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**READING ART:
MULTILITERACIES AND HISTORY EDUCATION**

A Thesis in
Curriculum and Instruction

by

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ABSTRACT

This article (published two years prior) was an early foray connecting historical thinking, the arts, and multiliteracies and served as a base for subsequent graduate work. It is an exploration of the value added to secondary history education through the inclusion of visual art from a multiliterate framework instead of an aesthetics one. Semiotic theory and Panofskian art history analysis are discussed. Multiliteracies theory posits that art is text, similar to print text. By reading art for historical understanding and subsequently utilizing historical thinking, critical thinking and cultural awareness skills are developed.

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Chapter 1

Introduction

“Art Use in the Secondary Social Studies Classroom” week was approaching, and this would be my first time teaching it in my Social Studies Methods course. I wanted my students to explore how art adds value to social studies education, specifically history education. Art¹ can be integrated into the history classroom in two ways: through analysis and creation. Greene (1995/2000) argued that the arts invoke a “wide-awakeness” or emotional connection to the learning process. Through this emotional connection and immersion, we begin to know ourselves and expand our thinking. The discovery of self and expansion of thinking through the arts is what Greene called an aesthetic education.

For analysis, we dissected the 1801 Belvedere version of Jacques-Louis David’s painting *Napoleon Crossing the Alps*.² I wanted a painting familiar enough to the students that we could analyze the historicity of it without devoting time to a history lesson that would usually take place when introducing a piece of art in a secondary history course. I chose this painting because the events surrounding it—the French Revolution and Napoleon’s rise to power—would be familiar enough to students to be able to analyze the painting, and it is a famous painting by a famous artist in a familiar style, so they may have seen this painting before.

The common goal of history education is to learn history; students may develop the skills of critical thinking and cultural analysis along the way. Art can best enhance history learning if seen

¹ For the parameters of this paper, I focus on still visual art when using the term art with the realization that art can encompass more than the still and/or visual. Examples of still, visual art are paintings, photographs, illuminations, etc.

² This painting is owned by the Österreichische Galerie Belvedere (2014) and can be viewed at <http://www.belvedere.at/en/sammlungen/belvedere/klassizismus-romantik?mode=gallery&cId=2582&aId=1097&hl=Classicism%20%2F%20Romanticism>.

through a multiliterate lens, as the goals of multiliteracies and history education are similar and have an interwoven process. When one looks at art through a multiliterate lens, this means that one sees art as a text that can be read and that one sees art as equitable to print text (Binder, 2011; Graham & Benson, 2010; Hagood, 2008; New London Group, 1996; Unsworth, 2008; Wright, 2007). One is reading when one analyzes art for historical purposes, such as historical understanding and historical thinking.

This essay argues that when analyzing art for a history class, a multiliterate outlook, or the reading of an image for historical information or understanding, for art inclusion is a better fit than an aesthetic, or emotionally experiential, outlook. A work of art may not evoke a deep experience when viewed by everyone; but if art is viewed as text, one begins reading it or interpreting symbols from it once one sees it. Furthermore, two goals of multiliteracies—critical thinking and cultural awareness—closely align with the skills one exercises when reading art for historical understanding.

Chapter 2

An Aesthetics Education

The origin of the word “aesthetics” derives from the Greek adjective *aisthetikos*, which means “sensitive, perceptive,” and the Greek verb *aisthanesthai*, which means “to perceive (by the senses or by the mind), to feel” (Harper, n. d.). Eisner (2002) and Greene (1995/2000) described aesthetics as that feeling one gets while art making—that outlet of creativity where we come to know our inner selves better. Art expands the imagination (Greene, 1995/2000). Through the experience of arts analysis and arts creation, students come to know themselves. This understanding of self opens up students’ creativity for the future. Eisner (2002) pointed out that through that emotional connection during art making, through the aesthetic experience of art making, we find joy and discover ourselves, along with our potential. The creative process of making art lends itself to self-exploration and the opening of one’s mind, which then translates to the page, canvas, clay, etc. Teachers also discover and learn more about their students during their art making process and from the end product of the art making.

Aesthetics in Secondary History Education

Desai, Hamlin, and Mattson (2010) interviewed and observed teachers who analyzed contemporary art in their secondary history classrooms and provided lesson plans for incorporating art into history courses. They argued that students can build that aesthetic emotional connection to contemporary art that will better connect them to historical topics. Duraisingh and Mansilla (2007) were part of a project where high school juniors, for an elective history course, were asked to analyze and research monuments and then create their own. The analysis and making of

monuments illustrated the role that monuments play in the creation and understanding of history. The authors stated, “When monuments bring together a rigorous understanding of past lives and potent aesthetic forms of expression, they become genuine interdisciplinary artifacts” (Duraisingh & Mansilla, 2007, p. 24). They argued that the study of history was interdisciplinary, and that the aesthetic emotional connection to history brought the varying disciplines together. Epstein (1994) argued that when students analyze art, they undergo an aesthetic experience or connection with the artist or time period from which the art originated: “The philosopher Nelson Goodman notes that whereas individuals acquire or represent literal or analytical knowledge by reading discursive texts, they attain or illuminate insights into human experience by deciphering paintings, poems, or stories” (p. 175). These examples argue for aesthetics as the foundation of arts integration for a secondary history class. Though valid, in a multiliterate framework for arts integration in secondary history courses, one does not need an emotional connection to a work of art read it and gather historical information from it. Though Panofsky (1939/2009) did not clearly state that art analysis is reading art, his method for art analysis illustrated how one can read art for historical clues and understanding.

Chapter 3

Panofsky's Art Analysis as a Form of Reading

In my own social studies methods class, the driving question was: How is history education enhanced with the inclusion of art analysis into the curriculum? As I showed *Napoleon Crossing the Alps* to my future history educators and asked questions such as what they thought and felt about the painting—a more traditionally aesthetic approach, the normally verbose students were silent. Were they too unsure of themselves to speak, knowing that this was the focus of my work? I drew on the art historian Erwin Panofsky's (1939/2009) three levels of art analysis to encourage discussion.

Level 1: What do you see?

In the first level of Panofsky's (1939/2009) three levels of art analysis, one describes the colors, shapes, and any words one sees in the artwork. A level-one examination of *Napoleon Crossing the Alps*, for example, shows a man wearing a red cape. He is on a rearing white horse. There are people in blue coats in the background. Some of the people, along with the man on the rearing horse, are wearing tricorn hats. There is a red, white, and blue flag in the background. Everyone appears to be going up a mountain. On the mountain, at the bottom of the painting, are inscribed the words "BONAPARTE" and "KAROLUS MAGNUS." The sky in the back is stormy, and the clouds part a bit. Once I extended beyond purely aesthetical questions, the students began to speak, noting that the man in the red cape on the white horse was Napoleon Bonaparte, that the people in the background were Napoleon's French troops, and that the red,

white, and blue flag was the French flag. Eventually we moved naturally into Panofsky's (1939/2009) second level of art analysis.

Level 2: What is it?

At this second level of analysis, I filled in some of the gaps about the painting for students, such as that the painter, Jacques-Louis David, was Napoleon's court painter. "KAROLUS MAGNUS" was the Frankish Latin or original form of Charlemagne's name. This painting depicts Napoleon's conquest of or entrance into Italy. It and similar paintings were commissioned by the Spanish king. This painting depicts Napoleon's march into Italy in 1800, before he took over Spain. The forces that he fought in Italy were led by the Hapsburg family.

Level 3: Why was it created and in such a manner? What story is the visual telling us?

At this point, students knew what was in the painting, but they did not know why. Level 3 of Panofsky's (1939/2009) art analysis questions why or how the artist decided to paint the subject that he or she depicts. At this level of analysis, students were to ascertain "those underlying principles which reveal the basic attitude of a nation, a period, a class, a religious or philosophical persuasion" (Panofsky, 1939/2009, p. 222). Here, they explored the meaning behind level two of analysis to gain a better understanding of the artist and the culture or the constraints under which he or she created the work to get a sense of the time period or environment from which the work originated.

I asked them why Napoleon would be depicted so large in the forefront of the painting controlling a rearing steed. Their answer was to show his power. They then began to conduct their own historical analyses. Napoleon is depicted far from his troops and in a clearer manner to

showcase his power and greatness. During this time period, great men were thought to stand alone in their greatness, adding to their myth. Depicted is the flag of post-monarchical France, a flag that represents a new France and one Napoleon fought under and would adopt for himself. This shows Napoleon's distancing of himself from the government that was overthrown for one created by the people of France.

In the painting, Italy is under dark and stormy clouds. However, Napoleon, and to a lesser degree his troops and France, are under a heavenly light—the only light that shines forth from the clouds or heaven. They are bringing the light to Italy and have heavenly endorsement. During this time period, Napoleon's troops were about to fight the Hapsburg family, who were from Austria and Germany, two places Napoleon had not conquered yet. The Hapsburgs were also the last family to hold the title Holy Roman Emperor. A few years after this painting was produced, Napoleon would style himself as emperor. The first Holy Roman Emperor was Charlemagne, known as Karolus Magnus while he was alive. Charlemagne united almost all of Europe after the fall of civilized Rome, which could harken to the fall of the French monarchy and Napoleon's attempt to restore order after the French Revolution. Charlemagne was revered by both the French, Napoleon's adopted people, and the Germans, people Napoleon had yet to conquer, as their first king. Through Charlemagne's title of Holy Roman Emperor, he was also “protector” and “defender” of Italy and Catholicism. This was a title that Charlemagne, who was the most powerful man in Europe at the time, made the Pope cede to him. Depending on one's viewpoint, *Napoleon Crossing the Alps* depicts Napoleon entering Italy, where the papacy resides, to conquer it or to defend it from the German Hapsburgs who have held power in Northern Italy for centuries.

Napoleon was also born on Corsica, a French island with Italian influences owing to its closer proximity to mainland Italy than mainland France. As Napoleon rose through the ranks of the French army, his Corsican or semi-Italian background may have been commented upon in a

negative light. Napoleon overcame his detractors to become the general of France and is now overtaking Italy.

As stated, “KAROLUS MAGNUS” is Charlemagne’s name in Latin from when he was alive. It may have been inscribed in the rock in all capital letters because it is what one would associate with Ancient Roman writing; writing inscribed in rock would have had the greatest chance of survival from the Roman period. Napoleon’s last name of “BONAPARTE” may also be inscribed to show that his legacy will be as enduring as that of Rome and Charlemagne. This information gives us a hint about the audience of this painting. In the late 18th century and early 19th century, an education for the ruling classes or someone who hoped to become a part of the ruling classes would have required a knowledge of Latin and history, especially Ancient Roman history. Hannibal was a famous general from Carthage, North Africa, an outer territory of Ancient Rome (similar to Corsica’s situation with France), who came into Italy through the Alps on elephants and threatened the Roman heartland. Here, Napoleon’s crossing may be compared to a great event from Ancient Rome, a civilization that was revered during this period of Enlightenment. Why would the King of Spain commission such a piece? He may have been trying to curry favor with Napoleon. As we read the painting, the majority of our focus was on the history surrounding the time period of the painting, along with elements of Ancient Roman history, because it was relevant to the 19th century when this crossing occurred and when this painting was commissioned and created.

Although my students did not display an excitement for the painting, they drew from their own historical knowledge and each other’s knowledge of the time period in order to read the painting. In their reading of the painting, they were building an understanding of the historical time period from which the painting stemmed.

Chapter 4

Semiotics: The Basis for Panofskian Art Analysis and Multiliteracies

Panofsky (1939/2009) drew his idea of art analysis from Swiss linguist Ferdinand de Saussure's theory of semiotics explaining language, meaning, and symbols/signs. See Figure 4.1 for a representation of Saussurean semiotics (Saussure, 1916/1985). According to Figure 4.1,

the tree is the thing. It is a tree. It is the concept or the signified. The fact that we call it a tree is just a part of our language. A tree by any other name would still be a tree. The word tree is the word or sound-image for that thing/concept.

The word/sound-image is the signifier.

Between the signified and signifier, there is

symbolic meaning. The arrows represent symbolic meaning and are reciprocal. Symbolic meaning appears or develops between Panofsky's stages of art analysis. Semiotic theory is the link between visual art analysis and multiliteracies.

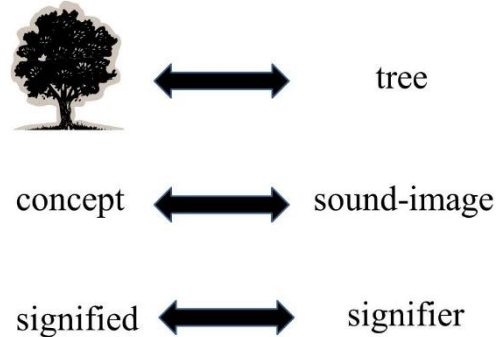


Figure 4.1
Diagram of Saussurean Semiotics

Chapter 5

Multiliteracies

Multiliteracies theory draws from semiotic theory (New London Group, 1996). Though my students may not have experienced the excitement of self-discovery through their encounter with aesthetics, they read the painting as a print text. Multiliteracies equates print text to image text (Binder, 2011; Crafton, Silvers, & Brennan, 2009; Hagood, 2008; Leland & Harste, 1994; New London Group, 1996; Unsworth, 2008; Wright, 2007). Print is words, or a piece of reading in the traditional sense. What you are reading right now is print. Image is an image. Text is the object that is read. According to proponents of multiliteracies, print text is not the only text that can be read (Binder, 2011; Crafton et al., 2009; Hagood, 2008; Leland & Harste, 1994; New London Group, 1996; Unsworth, 2008; Wright, 2007). One can also read images (Binder, 2011; Cowan & Albers, 2006; Crafton et al., 2009; Hagood, 2008; Leland & Harste, 1994; New London Group, 1996; Unsworth, 2008; Wright, 2007). Reading is looking at a symbol or image and deriving meaning and understanding from it. Words or signifiers are not needed. The image is speaking or conveying the message. Words may be used to describe what one is seeing, but the greater power lies in the image and understanding or reading of that image.

A multiliterate framework for art analysis in the secondary history classroom is better aligned with history education than an aesthetic framework. Art as a form of print text may seem less foreign to those who do not have an art background. Once, a friend informed me that she had her ninth grade world history students analyze Lascaux cave paintings because there are no print

texts from the time period. This would suggest that she saw the image as text on par with print text, or at least equitable enough for her to replace image with print text.

Chapter 6

Multiliteracies and History Education

Historical Understanding

When the New London Group (1996) coined the term multiliteracies, they also proposed aims for what a multiliterate education could do for learners. Two of those goals—developing students’ critical thinking skills and having students be more culturally aware—align with history education. For the purpose of this essay, critical thinking is defined as the ability to analyze an image in a manner similar to the Panofskian process and to synthesize historical information in the manner as described with medieval dog images. Cultural awareness is being aware of cultural similarity and difference, and having the ability to analyze and respect a culture different from one’s own.

What is history education as it pertains to art analysis and multiliteracies? This aspect of history education involves historical understanding and historical thinking. Historical understanding is, at its simplest, an understanding of history, as much as possible. Evans (1997/2000), a historian (a scholar who studies the past) and historiographer (a scholar who studies the field of historical study), described what falls under the purview of historical study as:

... almost every conceivable kind of human activity in the past, as well as about animals, plants, the natural environment, and the constructed world of machines and human habitations. Under the influence of the *Annales* school in France, there have been studies of the history of fear, of smell, of madness, of childhood; under the impact of radical neo-Marxist in Britain, “history from below” has tried to adopt the perspective of ordinary men and women in the past, to write about their experiences and to look on the state,

politics, and society as they might have done; ... Virtually everything of meaning or importance to humanity in the present day now has a history ... (p. 142)

The foundation of our understanding of these topics or of history is based upon what is left of the historical record, or surviving artifacts. Because history is anything that has already happened, those artifacts vary and include art. The job of the person who is trying to gain an understanding of history through sources such as print text, art text, and other forms of text is to bring all these things together to create a historical picture or historical narrative. Duraisingh and Mansilla (2007) called history “a ‘synoptic discipline’—that is, it tends to integrate knowledge [materials, and sources] from a broad variety of contexts” (p. 23). As a novice historian,³ I analyzed poetry, account books, statues, chronicles, song lyrics, tapestries, manuscript illuminations, marginalia, and guide books in order to understand the relationship between late medieval (1000–1500) people in Northern Europe⁴ and their dogs.

Fitting such an array of sources, even if I only analyzed different pieces of art from the same time period and location, creating a coherent picture required critical thinking skills. For example, at a very basic level, if I were to analyze two late medieval illuminations from Northern Europe and see only large breeds of dogs in these images, I may make the argument that late medieval people in Northern Europe had big dogs. Then, I could come upon other images from late medieval Northern Europe and see small dogs in those images. These observations result in what Wineburg (2001) called inconsistencies, saying “Inconsistencies become opportunities for exploring our discontinuity with the past, the inevitable consequences of trying to bridge spatial and temporal gaps across the ages” (p. 99). With this inconsistency, I could reframe the question so that the pieces that do fit make better sense for the landscape that one is discovering. I could

³ My master of arts degree is in history.

⁴ I emphasize late medieval Northern Europe because that is what my research was bound to. When studying people, because of cultural concerns, one wants to be bound to place and time. The cultural aspect of historical study will be explored further when discussing historical thinking.

then say that I am only examining men in late medieval Northern Europe, and based on the evidence, they had big dogs. Or, I could remain with the original parameters and critically think about all the pieces that I have, leading to a more complex understanding of the issue of late medieval people and their dogs in Northern Europe. Upon further reading of the images, I may notice that men are depicted with big dogs and women are depicted with small dogs thus leading to the hypothesis that in late medieval Northern Europe, men had big dogs and women had small dogs or at least were depicted in this manner. An analysis of why this was true for this society would lead us further into historical thinking as we attempt to gain historical understanding.

Historical Thinking

In his *Historical Thinking and Other Unnatural Acts: Charting the Future of Teaching the Past*, Wineburg (2001) reported that historical thinking does not come naturally and defines historical thinking as the attempt to understand past peoples' mentalities through the artifacts—print and art texts—that they have left behind. The historian's craft is to gather these pieces together and attempt to create a picture or understanding of the time period and peoples from which the pieces originate. In *The Historian's Craft*, Bloch (1953) made the argument that historical study involves an understanding of the mentality of the people under study. He states:

Each significant term, each characteristic turn of style becomes a true component of knowledge—but not until it has been placed in its context, related to the usage of the epoch, of the society or of the author; and above all, if it is a survival of ancient date, secured from the ever-present danger of an anachronistic misinterpretation. (Bloch, 1953, p. 168)

Here, Bloch (1953) also made the connection between contextualization and anachronism.

Contextualization helps to combat anachronism and is a part of historical thinking.

Contextualization to the time period helps one to further understand why Northern European men are depicted with big dogs and women with small dogs during the late medieval period. With my knowledge of the time period and location, I could make the argument that usefulness to lifestyle helped to determine which people had which breed of dog. In my analysis of the relationship between late medieval people and their dogs during this time period and at this location, I have noticed that the biggest dog enthusiasts are those who emphasize the loyalty of their dogs. In my work, I have come across an image depicting the fable of a dog who solves the mystery surrounding his master's murder (Walker-Meikle, 2013, p. 10). This is a popular medieval fable. In depictions of this fable, the dog of a large breed, is seen attacking the murderer of his master. The dog needs to be big enough to effectively attack his master's murderer. Gaston Febus, a 14th century French count, loved hunting and his hunting hounds. He is known for his hunting manual, *Le Livre de chasse*, where he discusses and has illustrations of hunting practices and the care of hunting dogs. Febus even expounds upon the loyalty of his favorite hunting dogs. The dogs depicted are of big to medium-sized breeds as these dogs were most useful for game and fowl hunting.

There is a famous 15th century French illumination of Christine de Pisan writing in her solar (Walker-Meikle, 2013, p. 6). Sitting near her feet is a small, white dog not an energetic and outdoorsy hunting dog. This small dog appears to be her perfect companion as she writes alone in her solar. Marginalia from Netherlands in the 14th century of a couple courting on horseback shows the woman holding a small dog in her hands, an impossible feat if the dog were depicted as any bigger (Walker-Meikle, 2013, p. 31). These images of dogs intertwined into their master's lifestyles help illuminate for us why medieval men in Northern Europe are depicted with big dogs and women with small dogs. This conclusion is confirmed as one reads more images in order to gain historical understanding, an exercise in historical thinking.

Coming across marginalia from 14th century England depicting a male court jester working with a small dog further complicates the premise that medieval men possessed large dogs and

medieval women possessed small dogs (Walker-Meikle, 2013, p. 55). However, it does lend to the conclusion that dog ownership in late medieval Northern Europe was determined by lifestyle. Because the lifestyles of noblemen and noblewomen were quite different, they had different types of dogs. The court jester, though male, has a small dog because that dog fits better with his lifestyle. The lifestyle of a court jester would not have been similar to a nobleman. Noblemen hunted partly in preparation for war. Hunting requires certain types of big breeds of dog. Scent hounds such as bloodhounds found the scent of the prey. One needed sight hounds such as greyhounds to chase down deer. They were called sight hounds because they moved so quickly that they could keep prey within their sights. Mastiffs were used to bring down game. It was an orchestration akin to warfare, and one of the arguments for hunting in that manner, instead of trapping game like peasants did, was that it prepared one for warfare—an activity that fell under the purview of noblemen. One could then argue that lifestyle and thereby a dog's appropriateness for one's lifestyle is not solely determined by gender, but also by station, as noblemen appeared to have big dogs and noblewomen and the court jester possess small dogs. Butler (1988/2009) believed that gender is fluid; it varies between men and women of different station. She argued that gender is a performance, and it is through these acts committed by men or women that society defines gender (Butler, 1988/2009). For late medieval people, dog ownership became a part of their identities. Noblemen owned big dogs. Noblewomen and male entertainers did not.

To illustrate the notion of cultural lens, Wineburg (2001) related the story of Marco Polo's first encounter with a rhinoceros:

On his journey from China to India, the Venetian traveler Marco Polo ventured into Basman, believed to be Sumatra, where he chanced upon a species he had never before seen: the rhinoceros. But Polo did not see it that way. As his diary records, he saw instead "unicorns, which are scarcely smaller than elephants. They have ... a single large, black horn in the middle of the forehead.... They are very ugly brutes to look at ... not at all

such as we describe them when ... they let themselves be captured by virgins.” Our encounter with history presents us with a choice: to learn about rhinoceroses or to learn about unicorns. We naturally incline toward unicorns—they are prettier and more tame. But it is the rhinoceros that can teach us far more than we could ever imagine. (Wineburg, 2001, p. 24)

In the same manner, noblemen had big dogs, and noblewomen and a man from the entertaining class had small dogs. The reasons for such things made sense to their culture, just as the Ancient Roman references in David’s Napoleon painting made sense for the time and people for which that painting was painted. Historical thinking, or the ability to contextualize and analyze a culture on its own terms without completely discounting similarities to contemporary culture that one may find, leads to historical understanding. In this manner, historical thinking and historical understanding promote critical thinking skills and the ability to analyze a culture different from our own.

Chapter 7

Multiliteracies, History Education, Critical Thinking, and Cultural Awareness

Two goals of multiliteracies are to promote critical thinking and cultural awareness (Christie & Humphrey, 2008; Graham & Benson, 2010; Mills, 2010; New London Group, 1996). According to Graham and Benson, "... multiliteracies is an effort to shift conversation about literacy instruction from thinking about literacy as a static body of knowledge to thinking about literacy as a process of active critical thinking" (2010, p. 93). Multiliteracies require students to read and analyze nontraditional, non-print text, not just for overt but also for covert meaning, thereby enhancing critical thinking skills. Mills (2010, p. 250) quotes the following from The New London Group: "The second argument of multiliteracies was that literacy pedagogy should be transformed to respond to cultural and linguistic diversity as a consequence of migration and globally networked economies (New London Group, 1996)." Not all cultures have print text. Moreover, even for those cultures with print text, students may not be able to read the print. Non-print texts do not limit one to only print text as a source for information and understanding. Broadening text and introducing non-print formats gives students another manner by which they can read, learn, and understand a variety of cultures. Multiliteracies see critical thinking and cultural awareness as vital skills for students within and beyond the classroom. Historical thinking and historical understanding promote critical thinking and cultural analysis.

Chapter 8

Further Implications

This essay only touches upon art analysis within the secondary history classroom. Though much research has been conducted pertaining to arts integration in the elementary classroom, there is still room for research at the elementary level and at the secondary level for history and non-history subjects, especially from a multiliterate framework. The definition of art could be broadened to include songs, moving images, 3-D art, etc., and research into these formats in connection with history education and multiliteracies could be explored. An argument for multimodality is that such forms of art-making such as creating a movie, painting, dance, etc. are forms of writing (Jewitt, 2008). One could also examine what making art from a multimodal framework adds to the secondary history classroom. I would also argue that one could take Panofsky's (1939/2009) third level of analysis regarding what a piece of art means in today's society and why it is considered an important piece of art.

Chapter 9

Conclusion

An aesthetic framework may not be the only lens through which to include art into the secondary history classroom. In many cases, a multiliterate framework may be the more appropriate framework for art analysis in secondary history, because multiliteracies do not require an emotional connection to art, and the critical thinking and cultural awareness goals of multiliteracies closely align to the skills acquired from reading art for historical purposes. A multiliterate framework opens text to include art. One can read art and gain historical understanding from art similar to reading print text—a method for art analysis that is more understandable to non-artists and closely aligned to history education. Through this process of reading art to gain historical understanding, one may engage in historical thinking, which involves thinking critically and culturally, both of which are goals of multiliteracies education.

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