a growing recognition that in the lives of today’s youth they play THE PRINCIPAL ROLE in SHAPING KNOWLEDGE and BELIEFS once occupied by religion, the school, the community, and the family. This is why the study of VC is educationally important. It also explains why attention limited to traditional masterpieces is likely to be INSUFFICIENT in the coming decades if instruction is primarily directed to their formal and stylistic aspects apart from their social and cultural meanings” (Efland, 2004, p. 235).</p> <p>“In fact, no definition of visual culture would be complete if it excluded or minimized the practices of the professional artworld, and yet when one looks at the illustrations provided by previous issues of this journal and recent issues of <i>Art Education</i>, one is struck by the absence of attention to the aesthetic considerations of the works in question. Questions regarding how the form of the object functions to produce meaning, or how well it does its work are rarely encountered. What concerns me is that in dropping aesthetic inquiry from the curriculum something of EDUCATIONAL VALUE IS LOST” (Efland, 2004, p. 235).</p> <p>“What we need now is a post-formal aesthetic, one that restores content to art while maintaining sufficient autonomy to give play to the imagination” (Efland, 2004, p. 248).</p> <p>“...my purpose is an attempt to stake out a middle position between advocates for aesthetic experience and those basing curriculum on visual culture” (Efland, 2004, p. 237).</p> <p>“Aesthetic considerations are the stock and trade of these [popular culture] industries. Nevertheless, within visual culture there is a</p>

				<p>tendency to turn away from the aesthetic to turn away from the aesthetic, which is seen in two ways. One is seen in the neglect of the aesthetic considerations than enables one to perceive the work, while the other is a disavowal of the fine arts within visual culture. This appears both in theoretical writings and in examples of recommended practices promoted by many writers favoring visual culture” (Efland, 2004, p. 242).</p> <p>“My point in raising this issue of cognition is to convince the reader (and perhaps Ralph Smith) that aesthetic experiences are themselves cognitive achievements! They are unlikely to occur w/o prior learning, as Smith points out, and in addition, aesthetic experience often instructs. And it is consequential to the learner whether the cognitive learning that occurs is the primary, secondary, or tertiary benefit or value or whether it is an effect of aesthetic experience or a cause of aesthetic experience. Learning is learning!” (Efland, 2004, p. 239).</p> <p>Point of contention: “I can accept many of these points,...but I find the tendency to deny the existence of ARTISTIC VALUE....to be a blind spot. If art in the heightened sense is acknowledged at all, it is grudgingly. It is often mis-equated with upper-class domination and dismissed in a gesture of egalitarian sentiment” (Efland, 2004, p. 240).</p> <p>“Social issues are important, but if attention to these matters preempts attention to aesthetic features, we lessen the prospect that our students will have OPPORTUNITIES to become acquainted with both the fine arts and those of the popular culture” (Efland, 2004, p. 240).</p> <p>“If teachers of visual culture fear imposing the values of this ‘self-appointed’ elite that Duncum calls an ‘institutional artworld’ one is tempted to ask whose values would get promoted by default?” (Efland, 2004, p. 241).</p> <p>“...I find Duncum’s characterization of mainstream art education as a pedagogy which imposes a canon of masterpieces prescribed by the</p>
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				<p>intituationalized artwork to be misleading on many accounts. First, there never was no is there now a consensus among professional art educators concerning the issues to be dealt with or works of art to be included in thhe curriculum. Second, the artworld is not an instutution as such, but a cultural practice made up of a mulitpolicy of discourses among which are the fine arts but which also include other geners as well. Third, these cultural practices do not necessarily reach a recognized consensus.. Indeed, quite the oppositie is the case For every formalist like Clmeent Greenberg who would insist upon maintaining the purity of the fine arts and who would condemn the practices of the popular culture, there are opposing voices. Fourth, the onset of postmodern views in the fine arts community has all but eliminated notions of hierarchy based on aesthetic values” (Efland, 2004, p. 242).</p> <p>“<u>What does remain is the FACT that people do have aesthetic experiences</u>, and these lead them to certain kinds of objects that they either find attractive and engaging or not. What the artworld has to offer is not a collection of certified masterpieces but the <u>LINGUISTIC TOOLS for talking about art</u> (indeed, any kind of art) in an intelligent way. It is more accurate to characterize this practice as the ways works are discussed to determine what has value as art, why it has value, or why not” (Efland, 2004, pp. 242-243).</p> <p>“The autonomy of art does not exist for the sake of its own purity but for the FREEDOM of the cultural life it makes possible. This argument applies both to the arts in the popular culture and the genres of fine arts” (Efland, 2004, p. 250).</p> <p>“Our educational purpose should be to expand opportunities to enhance the freedom of cultural life, that is, the freedom to explore multiple forms of visual culture to enable students to understand social and cultural influences affecting their lives” (Efland, 2004, p. 250).</p> <p>“What is legitimate to understand in discussion of VC will be more extensive in the future neither limited to fine art as the principal source</p>
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			<p>of aesthetic experience as in the past nor solely dedicated to the examination of social concerns through the examination and study of the popular culture. Visual culture will require balanced attention both to the aesthetic features of the objects undergoing study as well as a deepened knowledge of their context” (Efland, 2004, p. 250).</p> <p>“We do not have to choose one or the other. Moreover, there are compelling reasons to include both... The FREEDOM of cultural life inevitably entails ideological struggle, and the struggle is not limited to any particular discourse. It takes different forms in the fine arts from those in the popular culture and for this reason, to understand the complexity of issues affecting society one should have experience with both” (Efland, 2004, p. 249).</p> <p>“The pleasure taken in aesthetic experience is a conceptual FREEDOM, that is, a FREEDOM from logical necessity that binds us to specific decisions, actions, or conclusions” (Efland, 2004, p. 247).</p> <p>“Duncum does not take up this question [why ideologies are (and must remain) hidden to do their cultural work?], but I sense in his writing and the writing of other proponents of visual culture that it is guided by the belief that the public is victimized by hidden ideologies that they are hidden to promote social acquiescence and thus keep the masses in their place (see Adorno’s The Culture Industry), and that the exposure of hidden ideologies is educational work which in some ultimate sense aims to FREE SOCIETY” (Efland, 2004, p. 246).</p> <p>“Thus when the proponents of VC turn their backs on fine art by citing its ties to social elites, they not only forsake an important legacy once played by such arts in promoting democratic values and constructive social change but they undercut the values a visual culture curriculum is supposed to promote. In favoring VC, care has to be taken not to narrow its scope, not to make the same error that the proponents of formalism made a century earlier in restricting educational attention. Then the study of art was limited to such matters as line and color whereas now it is limited to the social context. Such narrowness flies in the face of democratic aspirations in that each constrains the</p>
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				<p>freedom of inquiry, the freedom to explore various forms of cultural life. This includes one's own culture and the cultural forms of others that teachers introduce to children to help them learn from a wider array of content that n would ordinarily be available to them, even including the cultural art forms labeled elitist" (Efland, 2004, pp. 245-246).</p> <p>"I wonder what, then, the next step becomes. If a student's horizons are limited to the aesthetically familiar, then growth in underst andin should require aesthetic experience with the less familiar, with art that challenges one's tolerance for complexity and ambiguity, with art that tells other stories about people and issues that lie outside of the range of everyday familiarity. I am asking for a form of visual culture education that enables students to engage in conversations about art, each other's art, high art and popular culture. I am asking for a curriculum where one can assess growth in cognitive complexity" (Efland, 2004, p. 244).</p> <p>"A visual culture curriculum that would sow evidence of cognitive development in general terms is one where knowledge continually undergoes reconstruction as new knowledge. Increased cognitive competence would be seen in the number of codes one can accommodate and in the ability to acquire new codes as one encounters less familiar forms of art. If one purpose of education is to maximize the cognitive potential of students, then the curriculum will need to include multiple forms of art with varying levels of complexity. For this reason the view of visual culture that I support is one that includes arts from a variety of presentation systems—including fine art and popular culture. It should select works that vary in depth and complexity. The justification for a curriculum based on multiple forms is also based on the need to experience content from a variety of viewpoints and orientations to develop a depth of understanding" (Efland, 2004, p. 245).</p> <p>"Duncum raises a number of issues that are important for the future of visual culture...However, he is wrong in thinking that issues like media ownership, audience reception, or the formation of tastes publics</p>
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				are content areas that belong to the province of art. If one teaches these very interesting topics, one is moving from the domain of the arts into social science... If the sociology of art helps students to understand the connections between art and the social world, we may have taught something quite valuable, but we have not taught art! " (Efland, 2004, p. 243). Efland is responding to Duncum's (2002) <i>Clarifying visual culture</i> article.
2004	Hausman & Tavin	<i>Art Education</i> , 57(5), 47-53.	Art education and visual culture in the age of globalization.	<p>"By making connections to works of art and other themes of globalization, student can then produce their own artwork, through a variety of media that tells a different story about the object and its relation to individuals dreams, desires, and life situations" (p. 51).</p> <p>"Although it may be difficult, art educators have a RESPONSIBILITY to understand and respond to the impact of globalization on their lives and the lives of their students. The forces of globalization are making more urgent the need for a counterbalancing force that strengthens student's own UNIQUENESS and INTERDEPENDENCE" (p. 52).</p>
2004	Gude	<i>Art Education</i> , 57(1), 6-14.	Postmodern principles: In search of 21 st century art education.	<p>"culturally specific aesthetic references" (p. 7),</p> <p>"aesthetic context of making and valuing inherent to the artists and communities who actually created those works" (p. 7).</p> <p>"From the perspective of 21st century aesthetic theory, the notion of ascribing fundamental truth to any visual form seems naïve and uniformed" (Gude, 2004, p. 7).</p>
2004	Moore	<i>Arts education policy review</i> , 105(6), 15 – 23.	Aesthetic experience in the world of visual culture.	<p>Moore's definition of V.C. = "not only the name for the viewpoint being advanced and taught; it is the name for the putative object in view, the new aesthetic arena in which visual stimuli dominate" (p. 16)</p> <p>"It appears that the distrust by visual culture enthusiasts for mainstream aesthetics is based on a general aversion to the emphasis that the latter places on cognitive and critically explicable elements of aesthetic experience" (p 17)</p> <p>"even if we wish to spread our visual enthusiasms broadly, we can at the same time, appreciate the value of fine works in which there is a</p>

				notable concentration of valuable aesthetic qualities, works that are successful in inspiring and retaining continuing attention” (p 18)
2004	Van Camp, J.	<i>Arts Education Policy Review</i> 106(1), 33-38.	Visual culture and aesthetics: Everything old is new again...or is it? (Symposium: Art education and visual culture studies).	<p>“It seems to dampen interest in the aesthetic properties of the object itself to focus almost exclusively on the object as a social and historical product. Visual culture seems to have rejected not only formalism but also almost any other way of appreciating and understanding art objects themselves.” (35)</p> <p>“The pendulum swing of visual cultures sometimes seems, alarmingly, to abandon this dialogue entirely and to use instead the methodologies of critical theory, sociology, anthropology, and psychology while ignoring the language and methodology of art criticism and aesthetics. This apparent pendulum swing also reflects a shift to a nexus of disciplines aspiring to a scientific, fact-based, value-free approach to knowledge, which is in marked contrast to the evaluative dialogue of aesthetics and art criticism.” (p. 35)</p>
2005	Chalmers	<i>Art Education</i> , 58(6), 6-12	Visual culture education in the 1960s.	<p>“This world of speed and change was not new and art educators have always had difficulty with the concept of today leading to tomorrow” (p. 7).</p> <p>“In a rallying call still heard today, Beard urged teacher to combat this <i>pollution</i> with appropriate art-teacher-knows-best ‘aesthetic education’ more firmly based in the ‘<i>fine arts</i>’” (p. 8, italics original).</p> <p>“Although this sometimes lead to teaching class-based notions of good taste, occasionally an art educator in the 1960s countered such elitism” (p. 10).</p> <p>“These educators of 40 years ago provide powerful rationales that are still relevant.. The ideas of Lanier, McFee and others blossomed in the 1970s and ‘80s, but except in some isolated instances, they did not necessarily bear fruit. Some seeds lie dormant in frosty ground waiting for a season in which to sprout. THAT SEASON IS NOW, AND SO WE MUST LOOK BACK TO THE 1960S HEAR THE VOICES, AND TRANSLATE THEORY INTO PRACTICE” (p. 11).</p>
2005a	Smith, R.	<i>Arts Education</i>	Aesthetic education:	“If the 1950s can be regarded as having set an agenda for aesthetic

		<i>Policy Review</i> , 106(3), 19-33.	Questions and issues.	<p>education, the 1960s as having produced a literature that began to communicate the significance of its points of view, and the 1970s as having actualized some of the possibilities of implementation, the 1980s and 1990s were marked by initiatives to build further on established foundations.” (Smith, 2004, 23)</p> <p>“The question of the purpose of art and aesthetic education may thus come down to supporting aesthetic literacy versus promoting cultural criticism.” (p. 29)</p>
2005b	Smith, R.	<i>Studies in Art Education</i> , 46(3), 284-288.	Efland on the aesthetic and visual culture: A response.	<p>“too much of value is lost by attempts to expunge the concept form serious discussion about art and art education” (p. 284).</p> <p>“As my understanding of the concept of aesthetic experience has evolved, I have made adjustments and will continue to do so when I think it is necessary” p. 285</p> <p>“...the purpose of art education lies in the development of a disposition to appreciate the excellence of works of art for the sake of the aesthetic experiences they are capable of affording” (p. 285).</p> <p>“suggests the possibility of accommodating the study of traditional masterworks along with works of popular culture” (p. 285).</p> <p>“virtues of both... access to excellence for all and... a recognition of the aesthetic values of everyday life... which suggests the possibility of accommodating the study of traditional masterworks along with works of popular culture” (p. 285).</p> <p>“Quandaries in question are posed not only by the overexpansion of art education content sought by visual culturalists... but also by their radical politics—mostly far-Left with neo-Marxist slant—and by their disposition to jettison traditional ideas about art and art education rather than build upon them” (Smith, 2005, pp. 286-287).</p>
2005	Tavin	<i>Studies</i> 46(2), 101-117	Hauntological shifts: fear and loathing of popular (visual) culture	<p>“And, like with any other call for a PARADIGM SHIFT, there are those that fear the unfamiliar and cling to the</p>

			<p>traditional. Art educators such as Charles Dorn, Eliot Eisner, Michelle Marder Kamhi, Peter Smith, and John Stinespring, for example are vocal in their opposition to visual culture in art education. They have expressed a gnawing discomfort with visual culture because of its apparent political character, its supposed lack of focus on art production, and its attention to the vernacular rather than (a particular notion of) aesthetics and fine arts” (Tavin, 2005, p. 111).</p> <p>Tavin (2005) cites and discredits Efland’s (2004) stance on integrating VC into art education alongside aesthetics and studio practice: “Although Efland seems to be a supporter of visual culture, he still privileges a particular and somewhat narrow understanding of what art education is” (Tavin, 2005, p. 113).</p> <p>“IN addition to critiques of the politics of visual culute, detractors argue that teaching visual culture is unconcerned with the aesthetic value and response, and anything that tems from the museum realm. They are concerned about the specialness of ‘art’...” (Tavin, 2005, pp. 112-113)</p> <p>Tavin (2005) cites and discredits Efland’s (2004) stance on integrating VC into art education alongside aesthetics and studio practice: “Although Efland seems to be a supporter of visual culture, he still priviledges a particular and somewhat narrow understanding of what art education is” (Tavin, 2005, p. 113).</p> <p>“As the treasured boundaries of aesthetic education implode from the power of visual culture, art educators such as Dorn, Eisner, Peter Smith, and Stinespring hold tight to traditional epistemological foundations and high/low dichotomies. These positions are defensively fortified by specters of the past, who unable to rest in their graves, continue to argue negative and sometimes pathological effects of popular culture on high culture, society, and student</p>
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				<p>production” (Tavin, 2005, p. 113)</p> <p>NOTE: Tavin references Freedman’s (2001) explanation of how aesthetic experiences have changed in postmodern culture and subsequently reaffirms popular culture’s “aesthetic complexity” (p. 113) in tandem with the “pedagogical significance” (p. 113) and defends the value and merit of students’ everyday aesthetic experiences.</p>
2006	Duncum	<p>*(book) <i>Visual culture in the art class: Case studies.</i></p>	<p>Introduction: Visual culture as a work in progress.</p>	<p>“DBAE always encompassed some time for art criticism and historical study, and, under the rubric of aesthetics, to ask questions...For those who worry that visual culture curriculum is no longer interested in art it will come as a surprise to find that once teachers present exemplars of contemporary art, as many do, discussion invariably turns to such questions” (Duncum, 2006, p. xiii).</p> <p>“contemporary postmodern work creates serious cognitive dissonance among students that appears almost invariably to in-depth exploration about what art is, how to judge it, and how to consider its social relevance. In short, a visual culture curriculum that draws upon contemporary art fulfils one of the agenda items sought by DBAE [aesthetics] but with which it often fell short” (Duncum, 2006, p. xiii).</p>
2007a	Duncum	<p><i>Art Education, 60(2), 46-51.</i></p>	<p>Nine reasons for the continuing use of an aesthetic discourse in art education.</p>	<p>“significant revision of the term aesthetics” (original italics, p. 47).</p> <p>“aesthetics is used here in the original Greek sense of aesthesis, which meant sense data in general” (original italics, p. 47).</p> <p>“[aesthetics] is commonly used in a straightforward way as a simple descriptor of visual appearance and effect” (p. 50).</p> <p>Relates Lyotard’s revision of the sublime to his attempt to revise aesthetics for use in postmodern theory and practice.</p>
2007b	Duncum	<p><i>International Journal of Art and Design Education, 26(3),</i></p>	<p>Aesthetics, popular culture, and designer capitalism.</p>	<p>“Consumer society encourages self-indulgence, not self-discipline; desire, not denial; hedonism, not abstinence—aesthetics, not ascetics” (p. 291).</p>

		285-295.		Within contemporary designer capitalism “aesthetics is central to life” (p. 292)
2007	Tavin	<i>Art Education, 60</i> (2), 40-45.	Eyes wide shut: The use and uselessness of the discourse of aesthetics in art education	<p>“THE MARK MODERN AESTHETICS LEFT ON ART EDUCATION IS INDELIBLE.” (p. 43)</p> <p>[Aesthetics] “conceals its history and disavows its politics through its tacit claim of transcendental commonsense and supreme value.” (p. 41)</p> <p>It promotes a “political position connected to the development of the eighteenth century bourgeois subject and a particular social order.” (p.43)</p> <p>“The discourse of aesthetics as a good, useful, and necessary component of art education is a self-legitimizing magic show, and the idea that we can simply cleanse the term of its unwanted muck and us it whatever way we want is a tautological illusion” (p. 43).</p> <p>“I am suggesting art educators deploy a postmodern language of representation, one that is already in use by scholars in visual culture, cultural studies sociology, critical theory, media studies, and so on...unlike the discourse of aesthetics however, it is a language that never guarantees its goodness, is always understood as political, and in the last resort, incomplete” (p. 43).</p> <p>“postmodern language of representation” 2x (p. 43, 44,)</p> <p>“What I am suggesting, however, is that as a field we start using a postmodern language of representation whenever possible to discuss these and other issues. When we find this impossible and...refer to aesthetics either as an historical artifacts, disciplinary formation, or political discourse, we should strike it through (i.e., aesthetics) marking it as always already under a form of erasure, ensuring that it never speaks for itself and, in turn, hopefully opening the eyes of our students which were once wide shut” (p. 44).</p>

2008	Carter, M.	<i>Studies in Art Education</i> , 49(2), 87-101.	Volitional aesthetics: A philosophy for the use of visual culture in art education.	<p>“volitional aesthetics...refocuses on the role of aesthetic experience and an integrated view of culture and society that situates art and the art world within culture—not as hierarchy of cultural forms” (Carter, 2008, p. 87).</p> <p>“It will provide a new philosophical foundation for a curriculum that maintains the disciplinary structure of Discipline-Based Art Education (DBAE), but BROADENS the category of instructional images/artifacts beyond that of fine art” (Carter, 2008, p. 87).</p> <p>KEY DIFFERENCE IN VOLITIONAL AESTH: “Consumption in this sense is an active, creative and productive process...It is not a response to an object tht already possesses aesthetic value; we put the value there” (Carter, 2008, p. 91).</p> <p>“Form and formal properties are usually the focus of aesthetic experience with artistic object. However, form alone is not static space, but the DYNAMIC INTERACTION of elements and principles manifesting kind of accumulation of ANTICIPATION and FULFILLMETN paired with EMOTIONAL INTENSITY. These are defining features of AESTEHTIC EXPERIENCE” (Carter, 2008, p. 93).</p> <p>Dissemination of Shusterman (similar to Freedman (2001) and Duncum (2003c)!): “I am using Shusterman’s project to reclaim the fullness of aesthetic experience as an important piece for my argument. I consider the value of aesthetic experience as an imperative for the pedagogy of art education. He envisions aesthetic experience as deeply connected to life—not as a way to achieve some pure ethereal experience by taking us out of it Pragmatist aesthetics preserves the integrated wholeness of aesthetic experience as a rich and vital reminder of what is powerful in life itself” (Carter, 2008, p. 93).</p> <p>“Further people are connected to each other by the cultural decision</p>
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				<p>that they make. IT IS THE ACTIONS OF HUMAN AGENCY that result in the connection of aesthetics with real life” (Carter, 2008, p. 94).</p> <p>“I have argued for a broader, more inclusive definition of culture, and with it, a broader definition and description of aesthetics, resulting in a picture of culture as all inclusive with art, popular culture, and the energy of ordinary life” (Carter, 2008, p. 94).</p> <p><u>Carter (2008) offers the following “two over-arching goals for art education:”</u></p> <ol style="list-style-type: none"> 1. Students will understand that all kinds of visual cultural arise from a variety of social, political, religious and economic forces that are interrelated and based on human activities. The creation and consumption of images is part of the human struggle to create sense and meaning out of life’s events. 2. Art education will re-establish the role of aesthetic experience as an INTEGRAL and ESSENTIAL ability that connects humans with the vitality of an experiential life. Aesthetic experience is then the catalyst for the consumption of visual culture.” (Carter, 2008, p. 96). <p>“Our relationship and use of VC is seen both as a creative act and as a dialogical activity...The perception and understand of how transactions function between cultural products and the public are integral to understand and our own response to them” (Carter, 2008, p. 96).</p> <p>“Instructing our students about their visual culture does not diminish their aesthetic education, but rather teaches them how we live in the images of our culture, thereby, showing them the way to a deeper understand and a richer experience of aesthetics. It is a way for them to be the artist of their own lives—to take part in the conversation that has continued before, on, and through them” (Carter, 2008, p. 99)</p> <p>“No hierarchy of ‘quality’ images is intended or implied—the</p>
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				order and importance of the images would be determined by the teacher” (Carter, 2008, p. 99)
2008	Duncum, P.	<i>Studies in Art Education</i> , 49(2), 122-135.	Holding aesthetics and ideology in tension.	Duncum (2008) uses common, contemporary language to define aesthetics as “visual appearances and their effects” (p. 122). “In any consideration of visual imagery, both aesthetics and ideology need to be in play” (Duncum, 2008, p. 122). “No matter their nature in any given cultural site, the goal of aesthetic lures is always to achieve consent” (p. 129). “Whereas Kant and Schiller’s view of aesthetics as disinterested contributed to the early phase of capitalism today aesthetic manipulation plays its role in an economy dependence upon constant consumption. Where early capitalism focused on production, which required the virtues of sobriety, thrift, and hard work, late capitalism requires rapid turnover not only through the satisfaction of desire but the production of images that activate desire” (p. 131).
2008a	jagodzinski	<i>Studies in Art Education</i> , 49(2), 147-160.	Postmetaphysical vision: Art education’s challenge in an age of globalized aesthetics (a monofesto).	“Ne0-aesthetics” – the shiny “sur(face)... pervades all goods and services, along with packaged emotions” (p. 150).
2008b	jagodzinski	(*in print). p. 1-25.	Between <i>Aisthetics</i> and Aesthetics: The Potential Impact of DeleuzeGuattari on Aesthetic Education.	“But it too has been instrumentalized—as designer aesthetics or as the ‘visual language’ of art. Most often aesthetics simply becomes a theory of perception. As forms of feeling that explore existential questions, aesthetics might survive in philosophy departments, but rarely so as separate programs in high school art programs.” (jagodzinski, 2008b?, p. 3).

APPENDIX C

Codebook: An Organized Presentation

Open-Coding Categories (Code)

Visual Culture/VCAE
(VC)

Aesthetics
(A)

Broadening Scope of Art Education
(Broad)

Addressing
contemporary art
(Art)

Addressing

Axial Coding Paradigm

Specific definitions and understandings of visual culture.
Theories of the new paradigm, VCAE.
Specific arguments for and against visual culture in art education.

Specific definitions and understandings of aesthetics.
Theories of traditional Modern as well as new Postmodern aesthetics.
Aesthetic experience: (re)definitions, explanations, arguments for and against.
Specific arguments for and against aesthetics in/and VCAE.
Fine Art: definitions, distinctions, and relationship to aesthetic experience.

Educating the whole student – within students' life context, relating/integrating knowledge to concrete experiences.
Interdisciplinary education – crossing areas of study, making connections, breaking down disciplinary boundaries.
Context + Content - Address socio-political context/motivations behind imagery.
Multiculturalism – incorporating and honoring different heritages and examples of art.
Pluralism – shifting from Western centric values and understandings of art.
DBAE – prescriptions for working with or breaking from existing pedagogical structures/theories.

Postmodern rationale for art-making
Digital/multi-media art
Seeking terminology/vocabulary to account for some features of innovative/interactive artwork.

Digital/information age

technological developments
(Tech)

Changes in opportunities and ways of communicating, relating to, and understanding the world.
Consumer society delivered/driven through visual media

Art Education's
Political Ideologies &
Social Agendas
(POL)

Social reform – control, inform and structure leisure time of the masses in industrial society; encourage refinement and appreciation of museums, craftsmanship, and high status art/imagery. Informed by Enlightenment ideals and Modernism.
Social reconstruction – Informed by Postmodern ideology and social currents in academia.
Democratization – students challenge their investments and become more informed/critical viewers and consumers by practicing contextual analysis.
Addressing economic and socio-political issues through studying visual forms.

Definition of Art
(Def. o. Art)

Personal definition – individual scholars' recent publicized assertion/understanding of art.
Supportive definitions – sources/references used to support individual scholars' personal definitions.
Critical distinctions – definitions referenced in order to contrast updated/revised definition offered or to deconstruct underlying logic/ideology.
“Fine art” – noted as included (and if so, with or without quotations) in reference to related definitions/distinctions.

Purpose of Art Education
(Purpose of AE)

Personal statement – individual scholars' assertion of the personal drive/cause/purpose which drew them to pursue art education in the first place (typically written in first person).
Critical distinctions – references previous and/or current contrary understandings to clarify or distinguish personal approach.
Current Prescriptions – overt assertion of what “is” or “should be” art education's purpose or goal (usually offered in reference to fellow, contemporary scholars shared purpose or goal).

Forming Identity
(I.D.)

Individual identity – independence, autonomy, personal freedom
Social identity – critical citizenship, self-definition in relation to others, exercise democratic principles
Communal identity – consideration for self as part of a whole, identification with community

Individual
(INDI)

Concept and role of the individual student and artist.
Perspective on individual vs. communal understandings related to identity, freedom, and aesthetic experience.

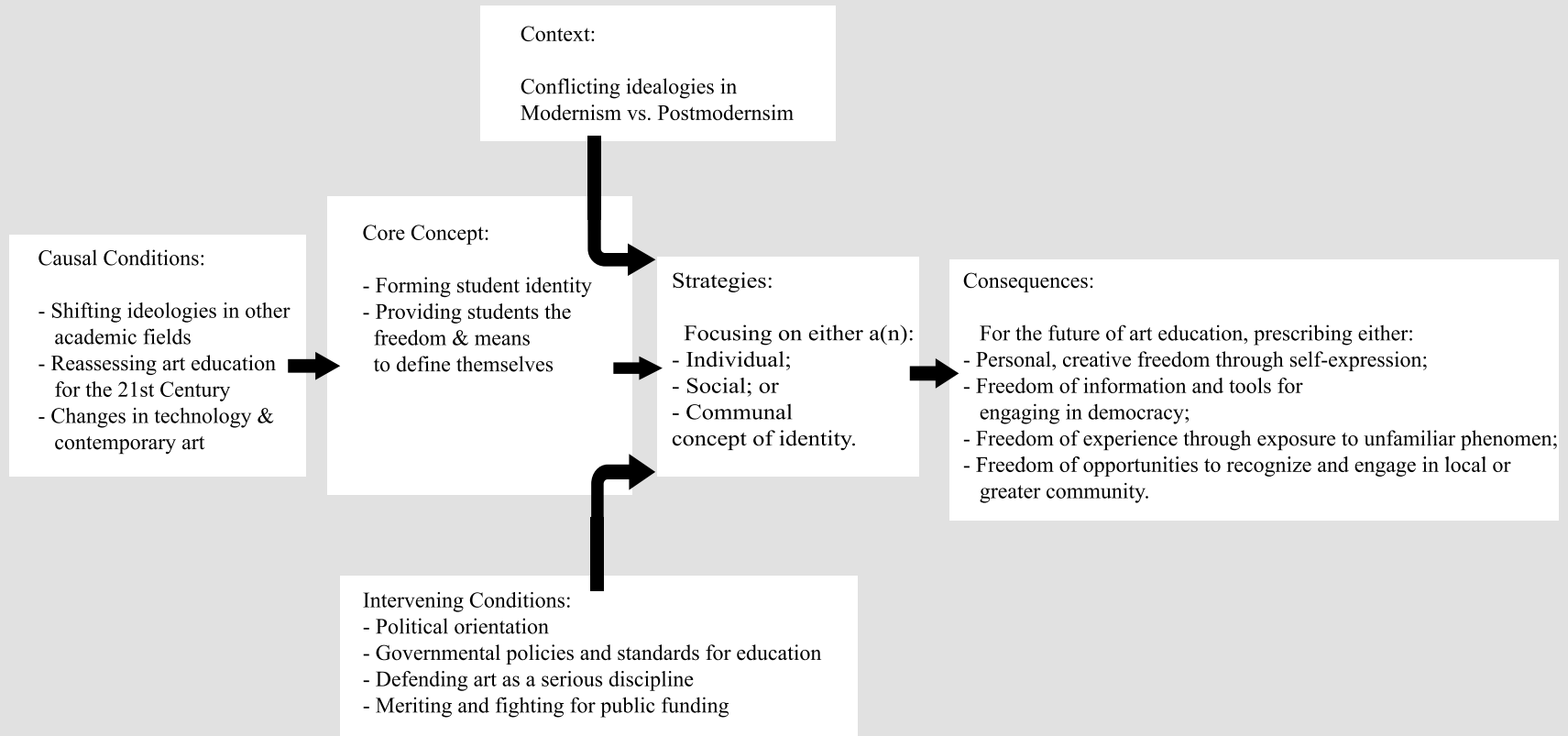
Freedom
(Free)

Individual – A) personal, creative freedom; self-expression; B) the right to form one's own opinions and to hold and maintain a personal perspective contrary to the mainstream.

	Social – equal and open access to information and public education equipping/empowering all students with tools to critically assess visual information and effectively engage in a democracy; assumes that personal choice will reflect common good.
Rhetoric (Rhet)	<p>New, original terms introduced by individual scholars to account for phenomenon/understandings related to this debate.</p> <p>Sharp, personal attacks on fellow scholars' logic, qualification, credibility, etc.</p> <p>Concessions to others' arguments, confession of previous/current biases, explanation of changed logic/evolution of thought.</p> <p>Unique use of language, punctuation, or other stylistic methods in formatting/delivering arguments in publications.</p>
Practical (Prac)	<p>Statements regarding curriculum, classroom management, lesson plans, etc.</p> <p>Applications exploring issues/needs related proposed changes.</p> <p>Suggested translations of theory to practice.</p>

*This coding paradigm is based on the application of Strauss and Corbin's (1990) model illustrated in Creswell, J.W. (2005). *Educational research: Planning, conducting, and evaluating quantitative and qualitative research* (2nd ed.). Upper Saddle River, New Jersey: Pearson Education, Inc.

Appendix D: Axial Coding Paradigm Model of Postmodern/Modern Issues Concerning Freedom and Identity in Art Education



*This coding paradigm model is based on the application of Strauss and Corbin's (1990) systematic approach to grounded theory illustrated in Creswell's (2005) Educational research: Planning, conducting, and evaluating quantitative and qualitative research (2nd ed.). Upper Saddle River, New Jersey: Pearson Education, Inc.

**References, coding, citations, and their analysis used to develop this model can be found in the Axial Coding Paradigm Model Reference/Analysis document.

APPENDIX E: REFERENCE/EXPLANATION DOCUMENT

The question of student identity and freedom arose as one of the most consistent and intriguing codes in this grounded theory research project. Identity and the question of freedom recurred central to Freedman's (2001) arguments and outlines for teaching visual culture education and held consistent in the specific area of aesthetics in 21st century art education focusing on the use of visual culture. Subsequent readings, such as Duncum (1999, 2003a, 2003c), Duncum & Bracey (2001), Freedman (2003a, 2003b), Krug (2003), revealed similar focus and understandings connecting art education's purpose to creating student identity for the purpose of increasing freedom of information and empowerment in a democracy. In following and coding this theme, common issues of identity, Lankford (1990), Marder Kamhi (2003), Efland (2004, 2005), R. Smith (2005a, 2005b), Stinespring (2001), as well as freedom, Efland (2005), etc. etc, arose but with various differing qualifications and meanings many of which stood in direct contrast to visual culture advocates' perspective on student identity and increasing forms of freedom and their availability.

The following tables organize coded citations on the subject of identity and the subject of freedom. I present the information moving thematically from one approach/understanding of each subject to another as I found them through my research process, starting with their initial appearances (top of chart) in Freedman and Duncum's visual culture advocacy which I use as a baseline; then opposing ideas (bottom of chart) presented in R. Smith (2005a, 2005b) and Kamhi's (2001) counterpoints; and filled out in various scholars', such as Carter (2008) and Efland (2004), attempts to address these issues or arguments in a moderate or alternative way.

APPENDIX E: Rhetoric Chart

	Ballengee-Morris	Barrett	Bracey	Chalmers	Dorn	Duncum	Efland	Eisner	Freedman	Gude	jagodzinski	Lankford
fine art [not in quotes]					2005	1999	2004					
“fine art” [in quotes]												
so-called “fine art”			2001	2001								
so-called four disciplines												
high art [not in quotes]						1997						
‘high art’ [in single quotes]						1997	2005					
“high art” [in quotes]			2001									
art or arts [not in quotes]		2000							2003a	2004		1992
‘art’ or ‘arts’ [in quotes]			2001	2001								
serious art(s) [not in quotes]					2005							
nonserious art(s) [not in quotes]					2001							
artistic excellence					2005							
special character							2005					1992
high culture [not in quotes]					2005							1992
“high culture” [in quotes]												
elite, elitist, elitism [not in quotes]			2001	2001		2007	2004	1994				
‘elite, elitist, elitism’ [in single quotes]							2004					
‘elite, elitist, elitism’ [in quotes]			2001									
institutionalized art [not in quotes]												
museum art [not in quotes]			2001									
hierarchy [not in quotes]						1991	2005					
indoctrinate, indoctrinated			2001									
coercive					2003							
anti-aesthetic												
“aesthetics” [in quotes]											2008a	
neo-aesthetics									2003a		2008a	
Postmodern language										2004		
visual culture [not in quotes]	2003	2003	2001	2005					1997			
“visual culture” [in quotes]												
visual literacy [not in quotes]	2003					2001						
“visual literacy” [in quotes]												
cultural production						2006						
studio production												
the canon [not in quotes]								2001				

Rhetoric Chart (Continued)	Kahmi	P. Smith	R. Smith	Stinespring	Stuh	Tavin	Wilson
fine art [not in quotes]		2003a	2005b	2001			
“fine art” [in quotes]						1999	2001
so-called “fine art”							2003
so-called four disciplines						2000	
high art [not in quotes]		2003a	1995	2001			
‘high art’ [in single quotes]							
“high art” [in quotes]							
art or arts [not in quotes]	2003						
“art” or “arts” [in quotes]		2003a		2001			
serious art(s) [not in quotes]							
nonserious art(s) [not in quotes]	2003						
artistic excellence			1995				
special character	2003						
high culture [not in quotes]						2000	
“high culture” [in quotes]							2003
elite, elitist, elitism [not in quotes]							
‘elite, elitist, elitism’ [in single quotes]							
“elite, elitist, elitism” [in quotes]		2003a					
institutionalized art [not in quotes]						2003	2003
museum art [not in quotes]							2000
hierarchy [not in quotes]							
indoctrinate, indoctrinated	2003	2003a		2001			
coercive							
anti-aesthetic		2003a					
“aesthetics” [in quotes]						2007	
neo-aesthetics							
Postmodern language						2007	
visual culture [not in quotes]					1994		
“visual culture” [in quotes]		2003a					
visual literacy [not in quotes]		2003a			1994		
“visual literacy” [in quotes]	2006						
cultural production						2007	
studio production							
the canon [not in quotes]	2003		1995				
“the canon” [in quotes]							2003

APPENDIX E

Tavin-Kamhi Rhetoric Table, Table 4

Kevin Tavin	Michelle Marder Kamhi
“so-called four disciplines of art” (2000, p. 38)	“now concern themselves broadly with ‘visual culture’—in particular, with ‘ <i>images that art not art</i> ’” (2003, p. 10, italics in original)
“fossilized ‘art disciplines’” (2000, p. 38; 2003, p. 209)	“they are compromising every level of education in the visual arts” (2003, p. 10).
“fossilized positions” (2005, p. 114)	“...hold so confused an idea regarding the nature of their proper subject matter that they are easily seduced by urgent claims of the need to train students in ‘visual literacy’...” (2003, p. 11)
“institutionalized art” (2003, p. 207)	“serious art of high quality” (2003, p. 9)
“museum art” (2000, p. 37; 2003, p. 207)	“estimable works of art” (2003, p. 10)
“cultural production” instead of ‘studio production’” (2000, p. 38; 2003, p. 208)	“non-art” (2003, pp. 10, 11),
“haunted by ghosts” (2005, p. 105)	“presume to enlighten (more often indoctrinate) students” (2003, p. 10)
“magic show” (2007, p. 43)	“major fallacies” (2003, p. 10)

APPENDIX F: CONTINUUM OF SCHOLARS

Postmodern
Visual
Culture



Degree of Change Advocated

Modern
Aesthetic
Education

Tavin
“The discourse of aesthetics as a good, useful, and necessary component of art education is a self-legitimizing magic show, and the idea that we can simply cleanse the term of its unwanted muck and use it whatever way we want is a tautological illusion” (Tavin, 2007, p. 43).

Wilson
“We can try to add a few aspects of contemporary art and popular visual culture to our structured curricula...In doing so, however, we will have merely domesticated a few aspects of contemporary art and visual culture, we will have structured them for our own purposes, simplified and distorted their features and probably drained from them their most potent educational quality—their exploration of the contemporary world, its concerns, and ideological pursuits” (Wilson, 2003, p. 225).

jagodzinski
“Neo-aesthetics” — the shiny “surf (face) ... pervades all goods and services, along with packaged emotions” (jagodzinski, 2008b, p. 150).

Chalmers
“If aesthetics is the ‘talk about the talk about art’, then art educators need to embrace a variety of lenses to look carefully and multidimensionally at the many ways in which all sorts of art (visual culture) is talked about, viewed, understood, valued, trashed, ignored, used and labeled” (Chalmers, 2001, p. 96).

Gude
Advocates “culturally specific aesthetic references...From the perspective of 21st Century aesthetic theory, the notion of ascribing fundamental truth to any visual form seems naïve and unformed” (Gude, 2004, p. 7)

Freedman
“Meaning is inherent to aesthetic experience, and in contemporary visual culture and aesthetic theory interested interpretations are not only expected, but promoted. Postmodern conceptions of aesthetics, then involve a social relationship between people mediated by visual culture” (Freedman, 2003, p. 42).

Duncum
“In any consideration of visual imagery, both aesthetics and ideology need to be in play” (Duncum, 2008, p. 122).

Barrett
“...aesthetic attitude theories... tend to encourage the perception of art apart from its origins and purposes and to see it only as a form, rather than as having specific and special meaning for its makers and original users” (Barrett, 2007, p. 643).

Efland
“...my purpose is an attempt to stake out a middle position

between advocates for aesthetic experience and those basing curriculum on visual culture” (Efland, 2004, p. 237).

Lankford
“Reinforce knowledge and skills in studio production, art history, art criticism, and cultural studies. Because aesthetics draws from and feeds each of these, enrichment in any area creates the potential for enrichment and improved integration of all areas” (Lankford, 1992, p. 28).

Eisner
“...the study of visual culture, influenced by critical theory, pays less attention to culture’s aesthetics than to its politics” (Eisner, 2001, p. 8)

P. Smith
“Although, I do see worth in art teachers’ paying attention to the mass imagery students are exposed to, I believe that analysis of such imagery needs to be carried on within a framework of awareness of the limits of time available to school art education, and I hold that works (including folk art and crafts) offer greater long-term educational potential” (Smith, P., 2003, p. 7).

R. Smith
“...access to excellence for all and...a recognition of the aesthetic values of everyday life... suggests the possibility of accommodating the study of traditional masterworks along with works of popular culture” (Smith, R., 2005b, p. 285).

Stinespring
“Postmodern theory has promoted an anti-aesthetic that appears to support shoddy craft work, lack of visual continuity, and, in the classroom, permissiveness that allows students to do anything they want without regard to the ‘old’ values of design, craftsmanship, and effective communication” (Stinespring, 2001, p. 13).

Dorn
“What we are witnessing today is not a fruitful exchange between sociology and artistic study, but the reduction of the latter to the former” (Dorn, 2001, p. 3).

Kahmi
“Art teachers who have never sorted out the contradictions of either modernism or postmodernism have so confused an idea regarding the nature of their proper subject that they are easily seduced by urgent claims of the need to train students in “visual literacy”” (Kahmi, 2003, p. 11).

Current State of Art Education

APPENDIX G: IDENTITY AND FREEDOM CONTINUUM

Postmodern
Visual
Culture

Tavin
"Children and youth frequently construct their ever-changing identities through popular culture... These formations help shape and regulate students' understanding of themselves and the world—their social relatedness" (Tavin, 2003, p. 197).

Wilson
"Rather than teachers controlling all the content students begin to choose unsanctioned content that may be studied critically in relationship to school-sanctioned content—including the expanding edge of contemporary art that most students are unlikely to discover on their own" (Wilson, 2003, p. 226).

jagodzinski
"Political art practice is not just institutional and ideological critique, it involves the active production of one's own subjectivity with the engagement of our unconscious Real. This is the concept of self-reflexive artistic creation, what Guattari once called the process of chaosmosis, which I am currently trying to articulate as a way to rethink creativity back into the classroom." (jagodzinski, 2008b, p. 17-18).

Chalmers
"These things are not adventitious abstract decorations that we stick on ourselves; they are ways we construct our own identities by re-making our bodies, and they are ways that the bodies of others become comprehensible" (Sartwell, 1984 quoted by Chalmers, 2001, p. 95).

Gude
"Artmaking can be an important opportunity for student to further their emotional and intellectual development, to help formulate a sense of who they are and who they might become. Quality projects aid student in exploring how one's sense of self is constructed within complex family, social, and media experiences" (Gude, 2007, p. 8).

Freedman
"This group conception of the self in relation to nature, fellow beings, and even the universe is one example of the social dialectic of knowledge working back on itself in ways that make other social knowledge possible. The conception is only possible because of the visual arts and other forms of representation. It is the visualization of other works that make such possibilities accessible and believable" (Freedman, 2003a, p. 81).

Duncum
"At the same time, consumer goods and the mass media offer the same opportunities as high art once did to establish identities, except now they offer many alternatives." (Duncum, 2001, p. 30)
"Critical understanding and empowerment —not artistic expression—are the primary goals of VCAE, but critical understanding and empowerment are best developed through an emphasis on image-making where students have some freedom to explore meaning for themselves" (Duncum, 2002, p. 6).

Efland
"... images help to create a consensus of feeling and moral action leading to the sense of community of individuals who act in freedom, uncoerced by politics" (Efland, 2004, p. 248)
"Then the study of art was limited to such matters as line and color whereas now it is limited to the social context. Such narrowness flies in the face of democratic aspirations in that each constrains the freedom of inquiry, the freedom to explore various forms of cultural life. This includes one's own culture and the cultural forms of others that teachers introduce to children to help them learn from a wider array of content than would ordinarily be available to them, even including the cultural art forms labeled elitist" (Efland, 2004, pp. 245-246).

Current State of Art Education

Degree of Change Advocated

Modernist
Aesthetics

Kamhi
"Their main focus is not on individual self-realization but on group identity and biological and cultural determinism. Their account of 'personal cultural identity' cites such factors as age, 'gender,' class, religion, ethnicity, and racial designation for example, but says nothing about the role of personal choice in diverging from the group identities that one is born into much less about the role that art can play in the forging of a personal identity" (Kamhi, 2003, p. 11).

Dorn
"...art does make a significant contributions to establishing our cotemporary national identities, providing stories form the past, helping educate citizens, and providing perspective on the social conditions of the day" (Dorn, 2001, p. 8).
"...ultimately we are concerned with students and with their overall development as well as their particular development in the arts. The student and his or her life is what we must most deeply care about" (Dorn, 2001, p. 10).

Stinespring
"It would seem more important to encourage original, individual, and creative thinking whenever possible as a way of resisting the pressure to turn our children into willing tools of economic exploitation and commercially imposed taste" (Stinespring, 2001, p. 15).

R. Smith
"The purpose of art education lies in the development of a disposition to appreciate the excellence of works of art for the sake of the aesthetic experiences that they are capable of affording... access to excellence for all." (Smith, R., 2005b.p. 285).

P. Smith
"Admittedly, older formulas for talking about art were covertly exclusionary. Broudy's procedure for talking about art restricted students' right to react personally to imagery (Broudy 1972)... Nevertheless, all that VCAE seems to do is replace formalist fine arts proceduralism with socio-politi-economic analytical prodeuralism" (Smith, P., 2003, p. 6).

Eisner
"...one of the aims of art education is to enable all our students to gain meaningful access to the artwork people of all cultures have created." (Eisner, 1994, p. 191).
"...work in the arts enables us to stop looking over our shoulder and to direct our attention inward to what we believe or feel. Such a disposition is at the root of the development of individual autonomy" (Eisner, 2002, p. 10).

Lankford
"The creation of meaning is a complex phenomenon of individual and social structures built upon unique and shared contexts, intellect and intuition and chance as well as cause" (Lankford, 1990, p. 52).

VITA

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Shannon Reibel

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Background

Born: Charlottesville, Virginia, March 28, 1980

Education

Masters of Art Education, School of the Arts, Virginia Commonwealth University,
Master's Thesis: *The Future of Aesthetics in/and Visual Culture Art Education in 21st Century Art Education*. May, 2009.

Bachelor of Arts in Studio Art, Minors in Art History and French, Wake Forest University,
Honors in Painting: *Life in Your Hands*, a body of work. May, 2002.

Professional Positions

Art Teacher, August 2006 – June 2007

Hanover Academy, Ashland, Virginia

Taught all the art courses for grades Preschool-8 from a curriculum that I wrote and developed for the school.

Art Teacher, August 2002 – July 2005

Trinity School at Meadow View, Falls Church, Virginia

Revised curriculum and taught Studio Art full-time to students in grades 7-12. Developed Art History curriculum, created PowerPoint lectures, and taught high school juniors and seniors.

Sculpture Professor's Assistant, Fall 2001

Wake Forest University, Winston-Salem, North Carolina

Instructed undergraduate sculpture students in the use and safety of power tools. Advised and helped students successfully create their first projects by overseeing their building strategies.

Organizations and Affiliations

National Art Educators' Association, January 2007 – current

- Selected to deliver a solo Research Presentation on the topic of my Master's thesis at the 2009 NAEA Convention.
- Presented at the Student Chapter Roundtables at the 2008 NAEA Convention.

- Presented at the Student Chapter Roundtables at the 2007 NAEA Convention in New York City.

Virginia Art Educators' Association, January 2007 – current

- Presented at the 2008 VAEA Convention in Reston, Virginia.
- Attended the 2007 VAEA Convention in Williamsburg, Virginia.

ArtWorks, Inc., Richmond, Virginia, January 2007 – current

Member of this downtown Richmond artists' center where I periodically show my work and participate in group events.

- 3rd Prize Winner in the All Juried Show, August-September 2006.

Grants and Awards

Graduate Student Travel Grants, 2007, 2008, 2009

VCU School of the Arts Graduate School

- Awarded matching funds for traveling to pursue presentation of scholarship and professional development.

First Prize Award for Excellence in Education, 2008-2009

Golden Key International Honour Society

- Awarded a \$1,000 academic merit-scholarship for distinguished scholarship in the field of education.

Honors in Studio Art, 2002

Wake Forest University

- One of three students selected to create and exhibit body of work in WFU Fine Arts Gallery.

Eleanor Layfield-Davis Art Scholarship, 1999 – 2002

Private Scholarship from the Layfield-Davis Fund

- Awarded merit-based scholarship for studio art majors pursuing painting.