INFLUENCES OF THE EXPERIENCE OF ARTMAKING ON TEACHING METHODS IN THE POST-SECONDARY STUDIO

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A Dissertation Presented in Partial Fulfillment

Of the Requirements for the Degree

Doctor of Philosophy

Capella University

April, 2016

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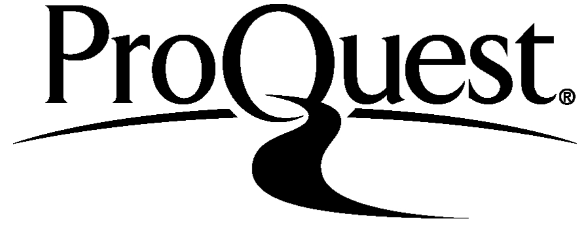

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Abstract

This qualitative study employed the transcendental phenomenological research design of Husserl (1931) adapted by Moustakas (1994), with a modification of the Stevick (1971)-Colaizzi (1973)-Keen (1975) method of analysis of phenomenological data by Moustakas (1994). The primary phenomenon under investigation was creative artmaking by professional artist-educators, specifically drawing and/or painting, to discover the influences of artmaking, if any, on the teaching of drawing and/or painting to post-secondary learners in a university or professional art school setting. The purposeful sample was comprised of five participants, who were selected for their experience of the lived phenomena under investigation. A recorded telephone interview of each participant was transcribed by the primary researcher. The invariant meaning units revealed the following themes: the first theme *art is a process* contained the sub-theme *criterion-based assignment delivery*. The second theme *tolerance of the unknown* contained the sub-themes *experience; editing; gradual focus of the picture plane; visual analysis is 90%, creativity is 10%*; *formative critique;* and *resolution of aesthetic relationships*. The third theme of *trial and error* contained the sub-themes *movable parts* and *a mistake is an opportunity.* The fourth theme *formalized practice* contained the sub-theme *scaffolding technical skills for aesthetic competencies.* The final theme *mandate of success* contained the sub-themes *assessment integral to learning* and *trust yourself.* The findings revealed that, through qualities of process intrinsic to each participant's artmaking, the participants' experiences of artmaking characteristically influenced their

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post-secondary teaching methods, including assignment delivery and evaluation. Assignment delivery was process-oriented criterion-based to allow for creativity; and teacher-centered product-oriented results-prescribed for the perfection of technical art skills only. Additional findings were that technical art skills were scaffolded (Vygotsky, 1978) for positive outcome of aesthetic competencies; that scaffolding may qualify as formalized practice; and that learner success in the post-secondary art studio is a priority of teaching post-secondary studio art learners.

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Dedication

This accomplishment is the result of study and prayer. I dedicate this accomplishment to the Sacred Wounds of Jesus and to His Mother of the Sorrowful Heart.

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Acknowledgments

I must acknowledge the patience and encouragement of my mentor and Committee Chair, Dr. Phyllis Clayton, and the selfless dedication of time of my Dissertation Committee, Dr. Caroline Bassett and Dr. Tara McNealy. Thank you.

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CHAPTER 1. INTRODUCTION

Introduction to the Problem

The reconceptualization of post-secondary art education is not a new idea. A number of 20th and 21st century researchers have examined post-secondary art curricula (Tavin, Kushins, & Elniski, 2007; Dockery & Quinn, 2006; Gude, 2004; Betz, 2003; Freedman, 2003; Wittenbraker, 2002; Moss, 2000; Jackson, 1997). They found that the organization of post-secondary art foundations courses by media (painting, ceramics, etc.) and dimensionality (2-D, 3-D) predominantly persisted. Tavins, et al., questioned that this organization of courses was sufficient to produce artists who are thoughtful and critical enough for 21st century visual culture, and stated their preference for curricula that simultaneously develops technical practice and conceptual thinking.

Further, the assignment/critique teaching model common to art education may insufficiently empower post-secondary art learners in the development of techniques and ideation, or technical skill and conceptual thinking pursuant to Tavins, et al. Hetland, Winner, Veenema, & Sheridan, 2007, questioned that there might be a better way for post-secondary art learners to find their voices and convey personal meaning in a work of art. That a picture represents something is bound to figure in what it expresses (Kulvicki, 2007), and art learners will experience sensory satisfaction commensurate with their aesthetic sensibilities (Dewey, 1934); but, tha1t does not necessarily mean that the post-

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secondary learner encountered a process of artmaking that could, over time, result in sensory satisfaction commensurate with mastery. Yet, mastery of personhood through subject matter is a primary goal of higher education (Orr, 1991).

Background, Context, and Theoretical Framework

A liberal view of education and artmaking indicates that curricula and teaching methods are subject to reconceptualization based on learners' needs and problems, and are characteristically process-oriented (Gutek, 2004). At ready disposal throughout art history have been theories of color, line, form, and composition adapted to past, current, and emerging world views that appeared sufficient for expert teaching. In the 20th century alone John Dewey examined the trust relationship of artist to viewer of art, and the philosophical considerations of subject matter and depiction, in *Art As Experience* (1934); Josef Albers' teaching experiment at Yale University formalized color theory for contemporary art learners (Albers, 1960); and Wassily Kandinsky (1979) presented *Point and Line to Plane*, a treatise on composition. Techniques of drawing and painting, the golden mean, proportion, and perspective were formalized and re-formalized in every world culture pre- and post-Renaissance, in every era that represented change (Jansen, 1962). But, a gap in the literature of post-secondary Art Education exists as to the formalization of practice responsive to emerging andragogical learning characteristics (Knowles, 1980) of post-secondary art learners that situates practice within a process of accomplishment. Neither does the literature link skills scaffolding (Vygotsky, 1978) with aesthetic construct competencies within a structure, which would also explore the causal

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relationship of visual literacy to aesthetic relationship resolution (Patrick & Hagtvedt, 2011) that may qualify a product as fine art.

Statement of the Problem

A review of national and local retail art markets indicates that many artworks for sale fail the standard of aesthetic relationship resolution detailed by Patrick and Hagtvedt, 2011, and Henri Matisse (Goldwater & Treves, 1972): if a painting is completed it is impossible to add a stroke that would not require one to paint it all over again; i.e., when the next marking one would add to the paper or canvas will redefine, substantially change, or create a new aesthetic relationship that must also resolve, but would not add visual/aesthetic meaning to the work, the work of art is completed (Patrick & Hagtvedt, 2011). It was necessary to determine if a breakdown in post-secondary art instruction procedure(s) could be responsible for the broad range of failed artworks. The exhibit of failed artworks may also indicate that the bond of trust (Dewey, 1934) between artist and viewer has been compromised.

In a correlational study of demographic characteristics to self-perceived teaching styles, Liu, Qiao, & Liu (2006) reported that, while a southwestern U.S. university's professors espoused learner-centered, process-oriented teaching styles, praising process-orientation in research and practice, most still used teacher-centered, product-oriented approaches to instruction. Research was necessary to determine if the same is true of post-secondary artist-educators.

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Purpose of the Study

The study was conducted to examine the constituent components of creative artmaking to determine its product- or process-orientation, and whether current post-secondary art education teaching methods cohere with the result. It was also necessary to determine in what ways, if any, today's post-secondary artist-educators have modified the assignment/critique model of art education to cohere with the composite definition of artmaking resulting from the study. An explication of teaching methods was sought in an effort to determine if visual literacy of post-secondary learners is being sufficiently addressed, and might perfect the bond of trust (Dewey, 1934) between artists and viewers of art. The study was conducted to also determine if current post-secondary artist-educators have aligned their espoused theories and teaching methods, potentially transitioning, where needed, from product-oriented to process-oriented teaching.

Research Questions

1. What is the meaning of the construct artist-educator?
2. Based on the composite experiences of artmaking and teaching art in what ways, if any, does one's aesthetic identity inform one's teaching methods in post-secondary teaching practices of drawing and painting?
3. Based on the common understanding that one engages in formal practice to hasten/perfect performance quality, how would one formalize a method of practice in art to enhance the experience of artmaking? What would constitute that method of practice?

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4. Is there a bond of trust between artist and viewer? If so, in what ways does it manifest?

Rationale, Relevance, and Significance of the Study

Throughout history the purpose(s) of creating art have changed, and theories of art education and teaching methods may not have sufficiently emerged to accommodate them. Historically, art education research focused on childhood artistic development, K-12 curriculum, and learner assessment; yet teaching practice at any level of art education was relatively unstudied (Eisner & Day, 2004). The within study was conducted, therefore, to get a glimpse at the post-secondary artist-educators' teaching practices that have emerged from within the art historical foundations of teaching, and to determine the impetus, if any, of change. The study was also conducted in an attempt to contribute a collective vision to a potentially emerging paradigm or model of post-secondary foundational art instruction (Efland, 2004) for the ultimate improvement of teaching practices and learning outcomes, and a heightened caliber of artworks in the marketplace.

The significance of the study is that it may begin an avenue of research in post-secondary art education that will investigate and perhaps itemize a causal relationship of particular skills of execution to particular aesthetic competencies. This would supply a framework in which the zone of proximal development (Vygotsky, 1978) can be formalized into stages of technical skills that correspond with aesthetic relationship resolution (Patrick & Hagtvedt, 2011).

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Nature of the Study

A transcendental phenomenological study describes the common meaning for several individuals of a lived experience of a concept or phenomenon (Creswell, 2013). In the within study the common, lived experiences were artmaking and teaching two-dimensional post-secondary art. In the study the primary researcher was called upon to uncover the universal essence of the lived experience of artmaking, as reported by carefully selected participants who had experienced the phenomena firsthand (van Manen, 1990). The primary researcher sought to uncover in what ways, if any, the experiences of artmaking influence the artist-educators' post-secondary teaching practices. For the primary researcher this required the suspension of all judgment and assumed knowledge by entering the transcendental frame of mind prescribed by Husserl, 1977; i.e., to employ a self-reflective process that enabled her to increasingly know herself within the experience being investigated (Moustakas, 1994). According to Tolle (1997) this is a creative stance of being in the present without directional thought.

Though the study under investigation was not a study in psychology, transcendental phenomenology rests heavily on psychological understandings of pure consciousness and pure ego (Husserl, 1970a) for the scientific study of the appearance of things as they appear to us in consciousness (Brentano, 1973). The challenge was to explicate the constituent components and possible meanings of the phenomenon of artmaking, "thus discerning the features of consciousness and arriving at an understanding of the essences of the experience" (Moustakas, 1994, p. 49), and to

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determine in what manner, if any, the essences of artmaking influence post-secondary art education teaching methods.

Recorded telephone interviews produced the raw data of the study. In each interview the participant told the story of his or her process of artmaking, including the perception of such processes as intuition, analysis, and trial and error. The participants' stated perceptions became the data to be analyzed through the transcendental phenomenological reduction method adapted by Moustakas (1994). This was fitting: in phenomenology, perception is the primary source of knowledge, the source that cannot be doubted (Moustakas, 1994). "The whole process takes on the character of wonder as new moments of perception bring to consciousness fresh perspectives, as knowledge is born that unites past, present, and future and that increasingly expands and deepens what something is and means" (p. 54).

Definition of Terms

Throughout the dissertation *art, art education,* and *artmaking* refer to drawing and painting; post-secondary instruction in drawing and painting; and production of art for aesthetic purposes that is intended for viewing. These terms are not meant to exclude any concept of artmaking, the use of technology in artmaking, or the use of fine art for commercial purposes.

ABER. Arts-Based Educational Research used aesthetic qualities in the inquiry and presentation phases of a study through forms of written prose and poetry (Barone & Eisner, 1997).

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Andragogy. A new technology of adult learning that encompasses the methodology of adult learning, just as pedagogy refers to the methodology of teaching children (Knowles, 1968).

Art Education. Education "through the objects, ideas, beliefs, and practices that make up the totality of humanly conceived visual experience; it shapes our thinking about the world and leads us to create new knowledge through visual form" (Freedman, 2003, p. 2).

Creativity. The tendency to generate ideas and possibilities that may be useful in solving problems or communicating with others (Franken, 1998).

DBAE. Discipline-Based Art Education placed the work of art, rather than the learner, at the center of art education (Dobbs, 2004).

Educational Paradigm. A stable pattern of ideas, propositions, and theories that provide guidance for practice (Eisner & Day, 2004).

Epoche. Freedom from supposition (Husserl, 1931).

Fine art. Art in its purest form made for aesthetic purposes (Childers, 2015).

Liberalism in Education. An endorsement of process-oriented education in which students learn by doing, respecting the process as a method of learning (Gutek, 2004).

Phenomenology. A research approach that uses only the data available to consciousness (Moustakas, 1994).

Practice. The repetition of the same or similar tasks to address one's deficiencies or weaknesses in performance of the task, so as to improve performance of the task (Ericsson, Krampe, & Tesch-Romer, 1993).

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Process-oriented. Learner-centered instruction (Knowles, 1968). In art working within a medium so as to allow a result to emerge from personal ideation and imagination (Chakraborty & Stone, 2011).

Product-oriented. Teacher-centered instruction (Knowles, 1968). In art working within a medium to arrive at a predetermined objective or result as, for example, to master a skill or technique (Chakraborty & Stone, 2011).

RBA. Research-Based Art is visual artwork that is an aesthetic representation of educational research that uses non-linguistic forms to communicate to an audience (Quinn & Calkin, 2008).

Scaffolding. Instructional guidance in which a facilitator combines higher skills initially beyond a learner's capacity to the learner's known competencies, and gradually removes supports as the new task or concept requirements are understood by the learner (Bruner, 1973).

Self-directed learning. SDL is a process by which individual learners may take the initiative, with or without the assistance of others, to diagnose their learning needs, formulate learning goals, identify resources for learning, implement appropriate learning strategies, and evaluate learning outcomes (Tough, 1967).

Transcendental. Emphasizes subjectivity and discovery of the essences of experience (Husserl, 1965).

Visual culture. The expansion of visual arts in its forms and influences to include the fine arts, tribal arts, advertising, popular film and video, folk art, and other forms of visual production and communication (Freedman, 2003).

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Visual literacy. The ability to discern the meanings of imagery; to perceive and identify relationships of color, line, and form and the proficiency to reorganize or otherwise develop them (Brill, Kim, & Branch, 2007).

Zone of Proximal Development. The difference between the actual developmental level of a learner and the level of potential development, as determined through problem solving (Ormrod, 2003).

Assumptions, Limitations, and Delimitations

The major assumption of the study was that the teacher-centered product-oriented assignment/critique teaching model may infringe upon post-secondary art learners' ability to self-direct their engagement in artmaking. Further, it was assumed that post-secondary artist-educators who employ the product-oriented assignment/critique teaching model may still comprise a statistically significant population. In addition, the assumption was made that former post-secondary art learners may count among the producers of artworks for sale in the retail art market.

A limitation of the proposed study is that it may elude notice by the very post-secondary artist-educators it was intended to attract: those who, due to a primary self-identity as artist (some of whom may lack formal training in teaching methods and other considerations of art education) may not have evaluated their teaching practices. As a result their espoused and expressed teaching models may be in conflict. In addition, the narrow breadth and specificity of the study effectively precludes the application of its findings to all post-secondary art assignments that are and are not intended to produce a product. In addition, due to the small purposeful sample of 5 post-secondary artist-

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educators, and the geographical limitation of the study, the study findings should not be generalized to a larger population of post-secondary artist-educators. A limitation also exists in that it may be impossible to ascertain that the primary researcher sufficiently engaged the *Epoche* (Husserl, 1931). Finally, perception does not always accurately describe what is present in consciousness (Miller, 1984). There is no single road to truth.

In addition to being a limitation geographical restriction of participants to the Midwest United States was a useful boundary. Techniques of portrayal taught in post-secondary art studios in the Midwest may be characteristically regional. Limitations in media, technique, or style served to focus the study by inspiring research questions from which the information and meaning of responses could be extrapolated and applied. The purposeful limitation of artist-educators to the profession and teaching practice of drawing and painting also served clarity. It was intended that in participant responses explanations of technique would not overshadow explanations of process.

Organization of the Remainder of the Study

In Chapter Two social constructivism and the theoretical lens of andragogy (Knowles, 1968) are set forth prior to the literature review of popular theories of art education on which post-secondary teaching practices may be based. Consideration is also given to well-known paradigms of instructional practice. Chapter Three itemizes the components of the transcendental phenomenological model of qualitative research and their contribution to understanding the phenomenon under investigation. In Chapter Four the composite definition of artmaking is presented, and details of the artmaking experiences of participants, and their influences on post-secondary teaching of drawing

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and painting are also presented. The primary researcher had engaged the *Epoche* (Schmitt, 1968) in preparation for the interviews, and the data was later submitted to phenomenological reduction, imaginative variation, and synthesis (Moustakas, 1994). Chapter Five considers the implementation of findings within practices of post-secondary art education. Consideration was given to whether or not a re-formalization of knowledge might be necessary to produce a paradigm of instruction that promotes learning in post-secondary art, in particular, as a process within the ultimate structure of making and not making an art object. Ideas for further research are suggested.

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CHAPTER 2. LITERATURE REVIEW

Introduction to the Literature Review

In this transcendental phenomenological study the literature review may not bind as closely with the phenomenon as will the major themes that emerge through data analysis (Creswell, 2009). The literature review focused on extant theories and paradigms that relate to the problems under study (Cooper, 1984).

A gap in the literature of post-secondary art education exists as to the formalization of practice responsive to emerging andragogical learning characteristics (Knowles, 1980) of post-secondary art learners that situates practice within a process of accomplishment. Neither does the literature explore the link of technical skills scaffolded (Vygotsky, 1978) to aesthetic construct depiction within a structure, which would also explore the causal relationship of visual literacy to aesthetic relationship resolution (Patrick & Hagtvedt, 2011) that may qualify a product as fine art. The literature review approaches the gap with concepts and themes related to the stated issues. It contains master artists' inquiries from which relevant aesthetic paradigms emerged and are still in use; foundational educational aspects of Social Constructivism; and an instructional approach comparison. The significance of the relationship of the post-secondary art teaching paradigm to learners' successful production of art cannot be overstated. The theoretical lens of andragogy provides an orientation and framework for the research questions, in addition to advocating for a definition or re-definition of the post-secondary

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art learner and that learner's emerging andragogical learning characteristics and readiness for self-direction. Extant theories of art education are also presented.

Theoretical Framework

The theoretical framework that undergirds the study is 20th century inspired. Josef Albers and Wassily Kandinsky, 20th century artist-educators, dissected the picture plane to develop methods of teaching color relatedness, pictorial rhythm, and composition with Renaissance exactitude. Vygotsky (1962), a psychologist, asserted that reality is socially constructed and collaborative, paving the way to learner-centered instruction. In education Knowles's (1968) adult learning model, andragogy, became the historical referent of facilitation. A number of educators defined teacher-centered and learner-centered instruction on a continuum of learning, and Blumberg (2006) presented rubrics of change in teaching style and behavior. Up to this point research literature in post-secondary art education focused primarily on foundational curriculum and theories of art education. The following discussions provide the details.

20th Century Investigations

While the body of knowledge of aesthetics has existed for quite some time, the post-secondary art education community had not benefited from an intellectual treatment by practitioners of art of major visual concepts and how to teach them. It was Josef Albers (1963) who developed a theory arising from practice (Argyris & Schon, 1974). As his purpose, the artist-educator explained "[t]he aim of such study is to develop – through experience – by trial and error – an eye for color. This means, specifically, seeing color action as well as feeling color relatedness" (p. 1). Hoping to raise this

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human goal to the level of conscious realization (Paul, R. W., & Elder, L., 2002), Albers asserted, "[w]hat counts here – first and last – is not so-called knowledge of so-called facts, but vision – seeing" (p. 2). The artist used the most basic method of the scientific process – natural observation – to determine if through observation, alone, the properties of color can be discerned by learners whose visual literacy was not yet perfected so as to command color relationships on their canvases.

To eliminate variables of color (value, intensity, etc.) that manual color mixing would present, the artist relied on colored papers from multiple manufacturers for intentional differentiations of color intensity (brightness) and value (light to dark). It was not Albers' goal to create the variations, but merely to train the human eye to discern them. The vast chasm of intellectual knowledge in the area of studio art established the relevance of the color studies. From the points of view of artist and teacher, Albers formulated the concepts of color relatedness for teaching, for seeing, and for enhancing visual experience, asserting the results that the human eye can be trained to discern variations in the properties of color. Albers wrote the following:

> After too much non-teaching, non-learning, and a consequent non-seeing – in too many art "activities" – it is time to advocate again a basic step-by-step learning which promotes recognition of insight coming from experience, and evaluation resulting from comparison. This, in sum, means recognition of development and improvement, that is, of growth, growth of ability. This growth is not only a most exciting experience; it is inspiring and thus the strongest incentive for intensified action, for continued investigation (search instead of re-search), for learning through conscious practice. (p. 69)

In the following decade Wassily Kandinsky (1979) created theory arising from experience (Gutek, 2004) when he presented a treatise on composition, "Point and Line to Plane." Kandinsky believed that advancements in painting demanded that "an exact

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scientific examination be made about the pictorial means and purposes of painting" (p. 18). He was dissatisfied with representational art forms, feeling the "desire to express his inner life in a cosmic organization" (p. 8), and he produced the first painting for painting's sake. Kandinsky believed that an artist must know his/her higher, spiritual self; that only out of this consciousness does the painter truly create. According to Kandinsky, "[t]he non-objective artist is a practical educator, the bearer of joy and a creator who deals with eternity" (p. 10). In postulating the new science of art, Kandinsky dealt with the problem of modulation from a "…human center toward a more objective intellectual scheme of organization" (Dewey, 1899-1924, pp. 234-241).

Kandinsky's fundamental purpose was to educate the artist, not the viewer. His point of view was that of experienced painter/inquirer. The artist's basic concept was that the art elements (color, line, form) establish a bridge to the "inner pulsation of a work of art" (p. 17). Kandinsky applied the musical concepts of sequence, tension, rhythm, and harmony to the picture plane to analyze a drawing/painting based on the art elements (and not on representations of reality, as the artist had pioneered the non-objective in painting). In so doing, Kandinsky developed new concepts and vocabulary to facilitate artists' thinking about art (Paul, R. W., & Elder, L., 2002). The master artist inferred that artists who, through similar analysis, understand the elements of art sufficiently to utilize them as subject, will (through the experience of making non-objective art) be led to a comprehensive synthesis of the "oneness" of the "human" and the "divine" (p. 21).

Kandinsky began with the most elemental marking, the geometric point. After a thorough analysis the element of line was introduced. Points and lines function as

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variables which, based on their relatedness, can create illusions of 3-dimensionality on a 2-dimensional plane, while at the same time functioning as the subject of the work of art. This overlapping of function required precision of language to explain. The historical meaning of Kandinsky's work defined its relevance, and applicability defined its breadth. Because Kandinsky's methods have become mainstream they equip the artist and viewer of today with an aesthetic standard applicable to all created works of art. Only research can determine if this knowledge has inspired post-secondary artist-educators to assign non-objective paintings in upper level studio courses.

Social Constructivism and Andragogy

According to the theory of Social Constructivism, meaningful learning occurs upon mutual engagement. Social constructivism, as it relates to education, partners learner and teacher in the co-construction of new meanings. In this relationship the learner is active. Social constructivists believe that reality is constructed through human activity. Reality, itself, is created through interactions among persons and persons with their environment (Kim, 2001): reality is not discovered; it is created (p. 2). For the social constructivists knowledge is the product of human interaction within the process of learning. The theory of Social Constructivism may positively inform the teacher-learner relationship and the learning process.

In 1962, Social Constructivist Lev Vygotsky advanced the theory of the Zone of Proximal Development (ZPD), which Vygotsky defined as the "distance between the actual developmental level as determined by independent problem solving and the level of potential development as determined through problem solving under adult guidance or

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in collaboration with more capable peers" (p. 3). Vygotsky's ZPD became the theoretical foundation of scaffolding (Daniels, 2001; Krause, Bochner, & Duchesne, 2003; McDevitt & Ormrod, 2002). As the metaphor implies, scaffolding refers to a series of 'supports' offered by teacher to learner in manageable increments until the levels of a task or challenge are mastered, at which time the 'scaffolds' are systematically removed, replaced by the learner's self-direction which developed incrementally as a consequence of the process. While Vygotsky's theory was constructed with young learners in mind, the concept of the ZPD may be adaptable to adult learning. The concept of scaffolding provided by a more capable peer may be adaptable, as well, to adult learners.

Also in line with social constructivism Malcolm Knowles (1968) defined andragogy as a new technology of adult learning distinguished from pre-adult schooling. pedagogy (the art of teaching children) and andragogy (the art of teaching adults) became the historical referents, respectively, of teaching and facilitation. Until the emergence of andragogy, pedagogy had remained the basis of our educational system: a teacher-centered approach to learning characterized by paradigmatic discipline-specific information (Efland, 2002).

Based on the research of Brown, K. L., 2003; Weimer, 2002; Milambiling, 2001; McCombs, B. L., & Whisler, J. S., 1997, a comparison of teacher-centered to learner-centered instruction would include the following attributes:

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Table 1. An Instructional Approach Comparison: Teacher-Centered vs. Learner-Centered Instruction

Teacher-Centered	*Learner-Centered*
Learning Outcomes	
Discipline-specific verbal information	Interdisciplinary information
Recall, identification, definition	Problem-solving
Memorization of facts and formulas	Access/organization/interpretation
Goals and Objectives	
Teacher-prescribed and mandated	Students and teacher selected
Learning goals and objectives	Learning goals and objectives on authentic problems and students' interests
Instructional Strategies	
Prescribed by teacher	Selected by teacher and students
Group-paced for average students	Self-paced for individual students
Lectures and supplemental readings	Student access to information source
Assessment	
Assessment to sort students	Assessment integral to learning
Acquisition of information	Application of knowledge
Teacher prescribes standards	Students and teacher define criteria
Teacher's Role	
Organize and present information	Provide access to information
Directs learning	Facilitates learning
Student's Role	
Passive recipient of information	Active seeker of knowledge
Reconstructs knowledge for learning	Constructs knowledge and meaning
Learns requirements to pass test	Takes responsibility for learning
Learning Environment	
Students work at stations with access to multiple resources	Students work alone or in groups

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A careful examination of the comparison indicates that traditional didactic methods of instruction are teacher-centered. Discipline-specific information is delivered verbally by the teacher. In this learning dynamic students are passive listeners. In addition, the teacher prescribes all learning objectives and sets performance standards. Instruction is paced for the *average* student. Individual learning styles are not given meaning (Brown, K. L., 2003; Weimer, 2002; Milambiling, 2001; McCombs, B. L., & Whisler, J. S., 1997).

Conversely, the facilitated or learner-centered teaching approach may appeal to the higher order thinking skills of problem-solving, information processing, organization, interpretation, and communication of learning. As opposed to being discipline-specific, it is interdisciplinary. Learners are partners in the learning process: they cooperate with facilitators in the selection of learning goals and objectives that are based on authentic problems, prior knowledge, interests, and experience. In addition, learning strategy is a result of cooperation. Learning can be self-paced and structured for individual learning styles. Students are given access to information sources; no longer need they rely for learning on the teacher as the gatekeeper of knowledge. They may act on initiative. Intrinsic motivation is honored. Assessment is based on application of knowledge (Brown, K. L., 2003; Weimer, 2002; Milambiling, 2001; McCombs, B. L., & Whisler, J. S., 1997).

Consider Bruner's (1986) identification of the two modes of cognitive functioning and construction of reality: paradigmatic (teacher-centered, pedagogic) and narrative (learner-centered, andragogic). According to Efland (2002) current educational practice

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favored the paradigmatic mode of dealing with reality despite that “[w]hen instruction misrepresents the level of ambiguity that may be characteristic of a work of art, its possible meanings are lost to the learner” (Efland, 2002, p. 11).

The concepts of the ZPD (zone of proximal development) and scaffolding promote learner-centered teaching and facilitated learning. The learner is an active participant and co-constructor of knowledge. Learning is collaborative, and the learner’s individuality is valued. According to Verenikina (2004), the main aspiration of teaching in the ZPD is learners’ active engagement in their learning with the expectation that they will become self-directed, life-long learners. The ZPD “points to the meaning of teaching as the transformation of socially constructed knowledge into that which is individually owned” (p. 199).

In line with social constructivism, McCombs and Whisler (1997) explained that the focus of learner-centered teaching is on individual learner’s heredity, experiences, perspectives, backgrounds, talents, interests, capacities, and needs. Cultural factors impact facilitator-learner connections in scaffolding students’ learning. Milambiling (2001) characterized learner-centered education as context-sensitive. According to Milambiling, the culture of the learning context is as important to learning as content and methods.

Andragogy reflected a shift in power from teacher to learner in “a spirit of mutuality between teachers and students as joint inquirers” (Knowles, 1980, p. 47). Andragogy influenced a number of thinkers, and as a theory was questioned. Hartree (1984) suggested that andragogy delineated good practice or descriptions of "what the

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adult learner should be like" (p. 205). Knowles later concurred that andragogy was less a theory of adult learning than a model of assumptions about learning; a conceptual framework that serves as a basis for an emergent theory" (1989). It was later opined that learners should be involved in as many aspects of their education as possible (Houle, 1996), such as assisting in establishing learning goals based on real life problems, prior knowledge, interests, and personal experience (Knowles, M. S., Holton, E. F., & Swanson, R. A., 1998). Andragogy rests on the following assumptions:

1. The adult learner has an independent self-concept and can engage in self-directed learning;
2. The adult learner has accumulated a foundation of life experiences as a resource for learning;
3. The adult learner has learning needs associated with social roles;
4. The adult learner is goal oriented, problem-centered, and desirous of applying knowledge;
5. The adult learner is intrinsically motivated (Knowles, 1968).

Andragogy became the basis of instruction through which it was thought that learners could become motivated toward self-direction. The first comprehensive description of self-directed learning was provided by Tough (1967). A self-directed learning program relies on five principles:

1. Learning should be congruent with the unique methods by which we learn best;
2. Learning should be adapted to the maturation of the learner;

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3. Learning should focus on intellectual, social, and emotional/experiential aspects of learning and take into account the unique interests of the learner;
4. Learning should employ a full range of human capacities, including the senses;
5. The learning environment must be conducive to development and positive outcomes. (Tough, 1967).

Research is required to determine if, for the purpose of studying studio art, the post-secondary learner can be categorized as an adult learner, or if the principles of andragogy can modify to a post-secondary art learner's unique position: in the post-secondary art studio the learner is expected to exhibit self-direction by making aesthetic choices, requiring the visual literacy he may not yet command.

Learner-Centered Task Force

The 2005-2006 a Learner-Centered Task Force of the University of Southern California proposed a global shift away from fundamentally teacher-centered instruction. This was not intended to diminish the importance of instruction, but to broaden instruction to include activities that produce desirable learning outcomes. In defining the learner-centered environment the Task Force wrote, "[a] learner-centered environment grows out of curricular decisions and in-class strategies which encourage students' interaction with the content, with one another and the teacher, and with the learning process" (p. 2).

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According to the Task Force, common misconceptions of learner-centered teaching existed. The first fallacy was that learner-centered education removes the teacher as a primary catalyst of educational experience. The second fallacy was that learner-centered education is a technology-centered initiative designed to abandon classroom-based instruction. The Task Force assured skeptics that faculty instructors must remain the central authority in the classroom with primary responsibility for learning outcomes. In addition, improved technological opportunities rendered the position of teacher as central authority even more, not less, pivotal. It is also important to clarify that expert teaching is not meant to be defined by an abdication of power. It is not defined by a student-controlled classroom. The teacher is the facilitator of knowledge; it is he who grants freedom to learners.

Characteristics of faculty who embrace learner-centered instruction were detailed by Bain (2004). According to Bain, these proponents know their subjects extremely well. They speak of "helping learners grapple with ideas and information to construct their understanding" (p. 16). They treat teaching as seriously as their research and scholarship, and plan their lessons around learning objectives. The best teachers value critical thinking, problem solving, and creativity. Effective teachers have a strong trust in their students, believing the students want to learn, and have great faith in learners' ability to achieve. They "look for and appreciate the individual value of each student" (p. 72). The best teachers systematically collect feedback on their teaching, and make appropriate changes.

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The Paradigm Shift

What incremental changes might a teacher incorporate into a teaching practice to ease the transition from teacher-centered to learner-centered teaching (see Table 1 on p. 19)? Blumberg (2006) described five practice areas that are crucial to the transition:

1. The Function of Content: to build a strong knowledge foundation;
2. The Role of the Instructor: must be facilitative;
3. The Responsibility for Learning: instructor must create a learning environment that motivates students to accept the responsibility for learning;
4. The Purpose and Process of Assessment: should include positive feedback; assessment should become part of the learning process;
5. The Balance of Power: instructor and students collaborate on course policies and procedures.

Blumberg organized the incremental steps into rubrics to evaluate the status of a course on the continuum from teacher-centered to learner-centered instruction. Each rubric evaluates levels of engagement of well-defined components. For example, the components of *The Function of Content* rubric are:

1. Varied uses of content;
2. Level to which students are engaged in content;
3. Uses of organizing schemes;
4. Use of content to facilitate future learning.

These components align with the following four levels of engagement:

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1. Employs instructor-centered approaches;
2. Lower level of transitioning;
3. Higher level of transitioning;
4. Employs learner-centered approaches.

Blumberg (2006) suggested using the rubrics as a self-assessment tool, at the beginning of the change process, at intervals of change, and at completion of the change process to assess progress. Blumberg also recommended that instructors change one to three specific components on one rubric incrementally, instead of attempting to change all components on all rubrics at once.

Drummond (1995) compiled a collection of facilitative practices that constitute excellence in college teaching. They represent a broad range of effective actions designed to increase student engagement in the classroom. For example, Drummond detailed strategies for lecture practices, group discussion, cooperative assignments, and reflective responses to learner contributions. He detailed active learning strategies including brainstorming, simulations and games, peer teaching, and learning cells.

Stating his belief that teaching is both art and science, Drummond (1995) advanced a list of dimensions of excellence as a starting point for discussions about the performances teachers strive for. He asserted that while the skills of teaching may be widely researched, they are rarely rewarded. Drummond's compilation was comprehensive, and expressive of his position that the educational community could further learner-centered education by establishing a consensus as to best practices, thus

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creating the common language of the discipline upon which recognition and reward can be based.

Review of the Research Literature and Methodological Literature

Art education has drawn upon principles and constructs of philosophy, psychology, education, linguistics, history, and anthropology to define itself as a method of scholarship (Eisner & Day, 2004). The study of creativity is problematic, however, because creative events are unique to individuals in particular circumstances, and further rehearsal of an event does not constitute creativity (Griffiths, 2008). For this reason research in art education related to post-secondary and adult learners is lacking. Researchers have instead addressed issues secondary to instruction in post-secondary art education.

A number of comprehensive demographic studies about preservice teacher preparation (Brewer, 1999; Burton, 2001; Davis, 1990; Galbraith, 1997; Galbraith & Grauer, 2004; Jeffers, 1993; Lampela, 2001; Rogers & Brogdon, 1990; Thurber, 2004; Zimmerman, 1994a, 1994b, 1997a, 1997b) have been conducted in recent decades. In 2006 Milbrandt and Klein surveyed the Higher Education Division (post-secondary) members of the National Art Education Association as to demographic characteristics and primary professional identity as artist or educator. Tenured Associate and Full Professors had the highest incidence of response, and 91% of respondents held EdD or PhD degrees. Among them 52% ranked the role of *art educator* as primary, and 3% ranked *exhibiting visual artist* as their primary identity, noting regrets for having little time to produce artworks.

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Art educators were slow to relate the work of teaching art to historical contexts (Chalmers, 2004). But a number of scholar practitioners who preceded Chalmers (2004) (Efland, 1990, 1992; Erickson, 1977, 1985; Funk, 1990; Goldstein, 1996; Korzenik, 1990; Raunft, 2001; Soucy, 1985; Stankiewicz, 2001a, 2001b; Wermer, 2000) had found it essential to do so. Others practitioners explored historical contexts of art education that relate to pedagogical concerns and museum practices, but scholarship in art education favored childhood artistic development, curriculum, assessment in public schools, and art teacher education at that teaching level (Eisner & Day, 2004). Collaborative methods of conducting action research as opposed to idiosyncratic initiatives were favored by Hanes & Schiller, 1994; Irwin, 1997; and Pankratz, 1989.

Scholar practitioners Brown, N., 2003; Chalmers, 1981; Eisner, 2006; Emmison & Smith, 2000; Gray & Malins, 2004; Kemmis & McTaggart, 2000; Merriam, 2002; Pink, 2001; Prosser, 1998; Rose, 2001; Smith-Shank, 2004; Stockrocki, 1997; Sullivan, 2002, 2004, explored studio art practice as research. Sullivan (2004) asserted that "intuition, experience, and tacit knowledge grounded in context-specific circumstances provide an empirical base for constructing new frameworks of understanding" (p. 801). Referring to art practice as research Mithaug (2000) posited three types of theorizing: *constructive* theorizing refers to an analytical process whereby theoretical explanations result from the analysis of information; *critical* theorizing refers to discursive critique of theoretical structures seen as problematic; and *practitioner* theorizing describes the use of performative methods to find/solve problems, enact change, and create new practices. Proponents of art practice as research saw the artist as the key figure in the creation of

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knowledge that can potentially change the way one thinks about art, art practice, and art education (Sullivan, 2004): the artist was the researcher and the object of study, and the studio experience was regarded as a trusted form of cognitive inquiry. Sullivan (2004) asserted that theorizing studio art practice requires a framework that describes a relationship of theory to practice that is defensible.

In 1997 Barone and Eisner described seven features of artistic approaches to educational research, or Arts-Based Educational Research (ABER). Central to Barone and Eisner's approach was the use of aesthetic qualities in the inquiry and presentation phases of the research through written prose and poetry (Cahnmann, 2003). The seven features of ABER were the following design elements:

1. The creation of a virtual reality;
2. The presence of ambiguity;
3. The use of expressive language;
4. The use of contextualized and vernacular language;
5. The promotion of empathy;
6. Personal signature of the researcher/writer; and
7. The presence of aesthetic form.

Barone and Eisner (1997) suggested that researchers move beyond the traditional means through which research was conducted and represented.

A decade later Quinn and Calkin (2008) focused on the use of visual art in ABER (arts-based educational research) (Barone & Eisner, 1997) by developing an approach to research they called Research-Based Art (RBA). RBA was defined as visual artwork that

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is an aesthetic representation of educational research that utilizes non-linguistic forms to communicate to an audience (Quinn & Calkin, 2008). Calkin painted murals, for example, to represent phases in a study. The visual artwork acted as an agent of communication on behalf of the researcher. In RBA (Research-Based Art) the artwork had to be representational, as it was intended to be shown to "a viewer, who is supposed to be able to understand the work and its meaning" (p.10).

Contemporaneously, art education was placed in the broader domain of visual culture by Ballengee-Morris & Stuhr, 2001; Barbosa, 1991; Blandy, 1994; Congdon, 1991; Duncum, 1990; Freedman, 1994, 2000, 2003; Freedman & Stuhr, 2004; Garber, 1995; Garoian, 1999; Hicks, 1990; Jagodzinski, 1997; Neperud, 1995; Smith-Shank, 1996; Sturken & Cartwright, 2001; and Tavin, 2000, 2001. This perspective informed art education at all levels of schooling, and was in concert with the theory that reality is socially constructed (Vygotsky, 1978, 1986). Freedman and Stuhr (2004) explained visual culture as "the totality of humanly designed images and artifacts that shape our existence" (p. 816). Visual culture included all of the visual arts: fine art; computer games; feature films; toy design; advertising; television programming; fashion design; and more. As Freedman (2003) opined, "[A]dvanced technologies have changed what it means to be educated" (p. 22).

Review of Research Regarding the Post-Secondary Art Foundational Curriculum

The post-secondary art foundations curriculum of studio (drawing, painting, etc) courses as it is known today emerged from the German Bauhaus School of Art and Design (1919-1933) (Tavin, Kushins, & Elniski, 2007). In their research Tavins, et al.,

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found that present day post-secondary art foundations courses were organized around dimensions (2-D or 3-D) and media (painting, ceramics…). Dockery and Quinn (2006) confirmed this when they studied art curricula at 55 sites of higher education in 43 U.S. states. Overall, Dockery and Quinn (2006) found that first year art foundations courses across the U.S. predominantly emphasized either skills development or conceptual aspects of constructing art.

In a survey by Betz (2003) over half of the 250 respondents opined that changes in foundation courses were not commensurate with changes in the contemporary art world. Approximately 67% desired change in their foundations programs. Among prominent themes of interest were time-based studio (4-D), digital media, critical/creative/conceptual thinking, and collaboration across art disciplines. However, in a survey of learners in first year art foundations courses at the University of Georgia most art learners expressed satisfaction with their art foundations courses (Dockery & Quinn, 2006).

Specific principles and objectives for a 21st century post-secondary visual culture curriculum were proposed by Dockery & Quinn (2006). The first component, *train the senses*, addressed the physical/visual skills for the manual creation of art, which included principles and visual concepts of composition. Secondly, *train the mind and engage affectivity* addressed cognition (thinking skills such as problem solving), as well as the subjective aspects of art (emotional/personal responses to objects and ideas that affect choices in artmaking). Dockery and Quinn (2006) believed these aspects to be naturally combined in the making of artworks. The third component to be addressed in a

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contemporary foundations program was *feed the mind and examine experience*. This encompassed the acquisition of knowledge from historical accounts, biographical data, cultural and political movements, and other sociological considerations of people in time and place, and the critical evaluation of that knowledge. Learners questioned, analyzed, formed opinions, and ultimately realized that even facts can be subjective and contextual (Dockery & Quinn, 2006).

Corresponding learning objectives were posited by Dockery and Quinn (2006): all students will practice manual and visual skills of artmaking; students will formulate mental and affective strategies for idea generation, creative problem solving, conceptualization, presentation and communication of personal vision, and critical and aesthetic thinking; and students will acquire and evaluate a base of factual knowledge related to the disciplines of art.

The Expression Theory of Art

The creative/self-expression paradigm was originally endorsed for its capacity to nurture children's development and mental growth (Matthews, 2004). From there the benefits of art were generalized to all who attended school, as art was considered a release from academic pursuits. Although philosophers, psychologists, and neuroscientists had perpetuated much debate by formulating theories of the creative process, educators at every level of schooling still considered art a non-intellectual endeavor (Fleming, 2008).

In 1967 the metaphor of self-expression as the prime determinant of quality was replaced by a more balanced perspective endorsed by the Plowden Report (Blackstone,

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1967), which recognized art as a form of communication in addition to being a means of expression. The principles of andragogy (Knowles, 1968) supported this process-oriented art education because the principles accommodated the life experiences of post-secondary art learners; and when learners were permitted to face knowledge through their own collateral experiences (Smith-Shank, 1996) they began a journey that was unique. "How we think is directly related to how we learn. When learning is understood as thinking, it is a process and not a product" (Blackstone, p. 4). Tolstoy (1828-1910) believed that artists should have lived the emotions in order to express them properly in their artworks (Trivedi, 2004). Years later Holcomb (2007) expressed the opinion that art is art to the extent viewers are moved to feel the artists' emotions.

Discipline-Based Art Education

Discipline-based art education (DBAE), originally developed for K-12 learners, began as a reform movement in the 1980s. It emerged as a response to the creativity/self-expression paradigm by putting the work of art, rather than the learner, at the center of art education (Dobbs, 2004). It was thought that this alteration in power structure at the secondary school level would lead to greater student responsibility and self-directedness at the post-secondary level of art education (Weiner, 2002).

Unlike the theory of expression, which lauded self-discovery, discipline-based art education was concerned with the acquisition of competence in art as a field of study. A DBAE-educated learner would have the ability to analyze imagery and situate it within the contexts of history and culture (Dobbs, 2004). The disciplines of artmaking, art criticism, art history, and aesthetics were foundational to DBAE, and their proportion of

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input was discretionary. In 1984, Kuhn noted an increase in interrelated arts programs, and proposed that a study based on systems theory could lead to a new paradigm that would eventually restructure art education curricula (McKeon, 2002). But, fervor for DBAE began to wane in 1998, when the Getty Trust withdrew its funding for DBAE.

Synthesis of Research Findings

According to Chalmers, 2004, artist-educators were slow to relate the work of teaching art to historical contexts, though Efland (1990, 1992), Erickson (1977, 1985), Funk (1990), Stankiewicz (2001a, 2001b), and Werner (2000) had already done so. The redefinition of art as visual culture was fitting. But, since Freedman (2000) proposed changes in curriculum to include emerging 21st century technologies, and the social life of art came alive, there has been no research to define the 21st century learner and the concerns or aspirations that learner may bring to the post-secondary art studio. The transcendental phenomenological study may be among the first qualitative studies to treat teaching and learning post-secondary art as experiences that require research to appropriately contemplate them.

Hanes and Schiller (1994), Irwin (1997), and Pankratz (1989) favored collaborative action research to idiosyncratic initiatives. Action research involved the learner, at least; but was practiced with fervor primarily at the K-12 level of art instruction, and often focused on classroom management.

The study of creativity is problematic because creative events are unique to individuals in particular circumstances, and creative events are not repeatable (Griffiths, 2008). Even so, it became popular to conduct studio practice – for example, the act of

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painting – as research (Brown, N., 2003; Chalmers, 1981; Eisner, 2006; Emmison & Smith, 2000; Gray & Malins, 2004; Kemmis & McTaggart, 2000; Merriam, 2002; Pink, 2001; Prosser, 1998; Rose, 2001; Smith-Shank, 2004; Stockrocki, 1997; Sullivan, 2002, 2004). Sullivan (2004) asserted that "intuition, experience, and tacit knowledge grounded in context-specific circumstances provide an empirical base for constructing new frameworks of understanding" (p. 801). Mithaug (2000) had posited three types of theorizing: *constructive*, referring to analytical processes; *critical*, referring to discursive critique; and *practitioner*, referring to the use of methods to find and solve problems. But, Sullivan (2004) cautioned that theorizing studio art practice required a framework that describes the relationship of theory to practice that is defensible.

It may be that the study of creativity, even in art, should be left to scientists who study the mind. Studying one's own production of a painting, while painting the painting, may have inherent flaws. While it may yield interesting observations, the act of painting that painting is not repeatable (Griffiths, 2008). Methods are repeatable. In the phenomenological study each participant was able to describe his or her teaching methods in detail, because those methods had been repeated time after time.

The phenomenological study also revealed that the participants' personal approaches to – and methods of – teaching post-secondary art emerged from their experiences of making art. The invariant meaning units of the data revealed the following themes: the theme of *artmaking is a process* contained the sub-theme *criterion-based assignment delivery*. The second theme of *tolerance of the unknown* contained the sub-themes of *experience; editing; gradual focus of the picture plane;*

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visual analysis is 90%, creativity is 10%; *formative critique;* and *resolution of aesthetic relationships*. The third theme *trial and error* contained the sub-themes *movable parts* and *a mistake is an opportunity.* The fourth theme *formalized practice* contained the sub-theme *scaffolding technical skills for aesthetic competencies.* The final theme *mandate of success* contained the sub-themes *assessment integral to learning* and *trust yourself* (see Table 2 on p. 52). Some of the themes are methods; others may inspire methods.

The study findings revealed that, through qualities of process intrinsic to each participant's artmaking, their experiences of artmaking characteristically influence their post-secondary teaching methods, including assignment delivery and evaluation. Assignment delivery was process-oriented criterion-based to allow for creativity; and teacher-centered product-oriented results-prescribed for the perfection of technical art skills only. Additional findings were that technical art skills were scaffolded (Vygotsky, 1978) for positive outcome of aesthetic competencies; that scaffolding may qualify as formalized practice; and that learner success in the post-secondary art studio is a priority of teaching post-secondary studio art learners.

Fact-finding became popular among scholar practitioners, and a number of demographic studies were conducted. Notable among them was Milbrandt and Klein's (2006) survey of the higher education listserv of the National Art Education Association, in which 91% of respondents held EdD or PhD degrees. Among them 52% of the post-secondary artist educators stated their primary identity as *educator*, not *artist*. This was reportedly due to lack of time to produce artworks, weakening the scholar practitioner construct.

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In a survey by Betz (2003) more than 50% of respondents opined that changes in post-secondary art foundations courses were not commensurate with changes in the contemporary art world. Dockery and Quinn (2006) discovered that first year post-secondary art foundations courses across the U.S. predominantly emphasized either skills development or conceptual aspects of constructing art, and were organized around dimensions (2-D or 3-D) and media (painting, ceramics…) (Tavin, Kushins, & Elniski, 2007). Dockery and Quinn (2006) proposed specific principles and objectives for a 21st century post-secondary art curriculum. Case studies, ethnographic studies (auto-ethnographies, in particular), and grounded theory research also informed practices of art education.

The most recent development to permeate the field was the positioning of art education within the broader domain of visual culture (Ballengee-Morris & Stuhr, 2001; Barbosa, 1991; Blandy, 1994; Congdon, 1991; Duncum, 1990; Freedman, 1994, 2000, 2003; Freedman & Stuhr, 2004; Garber,1995; Garoian, 1999; Hicks, 1990; Jagodzinski, 1997; Neperud, 1995; Smith-Shank, 1996; Sturken & Cartwright, 2001; Tavin, 2000, 2001). This was a significant future-focused development in defining the field of art education and studio art practice. As Freedman and Stuhr (2004) noted, visual culture is "the totality of humanly designed images and artifacts that shape our existence" (p. 816), and define visual culture for art education and the benefit of humanity. But, this produces cause to wonder why the re-definition of art within 21st century visual culture should not also prompt a redefinition of the learner, beyond acknowledging that the

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learner lives in a world that is getting more complex and, therefore, the learner is more complex, and graduating art into visual culture perhaps sufficiently addresses that.

Critique of Previous Research

Although Bruner's (1986) narrative mode of constructing reality and Knowles's (1968) theory of andragogy (as the referent of facilitation) were sufficient to have inspired process-oriented teaching methods, they may have not been applied to post-secondary art education where product-oriented teaching may persist (Liu, Qaio, & Liu, 2006). Also, post-secondary art learners' chronological transition into adulthood has not inspired a re-definition of the post-secondary learners, a consideration of their intellectual or emotional readiness for creative self-direction, or how that readiness can be effected through facilitation. Because the post-secondary art learner has been inadequately defined, research in post-secondary art education has overlooked the importance of the manner in which assignments are delivered and evaluated in the post-secondary art studio. Post-secondary art foundations courses also require expert scrutiny to develop a more appropriate understanding of the transitioning learner's transformative potential. The absence of scrutiny may have resulted in reduced quality of artworks in the marketplace and the traditional bond of trust (Dewey, 1934) between artist and viewer being compromised.

In addition, the literature of post-secondary art education has failed to address the purpose(s) of art education at that level. For younger learners art education may assist in the development of cognitive processes and social behaviors (Linderman & Herberholz, 1974). The younger learner may not be consciously grappling with identity issues. But

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the post-secondary learner may have “readiness” issues that may affect emerging artistic integrity. It may be incumbent on the profession of post-secondary artist-educators to recognize that post-secondary art learners can be purpose driven (Knowles, 1968). Art education at post-secondary level is a curricular elective. For many it is a beginning step in development toward mastery of a medium.

While researchers of art education deserve some applause for attempting to elevate the study of art into the intellectual domain in which the arts may rightfully belong, inquiry now needs to be heightened to the level of consequential issues. It has been the domain of art criticism and philosophy to grapple with issues germane to the creation and viewing of art. But, it may be the artist-educators’ domain to grapple in a well-studied way with how art is taught. Demographic information is sometimes required, but should not be a substitute for more meaningful research – research that could improve post-secondary teaching practices.

Chapter 2 Summary

Post-secondary art education learned much from Albers and Kandinsky that is still relevant today; these master artists’ theories instruct draftsmen and painters in many post-secondary art studios. While Social Constructivism and Vygotsky’s zone of proximal development were inspiring new teaching methods and questions, Albers and Kandinsky approached art learners directly to engage their vision and discern their feelings about what they saw. They provided a series of steps from which to reach the complex understandings of their maturity (Parsons, 1987).

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The theory of andragogy (Knowles, 1968) provided the theoretical lens through which to determine if current theories of art education cohere with process-oriented post-secondary art education. As the referent for facilitated learning, andragogy inspired a comparison of teacher-centered learning and learner-centered facilitation (see Table 1 on p. 19). This was necessary to later situate the study data within the historical perspectives of art education of which artist-educators are a part.

Betz (2003), Dockery and Quinn (2006), Tavin, Kushins, and Elniski (2007) established the need to reformulate the post-secondary art foundations curriculum with particular attention to teaching methods sensitive to the learner transitioning from product to process-oriented art education. For quite some time teaching practices in post-secondary art education had eluded scrutiny and scholarly discourse (Eisner & Day, 2004).

A review of the literature of post-secondary art education indicated that the study of creativity is problematic because creative events are unique and, by definition, unrepeatable (Griffiths, 2008). Scholar practitioners have explored their own studio art practices as research, asserting that "intuition, experience, and tacit knowledge grounded in context-specific circumstances provides an empirical base for constructing new frameworks of understanding" (Sullivan, 2004, p. 801). That has not replaced the need for research to define the post-secondary learner and the purpose for which he engages in post-secondary art education. Post-secondary art education may serve a new and radical artistic purpose that has yet to be differentiated from lower levels of art education.

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The expression theory of art was shown to be deficient in performance standards, and discipline-based art education placed the work of art – not the art learner – at the center of art education until it lost the fervor of the art educational community following its loss of funding by the Getty Foundation.

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CHAPTER 3. METHODOLOGY

Introduction to Chapter 3

The review of the literature of post-secondary art education revealed an inconsistent priority of issues for research. Dockery and Quinn's (2006) suggestion for foundational curricular change may not have presented enough meaning to artist-educators to inspire verifiable change. The study outlined in Chapter 3 placed the priority for research on teaching. Social Constructivism and Andragogy (Knowles, 1968) were relied upon as the theoretical foundation from which the study questions emerged.

A gap in the literature of post-secondary art education exists as to the formalization of practice responsive to emerging andragogical learning characteristics (Knowles, 1968) of post-secondary art learners that situates practice within a process of accomplishment. Neither does the literature explore the link of skills scaffolding (Vygotsky, 1978) to aesthetic construct depiction within a structure, which would also explore the causal relationship of visual literacy to aesthetic relationship resolution (Patrick & Hagtvedt, 2011) that may qualify a product as fine art.

To address these exclusions the qualitative study employed the transcendental phenomenological research design of Husserl (1931) adapted by Moustakas (1994), with a modification of the Stevick (1971)-Colaizzi (1973)-Keen (1975) method of analysis of phenomenological data by Moustakas (1994). This research methodology was used to

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inspire deep meanings of the lived experience of creative artmaking to determine its influence, if any, on teaching methods in the post-secondary painting and drawing studio.

The study was conducted to also examine the constituent components of creative artmaking to determine its product- or process-orientation, and whether current post-secondary art education teaching methods cohere with the result. It was necessary to determine in what ways, if any, today's post-secondary artist-educators have modified the assignment/critique model of art education to cohere with the composite definition of artmaking resulting from the study. An explication of teaching methods was sought in an effort to determine if visual literacy of post-secondary learners is being sufficiently addressed, and might perfect the bond of trust (Dewey, 1934) between artists and viewers of art. The study was conducted to also determine if current post-secondary artist-educators have aligned their espoused theories and teaching methods, potentially transitioning, where needed, from product-oriented to process-oriented teaching.

Research Design

Phenomenology is not a science of solutions, but of plausible insights that effect more direct contact with the world through consciousness; what is outside of consciousness cannot be experienced (Van Manen, 1990). Phenomenology is the study of the essences of experience without which an experience could not be what it is (Husserl, 1913/82). Other investigative sciences may look for meaning by observing situations within varying settings. Phenomenology looks for the person situated within an experience to understand meanings of the experience so as to deepen engagement within it. For this reason phenomenology was chosen for the study.

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The phenomenological study also fell within the framework of heuristics, which focuses exclusively on understanding human experience (Moustakas, 1994). The study was defined as transcendental phenomenology (Husserl, (1965) because it emphasized subjectivity and relied on discovering essences as they appear to consciousness, and upon reflection. The study focused on the experience of artmaking to elicit a deeper understanding of that process by individual artists, whose teaching may become more intentional or meaningful for having reflected on the experience.

The transcendental phenomenological study posed the following questions:

1. What is the meaning of the construct artist-educator?
2. Based on the composite experiences of artmaking and teaching art in what ways, if any, does one's aesthetic identity inform one's teaching methods in post-secondary teaching practices of drawing and painting?
3. Based on the common understanding that one engages in formal practice to hasten/perfect performance quality, how would one formalize a method of practice in art to enhance the experience of artmaking? What would constitute that method of practice?
4. Is there a bond of trust between artist and viewer? If so, in what ways does it manifest?

The qualitative study employed the transcendental phenomenological research design of Husserl (1931) adapted by Moustakas (1994), with a modification of the Stevick (1971)-Colaizzi (1973)-Keen (1975) method of analysis of phenomenological data by Moustakas (1994). The adaptation by Moustakas (1994) personalized the process

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of data collection by mandating that the primary researcher give a full description of her lived experience prior to analyzing the experiences of the participants. The primary researcher had lived the experiences of artmaking (drawing and painting, specifically) and teaching drawing and/or painting at post-secondary level in a university setting. The participants were currently active artist-educators who maintain a professional practice of artmaking (drawing and painting, specifically) and currently teach drawing and/or painting at post-secondary level in university and professional art school settings. The primary phenomenon under investigation was creative artmaking, specifically drawing and/or painting, to discover its influences, if any, on the teaching of drawing and/or painting to post-secondary learners in a university or professional art school setting.

Transcendental phenomenological research is object-centered rather than method-centered, and can set the stage for future empirical research by lessening the risk of a premature selection of methods and categories (Van Kaam (1966). The aim is to determine what an experience means to the person(s) who lived it and can provide the details of the experience comprehensively. The participants were selected for their experience of the lived phenomena under investigation. They were asked, individually, to tell their stories of creative artmaking, specifically drawing and/or painting, and to describe in what manner, if any, their experiences of artmaking influenced their teaching of drawing/painting to post-secondary art learners in a university or professional art school setting. Each comprehensive description was given in a scheduled telephone interview, recorded by PGI GlobalMeet telephone conferencing service. Prior to recording, each participant was asked for questions or concerns. During the recording

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process the research questions were read aloud by the primary researcher, and each interviewee followed with conversational storytelling of experiences that would become the raw data of the study. The primary researcher used follow-up questions to clarify her understanding, to elicit more in depth information, and was otherwise silent. Depending on interviewees' idiosyncrasies of speech and attention to detail in recounting their experiences the interviews lasted from 45 to 90 minutes. The primary researcher downloaded each recording from the PGI GlobalMeet website and personally transcribed each interview. Thirty days from the interview date PGI GlobalMeet deleted each recording. The transcripts were emailed to the interviewees for editing/approval.

Giorgi (1979) detailed the method of analysis of data once a transcript is approved:

1. The researcher reads the entire description of the learning situation straight through to get a sense of the whole.
2. Next, the researcher reads the same description more slowly and delineates each time that a transition in meaning is perceived with respect to the intention of discovering the meaning. [From this the researcher seeks to obtain] a series of meaning units or constituents.
3. The researcher then eliminates redundancies and clarifies or elaborates to himself the meaning of the units he just constituted by relating them to each other and to the sense of the whole.

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4. The researcher reflects on the given units, still expressed essentially in the concrete language of the subject, and comes up with the essence of that situation for the subject….

5. The researcher synthesizes and integrates the insights achieved into a consistent description of the structure of learning (p. 83).

In the transcendental phenomenological study the primary researcher engaged in a disciplined effort to set aside suppositions, prejudgments, and assumptions of prior knowledge in a 15 minute exercise in meditation prior to each interview. This freedom from supposition (Husserl, 1970b) was engaged to heighten perception.

Target Population, Sampling Method, and Related Procedures

The modification of the Stevick (1971)-Colaizzi (1973)-Keen (1975) method of analysis of phenomenological data by Moustakas, 1994) personalized the process of data collection by mandating that the primary researcher give a full description of her lived experience prior to analyzing the experiences of the participants. The primary researcher has a B.A. in Art, with a specialty in drawing and painting; an M.A. in Art Education; and is seeking a Ph.D. in Post-Secondary and Adult Education. The primary researcher has lived the experiences of artmaking (drawing and painting, specifically) and teaching drawing and/or painting at post-secondary level in a university setting.

The targeted population of participants was currently active artist-educators who maintain a professional practice of artmaking (drawing and painting, specifically) and currently teach drawing and/or painting at post-secondary level in university and professional art school settings in the Midwest United States. The primary phenomenon

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under investigation was creative artmaking, specifically drawing and/or painting, to discover the influences, if any, of artmaking on methods of teaching drawing and/or painting to post-secondary learners in a university or professional art school setting. To secure participants for the transcendental phenomenological study an online state-by-state directory of colleges, universities, and professional art schools was used to identify post-secondary drawing and painting faculty as potential participants of the study. Each prospective participant was sent a detailed initial email and one follow-up reminder two weeks later. Two participants enrolled in the study in this manner. The remaining participants were referred by the respondents.

Data Collection

In a transcendental phenomenological study preparation for data collection is a constituent component of the methodology. In phenomenology perception is the primary source of knowledge. Phenomenology is described as transcendental when it incorporates reflection on subjective acts of consciousness (Moustakas, 1994). Husserl (1970b) developed the concept of the *Epoche*, in which what a researcher presumes to know must be set aside in favor of seeing naively, as if for the first time encountering the essences of an experience as it is revealed. This requirement prompted the primary researcher to engage in a 15 minute meditation prior to each telephone interview. As an everyday practitioner of meditation for years she was able to find an interior quiet devoid of thought. Emerging from this consciousness she dialed the telephone conference service to connect with each participant.

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Before her the primary researcher set the study questions:

1. What is the meaning of the construct artist-educator?
2. Based on the composite experiences of artmaking and teaching art in what ways, if any, does one's aesthetic identity inform one's teaching methods in post-secondary teaching practices of drawing and painting?
3. Based on the common understanding that one engages in formal practice to hasten/perfect performance quality, how would one formalize a method of practice in art to enhance the experience of artmaking? What would constitute that method of practice?
4. Is there a bond of trust between artist and viewer? If so, in what way(s) does it manifest?

Each participant had received the research questions from the primary researcher via email for the purpose of contemplating them. Prior to recording an interview the primary researcher asked the participant if he or she had any questions or concerns about the questions, the interview process, or about the study. At the appropriate time the primary researcher announced that recording would begin. When recording began the primary researcher read the first question, and awaited the response. The artist-educators told their stories of artmaking with ample detail. Stories of teaching experiences and of lesson sequencing were equally informative. Few verbal prompts were required of the primary researcher. Before proceeding to the next question the primary researcher asked, "Is there anything more you would like to say about that?" If not she proceeded to read question 2. This is how each interview proceeded. Depending on idiosyncracies of

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speech and memory the interviews lasted 45-90 minutes. When finished verbal niceties were exchanged, and the primary researcher reminded each participant to look for a printed transcript by email within days. She asked each participant to review the transcript, respond with changes or additions in a 'reply with history' email, or, if there were no changes, simply type 'approved.' The interviews were completed within three weeks. At the close of interview two participants thanked the primary researcher for the opportunity to review their practices in this manner.

During the interviews the participants were addressed verbally by name. Names were deleted from the transcripts, which were coded for identity as Participant 1-5, or P1, P2, P3, P4, P5. Thirty days following the date of interview PGI GlobalMeet conference service deleted each recording. Upon approval of a transcript by a participant the recording downloaded from the PGI GlobalMeet website for transcription by the primary researcher was also deleted from the researcher's computer. No paper copies of the data were printed. There was no internet usage connected with data collection. The data, including transcripts, was transferred to a flash drive, which was taped inside a file cabinet in a locked drawer. It will remain there for seven years.

Data Analysis Procedures

The stages of phenomenological reduction by Giorgi (1979) were formerly presented. Here, Moustakas' (1994) modification of the Stevick (1971)-Colaizzi (1973)-Keen (1975) method of analysis of phenomenological data, which this study employed, is as follows: From the verbatim transcript of experience the primary researcher must consider each statement with respect to significance for description of the experience, and

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record all relevant statements. Next, list non-overlapping statements, as the invariant horizons or meaning units of the experience; cluster the meaning units into themes; write a textural description with verbatim examples; write a structural description; and finally construct a comprehensive textural-structural description of the meanings and essences of the experience under study.

Considering the statements within each transcript the invariant horizons were recorded one each to a participant coded 4 x 6 file card. Duplications in meaning were not recorded. Approximately 70 invariant horizons, or meaning units, were compiled. The file cards were then categorized by meaning. The meanings were clustered into themes. The following themes and sub-themes emerged: the theme *artmaking is a process* contained the sub-theme *criterion-based assignment delivery*. The second theme *tolerance of the unknown* contained the sub-themes *experience; editing; gradual focus of the picture plane; visual analysis is 90%, creativity is 10%*; *formative critique;* and *resolution of aesthetic relationships*. The third theme of *trial and error* contained the sub-themes *movable parts* and *a mistake is an opportunity.* The fourth theme *formalized practice* contained the sub-theme *scaffolding technical skills for aesthetic competencies.* The final theme *mandate of success* contained the sub-themes *assessment integral to learning* and *trust yourself* (see Table 2 on p. 52). The themes were used to construct a comprehensive textural-structural description of the meanings and essences of the experience under study. The findings revealed that, through qualities of process intrinsic to each participant's artmaking, the participants' experiences of artmaking

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characteristically influenced their post-secondary teaching methods, including assignment delivery and evaluation. The results are configured below:

Table 2. Themes and Sub-Themes

Themes	Sub-Themes
Art is a process	Criterion-based assignment delivery
Tolerance of the Unknown	Experience
	Editing
	Gradual focus of the picture plane
	Visual analysis is 90%; Creativity is 10%
	Formative critique
	Resolution of aesthetic relationship
Trial and error	Movable parts
	A mistake is an opportunity
Formalized practice	Scaffolding technical skills for aesthetic competencies
Mandate of success	Assessment integral to learning
	Trust yourself

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Limitations of the Research Design

Perception does not always accurately describe what is present in consciousness (Miller, 1984); yet, perception provides the raw data of phenomenological investigation. Where perception rules, however, there is no single road to truth. In addition, the narrow breadth and specificity of the study effectively precludes the application of its findings to all post-secondary art assignments that are and are not intended to produce a product. The small, purposeful sample produced study findings that cannot be generalized to a larger population of post-secondary artist-educators. A limitation also exists in that it may not be possible to ascertain that the primary researcher effectively engaged the *Epoche* (Husserl, 1970b). To minimize the impact of these limitations the researcher made a point to listen intently and reflectively, and to read and re-read the data as often as the truth and accuracy of the findings required it.

Review of Methodological Issues in the Study

Most phenomenological studies examine a small group of 3-5 individuals, although it is considered acceptable to also study 8-10 individuals in a project (Creswell, 2008). In the proposed study the data was derived from present day post-secondary artist-educators in order to establish whether or not their personal experience stories (Denzin, 1989) of artmaking and teaching art cohere with process-oriented art education, and accommodate the emerging andragogical characteristics (Knowles, 1968) of post-secondary learners.

To secure participants for the transcendental phenomenological study an online state-by-state directory of colleges, universities, and professional art schools was used to

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identify post-secondary drawing and painting faculty as potential participants of the study. The online directory was prolific, and there was no duplication of the initial email correspondence. The first round of 50 emails was sent. Though issue salience is a positive predictor of response rate (Sheehan & McMillan, 1999), not one response was received. Approximately 30 days later a second round of emails with less technical terminology (i.e. participant, instead of co-researcher) was sent to the initial 50 prospects; but no response was received. A third round of emails to a second set of 50 prospects produced only one local respondent. A fourth round of emails to a third set of 50 prospects produced a second local respondent, who referred the remaining participants, who were also contacted initially by email. In all, fewer than ten emails had been returned as undeliverable. Although telephone contact was offered to respondents researcher-participant interaction remained limited to email correspondence to answer questions and schedule the recorded telephone interview, which would produce the data of the study.

A low response rate of study prospects presented the first methodological issue of the study. The IRB at Capella University had approved the study for 10 participants. A time period of six months was devoted to participant recruitment. It was not efficacious for the primary researcher to devote more time to recruitment. Mentor consultation indicated the need to contact Dissertation Committee members to request a reduction of 10 to 5 study participants. The Dissertation Committee approved the request.

An issue within the interview process of data collection occurred. The primary researcher dialed into the PGI GlobalMeet conference service to await Participant 5 (P5).

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When P5 connected to the conference call there was loud continuous static on the telephone line. P5 explained that he lived in an isolated area of another county in which telephone reception was at times weak. The primary researcher took notes during the interview, as she assumed (from having transcribed several interview recordings) that a recording of P5's interview might not be intelligible. One week following the interview the primary researcher telephoned P5, to request that he answer the study questions by email. P5 agreed, and his data was secured in that manner.

Credibility

Confirmation was achieved by asking for clarification during recorded interviews. Validation of the data was sought by emailing the coded transcript to each participant, requesting additions, corrections, and, in the absence of changes, approval of the transcript. Humphrey (1991) provided study participants the unified textural-structural description of the experience under study, asking that additions and corrections be made. The results of the within study will be provided to the participants, as each has requested them. This may create opportunities for discussion of the essences of the experience under study. Husserl (1970a) asserted that reciprocal correcting of reality takes place in social conversation.

Transferability

The specificity and limitation of the study to drawing and painting effectively precludes the application of its findings to all post-secondary art assignments that are and are not intended to produce a product. The small, purposeful sample, which was also limited geographically, produced study findings that cannot be generalized to a larger

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population of post-secondary artist-educators within a larger region of The United States. In the production of art regionalism may have meaning. Subject matter may be integrally related to technical application of a medium.

Expected Findings

The primary researcher expected teacher-centered product-oriented results-prescribed assignment delivery to be prominent, indicating that artist-educators' espoused theories and expressed theories may be in conflict (Argyris & Schon, 1974). The findings revealed that, through qualities of process intrinsic to each participant's artmaking, the participants' experiences of artmaking characteristically influenced their post-secondary teaching methods, including assignment delivery and evaluation. Assignment delivery was process-oriented criterion-based to allow for creativity; and teacher-centered product-oriented results-prescribed for the perfection of technical art skills only. Additional findings were that technical art skills were scaffolded (Vygotsky, 1978) for positive outcome of aesthetic competencies; that scaffolding may qualify as formalized practice; and that learner success in the post-secondary art studio is a priority of teaching post-secondary studio art learners.

Ethical Issues

The study presented no conflict of interest to the primary researcher or participants. The transcendental phenomenological study undertook no deception, and the data was not considered sensitive because the same information could be ordinarily encountered in daily life in a casual conversation with artist peers or employers. Under 45 CFR 46.102(1) the probability and magnitude of harm or discomfort to any participant

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was lessened by using the PGI GlobalMeet conference service for recorded data collection, which allowed participants to participate from within their homes or other environments of choice. To enhance participants' comfort during data collection the primary researcher emailed the study questions to each participant prior to interview. In addition, the primary researcher reminded participants of their prerogative to withdraw from the study at any time for any reason. Oral informed consent had been given by each participant at the time of scheduling the recorded interview. The researcher assumed no participant was cognitively or decisionally impaired, as each was a professor of art in the university and professional art school that had granted the primary researcher her former academic degrees.

Chapter 3 Summary

A gap in the literature of post-secondary art education exists as to the formalization of practice responsive to emerging andragogical learning characteristics (Knowles, 1968) of post-secondary art learners that situates practice within a process of accomplishment. Neither does the literature explore the link of skills scaffolding (Vygotsky, 1978) to aesthetic construct depiction within a structure, which would also explore the causal relationship of visual literacy to aesthetic relationship resolution (Patrick & Hagtvedt, 2011) that may qualify a product as fine art.

To address the gap the proposed qualitative study employed the transcendental phenomenological research design of Husserl (1931) adapted by Moustakas (1994), with a modification of the Stevick (1971)-Colaizzi (1973)-Keen (1975) method of analysis of phenomenological data by Moustakas (1994). The study was conducted to determine the

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constituent components of creative artmaking to determine in what ways, if any, creative artmaking influences teaching methods in the post-secondary painting and drawing studio. It was also necessary to determine in what ways, if any, practice is being used to modify the assignment/critique model of art education and cohere with the composite definition of artmaking resulting from the study. A purposeful sample of post-secondary artist-educators was engaged for individual interviews via a recorded conference call. For the primary researcher preparation for data collection required her engagement of the *Epoche* (Husserl, 1970b).

Following transcription of the interviews data analysis consisted of recording each invariant horizon, or meaning unit, from the interview transcripts. The 70 invariant horizons were then categorized by meaning, and studied for the generation of themes and sub-themes. The following themes and sub-themes emerged: the theme *artmaking is a process* contained the sub-theme of *criterion-based assignment delivery*. The second theme *tolerance of the unknown* contained the sub-themes *experience; editing; gradual focus of the picture plane; visual analysis is 90%, creativity is 10%*; *formative critique* and *resolution of aesthetic relationships*. The third theme *trial and error* contained the sub-themes of *movable parts* and *a mistake is an opportunity.* The fourth theme *formalized practice* contained the sub-theme *scaffolding technical skills for aesthetic competencies.* The final theme *mandate of success* contained the sub-themes *assessment integral to learning* and *trust yourself* (see Table 2 on p. 52). The themes were used to construct a comprehensive textural-structural description of the meanings and essences of the experience under study. The findings revealed that, through qualities of process

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intrinsic to each participant's artmaking, the participants' experiences of artmaking characteristically influenced their post-secondary teaching methods, including assignment delivery and evaluation.

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CHAPTER 4. DATA ANALYSIS AND RESULTS

Introduction

Chapter 4 presents the data of the transcendental phenomenological study derived from a recorded telephone interview of each participant (P1, P2, P3, P4, P5). Each participant had received the research questions from the primary researcher via email for the purpose of contemplating them. Prior to recording an interview the primary researcher asked the participant if he or she had any questions or concerns about the questions, the interview process, or about the study. At the appropriate time the primary researcher announced that recording would begin. When recording began the primary researcher read the first question, and awaited the response. The artist-educators told their stories of artmaking with ample detail. Stories of teaching experiences and of lesson sequencing were equally informative. Few verbal prompts were required of the primary researcher. The interviews lasted 45-90 minutes. The interviews were completed within three weeks, and transcribed within the same timeframe.

During the interviews the participants were addressed verbally by name. Names were deleted from the transcripts, which were coded for identity as Participant 1-5, or P1, P2, P3, P4, P5. In Chapter 4 the research questions will list in chronological order, and the themes they inspired will follow. A recapitulation of the research questions is in order:

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1. What is the meaning of the construct artist-educator?
2. Based on the composite experiences of artmaking and teaching art in what ways, if any, does one's aesthetic identity inform one's teaching methods in post-secondary teaching practices of drawing and painting?
3. Based on the common understanding that one engages in formal practice to hasten/perfect performance quality, how would one formalize a method of practice in art to enhance the experience of artmaking? What would constitute that method of practice?
4. Is there a bond of trust between artist and viewer? If so, in what way(s) does it manifest?

Description of the Sample

The qualitative study employed the transcendental phenomenological research design of Husserl (1931) adapted by Moustakas (1994), with a modification of the Stevick (1971)-Colaizzi (1973)-Keen (1975) method of analysis of phenomenological data by Moustakas (1994). The adaptation by Moustakas (1994) personalized the process of data collection by mandating that the primary researcher give a full description of her lived experience prior to analyzing the experiences of the participants. The primary researcher has a B.A. in Art, with a specialty in drawing and painting; an M.A. in Art Education; and is seeking a Ph.D. in Post-Secondary and Adult Education. The primary researcher had lived the experiences of artmaking (drawing and painting, specifically) and teaching drawing and/or painting at post-secondary level in a university setting. The purposeful sample was composed of participants who were currently active artist-

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educators who maintain a professional practice of artmaking (drawing and painting, specifically) and currently teach drawing and/or painting at post-secondary level in university and professional art school settings. The primary phenomenon under investigation was creative artmaking, specifically drawing and/or painting, to discover its influences, if any, on the teaching of drawing and/or painting to post-secondary learners in a university or professional art school setting.

Summary of the Results

The following themes and sub-themes emerged from the data: the theme *artmaking is a process* contained the sub-theme *criterion-based assignment delivery*. The second theme *tolerance of the unknown* contained the sub-themes of *experience; editing; gradual focus of the picture plane; visual analysis is 90%, creativity is 10%*; *formative critique* and *resolution of aesthetic relationships*. The third theme *trial and error* contained the sub-themes *movable parts* and *a mistake is an opportunity.* The fourth theme *formalized practice* contained the sub-theme *scaffolding technical skills for aesthetic competencies.* The final theme *mandate of success* contained the sub-themes *assessment integral to learning* and *trust yourself* (see Table 2 on p. 52). The themes were used to construct a comprehensive textural-structural description of the meanings and essences of the experience under study. The findings revealed that, through qualities of process intrinsic to each participant's artmaking, the participants' experiences of artmaking characteristically influenced their post-secondary teaching methods, including assignment delivery and evaluation. Assignment delivery was process-oriented criterion-based to allow for creativity; and teacher-centered product-oriented results-prescribed for

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the perfection of technical art skills only. Additional findings were that technical art skills were scaffolded (Vygotsky, 1978) for positive outcome of aesthetic competencies; that scaffolding may qualify as formalized practice; and that learner success in the post-secondary art studio is a priority of teaching post-secondary studio art learners. Finally, reliance on the themes produced by the study informed a composite textural description of creative artmaking, a composite structural description of creative artmaking, and a composite textural-structural description of creative artmaking.

Detailed Analysis

Question 1. What is the meaning of the construct artist-educator? How do you define yourself within that construct?

Of the five participants, four (P1, P2, P3, P4) remarked they consider themselves artists first. P1 remarked as follows:

> I view myself as an artist primarily, then an educator. I'm always working on something creative in my mind, like unusual color combinations, shapes, etc. When I'm not actively painting or drawing I'm drawn to word combinations and meter (I'm working on a collection of poems), and finding word(s) that give the greatest meaning to what I want to express. At the same time I've always been drawn to teaching. My friends have always told me I explain things like a teacher.

P1 continued:

> When I set aside time to paint – and creating takes a great deal of time – I lose all track of time; and before I know it darkness invades my space, and I call it a day, and realize I've been at it for 10 hours straight. I usually wear sunglasses when I paint, a trick I learned in order to get the vibrant colors I crave. So, when I can no longer differentiate anything in the painting, when I can't critique it visually because I'm wearing sunglasses and the daylight has vanished, I stop painting until the next day. But, when I stop painting for the day my mind remains in overdrive and I do not stop creating in my mind, but continue constantly in my mind's eye to visualize. And next morning I realize that my mind actually painted my dreams as I slept – with brush and color and line, and broad strokes of

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expression, and with great rapidity, as if I could not stop myself except by stopping to be me. I am the art. And when I express who I am I am expressing art.

P2 stated,

Well for me it means, you know, the word *artist* comes first, but for me it means someone who really is a practicing artist who makes work, thinks about making work, but who also brings, you know, who has an obligation to their students in the next generation of artists to try to guide them in developing their own practices. . . I think you have to be an artist to actually educate artists. If you're not a practicing artist I don't think you're gonna be very good - I don't think you'll be able, I don't think you'll be equipped.

P3 explained his identity in detail as follows:

I feel because I'm a part time educator and full time artist I think of myself as being an artist first and educator secondly. But I feel that what I can bring to the student is my experience of 4 decades of being a professional artist and having received recognition from my peers, which indicates to me that I'm doing what I do quite well. And that knowledge would just stay with me were I not an educator. I feel it's rewarding to me to be able to pass on to a willing student some of the things that I've learned over time that may have taken me time – an extended period of time – to learn. So, there's a richness, a reward, let's say, personal reward, of being able to work with students and offer suggestions in the field of what we're trying to accomplish drawing that I think would be helpful and stay with them for the rest of their lives. (P3)

Q So, explain what you do as an artist – when you're creating something of your own choosing – what are the components of your artmaking?

A OK. I can respond to that; but, I'm going to start with when I realized I was setting out on the path of being an artist in my early 20's. I did drawings. I spent 2 years doing only black and white graphite drawings. These were realistic, and they were very realistic, and they were actually influenced strongly by Andrew Wyeth. Wyeth was a phenomenal draftsman. And when I saw a catalogue of Wyeth drawings from a show at Yale University that he had, I used that, that catalogue became my bible for a long time. So, I sought out people, and my muse(s) were individuals, and often people who were disenfranchised. I tended to draw – pull from – not pencil to paper – I was attracted to folks who were disenfranchised in a way, I mean I could just sort of sense it; it wasn't that I went out of my way to find some beggar on the street; but, in my normal life's path serendipity would sort of connect me with somebody, and I realized that

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somebody was a very humble individual. And I was interested in them, especially their faces and their hands. So, they became my muses. And it also was important that they had time on their hands so that they could sit for me. That remains with me even today, to a certain extent. For a while I started to explore abstraction in my work.

I left drawing after doing 2 years of nothing but black and white graphite drawings. I left that and wanted to do colorful paintings. And, actually, the first painting I did was based on the photograph of a man who had been shot in a street fight, laying in a pool of blood. That painting hung in our dining room until my former wife finally begged me to remove it. It wasn't a very appealing thing to look at while you were eating dinner. It was a fairly big painting. The person was life size. So, again I was looking for things – sort of the underbelly of life – and used that as subject matter for my work. Then, I was at Kent State when the students were shot, and I did a large painting. It was a somewhat surrealistic painting using human figures, but using them in a surrealistic way, about that event. And then afterwards I started to tire of working realistically, and I had a foray into abstraction. So, initially I was responding to people, then to events like the Kent State shooting. And actually the painting I did of the Kent State shooting – Henry Adams, a noted art historian, has written of that painting. He says it's one of the great history paintings, like *Guernica* and like *The Raft of the Medusa*. That put it into context for me. I hadn't really thought of it that way.

So, then when I started to work abstractly I got to a point that I was sort of looking at a blank canvas trying to figure out what to do. Part of that was also based on experience. A mural I did for the _________________ Public Library that was entirely abstract was based on my experience as a laborer in the steel mills and the pyrotechnics of making steel: the sparks, the smoke, the steam, the red hot ingots, the crucible when it's pouring molten steel into the ingot molds, and I tried to put all of that into sort of an abstract explosive composition. So, that was based partially on experience and partially on staring at a blank canvas. Today I am using a little bit of both of those approaches, because I have a large inventory of existing photo shapes of people and their hands that I've taken over the years. And I have a large inventory of materials that can be used for backgrounds that I've created over the years. So, I have a tendency to try to use them instead of using a completely fresh palette, I prefer to use the things that are already at my fingertips. So, there's an element there of trial and error, because I'll take an image of a person, or a person's face, or their hands, and I'll place it against a variety of backgrounds and, maybe, add a few other shapes – and this all takes place over time, and physically takes place because these things are pinned to bulletin board walls so I can move the shapes around and arrive at a composition that is really very much trial and error, and based on a gut feeling about 'does this work?' or 'doesn't it work?.' When my feelings say to me 'this is finished,' I then acknowledge that the piece is done. That can sometimes take a long time. Some pieces have taken years to develop, but I work on a whole series of different things at one time. Trial and error plays a big role. (P3)

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P3's explanation of development as an artist displays the concept that ordinary life experiences can provide ample subject matter through which to express a message in a medium. An artist's recognizable subject matter may require research as to anatomy, style of depiction, etc. P3 accumulated a large inventory of image data usable throughout his professional artistic and teaching careers.

Following is the expression of P4: "So, I feel that to be able to teach about a subject one has to know about the subject more than academically, in regards to book learning, to have had some level of experience with that subject." Then P4 added:

> Painting and drawing have been my primary forces in terms of expression. I've explored a variety of media and techniques, and I feel that I have one foot in the very traditional Renaissance traditions of Classicism and old techniques, and that kind of knowledge base, and my other foot in the depths of the contemporary realm. And I kind of feel there's no point in reproducing what masters have done before; we should just be informed my them and add our own identities, personalities, in the contexts in which we function in today's society that have bearing. I'm primarily a drawer/painter. Some of my work is intimate scale of 8-10 inches, where other work is – the most monumental of which was about 2 years ago – I did an 8 ft. x 80 ft. mixed-media painting on canvas as a live performance at IngenuityFest. So, scale is a big part of my work. (P4)

A natural follow-up question to each participant was:

Question 2. From your experiences of artmaking what, if anything, carries over into your teaching? A number of themes began to develop from the following responses. P5 responded in this manner:

> My personal experience carries over [to] my teaching in different ways. For the beginning students it seems as though they need help more in structure or technique: more foundation kind of help. For example if a student is using the human figure in their work and their proportions are wrong or their structure is wrong, then because I have drawn from life quite a bit I can help them see where they need to make those corrections. Mature students need guidance conceptually and feedback in the form of critique. Because I am familiar with a lot of different

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> artists and their concepts and techniques if I see a student that seems to be parallel with another artist I will show them their work to let them know that they are not alone with their thinking.

For P5, experience is a great advantage. In addition, P5 alluded to formative critique in his example of helping a student with figure drawing. *Experience* and *formative critique* became sub-themes of the theme *tolerance of the unknown,* which P1 offered in her response to the follow-up question:

> What I believe I carry over from creating artworks into teaching is tolerance of the unknown. In fact, the unknown is preferable to the known, even when you're drawing or painting something realistic because the process of creating, itself, is a process you should not back-up upon itself by finishing the work prematurely, in effect pre-empting the creative process. The analogy I use with students is focusing a camera lens. When you find a subject, even a realistic subject, you never see it precisely as it is until you focus the lens of the camera. The whole image of what you are viewing comes into focus at the same rate across the lens. Painting and drawing are like that. A painting or drawing comes gradually into focus as you manipulate the relationships of color, line, form within the composition. If you complete a section of a painting or drawing before its time you will be bound to have to make all other areas of the artwork conform to what has been completed. And that effectively limits many choices you might have had if you had brought all areas into completion together. That's the concept. This goes for all of art, in my opinion, sculpture, painting, collage, etc. It's about opening possibilities, not limiting them.
>
> P4 stated:
>
> So, I think of it like a spiral staircase, where each work might be one of the stairs, and you can see the next one, or you can see the next 4 or 5 stairs perhaps, but you don't know where it's actually going to lead. You can only speculate about that, so you have to keep moving to I make progress. And that's kind of how my ideas develop. That's just me. Don't know if that's universal to many artists, but, that's my personal path.

P4 and P1 essentially agreed that the process of artmaking contains the unknown. What is intimated here is that tolerance of the unknown may require experience (P5) to develop.

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P4's response to Question 2, 'From your experiences of artmaking what, if anything, carries over into your teaching?' was:

> So, in terms of where I personally come from, I have strategies in my own art practice that have been more effective strategies than others. So, for example, when we're kicking around ideas there are some students that will start developing their ideas on scrap paper, or a detail of an idea, without considering the whole idea. So, I'll encourage them: 'Do some little thumbnails [small sketches]. Think about the overall composition before you solve a specific little riddle aspect of it.' In terms of how to approach a problem, in the beginning editing is very important: what's the main thrust; what's the elevator pitch of the idea? What is this idea in just a couple of strokes, before you get into the details of how it should happen? If you're editing then it's not a matter of removing something, it's more a matter of not including it to begin with, in terms of what's important and what's not. So, I think there are processes that, through trial and error in the course of years, that somebody who has a lot of studio experience can share with their students that are more effective strategies, so they [students] don't have to reinvent the wheel. (P4)

P4's strategy of editing is not a corrective strategy, but a preemptive strategy. For this reason it placed as a sub-theme of *tolerance of the unknown,* from P1's response. P4's analogy of the staircase was revealing. In addition, P4's strategies of editing (not including, as opposed to removing) and saving detail for later in the production of a work, alluded to the ability to be tolerant enough to allow a project to develop.

P4 discussed intuition vs analysis as a strategy of accommodating the unknown in his process of artmaking:

> [M]y intuition will lead me to do a particular scribble on a one-inch thumbnail, and then get to work on a big canvas directly. And when the tools I'm working with are touching the surface I'm working on my brain doesn't function. I mean my brain shuts down, and it's all just coming from the gut when I'm doing what I'm doing. The moment my hand comes away from the surface, and I step back, then it all becomes analytical. My mind is saying 'where did your intuition take you.' Is it taking you across the river, or are you just getting into deeper crafts? Did your intuition lead you astray or not? And I think that artists can kind of be more on one side or more on the other side; but, I'm a big believer in the intuitive process. But, I also feel that the intuitive process alone can be potentially

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meaningless and chaotic. So, it has to be balanced by the mind, in terms of analytics, to say 'no, this is the direction I want to take or this is the direction it needs to go.' (P4)

P1 also explained the functions of intuition and analysis in her artmaking process:

> I must find that place of unknowing, where everything is possible. This is not a visualization, but a contemplation of a deep space within. And when I find that space I settle within it. Except that it is a place of consciousness it does not give rise to any thought or image. But, it is this place from which I feel completely open to whatever begins to emerge when my pastel stick or paint brush hits the surface before me. I select cool tints/colors at random and proceed to lay in areas of color and markings over the greater surface. This happens somewhat rapidly, and I am purposefully aware of my continuous movement to ground the surface. Then I stop, and stand back to observe. Immediately I am in an analytical mindset through which I observe where it would make visual sense to begin to create loose aesthetic relationships of color or shape, as there is already some definition in all 4 quadrants. I analyze each quadrant by mentally/visually imposing a grid upon it to see what falls on any particular axis. Then I visually enlarge that grid to the entire surface for the same purpose. Because 99% of my work is non-objective [meaning that the elements of art – color, line, and form – are the subject matter of the work] I am conscious of composition even before touching the surface. When I am ready I again slip into that deep place within and continue to work the surface. Then I stand back again as the analyst. My work continues in these alternating stances until it is finished. I may configure the spatial surface for only a minute, or a second to just make a mark. Visual analysis takes longer. I am finished only when my analytical eye indicates not one more marking, not even a dot, is needed. I analyze the work beginning at the top left inch by inch horizontally to the opposite border, then drop down to the next horizontal inch, etc. It has to work at every level. (P1)

These explanations of intuition vs. analysis became the sub-theme *visual analysis is 90%, intuition is 10%* under the theme *tolerance of the unknown* because the *whole* is unknown until the last stroke of a brush or mark of a pencil on the surface of a work of art. "A beautiful line or a beautiful detail is only going to be as good as what it does in the broader context of the composition…The whole has to be greater than the sum of the parts" (P4).

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When asked Question 2, ‘From your experiences of artmaking what, if anything, carries over into your teaching?’ P2’s response was specifically about assignment delivery, which relates to the comparison in Chapter 2 (Literature Review) of teacher-centered and learner-centered paradigms: P2 explained:

> I give them a list of criteria against which the assignment is going to be evaluated. So, usually the assignments go like this: we talk about the technical, the techniques they’re gonna be using, the process they’re gonna be using; usually I give them a little demo, we practice it in class, and I show them examples of other artists who’ve used a variety – like I try not to just show them one approach to using that technique or that process, and then they go away and make the work. And we come back, and when we critique we critique based on the criteria. So if it’s like a foundational drawing class, and say they’re learning to work in black and white conte` on toned paper, then you know what the criteria is, like composition, and we talk about what that means, and observational accuracy, as well as kind of a sensitivity to the material; can they handle the material in a way that contributes to the drawing. But, the students all end up with very different looking work, and that’s one of my, one of my goals: that they achieve the criteria, but that they do it in a way that is personal to them. (P2)

P2’s assignment delivery was criterion-based (a sub-theme of *art is a process*) because it left room for intuition and creativity, and was not results-prescribed. It was learner-centered because the art learners were responsible to construct the knowledge and meaning of their subject matter and composition. P2 placed importance on diverse results by establishing criteria only, and limiting critique to the criteria, thus making assessment integral to learning (knowing there may be pitfalls to critiquing what has not been presented for learning). P2 introduced the idea of *critique*. P5 defined *critique* as follows:

> The function of critique is to guide students by offering suggestions for either a slightly different technique or a different approach, or by asking them questions to make them realize what they're trying to do. A formative critique is when a teacher is walking around and usually one-on-one offering suggestions and advice. A summative critique is when all the students put their work up and

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all of the students offer suggestions to each other to help guide them. Both types of critique, formative and summative, are necessary to bring the student as far as possible.

Once you've graduated from school normally artists don't get together and critique each other's work. I have been lucky enough to be associated with a group of artists and teachers who create work and get together to talk about the work. We offer encouragement and direction, ideas and suggestions during our critique sessions. I think a critique can be inspiring, because it can help somebody see something they hadn't seen before…An experienced teacher can use formative critique to guide a student and bring them along faster than if they had no suggestions in the same way that a musician could probably learn more and learn faster from lessons as opposed to learning by themselves. (P5)

Question 2, 'From your experiences of artmaking what, if anything, carries over into your teaching?' elicited the following from P3.

Well, trial and error, which is very hard for some, especially people who have been force fed information that is strictly black and white: this is the way it is; there's only one right answer. Then, in the field of art there's a multitude of right answers. And you also may not hit it the first time. There are two things I think I try to carry beyond the level of just discussing skill (which is a third aspect of it, developing the eye to hand skills that are necessary to create something that your mind's eye sees, but is not a reality as of yet)… the creative process takes place in creative writing; it takes place in medicine; it takes place in architecture; it takes place in the artist's studio; but, the process itself is the same across all those borders. So, that's one thing that I try to impress the students with, because I may have somebody who's in medicine; I might have somebody who's in-I have a bunch of engineers. You know, there's creativity in engineering. And it's the same process: a lot of trial and error, and a lot of frustration. So, the trial and error issue and the issue of frustration they need to know is part of the creative process – so, don't give up.

And then, of course, it's the skill. It's the skill of line, using line in a way that's interesting to look at, and then come in those skill sets to focus on. (P3)

Trial and error became a prominent theme. P3 explained it further in his discussion of *movable parts*:

[S]tudio components: trial and error to enhance composition, allowing for repositioning, so, moving things around. These are the things I do in the studio that I try to bring into the classroom. In the classroom we don't really do what I'm about to say next, pinning elements to refine and critique; well, we do refine and critique in class. We critique composition allowing change and trial and

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error. So, three components: A was trial and error to enhance composition; B was being able to move things around, which is somewhat similar to the trial and error; and C was photocopying to determine scale; D was demanding quality.

P3 discussed the meaning of *movable parts* by describing that in his studio he works on several paintings at a time and tests design elements before making them permanent:

> I'm revising constantly – I wait over time because I find out that revisions I make in my artwork immediately are often wrong. I have to wait, and live with it a little bit, then often I'll come in and try something else with it, and that's why sometimes it can take time for it to develop into a finished piece. Some of that is carried forth into the classroom. Of course we can't do it to the same degree, as I have a lot more leeway time-wise in the studio than they would have in the course of the semester…I have a large inventory of materials that can be used for backgrounds that I've created over the years. So, I have a tendency to try to use them instead of using a completely fresh palette. I prefer to use the things that are already at my fingertips.
>
> So, there's an element there of trial and error, because I'll take an image of a person, or a person's face, or their hands, and I'll place it against a variety of backgrounds and, maybe, add a few other shapes – and this all takes place over time, and physically takes place because these things are pinned to bulletin board walls so I can move the shapes around and arrive at a composition that is really very much trial and error, and based on a gut feeling about 'does this work?' or 'doesn't it work?.' When my feelings say to me 'this is finished,' I then acknowledge that the piece is done. That can sometimes take a long time. Some pieces have taken years to develop, but I work on a whole series of different things at one time. Trial and error plays a big role. (P3)

Along with the theme *trial and error,* and its sub-theme *movable parts*, the issue of whether or not mistakes occur in art may be a matter of the type of art that is in production. But, in teaching post-secondary art study participants agreed that a mistake is not the end to all. P4 stated that a mistake is:

> [A]n opportunity that has suddenly presented itself for your consideration. So, what do you do about what you thought was a mistake? That gets back to the process of adapting. You know, we can debate why the human species has been so successful over the course of millennia, and we can say its intelligence, or mobility, or any of those things; but, really, the number one trait of our success as

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a species is our adaptability. We can adapt to anything. So, as artists that's our number one tool: adapt to the process, so that the idea you're trying to express finds the best way to manifest itself. (P4)

A mistake is an opportunity became a sub-theme of *trial and error.* P4 gave the following account of a moment of levity in the post-secondary drawing studio:

> For example, in the gesture drawing [exercise] I was just yelling in a humorous way – but mercilessly – at a student because she was erasing something in a gesture drawing! I'm like 'This is a minute long; what are you doing with an eraser!?! Give me that eraser…' and I took it away from her and threw it across the room, and everybody was giggling, you know, and it was kind of funny. But, you only have a minute; you don't have time to erase. (P4)

Question 3. Based on the common understanding that one engages in formal practice to hasten/perfect performance quality, how have you/would you formalize(d) a method of practice in art to enhance the experience of artmaking? What would constitute that method of practice?

P1 offered the following description:

> When I give assignments I keep key variables unknown. For example, in a drawing class I might assign a still life and direct learners to bring in objects of meaning to them to place in the composition. I want them to bring objects they are familiar with and see every day, and learn to look at them in a different way. But, ultimately, drawing the still life requires practicing a few artistic steps without which they would have little chance of feeling successful. We start by exploring the marks, lines and shadings you can make with a pencil, sometimes an ebony pencil, sometimes a charcoal pencil. Then we transition into using those techniques to create various value studies. Then we use the value studies to learn to depict the roundness of objects (form), the illusion of 3-dimensionality. We also use the value studies to explore composition: what value patterns can comprise a composition. We learn to push and pull the values to create dimensionality. Then we create line drawings of our compositions, using contour line and then descriptive line, exploring the differences. So, this is how we proceed – and we haven't yet started drawing the still life that will be the final composition.
>
> There is so much to cover and, as long as learners can feel successful along the way, they are happy with this progression of learning skills. And their final drawings are quite unique and interesting to view. I think skills practicing is

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essential, and can take place for a number of purposes and in a number of ways. Practicing skills one will need to perfect for the successful completion of an artwork assignment is a common use of practice in the art studio classroom. Practice allows for the scaffolding of skill goals one will have needed to address in order to have a chance of successful completion of an assignment.

I believe non-objectivity has a place in the paradigm of practice that cannot be filled by practice that is object-related. When I sit down to draw – to practice drawing, itself, as opposed to drawing something – it takes time for spontaneity and expression to emerge (qualities that I value in drawing) within a cohesive relationship of markings. It takes time for markings to appear loose and free as they are set on paper. In this kind of practice a motif may appear that I might like to use in a future composition. I'm not making a composition in the practice session. That is not my purpose. But, if emerging relationships of elements get my attention and prompt me to become intentional about what *could* appear next, then I am free to begin a composition; and the drawing quality of the composition will be superior to that of a composition I could have started much earlier in my practice session because that was the point of the practice: to improve the quality of drawing. In my opinion practicing drawing quality, or color mixing for painters, unrelated to any assignment, has a place in an art foundations curriculum. My first art professor in a beginning painting class directed us to select a painting represented in a plate in an art history book, and to copy it/reproduce it in larger scale in complementary colors. That called for a lot of color mixing, and I learned a great deal about painting from that assignment. (P1)

P3 described practice within a semester lesson sequence in great detail:

So, here's how we start – and I think this is brilliant, and I'm not taking credit…as I mentioned I inherited this curriculum. I rearranged it a little bit. But, it was brilliant, I think, to begin with. We start by doing a value scale, and the value scale that we do is done a little bit differently than the normal value scale: a value scale is usually 10 stripes or 10 boxes that go from complete black, no. 10, to paper white, which is no. 1. Well, actually paper white is no. 0, and all of the various values that would occur in between pure black – or as black as you can make a graphite drawing sequentially to paper white – that's the first thing they do; but, we do it a different way: instead of doing 10 or 0-10, we do 21 stripes. At both ends are black. This was my sort of revision of the value scale: at both ends are a no. 10 black and in the center is the 0, that is paper white, and they work no. 10 black to 0 from the left side, and no. 10 black to 0 from the right side. And it looks like a curved surface with the highlight in the center and shadows at both ends. So, they do it that way so that they have some sense that in order to create a curved surface you need to have a series of values that transition from one to another in a way that is somewhat seamless. So, that's the first thing we do. Then they number those values 10 to 0, and they keep that value scale

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> (they're supposed to keep it close at hand) as we progress. And part of that first assignment is how skillfully they can shade those stripes. If it looks like tree bark, they're not very skillful. And I call that to their attention. They have to make it look like the skin of an individual, or the surface of glass, or, you know, it can't have a lot of texture. So, they're developing the side of the pencil shading skill through that. And if the stripes look like tree bark they're sent back to re-work them and make them look photographically smooth or textureless. (P3)

What P3 has described is the first skill in scaffolding (Vygotsky, 1978) technical skills for aesthetic competencies. This would be a formalization of practice. The new theme *formalized practice* has emerged with the sub-theme *scaffolding technical skills for aesthetic competencies.* P3 continued:

> The second assignment is that they take an image, a photographic image, of someone's face and sections of that are cut out. Then they must match with pencil [the value(s) of] the cut-out sections. First of all, the photo is in black and white and it's on paper – it's not really a photograph – it's on a piece of paper that will accept graphite well, and then they replicate the cut-aways. It's a face, so with that assignment they have various textures. They have the texture of hair, they have the texture of skin. Sometimes the individual has a ring on, and the hand is near the face, so they have to draw the ring, or a woman has a necklace and they need to draw the necklace, and so they're getting a sense of what it takes to draw a face and to match values correctly.
>
> Then the third assignment is to take a line drawing – no longer on the side of the pencil shading – but we're talking about using the tip of the pencil to create line, and to draw from a small reproduction line drawing the skull and muscular structure of the human head and the top of the shoulders. They're drawing the skeleton first based on this line drawing hand-out, and then they're drawing the musculature that goes over the skeleton to give them, again, the sense of the head – all of this is leading to the next assignment, which will be a caricature. So, what they're learning from that – the first two assignments are side of the pencil shading – now, they're learning to apply the point of the pencil using cross-hatching and descriptive line, curved line when the shape is curved, and so forth, straight line when the shape is flat, to create the illusion of three dimensions. And the image on the hand-out is small, it's only about 4 inches in size. They need to enlarge that using a grid on a paper that is 18 inches tall. So, they're learning how to take something small and make it bigger [proportionately]. They're learning how to use the tip of the pencil to create line – it creates shadow by cross-hatching – and the use of descriptive line, clustering those lines closer together or opening them up wider if they might have to replicate a lighter value closer to the 0 of the value scale. (P3)

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A change in materials of rendering comes next. This is a completely new skill set:

> The next assignment is a caricature where they're using markers – black and white markers – and pens – so, they're working with ink pens. They get 3 different pens: they get one that's a chisel tip marker that will make a wide mark and they can shade a solid black area relatively quickly with that marker. They get a pen that will give them a finer line than the chisel tip, but not the finest line. And then they get a pen that will only make a really fine line. And with those 3, they're encouraged to start the process [of the caricature] with pencil: even before the caricature assignment they do blind contour drawings of each other. And blind contour drawings can come out looking very humorously. (P3)

Blind contour drawing is an exercise in line, in which the draftsman looks at the subject, but never at the drawing, not even to start a new line. The hand must follow the eye (Edwards, 1986). The learners are using a new tool, markers, and the blind contour is also a new skill. P3 elaborated:

> In those blind contour drawings are elements of a presentation of reality. And caricature is stretching the face, but not losing the recognition of whose face it is. So, what they're learning at that point is that normal facial proportions are a third, a third, and a third: from the hairline to the eyebrow is a third; from the eyebrow to the bottom of the nose is a third; from the bottom of the nose to the chin is another third. So, with a caricature they have to stretch that: they cannot use a third, a third, and a third. One of those components – or possibly more than one – has to be distorted, but they still need to keep the look of the individual.
> So, first of all, they're taking what they learned with the tip of the pencil from the bones and muscles exercise, and they're working now only with line and ink looking at their faces, analyzing their faces, and trying to see what they can do with their faces to stretch their features and still retain recognition. And that's helping them prepare for the next assignment, which is a straightforward self-portrait. So, they're already concentrating on 'what makes my face mine' in the caricature assignment. So, their thinking process is already engaged in what it will take to do the self-portrait, which will have the normal third, a third, and a third proportion. So, I think the sequence of those lessons works very, very well, one to the other, in terms of what it gives them in terms of skill. And, actually, the self-portrait is in an environment, so they have to deal with something behind them [background], a greater depth of space than just from their nose to their ears.

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Q Is the portrait supposed to be representational and realistic looking, or are there elements of caricature?

A No, very realistic.

Q Very realistic.

A But, the most expressive assignment, the one where they can take the greatest liberties with what they're looking at, and stylewise, should they decide to go abstract to a certain extent, would be the caricature. That gives them the opportunity to explore all of those things I just mentioned. But, when they get back to the self-portrait it's got to be as realistic as the eye would see it or a camera would see it. But, there needs to be some depth behind them. And then the next assignment after that is to do a perspective drawing, which is normally done with buildings outside where you have an infinite kind of depth, like miles of space. And the final assignment is working with a model, a figure, a nude model, and drawing from the model, that's the end of the semester. (P3)

Q How many weeks is that?

A We have 28 three hour periods.

Q That's actually a lot to get done. Do they know the assignments are going to eventually culminate in a realistic portrait?

A Oh, yes. Because the very first day here's what I do: I pin up examples of each of those steps, like maybe 2 value scales, and next to that I'll pin up 3 split image assignments (with the cut-aways from the photograph) where they see a face taken from a magazine. As a matter of fact I've standardized that now. And I even tell them what they need to cut away. I give them a cut-away template, and they can pick 3 photographs. Each template is customized for each of the 3 photos. Anyway, then I pin up the next assignment, which we call bones and muscles. I pin up the hand-out, and then I pin up 3 student examples of high quality bones and muscles drawings; then I pin up 3 caricatures one above the other; and then I pin up 3 examples of self-portraits. On the very first day of class I say 'We start here, and this leads you to this, and this will lead you to this when you sharpen these skills, and this will lead you to this, and then you…' I do it exactly the way I've explained it to you. Then the last 2 assignments, the perspective drawing assignment and the life drawing assignment, after they've done the self-portrait, they should have the skills necessary to help them do reasonably well in those remaining 2 assignments.

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Q And so there is room for creativity?

A Oh, of course. It's not like you have to have this, this, and this. Well, there's little creativity in the first 3 assignments, the skill developing assignments: you have to use line; you have to use it this way, and it has to come out looking like this. I mean, there's room for interpretation of how you use that line – none of the bones and muscle drawings I have up on the wall are exactly the same, the line work is different in each one of them – but each one is successful. Same thing with the split-image assignment: they have to make it look like what the cut-aways were; but, when they get to the caricature there is no one right way. I mean, again, each person's face is different… I've got one guy this semester who's done a caricature that's highly abstract, very cubistic, but with patterns all over the place, and with all these angular shapes, but it does look like him. That's an extreme. He's an art history major, so maybe he has a little edge. (P3)

P3 continued with a discussion of evaluation, in which his learners grade themselves prior to the artist-educator's grading them.

> So, what we do for all the assignments when they are turned in is there's an evaluation form that accompanies each one of them. And the evaluation form breaks the drawings down into components. So, to give you an example, on the split-image assignment (now that's the magazine photograph of a person's head that has cut-outs, and they have to match the cut-outs) they're graded on matching the various values. The value breaks down to 10 shades and middle grey, and then contrast because value can be used to create contrast. Contrast can be subtle or it can be extreme. So, those categories are on the evaluation form, then use of line, the faithfulness of spatial relationships, how accurately you put the eye in the right spot. Anyway, there's a series of – each assignment is worth so many points: 100 points in the case of the split-image assignment. Then they need to grade themselves on each one of those categories. And then they turn in that evaluation form and drawing to me (and I tell them how I grade them, so it gives them a little idea). Then, I review them, and I return them with a grade and my comments. Then they have 2 weeks to do any revisions should they want to. And they return them to me with the revisions done. And if the revisions are done well, I add points. So, the feeling is – this is not me, it's actually T_____ talking – T_____ says educators generally agree that the learning takes place when you think you're done. (P3)

All study participants expressed similar care in evaluation. Each agreed that, at least in post-secondary art, a feeling of success in learning is essential. The theme of

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mandate of success emerged with the sub-themes *assessment integral to learning* and *trust yourself*. P2 had this to say:

> One of the biggest components of being an artist is psychological. There's a lot of fear and second-guessing that can get mucked around in it. When you think about what other people might think or say about your work, or that sort of thing. I think a lot of times where artists do – there's this desire to make or do something, make art that's profound, you know, especially for a painter, like you're a painter, you're making work within a history that includes people like Michaelangelo, DaVinci, and Van Gogh, and all of these people that our culture recognizes as these incredible geniuses, and so sometimes as a painter it can be really intimidating to understand that your work is in that history, or in that context. You know, the first thing that I try to impart to students is, you know, trust yourself, and don't worry about, you know, how different artists come to how they develop their work differently, and so, if you've got this thing you really want to make – you've got an image, or as a painter, you have this thing you really want to do, go ahead and make it. Trust yourself on that. Absolutely trust yourself on it. And then after you've made it sit back and talk to yourself about what it is.
>
> You know, artmaking is an oscillation between giving over and being what most people would call intuitive, and then you know you're stepping back and thinking in a conscious way about what you were trying to do. I try to give that to my students. I talk to my students about that fear and that anxiety that a lot of painters carry around with them. And I tell them to talk back to their head and to trust themselves. (P2)

Question 4. Is there a bond of trust between artist and viewer? If so, in what manner, if any, does it manifest? P2 had this to say:

> No. No I don't [think there is a bond of trust]. I think, you know, sometimes I don't get work. Sometimes it's years later before I understand what an artist was up to and what they were trying to do. But I do think the art world is like any other creative field. I can go to a bookstore or I can go to Amazon, and there are a lot of books out there that I would consider crap, or whatever, but time is gonna take care of it. Time will sift through what is out there and, not in a perfect way, but in a way you can count on. The work that resonates with people will be around 50, 100, 200 years from now, and work that doesn't speak to people in a profound way will go away.
>
> **Q** Like natural selection?

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A Right, I have respect for anyone who goes into a studio and who commits himself to making work. That work may not be for me, and it may be work that does not speak to me, and it may not be work that I even understand, but if there are people in the world, whether they are educated or uneducated, that that work resonates with, then there is a place for that work in the world. It's enriching somebody's life. You know, I have my own judgments and I have, there is work I would like to see wiped from the earth, but that's not for me to say. I write as a critic, and that sort of thing, but that's not for me to say, and I truly trust time and the kind of collective art mind to sort those things out over the long haul. (P2)

P4 expressed himself as follows:

Q Are you considering the viewer in your expression?

A Yes and no. So I do consider art a medium of communication. And on the isolated level it's only an expression: I'm expressing myself as an artist. That's great and fine. But, if I'm not actually communicating that expression with anybody – if I'm not sharing it – then I'm really being self-indulgent, and that's not really communication, but purely a medium of self-expression. And I'm not saying that's a bad thing or a wrong thing; but, I think that for most artists they want the dialogue. They want the communication: this is my idea; I want to share this idea with people; so, I show you my work. Having said that, whatever other people may think, or how my work may or may not resonate – does not enter the studio. So, in that sense it is self-indulgent work. I have things I want to say, images I want to create, and then I think it's my job to find the people who may or may not care about these images, in terms of – it's my job to try to communicate this image or this object, whatever it is. In that sense, then yes: I, of course, would want my ideas to resonate with people. I mean, that's kind of the point. But, in the process of creating it I don't. (P4)

Q OK, I understand.

A So, when I shut the studio door the outside world doesn't exist.

Q OK. And that's valid.

A Well, it is for me. It is for me. I think for every artist it's different. There may be artists that, perhaps, are more commercially inclined. For dialogue to take place they have to concern themselves with what people might respond to more favorably. But, I know that over the course of my life – even though I function in the commercial realm as well – I'm stubborn, and I want to do what I want to do. I don't want to say that I don't care what people think; but, I fundamentally don't, in the sense that I want to pursue my own ideas, and I have faith, confidence, or

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delusion, perhaps, that somewhere there are people that may care about what I think, or what I do, or what I make. (P4)

P1 had this to say about the viewer of art:

> I think an artist who exhibits work should do so only with the confidence that it ranks among his best work to date. It does not have to be more complicated than previous work. It just has to hold up under his/her analysis. When I see inferior work for sale – and there's a lot of it – I feel we're taking advantage of the viewers' trust or lack of knowledge about what makes good art. I mean, I'm glad someone liked it. And you should be allowed to purchase what you like without having to substantiate your reasons for purchase. But, I wonder why so many people who make art automatically assume it is good enough for the marketplace. It doesn't have to be beautiful, but it should have some artistic merit.
>
> At the same time, when I am drawing or painting I am not concerned about what the viewer might think or if the work will sell. I am concerned only with making artwork that can stand up to critical or aesthetic analysis. That's how I judge my work. And only if I am satisfied with it will I send it out to be viewed. I have found that I am my harshest critique. Normally, if I am satisfied with a work others also seem to find merit in it. But, I satisfy myself first. (P1)

A Composite Textural Description of Artmaking

Creative artmaking is a process with ups and downs, a lot of trial and error, which can feel frustrating. Artmaking can also be inspiring, or it can be a psychological nightmare. Many painters feel intimidated because of the rich history of artists like Michaelangelo, Da Vinci, and Van Gogh. They were geniuses. Some artists today have one foot in the Renaissance tradition, and the other foot in a more contemporary realm. But, artmaking today is not about repeating the past. There's no point in reproducing what the masters have done before; we should just be informed by them and add our own identities, personalities, in the contexts in which we function in today's society that have bearing.

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Artmaking is like standing on the bottom step of a spiral staircase: you know it's going somewhere, but you may have to travel the path of the unknown to get there. You have to adapt. Your idea has to adapt to the process of its own creation. Some artists prefer the unknown. But, you've got to have some working strategies. Intuition isn't everything. Artmaking takes analysis and skill, and a lot of revising. In the end, an artist has to please himself.

A Composite Structural Description of Artmaking

Artmaking is a creative process that presents opportunities: some conceptual, some structural. Experience will provide strategies, but some artists like to get feedback on their work from other artists, as in a critique group of professional artists. In the long run, the artistic decisions are yours.

Artists today stand on the shoulders of giants: Michaelangelo, Da Vinci, Van Gogh. Feeling intimidated by them may be a matter of art educational level, skill level. Artists today may not want to repeat the past; but learning from the masters – studying their composition, line, color – may be the foundation for improvement today's art learners are looking for.

Creating art is like standing on the bottom step of a spiral staircase. You may be able to see a few steps ahead; but, the destination is not visible from your vantage point. Trusting the process is important here. That's where experience comes in. Some artists prefer the unknown. Experience has taught them tolerance.

Intuition and creativity are admirable. But, visual analysis must have the last word. A beautiful line or a beautiful detail is only going to be as good as what it does in

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the broader context of a composition. So, you can have a beautifully rendered piece of work, but if the composition is awkward or clumsy, then it's not going to be a satisfying piece. Good composition depends partly on a good value structure; on visual depth; on a well-placed focal point; on line rhythm; and many other variables. The basics of art – color, line, form – will take the learner a long way once he really learns to see them. The whole has to be greater than the sum of the parts.

A Composite Textural-Structural Description of Artmaking

Creative artmaking today is a combination of tradition and innovation. Masters from the Renaissance to present day have given us techniques of rendering that are alive with rhythm and flair, spontaneity, and detail. In artmaking today we should be informed by the quality of art from the past. There's no point in reproducing what the masters have done; but, we should be informed by them and add our own identities, personalities, in the contexts in which we function in today's society that have bearing. In that respect artists today should have one foot in the Renaissance tradition, and the other foot in a more contemporary realm.

Creating art is inspiring. It's like being on the bottom step of a spiral staircase. The wonder of your destination awaits you. You must climb the stairs, and let the vista emerge. For some artists it takes much experience to have learned to be tolerant of the unknown. The process is more important than the destination. You have to adapt. Your idea has to adapt to the process of its own creation. Some artists prefer the unknown.

Intuition and creativity are admirable. But, visual analysis must have the last word. A beautiful line or a beautiful detail is only going to be as good as what it does in

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the broader context of a composition. You can have a beautifully rendered piece of work, but if the composition is awkward or clumsy, then it's not going to be a satisfying piece. The whole has to be greater than the sum of the parts.

Chapter 4 Summary

Chapter 4 presented the research questions and participant responses. The development of themes and sub-themes was presented (see Table 2 on p. 52). The themes and sub-themes are:

Art is a process contained the sub-theme *criterion-based assignment delivery.* P2 provided the narrative: "I give them a list of criteria against which the assignment is going to be evaluated. But, the students all end up with very different looking work, and that's one of my, one of my goals: that they achieve the criteria, but that they do it in a way that is personal to them."

Tolerance of the unknown contained the sub-themes *experience* (P5); *editing* (P4); *gradual focus of the picture plane* (P1); *visual analysis is 90%, creativity is 10%* (P4); *formative critique* (P5); *resolution of aesthetic relationships.*

Tolerance of the unknown: "What I believe I carry over from creating artworks into teaching is tolerance of the unknown. In fact, the unknown is preferable to the known, even when you're drawing or painting something realistic because the process of creating, itself, is a process you should not back-up upon itself by finishing the work prematurely, in effect pre-empting the creative process." (P1)

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Experience: "My personal experience carries over [to] my teaching in different ways. For the beginning students it seems as though they need help more in structure or technique: more foundation kind of help." (P5)

Editing: "In terms of how to approach a problem, in the beginning editing is very important: what's the main thrust; what's the elevator pitch of the idea? What is this idea in just a couple of strokes, before you get into the details of how it should happen? If you're editing then it's not a matter of removing something, it's more a matter of not including it to begin with, in terms of what's important and what's not." (P4)

Gradual focus of the picture plane:

> The analogy I use with students is focusing a camera lens. When you find a subject, even a realistic subject, you never see it precisely as it is until you focus the lens of the camera. The whole image of what you are viewing comes into focus at the same rate across the lens. Painting and drawing are like that. A painting or drawing comes gradually into focus as you manipulate the relationships of color, line, form within the composition. If you complete a section of a painting or drawing before its time you will be bound to have to make all other areas of the artwork conform to what has been completed. (P1)

Visual analysis is 90%, creativity is 10%: "And when the tools I'm working with are touching the surface I'm working on my brain doesn't function. I mean my brain shuts down, and it's all just coming from the gut when I'm doing what I'm doing. The moment my hand comes away from the surface, and I step back, then it all becomes analytical" (P4).

Formative critique: "An experienced teacher can use formative critique to guide a student and bring them along faster than if they had no suggestions in the same way that

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a musician could probably learn more and learn faster from lessons as opposed to learning by themselves" (P5).

Resolution of aesthetic relationships: "I am finished only when my analytical eye indicates not one more marking, not even a dot, is needed. I analyze the work beginning at the top left inch by inch horizontally to the opposite border, then drop down to the next horizontal inch, etc. It has to work at every level" (P1).

Trial and error contained the sub-themes *movable parts* and *a mistake is an opportunity:* "[T]hings are pinned to bulletin board walls so I can move the shapes around and arrive at a composition that is really very much trial and error, and based on a gut feeling about 'does this work?' or 'doesn't it work?.' When my feelings say to me 'this is finished,' I then acknowledge that the piece is done" (P3).

"*A mistake is an opportunity* that has suddenly presented itself for your consideration. So, what do you do about what you thought was a mistake? That gets back to the process of adapting" (P4).

Formalized practice contained the sub-theme *scaffolding technical skills for aesthetic competencies:*

> We start by doing a value scale, and the value scale that we do is done a little bit differently than the normal value scale: a value scale is usually 10 stripes or 10 boxes that go from complete black, no. 10, to paper white, which is no. 1. The second assignment is that they take an image, a photographic image, of someone's face and sections of that are cut out. Then they must match with pencil [the value(s) of] the cut-out sections. Then the third assignment is to take a line drawing – no longer on the side of the pencil shading – but we're talking about using the tip of the pencil to create line, and to draw from a small reproduction line drawing the skull and muscular structure of the human head and the top of the shoulders. (P3)

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Mandate of success contained the sub-themes of *assessment integral to learning* and *trust yourself:* "Then they need to grade themselves on each one of those categories. And then they turn in that evaluation form and drawing to me (and I tell them how I grade them, so it gives them a little idea). Then, I review them, and I return them with a grade and my comments. Then they have 2 weeks to do any revisions should they want to" (P3).

Trust yourself: "I talk to my students about that fear and that anxiety that a lot of painters carry around with them. And I tell them to talk back to their head and to trust themselves" (P2).

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CHAPTER 5. CONCLUSIONS AND DISCUSSION

Introduction

Chapter 5 summarizes the study results by first recapitulating the statement of the problem, the purpose of the transcendental phenomenological study, the theoretical framework that grounded the research questions, and the findings.

Summary of the Results

A recorded telephone interview of each participant was transcribed by the primary researcher. The invariant meaning units revealed the following themes: the first theme *art is a process* contained the sub-theme *criterion-based assignment delivery*. The second theme *tolerance of the unknown* contained the sub-themes *experience; editing; gradual focus of the picture plane; visual analysis is 90%, creativity is 10%*; *formative critique;* and *resolution of aesthetic relationships*. The third theme of *trial and error* contained the sub-themes *movable parts* and *a mistake is an opportunity.* The fourth theme *formalized practice* contained the sub-theme *scaffolding technical skills for aesthetic competencies.* The final theme *mandate of success* contained the sub-themes *assessment integral to learning* and *trust yourself* (see Table 2 on p. 52). The findings revealed that, through qualities of process intrinsic to each participant's artmaking, the participants' experiences of artmaking characteristically influenced their post-secondary teaching methods, including assignment delivery and evaluation. Assignment delivery

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was process-oriented criterion-based to allow for creativity; and teacher-centered product-oriented results-prescribed for the perfection of technical art skills only. Additional findings were that technical art skills were scaffolded (Vygotsky, 1978) for positive outcome of aesthetic competencies; that scaffolding may qualify as formalized practice; and that learner success in the post-secondary art studio is a priority of teaching post-secondary studio art.

Discussion of the Results

The results of the study are encouraging, and the uniformity of learner-centered instruction among the participant post-secondary artist-educators was unexpected. The composite findings of invariant meanings that produced themes and sub-themes resulted from lengthy in-depth inquiry. But, the small sample size inherent in the research design of a phenomenological study – which allowed for such in-depth inquiry – prevents the generalization of findings to other post-secondary artist-educators. But, the study may begin a new avenue of post-secondary art education research of consequential issues.

The emergent themes appear to define the experiences of making art and teaching art as complementary constructs: teaching art becomes an extension of the artmaking process through the artist-educators' visual analyses of learners' work – the same kind of visual analyses the professionals had applied to their own artmaking. When artmaking in the post-secondary studio is approached as a process the artist-educator and learner co-create reality (Vygotsky, 1978).

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Discussion of the Results in Relation to the Literature

Criterion-based assignment delivery, a sub-theme of *art is a process* (see Table 2 on p. 52) fits well within the paradigm of learner-centered instruction. P2's establishment of criteria within an assignment left subject matter to the inspiration of the post-secondary learner. A criterion need not be specific to be an effective learning goal. For example, the criterion of using the elements of art (color, line, form) to show depth on the picture plane leaves a great deal of room for the learner to exercise creativity. It can be accomplished through color, through perspective, through a focal point, etc. A well thought out criterion can be a thing of beauty.

Tolerance of the unknown umbrellas a number of concepts, some of them experiential. These concepts also speak to learner-centered instruction, as they can be modeled through demonstration and verbal prompts during formative critique. *Formalized practice* can mean the difference between a learner feeling successful in the post-secondary studio or not. Scaffolding technical skills for aesthetic competencies is a direct reference to Vygotsky (1978) and Social Constructivism, in which knowledge is socially constructed. *Assessment integral to learning*, as demonstrated by P3, alludes also to the co-construction of knowledge and learner-centered facilitation.

Limitations

Perception does not always accurately describe what is present in consciousness (Miller, 1984); yet, perception provides the raw data of phenomenological investigation. Where perception rules, however, there is no single road to truth. In addition, the narrow breadth and specificity of the study effectively precludes the application of its findings to

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all post-secondary art assignments that are and are not intended to produce a product. The small, purposeful sample produced study findings that cannot be generalized to a larger population of post-secondary artist-educators. A limitation also exists in that it may not be possible to ascertain that the primary researcher effectively engaged the *Epoche* (Husserl, 1970b). To minimize the impact of these limitations the researcher made a point to listen intently and reflectively, and to read and re-read the data as often as the truth and accuracy of the findings required.

Implication of the Results for Practice

Though the study had its limitations the themes and sub-themes it generated should become part of the arsenal of artists who aspire to teach post-secondary learners in the drawing and painting studio. The participants in the study were remarkably productive, and placed evaluation of their teaching practices at top priority. Husserl's suspension of knowledge would well serve artist-educators who, through their teaching practices, are serious about expanding their knowledge. This, in particular, should apply to all educators.

It is interesting to note that every sub-theme can be used to develop visual literacy or inspire a lesson plan:

Criterion-based assignment delivery. An art assignment that sets *focal point* as its criterion, as in leading the viewer's eye to a focal point on the picture plane, does not dictate subject matter or artistic style for the assignment. A learner could establish a focal point through color value or intensity, visual perspective, or scale. Another example of a criterion is *color value and intensity*, in which an assignment to copy a

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master artwork reversing all colors to their complement while maintaining the color value and intensity of the original work would entail strategic color mixing. Nearly any visual aesthetic quality could serve as the focus of an art assignment.

Experience (subject matter generation). When assigning a still life drawing or painting it may be advisable for adult art learners to establish a still life that includes some articles of personal property in the composition. Almost any personal article of jewelry, statuary, fabric remnants, books, etc., would be acceptable. Drawing or painting an artifact may force one to view it in a new way, beyond the familiar, to its dimensions, surface textures, planes and angles, etc.

Editing (as a preemptive construct). Editing as a preemptive construct may require forethought and visual planning. Editing could involve thumbnail sketches of composition options that include value structure and building the pictorial space.

Gradual focus of the picture plane. The requirement of an assignment that carries this imperative is normally difficult for art learners. Learners may have a tendency to complete various portions of the picture plane before other portions. This may essentially destroy the aesthetic options one would have had, instead of being limited to conform the remaining picture plane to the finished portion(s).

Visual analysis is 90%; creativity is 10%. Visual literacy is the purpose of studying studio art. Regardless of inspiration a drawing or painting may be admired for its visual impact. Surface qualities, more than subject matter, most often catch the eye. Learning to analyze artistic quality can involve learning techniques through scaffolding (Vygotsky, 1978) and formative critique.

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Formative critique. At various stages of completion – as the art is being formed – formative critique is meant to provide feedback (based on visual analysis) and options to consider in completing a work of art. Formative critique may be considered a standard procedure in most post-secondary art studios.

Resolution of aesthetic relationships. The level of resolution of the relationships of color, line, and form on the picture plane may determine the ultimate quality of a painting or drawing. In particular, matching color intensity in a painting appears most problematic for art learners. Skills practice should not be overlooked in lesson planning. Learning to ascertain when a work is finished is of great import. Henri Matisse noted: if a painting is completed it is impossible to add a stroke that would not require one to paint it all over again (Goldwater & Treves, 1972).

Movable parts (trial and error). Participant 3's explanation of trial and error in the planning stages of a work of art involves pinning depictions of motifs, background patterns, and other visual options to a bulletin board to study and select the placement that serves the work of art. A lesson in planning in this manner would encourage art learners to produce visual options and alternatives to complete a work of art. Visual literacy would be a determinant of choice.

A mistake is an opportunity (demonstration). Gesture drawing is limited to seconds in which to establish the shape and gesture of a still or moving figure (Nicolaides, 1969). This method may train the eye to capture characteristics of a subject instantaneously. This skill can be important in journalistic art.

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Scaffolding technical skills for aesthetic competencies. P3's drawing curriculum began with basic value studies and included techniques of rendering, exaggeration, anatomy, and realistic portraiture. Any complex art assignment would benefit from learning in stages the skills needed for accomplishment.

Assessment integral to learning. When an art assignment is criterion based a learner may self-evaluate with insight when the rubrics of accomplishment are provided to the learner for that purpose. "They need to grade themselves on each one of those categories. And then they turn in that evaluation form and drawing to me (and I tell them how I grade them, so it gives them a little idea). Then, I review them, and I return them with a grade and my comments. Then they have 2 weeks to do any revisions should they want to (P3).

Trust yourself. P2 stated, "I talk to my students about that fear and that anxiety that a lot of painters carry around with them. And I tell them to talk back to their head and to trust themselves."

Recommendations for Further Research

Transcendental phenomenology is appealing for its deep avenues of inquiry. The understanding of a common experience requires depth of data, and explanations broad enough to inspire empathic identification. This qualitative methodology may be an appropriate avenue of research in all expressive arts to uncover usable experiential knowledge for teaching and performance.

In post-secondary art education it may be necessary to define/redefine the post-secondary learner within the framework of maturing cognition, learning style, and other

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andragogical considerations before the learner can self-direct as an ultimate consequence of readiness. Artist-educators may need to evaluate their creative and teaching practices to become more purposeful about methods and outcomes, as were the participants in this study. It may interest future researchers to consider whether or not the post-secondary art learner would benefit from a curriculum devoted to concepts of artistic integrity rather than media. In addition, a study of the relationship of idiosyncratic artistic motifs to expressive style would add a significant dimension to the post-secondary teaching of art. A transcendental phenomenological study of the influences of artist-educators art practices on teaching methods across geographical boundaries might detect regional aesthetic preferences. The relationship of regional aesthetic preferences to the development of curricula might also inspire research.

Conclusion

The transcendental phenomenological study presented a method of inquiry the world of post-secondary art education may not have attempted, but which may inspire more consequential research in post-secondary drawing and painting that influences the teaching of other art media. Perception has everything to do with making art and appreciating art. Phenomenology is the science of how objects appear and are perceived, and is a paradigm of conscious experience (Sokolowski, 2008). It is an avenue of exploration, and there is so much more to be explored. Fine art forms may find in phenomenology a new form of expression. The study was prompted by a passion for art, a passion for learning, a passion for teaching – not expelling knowledge, but drinking it in and never being filled.

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