Engaging Students With Art Objects

THEORY

Teachers engage learners with objects for different reasons (Lim, 2000; Elliott, 1999; Murray, 2001). Teachers can better shape engagement if they are aware, in the first place, of their implicit and explicit purposes and goals for doing so (Elliott, 1999). Findings in cognitive psychology also suggest that choosing images in terms of developmental interests and skills is important (Yenawine, 2003). Organizing works by broad themes can also be useful in focusing engagement and inquiry (Erickson, 2001). Works that have ambiguity require higher levels of critical thinking (Leshnoff, 1995).

BETTER PRACTICE

Teachers who employ active strategies to engage learners with objects facilitate sensory involvement and personal response, preparing for the development of skills and concepts.

Active engagement strategies draw upon a variety of modes of thought and response. They often call upon intuitive, imaginative, emotional, and/or physical responses to focus or heighten engagement. Appropriately selected and employed, such strategies can create pathways through which students can enter works of art. Once engaged, students can be moved to other levels of discourse and inquiry. Strategies encompass visual analysis, sound and movement explorations, creative dramatics, creative writing, and games.

PRACTICE

Engagement with art objects involves matching goals with appropriate strategies and selected artwork. Goals may include development of perceptual awareness, sensory awareness, verbal language, cognitive concepts, art concepts, ideas, and self-concept. The following strategies are non-verbal in nature. (For engaging learners in talk about art, see the next entry.)

Visual Analysis

Visual strategies have proven useful in analyzing and responding to art. They can identify underlying structures in an image, uncover a pattern made by the forms in an image, and make clear the use of contrast, color, and/or movement. Using visual strategies to study images figured in the curriculum at the Bauhaus by Itten (1963/1975) and has been endorsed in art education practice by contemporary authors (Hurwitz & Madeja, 1977; Wilson, et al., 1987).

Suggestions for Using Visual Analysis Strategies

- Use "tools" to isolate or examine parts (telescopes, viewfinders, magnifying lenses).
- Use diagramming or tracing to identify underlying structures (tracing paper on reproductions, tracing through projected images).
- Create studies to find patterns (light-dark contrasts, shapes, lines, and other formal qualities).
- Sort and categorize images to find similarities and differences based on different criteria (subject matter, style, theme, formal qualities).
- Draw the work or make visual notations as a warm-up for talking or writing about art.

- Describe the work to another well enough to develop a mental image or a drawn one.

Sound and Movement Strategies

Herman and Hollingsworth (1992) identify four major benefits of kinesthetic learning, or learning that involves sensing or feeling the motion: Kinesthetic learning strengthens memory, enriches conceptualization and deepens understanding, promotes creativity, and expands the potential for aesthetic communication.

Using language and vocabulary developed for dance by Rudolf Laban, Herman and Hollingworth provide a model for exploring time, space, force, flow, and effort — in sound, movement, and art. The concepts correspond to visual and spatial concepts found in the visual arts (for example, see Townley, 1979, or Roukes, 1988) and provide a movement and sound vocabulary for responding to works of art. Kinesthetic strategies help students experience their own multisensory responsiveness to the visual arts that involves the whole body and mind.

Suggestions for Using Sound and Movement Strategies

- Have young children practice acting out various visual concepts; using contrasting opposites can help students understand concepts such as spiral and concentric, straight and curved, rough and smooth, quick and slow, light and heavy.
- Introduce students to movement and sound concepts, exploring time, space, force, flow, and effort.
- Develop a sound vocabulary using vocal improvisation and with simple instruments that corresponds to visual concepts by exploring possibilities.
- Develop a kinesthetic vocabulary exploring movement with hands, heads, and whole bodies that corresponds to visual concepts.
- Practice having the class respond to works of art using sound, movement, and combinations of the two; students can practice with partners and take turns performing for the class.
- Conduct a performance with students providing sound patterns that correspond to sections of a visual image.

Categories, Verbal Cues, and Search Strategies

Perceptive-evaluative sequences involve the use of perceptual categories, cues, and search strategies. As students are likely to have only a few, broad categories and a meager array of cues with which to think about art, this approach provides new knowledge, and opportunities to sort, classify, and defend decisions.

Suggestions for Using Categories, Verbal Cues, and Search Strategies

- Introduce an expanded range of possible perceptual categories and describe them thoroughly. The categories might be drawn from styles of art such as Feldman's (1987) functions of art (Personal, Social, and Physical) or his four styles of art (Objective Accuracy, Formal Order, Emotionalism, and Fantasy). Categories might be drawn from theories of art such as Mimesis, Expressionism, and Formalism (Hurwitz & Day, 2001). Broad themes can also be used to select works for study (Erickson, 2001).
- Category specifications or cues should be identified. They might be enumerated by the teacher or deduced by students. Students can use search strategies to isolate pertinent cues.
- Students can then classify artworks according to the categories, matching cues with category specifications.
- Explaining the reasoning behind classifications allows students to identify cues that figured in their decisions.
- Outside references might be consulted to determine the adequacy of student decisions. Such sources might include art historical writings, essays on aesthetics, and examples of art criticism.

Strategies from Creative Dramatics

Finding drama in artworks allows students to physicalize characters, actions, interactions, and positions, while imagining or inventing dialogue or imagery, and events leading up to or coming next.

Suggestions for Using Creative Dramatics

- Recast figures with classmates, re-enacting or recreating scenes.
- Invent dialogue for characters (who is the character, what would the character say or think).
- Role-playing, creating action and dialogue, before and after, to develop an awareness of drama portrayed visually.

Strategies from Creative Writing

Moving among symbol systems, alternating between words and images, allows one mode of thought and expression to

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inform and/or respond to the other. Because letter writing encourages reflection and introspection, it expresses personal observations in an informal voice. Poetry forms encourage word choice, and attention to sound, structure, and sequence, thus serving to bring forth intuitive and emotive responses.

Suggestions for Using Creative Writing

- Write a letter, describing or telling another about art or sharing the experience of a work with another.
- Write a letter to the artist or imagine oneself as the artist who is writing a letter about the work.
- Write poetry in response to imagery in order to spark word association, sounds, sensory responses, and metaphor.

Game Strategies

The varied nature of art games and simulations is broad enough to support different claims about their benefits. Among the suggested benefits are (1) improved student interest, (2) the potential for increasing student retention of subject matter because of practice and application of knowledge, (3) reinforcement of prior learning, (4) visual problem-solving skills, and (5) increased visual discrimination. However, it should be noted that Katter (1988) and Susi (1988) have been careful not to claim that educational games are a better way of teaching than conventional teaching procedures.

Suggestions for Using Game Strategies

- Games and simulations should have art content that is relevant to what students are expected to learn about artistic skills, aesthetic values, aesthetic issues, historical facts, and critical inquiry.
- Game structures should be simple with explicit rules. Games may be for individuals or groups of players, but they should keep their instructional character so that all students learn from them, not just the winners.
- Simulations should derive from a realistic model to encourage a high degree of involvement among participants. They should include abundant information about a specific phenomenon and encourage the application of this knowledge to the situation presented by the simulation.
- Debriefing is an essential step in the learning process. Through skillful questioning, teachers can help students clarify and make sense of issues and problems encountered in the play.

REFERENCES

Feldman, E. B. (1987). *Varieties of visual experience,* 3rd ed. New York: Abrams.
Chapter 1 discusses various functions and styles of art with examples that can be used to establish categories for searching and comparing.

Hurwitz, A., & Day, M. (2001). Children and their art, 7th ed. Fort Worth, TX: Harcourt College Publishers.
A comprehensive guide to teaching art to elementary children including chapters with strategies on teaching art criticism, art history, and aesthetics. Chapter 14 specifically discusses aesthetics, theories of art, three aesthetic stances, and ways of teaching aesthetics.

Itten, J. (1963/1975). *Design and form: The basic course at the Bauhaus and later,* Revised ed. New York: Van Nostrand.
A visual record of the basic course as developed by Itten, illustrated with examples of student art and photographs. Components of the curriculum are explained.

Leshnoff, S. (1995). Art, ambiguity, and cultural thinking. *Art Education, 48* (5), 51-56.
Article models the use of two artworks for critical examination, one a historical example, the other a contemporary one. Suggests artworks that present uncertainty offer material for generating good thinking habits.

Mittler, G. A. (1983). Clarifying the decision-making process in art. *Studies in Art Education, 25* (1), 14-22.
Mittler cites Brunner's work in perception and Sherif and Sherif's work on attitude to develop a carefully constructed deductive strategy for teaching students to make well- founded decisions about art. Recommends that teachers provide students with an increased number of perceptual categories with which to look at art; they would make students aware of specifications for each category; and the act of making decisions would then sharpen perceptual skills.

Stewart, M. G. (1997).*Thinking through aesthetics,* Worcester, MA: Davis Press. Comprehensive guide including an introduction to philosophy, aesthetics, and children, aesthetic theories, and philosophical questions. Discusses the creation of a climate for philosophical inquiry, curriculum planning, activities, age appropriateness, lesson planning, and outcomes.

Wilson, B., Hurwitz, A., & Wilson, M. (1987). *Teaching drawing from art.* Worcester, MA: Davis Press.
A comprehensive guide to using art as a source for teaching drawing K-12. Chapters 4, 5, and 6 feature a number of exercises for engaging students with works of art in experimental and imaginative ways.

Yenawine, P. (2003). Jump starting visual literacy: Thoughts on image selection. *Art Education, 56* (1), 6-12.
Building on the research of cognitive psychologist Abigail Housen, Yenawine recommends a thoughtful process for selecting images for novice viewers. He refers to three stages of aesthetic development: Accountive Viewers, Constructive Viewers, and Classifying Viewers. Among considerations for selection, he includes accessibility, captivation, expressive content, narrative, diversity, realism, media, subjects, sequences, series, and themes. He follows with "things to avoid" as well as specific considerations for younger viewers and viewers with some experience.

RESEARCH

Lim, B. Y. (2000). Aesthetic education for young children in three early childhood settings: Bank Street, Reggio Emilia, and Waldorf. Unpublished doctoral dissertation, Columbia University Teachers College.
Non-participatory observation and data analysis were used to identify educators' perceptions of aesthetic education and ways to implement it in the classroom. Findings suggest that perceptions were deeply rooted in philosophic views of the child while loosely connected to aesthetic theories. An emerging aesthetic paradigm for early childhood education covers a large area, including art, music, movement, story, poem, and play.

Elliott, S. R. (1999). Words about pictures: An analysis of dialogue content and process in high school art-viewing sessions. Unpublished doctoral dissertation, Concordia University (Canada).
An analysis of practice in five sites suggesting that the nature and outcomes of art viewing sessions vary widely due to differing purposes and goals of the teacher. The role played by artwork(s) also varied from superficial inclusion to centering classroom dialogue. Study suggests the need for teachers to be more aware of implicit and explicit reasons for engaging students with artworks.

Murray, T. (2001). Using education art criticism to enhance self-concept in students with emotional and behavioral problems. Unpublished doctoral dissertation, the Florida State University.
This quasi-experimental research study including quantitative and qualitative data suggests that a given model may have been effective in enhancing or stabilizing the self-concept of students with emotional disabilities.

Tsamasiros, K. (1998). Using interactive multimedia software to improve cognition of complex imagery in adolescents. Unpublished doctoral dissertation, Columbia University Teachers College.
A special software, Active Modern Art History, was designed as a presentation device for complex images. The software used morphing to study the correspondence between photographs of subject matter with contemporary painting. In field testing, the software appears to have helped students associate contemporary imagery with the world they know.

MODELS FOR PRACTICE

General Sources

Erickson, M. (2001). Images of me: Why broad themes? Why focus on inquiry? Why use the internet? *Art Education, 54* (1), 33-40.

In addition to identifying a number of iInternet sources, Erickson uses one example to illustrate how a theme in art can be used for both inquiring about works of art and for transfer of knowledge to making art. Models for inquiry questions are also provided.

Hurwitz, A., & Madeja, S. S. (1977). *The joyous vision: A source book for elementary art appreciation.* Englewood Cliffs, NJ: Prentice-Hall.
Chapter 2 presents a section on visual games and another on "role playing through improvisation." Several examples of each are given.

Roukes, N. (1988). *Design synectics: Stimulating creativity in design.* Worcester, MA: Davis Press.
Chapters one1 and two2 contain a contemporary vocabulary for visual concepts in design, nature, space, structure, and form.

Stewart, M.G. (1997). *Thinking through aesthetics.* Worcester, MA: Davis Press.
Chapter 5 presents a range of activities for philosophical inquiry including great debates, role-playing, journaling, object ranking, conducting interviews, using a token response game, and creative writing.

Also see Wilson, Hurwitz, and Wilson (1987) mentioned under references.

Sound and Movement Strategies

Herman, G. N., & Hollingsworth, P. (1992). *Kinetic Kaleidoscope: Exploring movement and energy in the visual arts.* Tucson, AZ: Zepheyr Press.
A practical guide for exploring art through movement, sound, and action. Models activities and discussions. Since Zephyr Press is a direct- mail publisher, copies can be obtained by calling 602-322-5090.

Townley, M. (1979). *Another look.* Menlo Park, CA: Addison-Wesley.
A curriculum designed for early childhood exploring visual concepts and themes in art. Teachers' Editions contain scripted lessons that incorporate sorting and categorizing, word play, acting out, and other strategies. (As the materials are currently out of print, contact the Center for Art Education at the Maryland Institute for source information.)

Game Strategies

Alger, S. H. (1995). *Games for teaching art.* Portland, ME: J. Weston Walsh.
Motivational games developed and piloted in the elementary classroom; includes games for art history, art criticism, and aesthetics, as well as for making art.

Cardinale, R. L., & Anderson, F. E. (1979). Art games and learning problems – or what does a tall, courageous, prickly ear look like? *Art Education, 32* (1), 17-19.
These authors suggest that art games can help remediate a range of visual perception problems special education students may have. However, they point out that all students need to learn these skills, asserting that art games can be valuable tools for all students. The authors describe eExamples of games are described.

Katter, E. (1988). An approach to art games: Playing and planning. *Art Education, 41* (3), 46-54.
Katter presents a rationale for art games, examples of games, guidelines, and a checklist for planning games.

Lederman, L. C. (1984). Debriefing: A critical reexamination of the post-experience analytic process with implications for its effective use. *Simulations and Games, 15* (4), 415-432.
Effective ways of conductionng the debriefing sessions that follow games or simulations are discussed.

Susi, F. D. (1988). Developing academic games and simulations for art education. *Art Education, 41* (1), 18-24.
A rationale based on Bloom's Taxonomy of Education Objectives: Cognitive Domain is followed by guidelines for developing academic games and an illustration of an academic game plus suggestions for constructing academic simulations. The importance of debriefing following the game or simulation is explained.

Stewart, M. G. (1997). *Thinking through aesthetics.* Worcester, MA: Davis Press.
Chapter 5 offers practical inquiry-based activities including great debates, role-playing, questions in the air, object ranking, token response, stories, and other writing. All are presented with practical suggestions for implementation.

Orchestrating Conversations About Art

THEORY

Discussions of art can be characterized as interactive and inductive due to the manner in which response is constructed. They can also be thought of as empathetic when there is an effort to connect what is observed with the viewer's own world of experience (Anderson, 1986). Understanding art transforms both the viewer and the subject through the involvement of cognitive, physical, and affective domains (Siskar, 2000; Salander, 2001).

Carefully framed teacher questioning can increase student thinking and verbalization about observations, concepts, and generalizations. When students are encouraged to sensitively observe individual objects—such as artworks—and their environment and to organize the mass of their observations into categories (thus identifying concepts), they can (1) select from the organized, broader base of information that which will be useful in solving-problems and (2) synthesize the concepts into a product or big idea (generalization).

BETTER PRACTICE

Teachers who use interactive, inductive, empathetic discussions of artwork help students make connections between what is observed in the art and the students' world of experience.

Criteria for categories of questions include clear definitions appropriate to the subject matter (making art or perceiving art) and thoughtful examination to determine that they will in fact fulfill the intent of the instruction. Three categories of questions are particularly pertinent for art education.

Information questions facilitate discrimination by directing students to visually and tactilely examine properties they find in artworks and other objects in their environment and to describe what they have observed. Students may be asked to describe that which they are observing at the moment or something that they recall. An example of an informational question is: How would you describe the edges of the shapes in this painting?

Leading questions enable concept development by asking students to sort what they have observed (that is, what they learned from

e informational questions) into categories. Students are asked to relate, cite milarities, classify, sort, and reorder. An example of a leading question might be: nong the lines that you have found in the drawing, which are the most delicate and hich are the boldest?

nthesizing questions encourage students to form generalizations by having them ecall and apply previously learned concepts. Students would be asked to verbally xplain, state conclusions, and critique. Generalizations would be applied either to he product students will make (or are in the process of making) or to artworks they re examining. An example of a synthesizing question could be: How might what you ave learned about joining pieces of clay together be used in this piece of sculpture?

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ngaging students in forming their own questions involves students in conscious and leliberate ways of thinking. Schwartz and Millar (1992) recommend a "Management of nformation Model" with three stages:

Gathering information and data or understanding including factual questions such as who, when, where, what, and how, and procedural questions such as what and how.

Organizing and clarifying information or understanding using objective questions such as why, what, and how, and assumptive questions such as would, and why.

Extending or creating information or understanding with hypothetical and speculative questions such as what next, what if, and I wonder if.

Engaging students in a dialogue develops listening skills as well as empathetic social interaction among viewers (Jeffers, 2003).

Encouraging students to share the stories they can tell about artwork viewed together helps reinforce the idea that people can see things differently and find different meanings in artworks.

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RESEARCH

Studies by Koroscik (1982) and Marschalek (1983) report that viewers remember more about specific works when they have longer periods of time to examine them. Koroscik and Blinn (1983) found that creating an appropriate title for an artwork increased the amount of information about the work that was processed and remembered. Training to focus on the idea, organization of the art elements, and sensory qualities of artworks increase the number of descriptive comments that viewers will make about artworks (Hysell, 1973). In short, viewing time, training, and verbalization all seem to positively influence experiences with works of art. Further, evidence points to a developmental pattern in which older students are capable of more efficient and perceptive looking (Marschalek, 1983, 1986a, 1986b).

PRACTICE

Recommended Strategies

Structured or directed discussions of artwork often employ a sequence of steps that promote a certain degree of objectivity and responsiveness prior to drawing conclusions.

Often the process begins with what students can notice, as in Broudy's (1987) aesthetic scanning, or with an inventory-like description as in Feldman's (1970) four-step process for art criticism. The intent is to slow down the eye and to buy time in looking and getting acquainted with an image.

Analysis, in which relationships are found among formal qualities, subject matter, and their combinations with each other, media, and format, provide a second step for considering the interplay and interaction of various dimensions of the work.

Interpretation or speculation, if based upon description and analysis, will reveal the manner in which students make connections between their own worlds of experience and the art under examination.

Valuing, rather than evaluation, suggests that students consider the value of the work to them, what it reminds them of, what it helps them think about, and what it may demonstrate, model, or teach. Students may also consider ways in which the work succeeds or how it is special or unique.

In the authors' original conceptions, such formal discussions were concluded at this point without considering more about the context out of which the work came and what additional insights might be gathered through research. Hurwitz (2001) recommends that the conversation be continued in order to get to another level of evidence, ideas, concepts, and understanding. Prater (2003) has suggested that modifying the formal process by inclusion of contextual information and theories of art generates more thoughtful insights and connections.

Yenawine (1996), modeling Visual Thinking Strategies (VTS) in a museum, begins conversations with a question: "What do you see?" In a similar way, he uses a discovery method to make connections between students' lived knowledge and art. He acknowledges that art is still a new experience for most students and that there is plenty of room in art for interpretation. While some information can't be learned from the object, he waits until he is asked to provide it.

In his practice of refining questioning techniques, he starts with a leading question such as "What is the story of this picture?" or "What might this be about?" By repeating answers, he rephrases student responses to help identify key points. He probes further by asking: What do you see that makes you say that? or "What do you mean by...? "Let's talk more about that," or "Think about that for a moment." He accepts all answers as long as students can say why that's the case. He may challenge answers to see if anyone sees anything different, ask for consensus, or raise the question about something making sense in terms of the whole picture.

Yenawine observes that elementary students find stories that relate to their own lives while high school students are more willing to move beyond concrete reality to symbolic ideas motivating a picture. He notes that it is a challenge to keep up with open-ended responses, to pace the conversation, and to know what kind of information to apply.

Perkins (1994) frames a similar process with the notion that art is an occasion for intelligence. In his book The Intelligent Eye, he reports: "We began with giving looking time, simply looking, keeping engaged, giving the work a chance to show itself to us. We continued by making our looking broader and more adventurous by looking for physical feel, meaning, surprise, mode, and motion. And we went on to problem a specific puzzle: What actually is reflected?" (p. 74). While not overly concerned about order, he points out that there is a certain grace to this

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progression that concludes with a kind of re-experiencing the work, "marshaling all you have discovered" (p. 74).

Thus in a fashion similar to the processes of Broudy, Feldman, and Yenawine, Perkins moves from concrete information to interpretation. Hamblen (1984) aligned art criticism questioning strategies with Bloom's Taxonomy suggesting that a hierarchical structure leads to higher-level and more abstract forms of thinking. Some would question how well such structured conversations emulate the real conversations of critics (see the next entry on critical inquiry). Yet, interactive, inductive, empathetic dialogues about art appear to have value in developing visual awareness, buying time while the process of looking and thinking develops, and increasing the odds that connections made with the work will be grounded in the work as well as the student's lived experiences.

This study defines understanding as both an activity and an attainment that includes idiosyncratic acts that transform both the person coming to understand and the subject under study. Findings suggest that the DBAE approach does not encourage the kind of critical inquiry needed for students to achieve understanding. Suggests a democratic classroom that embraces the knowledge, experience, and beliefs of the individual coming to understand so as to transform the viewer as well as the art under study.

REFERENCES

Broudy, H. (1987). *The role of imagery in learning.* Los Angeles: Getty Center for Education in the Arts.
Broudy asserts that imagination (the sensing and constructing of image) produces an allusionary base (the conglomerate of concepts, images, and memories available to provide meaning for the reader or listener) that is directly related to language acquisition. He describes "aesthetic scanning" as a technique for becoming sensitive to the properties of aesthetic objects in order to ascertain their meaning.

Feldman, E. B. (1970). *Becoming human through art.* Englewood Cliffs, NJ: Prentice-Hall.
Feldman sets forth his steps for criticism in Chapter 12, "Mastering the Techniques of Art Criticism."

Feldman, E. B. (1987). *Varieties of visual experience,* 3rd ed. New York: Abrams.
Chapter 16 contains further explication of the four stages of art criticism in some detail.

Hamblen, K. A. (1984). An art criticism questioning strategy within the framework of Bloom's taxonomy. *Studies in Art Education, 26* (1), 41-50.
Visual chart parallels Feldman's four steps with Bloom's six to identify correspondences.

Hurwitz, A., & Day, M. (2001). *Children and their art,* 7th ed. Fort Worth, TX: Harcourt College Publishers.
Chapters 12 and 14 discuss a variety of approaches to art criticism and aesthetics including the use of structured discussions.

Perkins, D. N. *The intelligent eye: Learning to think by looking at art.* Santa Monica, CA: The Getty Center for Education in the Arts.
Discussion elaborates on theory and process supporting the position that art is an occasion of intelligence, that is, art is an interesting subject to foster qualitative thinking.

RESEARCH

Salome, R. A. (1991, Fall). Research on perceiving and responding to art. In R. A. Salome (Ed.), *Translations: From Theory to Practice.* Reston, VA: National Art Education Association.
A review of the research findings including studies not mentioned in this entry. See this publication for more in-depth reporting on a number of studies, including the following:

Hysell, D. M. (1973). Testing an advance organizer model in the development of aesthetic perception. *Studies in Art Education, 14* (3), 9-14.

Koroscik, J. (1982). The effects of prior knowledge, presentation time, and task demands on visual art processing. *Studies in Art Education, 23* (3), 13-22.

Koroscik, J. & Blinn, L. (1983). The effect of verbalization on visual art processing and retention. *Studies in Art Education, 25* (1), 23-31.

Marschalek, D. G. (1983). The influence of viewing time upon the recognition of color and subject matter placement in paintings for elementary and high school students. *Studies in Art Education, 25* (1), 58-65.

Marschalek, D. B. (1986a). What eye movement research tells us about perceptual behavior of children and adults: Implications for the visual arts. *Studies in Art Education, 27* (3), 123-130.

Marschalek, D. B. (1986b). Attention to contour and interior pattern of shapes in color drawings. *Studies in Art Education, 28* (1), 30-36.

RESEARCH AND REPORTS FROM PRACTICE

Cotner, T. L. (2000). Classroom art talk: How discourse shapes teaching and learning in a high school art classroom. Unpublished doctoral dissertation, Stanford University.
This participant-observer study of classroom art talk involved analysis of data collected from observations and other forms of documentation. Findings suggest that classroom art talk is primarily teacher talk. Exposure to discourse about art can be expanded in a variety of ways including whole-class lectures, one-on-one talk between student and teacher or student with peer(s), and use of films with artists discussing their work, readings, and writing.

Elliott, S. R. (1999). Words about pictures: An analysis of dialogue content and process in high school art-viewing sessions. Unpublished doctoral dissertation, Concordia University (Canada).
An analysis of practice in five sites suggesting that the nature and outcomes of art viewing sessions varies widely due to differing purposes and goals of the teacher. The role played by artwork(s) also varied from superficial inclusion to centering classroom dialogue. Study suggests the need for teachers to be more aware of implicit and explicit reasons for engaging students with artworks.

Jeffers, C. S. (2003). Gallery as nexus. *Art Education, 56* (1), 19-24.
Report features a university gallery as the setting for a service learning component of a college methods class in which groups of youngsters spent the better part of a day in the gallery. Author proposes that a dialogical community, in which viewer-to-viewer conversations are an integral process of the interaction with the art, enhances the learning experience.

Martin, A. C. (1990). Effects of two instructional strategies on sixth-grade students' achievements in art criticism. Unpublished doctoral dissertation, University of Houston.
Study involved a quasi-experiment with 190 sixth-grade students in an urban school district with a large proportion of Spanish-speaking students to determine effectiveness of transformational imagery and graphic organizers in mastering terms used in the formal analysis of art. Findings suggest both strategies may accelerate progress in the content area of art.

Murray, T. (2001). Using education art criticism to enhance self-concept in students with emotional and behavioral problems. Unpublished doctoral dissertation, the Florida State University.
This quasi-experimental research study including quantitative and qualitative data suggests that a given model may have been effective in enhancing or stabilizing self-concept of students with emotional disabilities.

Salander, B. J. (2001). Adolescents' reflection on the mirror's role in identity and sense of self as outcomes of responding to paintings with mirror images. Unpublished doctoral dissertation, Columbia University Teachers College. DAI, 62, no. 05A, p. 1688.
An analysis of responses by 48 adolescents to reproductions of four specific paintings. Findings suggest that multifaceted responses are generated by images that feature mirrors. Further, adolescents associate mirroring and reflection with issues of identity and thus can use examination of such artworks to explore significant dimensions of their existence including their own self-perceptions and how they are seen by others.

Siegesmund, R. E. (2000). Reasoned perception: Art education at the end of art. Unpublished doctoral dissertation, Stanford University.
Development of reasoned perception involves comparisons and judgments within and between qualitative relationships. This study portrays a cycle of visual inquiry as beginning with nonlinguistic sense impressions, which become associated with feelings that translate into mental concepts from which meaning is derived. A view of visual inquiry that engages phases of perception, conception, expression, and reflection is proposed. Data gathered using educational

criticism applied to one lesson by each of three different teachers suggests more long-term studies are needed with a sustained curriculum of visual inquiry to evaluate development of reasoned perception.

Siskar, J. F. (2000). Promoting understanding in the art classroom: Connecting theories of understanding to art education practices. Unpublished doctoral dissertation, State University of New York at Buffalo.
This study defines understanding as both an activity and an attainment that includes idiosyncratic acts that transform both the person coming to understand and the subject under study. Findings suggest that the DBAE approach does not encourage the kind of critical inquiry needed for students to achieve understanding. Suggests a democratic classroom that embraces the knowledge, experience, and beliefs of the individual coming to understand so as to transform the viewer as well as the art under study.

MODELS FOR PRACTICE

Anderson, T. (1986). Talking about art with children: From theory to practice. *Art Education, 39* (1), 5-8.
A historical overview of talk about art with children that identifies two types of art talk: talk about student artwork and talk about professional art. The article features a discussion that illustrates how Feldman's four-step process might look in practice.

Armstrong, C. L., & Armstrong, N.A. (1977). Art teacher questioning strategy. *Studies in Art Education, 18 (3),* 53-64.
This article presents a model for increasing students' ability to organize their perceptions into categories and to use the newly formed categories to form generalizations that help in solving visual problems.

Hurwitz, A., & Day, M. (2001). *Children and Their Art: Methods for the Elementary School,* 7th ed. Fort Worth, TX: Harcourt College Publishers.
Chapter 12 is devoted to art criticism with attention to working with language, sample questions utilizing the terminology of art, and a comparison of past and present methods of developing appreciation through critical skills and art history. Chapter 14 explores aesthetics in the art room, providing an overview of three aesthetic stances and ways of structuring inquiry and discussion. Both include suggested readings and resources on the World Wide Web.

Prater, M. (2002). Art criticism: Modifying the formalist approach. *Art Education, 55* (5), 12-17.
Article suggests ways to fine-tune the Feldman/Mittler model by considering literal and functional qualities as well as formal ones and identifying expressive qualities, relating them to a relevant theory of art. In addition, Prater suggests that shifting the final phase from evaluation to understanding artworks in terms of aesthetic theories yields important insights.

Schwartz, B., & Millar, G. (1992). *The power of teaching questioning skills in art education: An enabling thinking skill.* In NAEA Advisory, Spring 1992. Reston, VA: National Art Education Association.

Stewart, M. G. (1997). *Thinking through aesthetics.* Worcester, MA: Davis Press.
Chapters 3 and 4 offer suggestions for creating a climate for philosophical inquiry and ideas for planning for philosophical dialogues and generating questions.

Taunton, M. (1983). Questioning strategies to encourage young children to talk about art. *Art Education, 36,* (4), 40-43.
This paper provides (1) a rationale for using questioning strategies with young children; (2) questioning strategies, accompanied by sample questions; and (3) three sample dialogues between student and teacher.

Yenawine, P. (1996.). *"What do you see? A teaching video."* (Video recording). Chicago: The Art Institute of Chicago.
Demonstration video of Yenawine's questioning process as conducted with students of different age levels in a museum setting.

Employing Storytelling and Puzzle Problems

THEORY

Stories provide a natural way to learn. Stories about artists, art objects, and events can create a context for thinking about aesthetic experience and for exploring aesthetic questions. Stories that present a puzzle problem make good material for discussion and debate.

While some would hold that aesthetic experiences can be "pure," or unaffected by what one knows or learns, most teachers recognize that students come to class already having collected or formed certain presuppositions and information about art and artists. These affect their encounters with works of art. For example, there are any number of myths and stereotypes in circulation about artists. Many of these characterize artists in negative ways or focus on traumatic events. Peddled casually, these stories may or may not have any bearing on the truth and often distract learners from obtaining more significant information. Worse yet, such stories can diminish the qualities of artwork and misrepresent the character of the artist. On the other hand, reliable information about an artist's life can help create a context for understanding and appreciating artwork.

BETTER PRACTICE

Teachers who use stories about artists and puzzles about art can create a context for thinking about aesthetic questions.

PRACTICE

Silvers (1995) makes the case that words mediate how art is seen. The content of what is said and how the story is told both matter. In observing and testing ideas with teachers, Silvers made some discoveries. If a story, even a false one, is powerful enough and told in a convincing manner, it can radically change attitudes about works of art. Clearly, what students know or learn about an artist can change what students see when they look at the work. For example, work of an artist regarded positively can fall into negative light with a compelling story. On the other hand, if the story is less than powerful or cannot compete with the perceived regard for the work, the "news" may be factored into opinions but will not essentially alter how the work is interpreted.

Thus it would appear that the ways in which story creates a context for artwork deserve attention. Silvers goes even further to suggest that a repertoire of storytelling techniques may

create context and stimulate discussions of aesthetic questions. Such stories, whether based on real life or invented, can also be used to stimulate dialogue and debate on aesthetic issues.

Vivid cases or puzzle problems, drawn from real-life controversial situations or invented for the purpose of provoking discussion, give students practice with verbal reasoning and critical thinking skills (Battin, 1995). Contemporary art and the history of art feature numerous examples of complex situations that raise aesthetic and philosophic questions. Some situations are internationally known while others may develop within a community, offering a window of opportunity for discussing aesthetic issues. The puzzle case method helps students recognize their own conceptions about art and challenges them to rethink them in a new light.

Recommended Strategies

Develop a repertoire of stories about the lives of artists typically presented in the classroom. Base these stories on quality sources and present artists in a balanced light concentrating on challenges, personal effort and investment, and achievements. Check to see if stories commonly circulated by given artists have any foundation in fact. Further, see what historians and critics have to say about connections between the artists' lives and the work they make. Check for sources that contain text written by the artist or videos of taped interviews.

Use contextual information about an artist's life when examining an artist's work. Create a sense of where an artist lived, the era or time, issues or events influencing society and the artist, relationships with other artists, available materials and processes, and the artistic challenges undertaken. De-emphasize myths; instead, personalize artists by providing some insight into their lives and work.

Draw upon vivid case studies or stories (real and invented) about art objects and events that bring aesthetic questions to the table. Prepare students to work with puzzles that have no right answer; help them use the puzzles to practice skills in reasoning, debating, and forming positions.

REFERENCES

Moore, R. (Ed.). 1995. *Aesthetics for young people*. Reston, VA: National Art Education Association.
A collection of readings ranging from developmental issues to ideas for practice including the use of puzzle cases.

REPORTS FROM PRACTICE

Silvers, A. (1995). Vincent's story: The importance of contextualization for art education. In R. Moore (Ed.), *Aesthetics for young people* (pp. 47-62). Reston, VA: National Art Education Association.

Makes the case that how students learn can change what they see. Recommends teachers develop storytelling skills and a repertoire of stories about art so as to create a context for understanding works of art. Notes that stories of artistic heroes are common to the great art traditions and a source of material to support commitments to multiculturalism and diversity.

MODELS FOR PRACTICE

Alger, S. L.H. (1995). *Games for teaching art*. Portland, ME: J. Weston Walch, Pub. Book includes ideas for using games to teach art history, art criticism, aesthetics, and art production. See "The Dilemma Box" for ideas on implementing puzzle problems.

Battin, M. P. (1995). Cases for kids: Using puzzles to teach aesthetics to children. In R. Moore (Ed.), *Aesthetics for young people*. Reston, VA: National Art Education Association (pp. 89-104).
Examples of a dozen cases are presented along with sample dialogues with students and ideas for adjusting puzzle cases to different age levels.

Battin, M. P., Fisher, J., Moore, R., & Silvers, A. (1989). *Puzzles about art: An aesthetics casebook*. New York: St. Martin's Press.
A collection of hard cases without right answers intended to stir up trouble. Just as there is no single right answer to a case, there is no single way in which these cases must be used in the classroom. Taken from real-life situations involving art as well as some fictional cases designed to explore certain dilemmas, these puzzle cases were contributed by 38 scholars working in aesthetics or related fields. Each chapter features an introductory essay outlining background issues in aesthetics and a group of diverse cases probing these issues. The puzzle cases can both provoke classroom discussion and serve as bases for papers, exercises, and examinations.

Hurwitz, A., & Day, M. (2001). *Children and their art: Methods for the elementary school*, 7th ed. Fort Worth: Harcourt College Publishers.
Chapter 16, "The Social Dimension: Collaborative Art Activities and Instructional Games," includes art games as well as other activities and a listing of World Wide Web resources.

Stewart, M.G. (1997). *Thinking through aesthetics*. Worcester, MA: Davis Press. Chapter 5 offers an array of activities for philosophical inquiry including great debates, role-playing, questions in the air, object ranking, token response, stories, and other writing. All are presented with practical suggestions for implementation.

Using Interpretive Strategies to Find Meaning

BETTER PRACTICE

Teachers who use nonlinear strategies for interpreting artworks promote personal, emotive, metaphorical, and conceptual responses.

THEORY

"Not only do experts know more, there are qualitative differences in the way they organize and search for new understandings" (Koroscik, 1990, p. 7). Knowing how to make sense of or interpret an artwork involves knowing how parts relate to the whole, and the whole provides a context for the parts. Different ways to search for meaning and develop an interpretation can be taught and learned. Thus, moving from a novice interpreter of artworks to a more informed level may require practice with strategies such as using unifying concepts or themes, nonlinear visual mapping, emotive forms of response, and ways to think about relationships within and outside the work.

PRACTICE

Thematic Unity

Finding thematic unity in a work of art organizes and controls interpretation (Walker, 1996). Constructing meaning for artworks around central unifying concepts or themes forms a crucial aspect of the interpretive process. Finding thematic unity can integrate discoveries and allows for personal or communal meanings. An organized pattern of meaning construction relies on key words throughout the interpretation. Introducing thematic ideas first also makes a more successful approach than beginning with description. Conversely, interpretations that lack thematic unity tend to be less coherent and fragmented.

Description

Description is a very significant component of professional criticism, closely tied to interpretation and evaluation. In the process, critics decide what to describe, how to characterize it, and what to ignore (Barrett, 1997). Students appear to use description as a mechanism in searching for a central idea (Walker, 1996, p. 89).

Opposition

Oppositional thinking is a powerful tool for creating meaning (Walker, 1996, p. 82). Contrasting opposites help define each other. Juxtapositions or binary relationships are a way of creating meaning. There can be internal oppositions that exist within an artwork as well as external oppositions that link artworks to contexts outside the work.

Intertextuality

References to intertexts or interdisciplinary connections outside the artwork add substance to an interpretation. Connecting links may be made with literature or music, social, cultural or political issues, and other interdisciplinary sources and themes. Interpretations without such links tend to be thinner and less effective (Walker, 1996, p. 89).

sion and promote concentration, students are invited to call out words or phrases elicited by the artwork, which are then recorded on a visible surface. A large circle is drawn around the first word or phrase. Subsequent words are "clustered" around the first meaning; that is, they are encompassed with smaller circles and connected to the large circle with radiating spokes. Second, the group eliminates redundant words and phrases and regroups what remains into a few descriptive words. Third, the artwork is re-examined to determine how adequately the clustered responses refer to the work. Students point out actual places on the artwork that fit or do not fit the condensed cluster configuration, dropping those that do not fit (Feinstein, 1998).

Aesthetigrams

Aesthetigrams are a way of mapping the sequence of "moments" that occur in an aesthetic experience (White, 1998). This method differs from metaphorical mapping in that the experience with the work is mapped instead of verbal responses. For example (see p. 327), a map might begin with one or more reactions, perhaps noting the feelings evoked, a spontaneous judgment, and an observation. Notes briefly describing what one experienced are recorded, and the map is further developed as ideas occur. In an illustrated example, the map grows as emotions, issues of taste, awareness of subject emphasis, context, and other questions, observations, or connections occur to the observer. Followed by reflective writing, the aesthetigram can construct meaning by considering the process of aesthetic response.

Emotive Writing

Emotive writing, as in poetry and letter writing, invites sensory, emotional responses and thus provides a way of developing a personal response to a work. Sustained or frequent exposure to a work such as looking at it daily, perhaps before going to sleep and upon waking, allows the viewer to muse on the work prior to responding. Strategies such as drawing or tracing the image prior to responding help engage the viewer and promote emotive responses even with short-term exposure. Letter writing invites the writer to address the recipient and involves a less formal and more personal style of description and storytelling. Possible motivations for a letter include real and imaginary recipients. For example, viewers can write letters to someone depicted in the image, someone who might find the image interesting, the artist, a previous owner of the work, or the next person destined to receive the work. The purpose of such letter writing is to produce responses that are deeply felt, more personal, and potentially metaphoric. Poetry, in its many forms, also invites a more metaphoric response because it requires attention to how language sounds and looks, and to the ways meaning is built economically with fewer and more special words.

Thinking Strategies

Thinking strategies involve description, looking for oppositions, and identifying relationships within the work and between the work and outside references. Using thematic unity as a strategy for organizing these findings can make interpretation more coherent and convincing. Description to search for key ideas may yield a central or unifying theme that can then introduce or frame an interpretation. Paying attention to oppositions and thematic links that can be made beyond the work may serve to enrich and strengthen interpretations. The principles of interpretation may also provide a guide for thinking about how meaning can be created.

Constructing an Interpretation from Contextual Knowledge

Walker (1996) offers a pedagogical model that involves three steps: showing challenging work, reading to develop a knowledge base (including background information on the work, critical writing, and/or interviews with the artist), and interpretive writing.

REFERENCES

Lakoff, G., & Johnson, M. (1980). *Metaphors we live by*. Chicago: University of Chicago Press.
Discussion of concepts we live by, different kinds of metaphors, the partial nature of metaphorical structuring, and the role of metaphor in coherent structuring of experience.

Moore, R. (Ed.). (1995). *Aesthetics for young people*. Reston, VA: National Art Education Association.
An anthology of readings about aesthetics including problems and prospects for young people, a developmental account of children doing aesthetics, and the importance of contextualism for art education.

Wolff, T. F., & Geahigan, G. (1997). *Art criticism and education*. Urbana, IL: University of Illinois Press.
Co-authored by art critic Theodore Wolff and art educator George Geahigan, the book is divided into two parts. Part I is devoted to a discussion of art criticism and its uses. Part II translates theory into practice. Criticism is regarded as critical inquiry, a way of unlocking the import of artworks from both history and the present.

RESEARCH

Feinstein, H. (1984). The metaphoric interpretation of paintings: Effects of the clustering strategy and relaxed attention exercises. *Studies in Art Education, 24* (2), 77-83.
Art education majors learned the clustering strategy for writing metaphoric interpretations of paintings. The clustering strategy increased the metaphoric nature of students' written interpretations of realistic, abstract, and nonobjective paintings.

Koroscik, J. S. (1990). Novice-expert differences in understanding and misunderstanding art and their implications for student assessment in art education. *Arts and Learning Research, 8* (1), 6-29.

Koroscik, J. S., Short, G., Stavropoulos, C., & Fortin, S. (1992). Frameworks for understanding art: The function of comparative art contexts and verbal cues. *Studies in Art Education, 33* (3), 154-164.
Study designed to determine the effects of various contexts and verbal cues on the interpretation of artworks. Findings suggest that verbal cues prompt students to elaborate on possible meanings while comparative art contexts containing familiar ideas can reduce misunderstandings if those ideas are explicitly identified for students.

Walker, S. (1992). An analysis of relational meaning in the practice of three professional critics. Unpublished doctoral dissertation. Florida State University.

White, B. (1998). Aesthetigrams: Mapping aesthetic experiences. *Studies in Art Education, 39* (4), 321-335.
A qualitative study of a strategy for improving teaching and learning in regard to aesthetics in the classroom. The use of aesthetigrams to heighten university students' awareness within aesthetic encounters is described.

MODELS FOR PRACTICE

Barrett, T. (1997). *Talking about student art*. Worcester, MA: Davis Publications.
Although focused on talking with students about their own art and conducting critiques, the book addresses issues related to the artist's intent and the viewer's interpretation, offers leading questions to ask in interpreting artworks, and provides worksheets useful in comparing intention with response.

Barrett, T. (1994). *Criticizing art: Understanding the contemporary*. Mountain View, CA: Mayfield Publishing.
A comprehensive guide including a discussion of criticism, interpretation, judgment, and theory. Chapter 3 outlines principles of interpretation, and the final chapter offers a practical guide for talking and writing about works of art.

Feinstein, H. (1998). *Reading images: Meaning and metaphor*. Revised ed. Antioch, CA: Metapress.
This guidebook for teachers begins by distinguishing literal from metaphoric meaning. A method for diagramming responses to work is demonstrated with examples that lead to metaphoric meaning based on personal responses and cultural values. Book includes a discussion of symbolic meaning as well as fuller discussions of metaphor, intuition, and creativity. Reproductions of art with interpretive suggestions clarify the process and its possibilities.

Hendricks, G., & Willis, R. (1975). *The centering book: Awareness activities for children, parents, and teachers*. Englewood Cliffs, NJ: Prentice-Hall.
This practical volume presents examples of relaxed attention exercises.

James, P. (2000). "I am the dark forest": Personal analogy as a way to understand metaphor. *Art Education, 53* (5), 6-11.
Author offers a model for interpretation of artworks that involves writing personal analogies about art, reading out loud, discussing concepts, and doing reflective writing. Doing so is reported to "awaken an understanding of the metaphoric dimensions of their own life experiences" (p.11). Her model includes writing from inside a portrait, becoming an object, making links to self and peers, working together to make sense of metaphor, and writing as a way of thinking about art.

Jeffers, C. (1996). Experiencing art through metaphor. *Art Education, 49* (3), 6-11.
Article describes an approach implemented with preservice and in-service elementary teachers in which all chose a work as a metaphor for their life, identifying attributes and visual or symbolic references that had personal meaning. Using metaphors was reported to generate vivid associations and to develop insightful, deep, and personal understanding.

Perkins, D. N. (1983). Invisible art. *Art Education 36* (2), 39-41.
Suggests that art can be made more "visible" to learners by directing attention to what is most engaging and illuminating in art. Examples include aesthetic effects, personality, motion, surprise, global as well as local effects, suggested as well as real effects, plus symptoms, tricks, and reinforcers used by the artists.

Rico, G. L. (1983). *Writing the natural way*. Boston: Houghton Mifflin.
Rico, who originated the clustering strategy, describes its application to learning how to write.

Walker, R. S. (1996). Thinking strategies for interpreting artworks. *Studies in Art Education, 37* (2), 80-91.
This case study examines four thinking strategies used by university undergraduate and graduate students in the interpretation of works by a contemporary artist. The participants in the study ranged from novices to those with some expertise in criticism. Article includes a review of relevant theory in cognition, provides a contemporary perspective on interpretation, and describes practices used by professional critics. The research model is reported along with findings that suggest thematic unity plays a crucial role as a conceptual organizer of information produced by other thinking strategies.

Promoting Critical Thinking Through Problem-based Inquiry

THEORY

Aesthetics as critical inquiry is instruction in which students actively participate in the process of asking questions and developing answers using the strategies of professional aestheticians (Anderson, 1998). Through the development of critical skills, strategies, and thinking structures intrinsic to the discipline of philosophical aesthetics, students can ask questions and seek answers about meaning and value in art, how we talk about art, aesthetic experience, and beauty. Reports from Anderson and others (Hickman, 2000; Siskar, 2002) suggest that a range of work and, specifically, problematic contemporary work can launch classroom debate, reflection, and synthesis that leads to fuller understanding of the concept of art.

BETTER PRACTICE

Teachers who use a problem-based approach to learning about art can promote reflection and inquiry, research and debate, leading to deep thinking about complex situations.

Geahigan (1998) distinguishes critical inquiry from talk about art focused on description, analysis, interpretation, and evaluation. In contrast, critical inquiry focuses on searching and finding, is a recursive process, is not a procedure, and involves specialized knowledge and efforts to secure background information (p. 12). A similar instructional approach is used in problem-based inquiry. While these approaches require extensive preparation on the part of the teacher as well as skills with questioning strategies and cognitive coaching, some argue that their benefits far exceed the limits of structured discourse in producing deep thinking about complex situations (Costantino, 2002; Geahigan, 1996, 1999).

PRACTICE

Costantino (2002) endorses problem-based learning (PBL) as a concrete approach to teaching aesthetics. Here fictional problems, or real ones, re-create the challenges found in real-life situations. For example, problems commonly encountered by curators or civic boards with responsibilities for making community decisions can provide useful models. While the teacher develops the problem, it becomes the task of the students to solve it. As such, problem-based learning combines self-directed inquiry with cooperative learning. PBL can be used to organize a whole unit of instruction, as an introduction to a unit, or as a conclusion. She identifies several steps in the problem-solving process:

- Students must work together to pinpoint the central problem or core problems.
- Brainstorming determines ways to go about solving the problem; this often involves generating lists of questions or analyzing what one knows, wonders about, and/or has learned (KWL) or what one knows and what one needs to know (KNK).
- A plan for investigation is made by prioritizing questions according to their relevance to the problem as well as to the interests of various students in a working group.
- Sources for information are located, and often this requires that students draw information from a number of disciplines.
- Within each working group, individual students carry responsibility for investigating a particular question or area of research.
- Groups reconvene to discuss their findings and to refine their research strategy.

As results are developed and presented, the teacher acts as a cognitive coach causing students to reflect on the questions they chose to ask, and not ask, the reasoning behind their thinking, the methods of their investigation, contradictions discovered, and questions or concerns that surfaced.

Erickson (1988) identified attitudes, skills, and knowledge necessary for orchestrating aesthetic dialogues, and it appears that the same list serves teachers preparing to engage in "cognitive coaching." Rather than acting as an authority, helpful attitudes include pretending not to know, being patient and polite, and thinking along with students. Productive strategies include acting as a devil's advocate and provoking situations that raise aesthetic issues. In conducting such discussions, maintaining order while resisting agreement, lecturing, and/or manipulation can help students arrive at their own observations, discoveries, and points of view. Models for such coaching are also identified by Barrett (2000). He provides a model for getting children to think beyond the obvious that involves coaching, coaxing, questioning strategies, and the ability to correct or challenge responses in order to extend learning.

As results are developed and presented, the teacher acts as a cognitive coach causing students to reflect on the questions they chose to ask, and not ask, the reasoning behind their thinking, the methods of their investigation, contradictions discovered, and questions or concerns that surfaced.

Geahigan (1999) also endorses a problem-based approach in which art criticism functions as a form of disciplined inquiry. He identifies the goal of such an approach as assisting students in their own search for meaning and value. Working in collaboration with each other, students can determine the meaning and value of works of art for themselves. In the process of inquiry, students are motivated to acquire biographical and contextual knowledge. Sometimes this is provided by the teacher although students can do their own research. Students may need help in developing aesthetic concepts that make it possible to enlarge and refine their perceptual responses. Definitions, provided through examples and demonstrations conducted by the teacher, can give students practice with both relevant skills and concepts. He sees such an approach calling upon a mix of instructional strategies. In a process similar to the one described by Costantino (2002), Geahigan (1996) recommends the following:

Create problem situations that lead students to more careful observation of and reflection about works of art and that foster the exchange of different points of view.

Invent instructional activities that require students to formulate and defend individual hypotheses about the meaning and value of works and to defend these to others—activities that foster appropriate attitudes and habits for responding to works of art.

Identify different kinds of background knowledge students need to recognize problems and to formulate more adequate responses. Provide instruction in concepts and principles for greater sophistication in responses. Shipps (1996) reports the value of providing an introductory set of concepts and principles prior to examining artwork. Shipps notes that postadolescents, and most likely adolescents, need new ways to talk about art as concrete operational learners. He suggests discussing a poststructural pragmatist aesthetic emphasizing three points:

- Human beings are constantly "making up" our world as we understand it.
- Humans experience everything as "sign."
- Dealing with signs and structures allows us to ascribe meanings to things.

A "sign" has meaning by virtue of its relationship to everything else that can be noticed or learned, and the process of making meaning of art should be consistent with the ways human beings have always made sense out of the world of experience—,that is, by structuring perceived elements into conceived relationships. Rather than decoding a work of art to find the meaning in it, Shipps suggests, the task is to help students make meaning of art through experiencing it as thoroughly as possible, noticing what can be noticed, and relating these discoveries in ways that make sense.

REFERENCES

Anderson, R. L. (1990). *Calliope's sisters: A comparative study of philosophies of art.* Upper Saddle River, NJ: Prentice-Hall.
An exploration of the role of art and aesthetics through examination of several cultures. Provides source material on Eskimo, Aboriginal Australian, Sepik (New Guinea), Navajo, Yoruba, Aztec, Early India, Japanese, and Western aesthetics. Includes discussion of comparative aesthetics, art as culturally significant meaning, and the encodement of meaning through style, feeling, and skill.

Anderson, T. (1993). Defining and structuring art criticism for education. *Studies in Art Education 34* (4), 199-208.
Proposes a model for criticism that has the following steps: reaction, perceptual analysis (representation, formal analysis, formal characterization), personal interpretation, contextual examination, and synthesis (resolution, evaluation).

Barrett, T. (2000). *Criticizing art: Understanding the contemporary*, 2nd ed. Mountain View, CA: Mayfield Publishing.
This guide includes discussions of art criticism, the role of description, the principles of interpretation, judging art, theory and art criticism, and writing and talking about art. The discussions feature examples from contemporary art.

Geahigan, G. (1996). Conceptualizing art criticism for effective practice. *Journal of Aesthetic Education, 30* (3), 23-42.
Discusses the confusion between criticism as inquiry and criticism as discourse. Argues against formulating a procedure for discussion in favor of creating conditions that will promote reflection and inquiry.

Geahigan, G. (1999). Description in art criticism and art education. *Studies in Art Education, 40* (3), 213-225.
Provides a theoretical argument against lock-step approaches to criticism. Promotes strategies that cause students to share responses and to justify them through reasoned discourse. Includes a proposal for teaching students to talk about their own aesthetic experiences and artistic preferences, acknowledging that most students start with statements such as "I know what I like" and/or "It may be great art, but I still don't like it."

Geahigan, G. (1999). Models of critical discourse and classroom instruction: A critical examination. *Studies in Art Education, 41* (1), 6-21.
A critical examination of the emergence of art criticism in American art education, the problems of spoken and written critical discourse, educational models of criticism taken as representative of critical discourse, and recitation taken as art criticism. The conclusion of the article presents an alternative form of disciplined inquiry said to promote personal response to art informed by research and development of skills and concepts.

RESEARCH

Hickman, R. (2000). Adolescents' Conceptions of the Concept 'Art.' *Journal of Aesthetic Education, 34* (1), 107-111.
Reports on a study with 94 students in two English secondary schools to determine what theoretical levels could be identified in written and pictorial responses to actual works of art. Findings included the observation that more consid-

ered and informed responses could be developed by students when certain conditions are met. These include acknowledging, valuing, and building upon students' initial engagement with art objects; developing a language for critical discussion; and instruction for researching meaning.

Shipps, S. W. (1994). Last impressions? Aesthetic theory and outcomes in "Art 101." Unpublished doctoral dissertation. Harvard Graduate School of Education.
A study with postsecondary non-art majors in an introductory-level art appreciation course. The study found more lasting impact when teachers introduced aesthetic theory, a way of understanding what is meant by art, before discussing specific examples of artwork.

Venable, B. B. (1997). Teaching and learning aesthetics: A qualitative study of the implementation of aesthetics in a middle school art class. Unpublished doctoral dissertation.
Reports on a researcher-created, philosophical and inquiry-based model for an aesthetics unit implemented with an eighth-grade class. Includes a historical account of aesthetics in art education and a review and description of prominent aesthetic theories and art critical methods used in the classroom.

REPORTS FROM PRACTICE

Costantino, T. E. (2002). Problem-based learning: A concrete approach to teaching aesthetics. *Studies in Art Education, 43* (3), 219-231.
Introduction to problem-based learning illustrated with two examples. The first features a fictional problem involving the anonymous donations of an artifact of possible Egyptian origin in which elementary students in a museum setting were given the charge to determine the objects' authenticity. The second, designed for middle or high school-level students, involved the organization of an exhibit of Artemisia Gentileschi's paintings using different sources of information.

Erickson, M. (1988). Teaching aesthetics K-12. In S. M. Dobbs (Ed.), *Research readings for discipline based art education: A journey beyond creating.* Reston, VA: National Art Education Association.
Article explores what it means to teach aesthetics and the feasibility of doing so. Outlines specific learning content for a K-12 aesthetics curriculum. Identifies six philosophical skills: making distinctions, drawing conclusions, defining concepts, studying traditional philosophies, distinguishing types of claims, and building arguments. Erickson acknowledges that teachers must gain all the attitudes, skills, and knowledge they would teach their students and concludes her article with a call for research and development, basic training, and supplies needed to achieve the goal of teaching aesthetics K-12.

MODELS FOR PRACTICE

Anderson. T. (1998). Aesthetics as critical inquiry. *Art Education, 51* (5), 49-55.
Provides a model sequence for critical inquiry activities resulting in students' theories augmented by those of professional aestheticians. Beginning with a problematic work (Sherry Levine's appropriated image from Ansel Adams), students engaged in analysis and synthesis, developed a cooperatively developed criterion-referenced position, argued for different positions, reframed arguments in the face of new evidence, and tested their positions against previously established aesthetic theory.

Geahigan, G. (1998). Critical inquiry: Understanding thought and applying it in the classroom. *Art Education, 51* (5), 10-16.
Article provides a comparison of inquiry with stages of critical inquiry and concludes with a model sequence implemented by a seventh- grade teacher. Students began by noting initial responses to a selection of 20th-century abstract painting that led to research, writing assignments using guiding questions, concept and skill instruction, and oral presentations on individual works. A pre-post comparison of reactions suggests that the inquiry process produced insights attributed to opportunities for thoughtful viewing, dialogue, sustained reflection, gains in background knowledge, and development of relevant concepts and skills.

Shipps, S. W. (1996). Aesthetics unto art: Reaching disinterested post-adolescents. In A. L. Nyman (Ed.), NAEA Advisory. Reston, VA: National Art Education Association.
This NAEA Advisory identifies three points from poststructuralism that help students talk about art. Restated briefly they are: a) humans are constantly "making up" our world as we understand it; b) humans experience everything as "sign" or "signifier"; c) dealing with signs and structures is what allows us to ascribe meanings to things.

Siskar, J. (2002). Promoting critical inquiry. In J. Kellman (Ed.), *SRAE Abstracts of Research Presentations,* p. 20. Champaign-Urbana: University of Illinois.
Reports a study using Anderson's model with postsecondary non-art majors in which verbal and written critiques were analyzed. The author found the approach consistent with constructivist teaching and that its practices produced meaningful engagement.

Wolff, T., & Geahigan, G. (1997). *Art criticism and education*. Urbana, IL: University of Illinois Press.
The fifth in a series edited by Ralph A. Smith and sponsored by the Getty Center of Education in the Arts. The critic Theodore F. Wolff and art educator George Geahigan are paired in an exploration of art criticism. Wolff contends that art criticism offers an opportunity to understand the creative process. Geahigan offers methods for implementing art criticism in the curriculum.

Facilitating Student-Curated Exhibitions

BETTER PRACTICE

Teachers who engage students in curating their own exhibitions help their students develop a wide range of critical skills in the process of exploring personal preferences and creating a presentation with text and images.

THEORY

Curatorial tasks require a wide range of higher thinking skills. There are preferences to explore, choices and decisions to be made, contexts to construct, and connections to identify and articulate. Part-to-whole relationships must be considered as diverse pieces are put together thematically, sequentially, or theoretically. Research and documentation can be required. Presentational skills as well come into play: design issues of layout and text, signage, visual graphics, and overall organization. Tasks may extend to writing text for the display and/or for distribution and speaking as in giving a tour, explaining choices, and illuminating context and meaningful connections. In short, the real tasks of curators involve a process and the creation of a product that are loaded with opportunities for exploring personal preferences, making decisions, and thinking critically.

PRACTICE

The actual form of the exhibition can range from mini-tabletop presentations and mini-museums to full-scale installations in schools and community settings (Baker, n.d.; Luehrman & Unrath, 2000; Zuk & Dalton, 2001). Reproductions gathered from the Internet, magazines, postcards, museums, and classroom visual resources can be used. Displays can be simple and small scale, small-scale models imagined for larger spaces, bulletin board displays, hallway installations, or virtual exhibitions using technology.

Museum settings offer yet another opportunity to create a curated tour where selected works are identified and studied in depth. Finding samenesses among differences is a form of higher-level thinking activated when students are asked to find connections among diverse works of art. Creating tours, including ways to engage viewers, is another level of exercise in critical thinking and creative problem solving (Sandell & Cherry, 1994; Stephen, 2001).

Collaborations that incorporate viewer response provide another format for exhibitions (Reese, 2003). Shows can be designed to include not only the works of art made by artists but also those works made in response by youth and facilitators. Text can include basic information plus interpretive narratives by art historians, the museum director, the curator, the artists, and/or the youth participants. Areas can be set up for viewers to contribute visual and verbal responses.

Recommended Strategies

- Find opportunities for students to curate an exhibition, selecting a level of challenge and format appropriate for their developmental readiness.
- Encourage group work in which choices are made, preferences are discussed, and connections found among diverse works.
- Allow students to gravitate to different roles in the process of creating an exhibition; allow them to use their strengths and to work as a team.
- Provide practice articulating reasons for preferences; have students talk, share ideas, then write and rewrite.
- Involve students in research and the construction of a context for thinking about work.
- Use themes and human concerns across cultures and times as a way of making connections among diverse works.
- Challenge students to make connections between theories about art and selected works.
- Encourage students to raise questions generated by the process of creating an exhibition and/or the findings from research and discussion.
- Involve students in making presentations to others such as younger children and parents.
- Look for opportunities to involve students in collaborative exhibitions in the community or create one in the context of the school.

Finding samenesses among differences is a form of higher-level thinking activated when students are asked to find connections among diverse works of art.

REFERENCES

Barrett, T. (1994). *Criticizing art: Understanding the contemporary.* Mountain View, CA: Mayfield Publishing.
Chapter 6 offers suggestions for writing art criticism, ways to handle the technicalities and procedures of writing, and recommendations for talking about works with others.

Burmark, L. (2002). *Visual literacy: Learn to see, see to learn.* Alexandria, VA: Association for Supervision and Curriculum Development.
Book focuses on the importance of visual literacy with sections that contain ideas for effective communication and for making presentations with both words and images.

Stewart, M. G. (1997). *Thinking through aesthetics.* Worcester, MA: Davis Press.
Source book focuses on aesthetics. Chapter 2 explores aesthetic theories and their relationships to aesthetic questions.

Zuk, B., & Dalton, R. (Eds.). (2001). *Student art exhibitions: New ideas and approaches.* Reston, VA: National Art Education Association.
Articles by various authors highlight cultural and historical perspectives, students as curators, planning and presenting an exhibition, pedagogical exhibitions and advocacy, and exhibition venues. Includes examples of exhibitions in Australia and Canada as well as the United States.

RESEARCH

Marcus, K. (2001). Mapping children's theory of critical meaning in the visual arts. In J. Kellman (Ed.), *Abstracts of Research Presentations, Seminar for Research in Art Education* (p. 16). Urbana-Champaign: University of Illinois.
Two groups of students in Australia, one mid-primary and the other secondary level, curated exhibitions of portraits. A developmental shift was seen in students' reasons for their curatorial selections. Younger students' reasons for selecting works were based on localized statements whereas older students offered reflective comments that drew upon material indirectly associated with the paintings.

Wall, E. A. (2001). Construction of meaning and context. In J. Kellman (Ed.), *Abstracts of Research Presentations, Seminar for Research in Art Education* (p. 23). Urbana-Champaign: University of Illinois.
Within the context of an eight-week program, a group of African-American fifth graders in Los Angeles constructed miniature art museums. Students' behaviors regarding their processes for constructing meaning in art and developing aesthetic perception as well as the influences of race and ethnicity on their preferences were analyzed. Findings reveal that a conception of contexts, with numerous sub-contexts, figures in the understanding of art.

REPORTS FROM PRACTICE

Burton, D. (2001). Social dynamics in exhibiting art: Rethinking the practices of art education. *Art Education 54* (1), 41-45.
Notes that while most art teachers regularly exhibit student work, students are rarely involved with the process and thus stand to learn little from it. Identifies four basic phases in the exhibition process: conceptual, developmental, functional, and assessment. Explores the social dynamics of the process resulting from collaboration, negotiation, compromise, group problem solving, and interaction with a public audience.

Burton, D., & McGraw, T. (2001). In B. Zuk & R. Dalton (Eds.), *Student art exhibitions: New ideas and approaches* (pp. 28-32). Reston, VA: National Art Education Association.
Reports on exhibition practices of McGraw and her students in which they take charge of the exhibition. Suggests that student autonomy must be supported by clear procedures and well-understood reasons for each step of the process. Recognizes that exhibiting art is both a complex affair and a social activity. While they require plenty of commitment, cooperation, collaboration, and communication, student art exhibitions can be among the most motivating and rewarding experiences students have in art.

Reese, E. B. (2002). Art takes me there: Engaging the narratives of community members through interpretative exhibition processes and programming. *Art Education, 55* (1), 33-39.
Article recounts the development of a special exhibition that involved community participation and the development of intertextual narratives. A model for "a pedagogy of performance" is provided in which examining what one sees, what autobiographical experiences one brings to the work, the culture of the museum, the nature of the institution, and interdisciplinary connections all factor into an intertextual response.

Stephen, V. (2001). In B. Zuk & R. Dalton (Eds.), *Student art exhibitions: New ideas and approaches* (pp. 33-39). Reston, VA: National Art Education Association.
Reports on three models for exhibitions that involved students, in various degrees, in the process of developing an exhibition in an art museum. One, a province-wide show, included a student as one of seven members of the jury and curatorial committee. A second involved a number of student inter-age and interracial representatives and less adult intervention so that decision-making processes were student centered. A third exhibition involved a team of upper-elementary students who selected works from the museum collection to organize a show.

MODELS FOR PRACTICE

Baker, D. W. (n.d.). Strategies for responding to works of art. Handout prepared for art teachers. University of Wisconsin-Milwaukee Department of Art.
Includes Counter Top Galleries as a strategy for students. Using postcards, students create mini-gallery displays that can sit on shelving. Learners are encouraged to use a theme, subject, style, or artist to establish a reasonable coherency in the selection and presentation of works in their mini-gallery.

Bass, K., Eisner, E., Hanson, L., Cotner, T., & Yacoe, T. (1997). *The educationally interpretive exhibition: Rethinking the display of student art.* Reston, VA: National Art Education Association.
Although the book focuses primarily on the display of student art, it provides a model for an education exhibition in which general and specific commentary as well as certain devices for display inform the viewer.

Using Models for Writing About Art

BETTER PRACTICE

Teachers who engage students in reading critical writing and, following such reading, invite students to model the writing will help their students develop skills in writing critically.

THEORY

Models serve an important role in setting expectations, illustrating how a problem can be addressed, and demonstrating different ways of developing ideas. Several studies conducted by Wilson (1966, 1970, 1972) led him to conclude that critical writing best develops when critical writings are read and used as models for student writing. His findings are supported by a more recent study (Carpenter, 1996).

Different formats can also capture reflective writing. Postcards and letters, for example, unearth more personal observations because they suggest a close relationship with a recipient and permission to speak candidly and informally. Poetic models permit a different format for response and may invite more elegant language as well as metaphor and analogy. Writing meant to inform viewers or to synthesize ideas usually takes a more formal approach to format and language.

PRACTICE

Recommended Strategies

- Invite students to write letters or postcards that reflect their current observations, questions, and insights (Block & Klein, 1996).
- Have students color-code the writings of critics for description, analysis, interpretation, judgment, and contextual and biographical information. Have them examine ways in which comparisons or connections to other works of art are made.
- Compare differences in critical writing using examples that are relevant to the work students are doing.
- Use guides for writing about art that provide useful pointers.
- Have students refer to models as they write their own essays.
- Encourage language arts teachers to use art as a prompt for writing, guided by good models.
- Invite creative responses to works of art with questions such as: "What might the drawing say?" or "What might the subject say if it could speak?"

REFERENCES

Barnet, S. (2000). *A short guide to writing about art*, 6th ed. New York: Addison Wesley Longman, Inc.
Begins with a discussion on writing about art before addressing analysis, comparisons, essays, style, different critical approaches, art historical research, research papers, manuscript form, and essay examinations. Includes tips for writers and a number of good checklists.

RESEARCH

Carpenter, B. S., II. (1996). A meta-critical analysis of ceramics criticism for art education: Toward an interpretive methodology. Unpublished doctoral dissertation, the Pennsylvania State University. DAI 9628062.
Intervention used meta-criticism to analyze essays on works of art and a ceramic artist prior to writing essays. Study found the process resulted in critical modes of thought stimulated by continual acts of critical inquiry with works of art, ideas of fellow students, critical essays, and important issues found in current social and cultural contexts.

Wilson, B. G. (1966). An experimental study designed to alter fifth and sixth grade students' perceptions of paintings. *Studies in Art Education, 8* (1), 33-42.
Short-term experimental study found that broadening students' perception of artworks requires careful attention to language and perceptual activities.

Wilson, B. (1970). Relationship among art teachers', art critics', art historians', and non-art-trained individuals' statements about Picasso's *Guernica*. *Studies in Art Education, 12* (1), 31-39.
Experimental study suggesting that art teachers need training to be able to function as art critics and historians.

Wilson, B. (1972). The relationship between years of art training and the use of aesthetic judgmental criteria among high school students. *Studies in Art Education, 13* (2), 34-43.
Although the study involved a content analysis of verbal responses to a work of art by high school students, 35 with zero years of art and 31 in their third year, more adequate criteria were used in judging works of art by those taking art.

MODELS FOR PRACTICE

Barrett, T. (1994). *Criticizing art: Understanding the contemporary*. Mountain View, CA: Mayfield Publishing.
Chapter 6 offers suggestions for writing art criticism, ways to handle the technicalities and procedures of writing, and recommendations for talking about works with others. The book includes discussions of critical commentary on contemporary works of art.

Block, A., & Klein, S. (1996). This is where I am right now: Art education, curriculum and postcards. *Art Education, 49* (3), 20-24.
Article begins with a discussion of the connection between journey and discovery and growth. Reflective thought involves making connections and self-awareness. The act of sending a postcard is presented as an opportunity to reflect. Examples from art are included.

Rico, G. L. (1983). *Writing the natural way*. Boston: Houghton Mifflin.
Rico, who originated the clustering strategy, describes its application to learning how to write.

Wilson, B., Hurwitz, A., & Wilson, M. (1987). *Teaching drawing from art*. Worcester, MA: Davis Press.
A source book for ideas that explore inventive drawing techniques based on observation, narrative, works of art, memory, and imagination. Chapter 14 focuses on talking and writing about drawing and gives examples of creative writing in response to artworks.

Making Art Inspired by the Study of Art

BETTER PRACTICE

Teachers who cycle students back to creative personal expression after investigations with artworks promote exploration of ideas, concepts, and techniques inspired by the objects under study.

THEORY

Artists have a long tradition of learning from those who came before them. In some ways, artists stand on the shoulders of those who preceded them. In emulating, experimenting with, appropriating, and adapting ideas, concepts, themes, subject matter, styles, techniques, and processes from the history of art, young artists expand their repertoire of ideas about the possibilities of art. More than creating art "in the style of," making art that is inspired by the study of art can take many forms.

PRACTICE

Teachers foster emotional engagement with a work of art through questions and simple observations that allow students to "enter" the scene, discover ever more detail, and spin their own stories. With the exposure to possibilities for expression and set on a mission to express their own ideas, students can then borrow or adapt conventions, compositional structures, techniques, and/or visual ideas as it suits their ends (Aukerman, 1991, 1992, 1993, 1994).

Studies from the masters, in which the task is to emulate as closely as possible the original work, provide tactile and visual ways for gaining insight into an artist's sensitivities and techniques.

Experimentation with media, scale, tools, and processes used by others can open up possibilities. Adapting techniques or approaches to one's own expressive needs encourages translation and creative thinking. Making a work that is an homage to an artist invites personal response to conceptual and representational ideas.

Recommended Strategies

Engage students emotionally in the discussion and consideration of artworks. Ask them to speculate on what is going on, what feelings they sense, and whether or not they can identify with those feelings. Encourage them to think about the circumstances and how they might visually represent their own experiences. Invite them to think about how they might use in their own work something the artist has shown them to take (Aukerman, 1992, 1994).

Individual images from art may be used as prompts for a new image. Example: What happened next (Wilson, Hurwitz, & Wilson, 1987).

Use a verbal description of an event that inspired an artwork and invite students to do their own version, prior to looking at one or more images of the same made by artists. Compare the works to find commonalities and differences (Wilson, Hurwitz, & Wilson, 1987).

If experiencing the feel and technique of an artist is the intent, invite students to do studies from master artists. Encourage them to further research the context out of which the work came.

Following in-depth study of an artist's work or a collection of artwork invites students to make a work that inspired by the encounter. The options might range from a study to quoting or appropriation, or to an adaptation, take-off, or extension of the original work (Sandell & Cherry, 1994).

Suggest the possibility of entering into a dialogue with another artist, creating a "collaborative" piece or one that responds to an existing one (Cherry & Mellendick, 2002).

Invite students to examine cultural icons and images from their own heritage, investigate these images, and consider alternative ways to transform traditional images to express personal ideas as a basis for making artwork (Erickson, 2000).

MODELS FOR PRACTICE

Aukerman, R. (1991, April). Turned on by Turner. *School Arts,* pp. 28-29.
Article describes how Turner's work and a local fire inspired paintings by upper-elementary children.

Aukerman, R. (1992, April). Children's art from fine art. *School Arts*, pp. 30-32.
Article proposes a method for emotionally connecting children with works of art through questioning strategies. Reports on a method of instruction developed over the years in the Young People's Studios at the Maryland Institute College of Art.

Aukerman, R. (1993, October). Learning from della Robbia. *School Arts*, pp. 18-19.
Describes how upper-elementary children connected with sculptures by della Robbia and were inspired to make their own personal sculptures and bas-reliefs.

Aukerman, R. (1994). *Move over Picasso! A young painter's primer.* New Windsor, MD: Pat Depke Books.
Ten works from the National Gallery are presented in context with background information on the artist, questions to help children take a careful look at and engage emotionally with the work, and suggestions for materials, planning, and developing a painting of one's own. Illustrated with student work from upper-elementary children from Saturday classes at the Young People's Studio at the Maryland Institute College of Art.

Cherry, S., & Mellendick, L. (2002, April). Artful collaborations. *School Arts,* special pullout section.
Article describes a collaboration between a visiting artist and an art teacher that developed an art problem called "Out of the Box." The artist describes his work and offers reflections. The teacher offers reflections as well as guiding questions, artistic behaviors and visual concepts, and interdisciplinary connections. Examples of student work from seventh and eighth graders are included.

Erickson, M. (2000). Crossing borders in search of self. *Art Education, 53* (2), 46-52.
Transforming images from one's own cultural heritage may be empowering, yet it is also controversial. Erickson offers objectives for guiding students in borrowing traditional images from their own or others' cultures.

Heintz, J. (1997, March). How does your garden grow? *School Arts*, pp. 12-13.
Article describes how elementary children introduced to a number of artworks were inspired to invent their own solutions to the question.

Roukes, N. (1988). *Design synectics: Stimulating creativity in design.* Worcester, MA: Davis Press.
A source book for ideas exploring the possibilities of disruptive thought or synectic thinking in which two divergent notions come together to create something new. Includes concise introductions to different approaches followed by studio sections illustrating visual problems and sample solutions. Includes chapters on the substructure of design; design and synectics; design and signification; paradox, humor, and prevarication; and change.

Sandell, R., & Cherry, S. (1994). Talking about art: From past to present, here to there: Preservice art teachers collaborate with a museum. *Art Education, 47* (4), 18-24.
Article describes a collaboration with a local museum in which art education majors select an object from the collection to be the focus of a semesterlong investigation of a chosen object including historical and critical research. The semester concludes with the open-ended problem of creating a work of art inspired by the object studied.

Wilson, B., Hurwitz, A., & Wilson, M. (1987). *Teaching drawing from art.* Worcester, MA: Davis Press.
A source book for ideas that explore inventive drawing techniques based on observation, narrative, works of art, memory, and imagination. Chapter 5 offers ideas for teaching drawing through works of art. Chapter 6 uses art to achieve expressive character in drawing. Illustrated with examples of student work as well as model scripts and ideas for drawing strategies.