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WEB-ENHANCED ART EDUCATION:
CONSTRUCTING CRITICAL INTERPRETATIONS OF VISUAL CULTURE
IN PRESERVICE ART EDUCATION

A Thesis in

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by

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This dissertation explores critical interpretation of visual culture in Web-enhanced preservice art education. Its aim is to investigate how preservice art teachers at a large east coast university critique visual culture in a Web-enhanced learning environment that I designed with Dr. Karen Keifer-Boyd. The curriculum unit that I study involves dialogues among professor and preservice teachers, critical analysis of visual culture in course Web sites to foster critical and reflective interpretation, and other learning activities both in the physical and virtual classroom. I use Karen Keifer-Boyd’s (1996) Multivocal Art Criticism approach from her adaptation of critical theories from the disciplines of anthropology, sociology, feminism, art, and ecology for interpreting images in my study.

My study reveals how a Web-enhanced art class can facilitate multiple perspectives and interactive dialogic learning with technology and broaden understanding of social contexts for the critical interpretation of visual culture. Preservice teachers valued multiple perspectives on the same artwork in the online discussions. Preservice teachers recognized contemporary artworks as a visual metaphor that conveys abstract concepts in a connotative mode. Interpretation with metaphor promotes multiple interpretations of the same artwork. The threaded discussion in the online forums supported interaction through reflection among preservice teachers and provided opportunities to share different thoughts. Preservice teachers critiqued visual culture issues that they encountered everyday but differed from their own beliefs. This enabled
preservice teachers to relate critiques of visual culture to broader social issues and themselves.

This study suggests that critical interpretation informed from critical pedagogy engaged preservice teachers in reflecting on socio-cultural forms of knowledge, ideas, and social values of race, gender, and beauty in visual culture. In this study, the participants valued and synthesized multiple theoretical stances in a Multivocal Art Criticism approach for interpretation. This study suggests that interaction through critical reflection can help preservice teachers to become conscious of connections that they develop as part of their knowledge and judgments. Cross-cultural critiques in online discussion with participants from different cultures promoted richness of both shared and diverse views. This study illustrates the significance of contextual interpretation with intertextual links to broad societal contexts. Connecting different viewpoints from intertextual links with popular culture, histories, and social contexts become significant in constructing preservice teachers’ identity. This study suggests that preservice teachers benefit from a critical examination of visual culture that shaped their identity as art teachers and from cross-cultural online pedagogy.
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Chapter 1

INTRODUCTION

Statement of the Problem

We are “bombarded with visual messages” (Villeneuve, 2003, p. 4) that play a significant role in forming knowledge and beliefs about self and society. Visual experiences in public and private spaces influence how students and teachers learn, construct, and perform their identities, values, and behaviors. Cultural critic, Henry Giroux (1997) argues that visual images in popular culture act as “teaching machines” shaping knowledge, values, attitudes, and ideas, which are often at odds with family and community traditions, and personal experiences (p. 53). Although visual images are recognized as one of the most pervasive forms of communication, their tremendous educational power as social, historical, and cultural texts is largely ignored in schools (Pauly, 2003; Tavin, 2001). Youths are quick to engage in the use of new media, but that does not mean that they understand the broader implications for society or that they have developed sensitivities and skills to critique complex visual information compared to older viewers (Duncum, 2002b; Messaris, 1997). Further, images as visual culture are culturally mediated while they appear to be common sense (Hall, 1997). Without guidance, students may consume, without awareness, hidden meanings while forming desires from the surface qualities in images and objects that they see. Thus, the power and preeminence of images pose a challenge to education.
There is a growing recognition that the study of visual culture through critical analysis of images and their messages is educationally important, while previous art education practices in formal analysis of traditional masterpieces isolate art from its social and cultural meanings (Duncum, 2002a; Efland, 2004; Freedman, 2003b; Tavin, 2003a). Freedman and Wood’s (1999) research on high school students reveals that students do not deeply interpret meaning in images beyond immediate and emotional responses. Furthermore, students’ beliefs that (a) fine art is primarily a form of emotional expression; (b) images do not have the power to affect; and (c) the act of interpreting an image is irrelevant to social norms (Freedman & Wood, 1999) hinder youth from critically interpreting visual culture. Visual symbolic language is complex and difficult to interpret. The homogenization of communication technologies supported by global capitalism focuses on consumption of dominant views, rather than interactive critiques and reflection. Critical attitudes and reflection are learned through guidance and practice.

The blurred boundaries and intersecting forms of visual culture illustrate the importance of broadening art educators’ ideas about teaching strategies for interpretation. The study of visual culture is the study of personal, social, historical, and cultural meanings in diverse visual forms of cultural practices and products. This includes hard to categorize contemporary art, museum collections, and the imagery one sees at home and in commercial, entertainment, and public spaces.

By “critical viewing,” I mean that students can articulate connections with the meanings they interpret from images to their lives, as well as to social, historical, political, and other cultural contexts in which the image is situated. Critical viewers can problematize and construct alternative views about their everyday experiences (Semali,
Art educators can teach critical interpretation by engaging students in reflecting on how they develop knowledge, values, and beliefs from the visual experiences that affect their lives. Students would be empowered with the knowledge and skills of critical viewing since it will help them to question why they act and believe as they do (Giroux, 1988). Art educators need pedagogical approaches to teach critical interpretation. They need strategies, knowledge, and skills to guide their students to value criticality and to uncover disparate and multiple meanings situated deeply and thus at first glance invisible, in visual culture. One such strategy for practicing critical and reflective interpretation is a dialogical approach from diverse ideologies and meaning systems.

**Context of the Problem**

The results of the *NAEP 1997 Art Report Card: Eighth Grade Findings From the National Assessment of Educational Progress* (Persky, Sandence, & Askew, 1998) in the visual arts indicate that students tend to have a basic knowledge of form and media, but are challenged in linking the aesthetic features of artworks explicitly with meaning. According to the NAEP study, four percent of students can write a brief analysis of the aspects of a given self-portrait to an interpretation, while 24 percent of students are able either to write sparse interpretive analyses or to analyze the aspects of a given self-portrait without any interpretation. From the NAEP assessment results, we can infer that students need to study strategies for writing reflectively about art (Erickson, 2002) and making meaning from art (Freedman, 2003a). Eisner points out a fundamental problem of practice in teaching interpretation in the elementary art classroom related to the NAEP
report in that it is rare that teachers possess, “the content knowledge and pedagogical skills to promote the skills of visual interpretation, to relate artwork to culture in the context of history” (1999, p. 19). The process of learning to critique artworks is unlikely to occur without teacher’s guidance to construct meaning in artworks.

Other research has illuminated the NAEP results by showing that art teachers in primary school show lack of philosophical or theoretical bases for teaching art criticism (McSorley, 1996). In addition, the limited time devoted to art during pre-service, inadequate in-service education, competing curriculum demands, and their sparse knowledge of art criticism are factors in why elementary school teachers lack confidence to teach critique of artworks (Duncum, 1999). Preservice teachers in student teaching experiences report the desire for making connections between instructional strategies and their knowledge about artworks, artists, and art history to teach critique of artworks (Kowalchunk, 2000). Since novice teachers compartmentalize their knowledge, it is not likely for preservice teachers to develop pedagogical strategies to apply their knowledge to their teaching (Kowalchunk, 2000). The research by Duncum (1999), Kowalchunk (2000), and McSorley (1996) in preservice and inservice education concur that it is a problem in the field of art education that teachers hold narrow views of teaching art criticism and lack pedagogical strategies to engage students in the meaning of artworks. These studies indicate that teacher education often fails to prepare teachers with appropriate experiences in critiques, which are easily transferable into effective classroom practice. Such an education requires substantial changes in pedagogical practices, which most art teachers have not experienced as art students.
In order to address the problems, I examine three areas that may assist preservice teachers to teach interpretation of visual culture. First, I investigate the need for pedagogical approaches to the critical interpretive process that facilitate multiple perspectives on creating meaning of images with diverse theoretical stances. Next, I review the need for and value of pedagogical approaches that promote dialogically interactive learning experiences. I explore how technology can be a pedagogical forum for dialogue from diverse theoretical stances and lived experiences. The third area that I examine for potential in teaching critical viewing is how to guide learners to consider the broad cultural contexts of images.

The Need for Pedagogical Approaches to the Critical Interpretive Process

Interpretation is a complex process of inquiry rather than a series of separate and linear steps for students to follow. Art educator Feldman (1970) developed a sequential approach to art criticism based on description, analysis, interpretation, and judgment. His model is frequently cited in the art education literature and practiced in the art classroom (Eubanks, 2003; Hurwitz & Day, 2001; Mittler, 2000; Prater, 2002). The structured approach of Feldman constrains interpretation or judgment about art until description and analysis are made. Some art educators (Barrett, 2003a; Geahigan, 1998; Gooding-Brown, 2000; Keifer-Boyd, 1996) have pointed out the problems of separation of writing, or talking activities into description, analysis, interpretation, and judgment in Feldman’s model. All these steps—description, analysis, interpretation, and judgment—are closely interrelated and separate steps in a sequential fashion weaken interpretation that
interconnects reasoning grounded on description and analysis and implies interpreter’s judgment (Barrett, 2003a). Current critical activities in schools still tend to separate the artwork from the social world by an emphasis on apolitical and neutral aesthetic experience (Gooding-Brown, 2000). Feldman’s model separates in a linear fashion, which limits interpretation to surface description in the art rather than interpretation that problematizes judgment by exploration into cultural contexts.

Numerous art educators advocate that youths should learn to interpret the visual culture in their life (Duncum, 2002a; Freedman, 2003b; Tavin, 2003b; Wilson, 2003). Apart from analyzing formal and stylistic features to cultivate aesthetic experiences in exemplar works of art, many art educators apply socio-cultural theories to study diverse forms of images from popular culture to fine art (e.g., see Smith-Shank, 2004; and the *Journal of Social Theory in Art Education*, 1980-2004).

Postmodern attitudes toward artistic production recognize and critique the contexts of image circulation and the cross-referencing between “fine” and “popular” art (Sturken & Cartwright, 2001). Postmodernism challenges modernistic notions of knowledge that focus on formal and stylistic features, which veil underlying assumptions, including “elitist” positions that aesthetic experience derived from fine art is more superior to other forms of visual culture (Efland, 2004; Freedman, 2003b). Interpretation, as postmodern pedagogy, involves inquiry into the context surrounding an extraordinary array of complex images mediated by social interactions and cultural ideas. Central to pedagogical approaches to interpretation is critical analysis of the textual, personal, social, cultural, and historical representation in visual culture in order to gain multiple
perspectives on visual phenomena, including popular culture and diverse forms of contemporary art.

**Multiple Perspectives from Diverse Theoretical Stances**

Pedagogical approaches to critical interpretations involve constructing multiple perspectives from diverse theoretical stances. A critical interpretation contrasts and conjoins disparate belief systems to problematize fixed singular meaning or “correct” interpretation. Understanding visual culture is a never-ending process. Interpretation thus is an on-going dialogue from varied perspectives and life experiences. The wider the range, the greater the understanding.

In order to facilitate multiple viewpoints about visual culture, preservice teachers need to have learning experiences in critical interpretive processes derived from different theoretical stances. Wilson (1998) points out that the dominant modernist practices in teaching interpretation minimize students’ subjective responses to artworks due to their primary concern with visual elements and principles of design. Challenging modernism, which ignores the social or ideological functions of works of art, postmodern theories of interpretation emphasize the viewer’s role and relate artworks to their historical, rhetorical, philosophical, social, and cultural contexts in order to understand their meanings beyond the visual level (Barrett, 2003a; Danto, 1986; Walker, 1997; Wolcott, 1996). It is significant that preservice teachers develop critical interpretation through pedagogical practices and theories that can help construct multiple perspectives in their future classroom.
Hamblen (1991) states that art educators have primarily directed viewing to stylistic and formal characteristics and have depended on experts’ judgments of artworks. This has obscured the variable meanings and promoted universalistic assumptions that have served to legitimate certain types of art and to denigrate other types. She argues for critical approaches to vernacular criticism that will allow diverse ways of understanding art rather than simple reliance on experts’ opinions, which have developed within the self-contained assumptions that have given legitimacy to elite institutions themselves.

Milbrandt’s (2002) study of Georgia art teachers suggests that art teachers’ desire to connect art interpretations to social issues but encounter numerous obstacles to discuss sensitive topics including lack of time for preparing teaching resources and lack of preparation and practice as preservice teachers. Learning experiences in critiquing through multiple perspectives can help preservice teachers prepare resources for such practice by the study of different theoretical approaches and of various contexts that shape meanings of visual culture.

**Interactive Dialogic Learning with Technology**

To engage students in meaningful learning experiences, we need to consider their communication and learning styles inside and outside schools. A national survey of teenagers in the United States found that 81 percent of adolescents between the ages of 12 to 17 use the Internet to email friends or relatives (Pastore, 2002). Students also rely on the Internet as an educational resource, for guidance on their homework assignments. Fifty-eight percent of youths, ages 12 to 17, consult online resources for schoolwork,
while 61 percent of older teens (18 to 19) use it to complete assignments. Statistical data on students’ lifestyles indicate that the Internet is a significant means of communication and learning among youth. Students increasingly tend to use technologies such as email and chatting programs for interacting and, as a result, their expectations of learning are changing (Stankiewicz & Garber, 2000). Further, collaborative research and distance learning in art education shows that students value conversational learning (Stankiewicz & Garber, 2000). Dialogical learning with conversational inquiry can encourage students to actively participate in sharing ideas, to negotiate different ideas, and to gain new understanding of others’ viewpoints about art rather than debate and argument (McRorie, 1996; Yenawine, 1998; Zander, 2004). Yet there are few studies that have investigated online learning interaction in art education contexts (Choi, 2002; Lai, 2002), although many other fields of research have studied computer-mediated communication and its relationship with interactive learning (Berge, 1999; Gilbert & Moore, 1998; Hawkes & Romiszowski, 2001; Markel, 1999; Moller, 1998; Northrup, 2001).

Teaching interpretation of visual culture involves interaction and is a recursive process based on personal experiences and others’ perspectives. Interactive learning with computer-mediated dialogue can share different viewpoints about the meaning of visual culture grounded on personal, cultural, and historical backgrounds and encourage preservice teachers to reflect on their own knowledge, values, and beliefs. Transcribed dialogue in online threaded discussion can promote reflectivity with contextually relevant experiences of peers and encourage critical reflection on practical problems in fields of education (Hawkes & Romiszowski, 2001). Interactive dialogue in an online forum can
enable preservice teachers to critically examine the relationship of contexts that people deal with in visual culture by referring to each other’s viewpoints in respectful ways.

In the interpretation-forming process, dialogue within the learning community is significant for constructing and negotiating meaning as well as individual insights and responses to images (Barrett, 1994, 2003; Geahigan, 1998; Parsons, 1987). Art educator Michael Parsons (2002) suggests that an interpretive community can offer reasons for different interpretations and this process contributes to shared meanings of images. This dissertation is a study on the implementation of an interactive space for critiques of visual culture in an online forum that encourages application of diverse theoretical stances and cross-cultural exchange. An online forum can engage preservice teachers in cross-cultural dialogue in which “people negotiate, resist, and appropriate the meaning of images in terms of their own cultural predispositions” (Duncum, 2002a, p. 9), since pervasive forms of visual culture circulate around the world partly because of global capitalism and digital technologies.

Researchers report that interactive multimedia can serve as effective tutorial tools for art history studies (Cason, 1998), discipline-based interactive art classes (Proctor, 2002), intercultural communication courses (Lai, 2002), and multicultural and technology-based curricula (Choi, 2002). However, most art teachers, who use computers in art class, have used computers primarily as another type of art-making tool or a kind of electronic brush (Hubbard, 1995; Slawson, 1993). There is a need to incorporate the potentials of computer technologies in the art classroom to facilitate interaction and dialogue to interpret visual culture through high-level critical thinking processes, including discussion and reflection on learning.
Considering Broader Contexts with Visual Culture Pedagogy

Research shows that visual images help to construct reality, shape consciousness, and inform identities (Hall, 1997; Pauly, 2003; Sturken & Cartwright, 2001; Tavin, 2003a). Several art educators provide examples from their teaching on ways to challenge constructions of self from everyday and popular images to artworks (Keifer-Boyd, Amburgy, & Knight, 2003; Pauly, 2003; Tavin, 2003b; Taylor & Carpenter, 2002). Keifer-Boyd guides preservice art education students “to react, reflect, interpret, and provide information in their intertextual practice critiquing visual culture” (Keifer-Boyd, Amburgy, & Knight, 2003, p. 50). Tavin (2003a) asks students to apply critical pedagogy in their examination of intertextual connections within popular culture to challenge their subjectivity. Pauly (2003) reports that preservice teachers can articulate cultural narratives about beauty, gender, race, sexuality, and other cultural ideas implied in images but they do not recognize their significance of the images’ cultural codes in their life.

Media educator Kilbourne (1999) points out biased gender stereotypes in mass media and its relationship with youth’s conception of self and social problems. She explores the relationship of media images to actual problems in society such as violence, the sexual abuse of children, rape and sexual harassment, pornography and censorship, teenage pregnancy, and eating disorders. In response to Kilbourne’s argument, university students’ reactions were diverse from “strongly agree” to “extremely exaggerated” in a general art education course (Sohn, 2002). Some students recognized the key issues regarding violence and dehumanization of women’s body images, young teenagers’
eating disorders, and high rates of pregnancy. However, other students believed that female images in advertisement are beautiful and they expressed negative attitudes toward critiques or challenges to their assumptions about beauty and gender roles. Some of them were skeptical about the representation of male and female body in media and its impact on their life saying “that’s just how our society is.” Aligned with the need to critically engage students in critique and challenge of dominant discourse in images, research reveals art teachers’ beliefs on the significance of interpreting body images and their practices in art classrooms (Sohn & Chaung, 2004). A study of art educators who have taught various age groups found that they held concerns about the power of visual culture to construct reality and identity (Sohn & Chaung, 2004).

The significance of a growing recognition of studying visual culture is central to students’ life experiences. Efland (2004) questions whether aesthetic experience with the study of a canon of masterpieces could provide personal, social, or cultural purposes that enable students to relate contextual influences affecting their lives. Teachers and students should make connections to their knowledge of art and popular art, school subjects, and other real world sources (Taylor & Carpenter, 2002). As future practitioners in art education, preservice teachers need to engage in pedagogical practices that are both theoretically complex and accessible to K-12 instruction in visual culture (Keifer-Boyd, Amburgy, & Knight, 2003). Teacher education should include visual culture studies through interpreting symbolic meaning and contextual conditions (Krug, 2003) and should include critical reflection on preservice teachers’ own values and beliefs situated in cultural stories and its contexts (Keifer-Boyd, Amburgy, & Knight, 2003). Preservice teachers need to make intertextual connections between popular cultural texts and their
own subjective responses to related social contexts that affect their lives. Teacher educators need to engage preservice teachers in reflecting on how images and meanings construct preservice teachers’ knowledge and their identity.

**Research Questions**

With increased attention on visual culture studies in art education, and on the numerous theories concerning the impact of visual culture that have developed in various fields of study, there is a critical need to implement the study of visual culture in the preservice art classroom and to utilize technology to promote interactive learning and connect students’ real life experiences to their interpretations.” “In art education, ‘visual culture’ has been mapped into the field by founders of the Caucus of Social Theory in Art Education (CSTAE) since 1980 (Hobbs, 1980; Lanier, 1980; Sherman, 1980)” (Knight, Keifer-Boyd, & Amburgy, 2004, p. 270). Theoretical perspectives in visual culture provide a wide range of ideas, issues, and actions that require critical processes that are not restricted to disciplinary boundaries nor limited to particular textual forms.

Chapman (2003) characterizes mass art as arts of “aesthetic persuasion.” She recommends we attend to “where and why artistry is amplified, and where and why it is largely ignored” (p. 239).… Bolin and Blandy (2003) characterize material culture as “the outward signs and symbols of particular ideas in the mind” (p. 249). They call attention to “materials that shape and define culture” with a broad definition of *material* to include the non-materiality of electronic communication. (Knight, Keifer-Boyd, & Amburgy, 2004, p. 270)
Although many researchers have recommended teaching students to view visual culture critically (Duncum, 2002a; Efland, Freedman & Stuhr, 1996; Freedman, 1994; 2000, 2003b; Smith-Shank, 2000; Tavin, 2003b; Wilson, 2002), how to implement the teaching of critical interpretation of visual culture in preservice art education is not yet fully explored.

This study has been designed to provide insight into the teaching of critical interpretation of visual culture in Web-enhanced preservice art education. Specifically, its aim is to investigate how preservice art teachers at a large east coast university critique visual culture in a Web-enhanced learning environment that I designed with Dr. Karen Keifer-Boyd. Web-enhanced learning consists of a mixture of face-to-face learning and online pedagogy with innovative media of Web sites as a method of instructional delivery (Grabowski & Koszalka, 2001). The curriculum unit that I study involved dialogues among a professor and preservice teachers, critical analysis of visual culture in course Web sites to foster critical and reflective interpretation, and other learning activities both in the physical and virtual classroom.

I am concerned with how a Web-enhanced art class can facilitate multiple perspectives and interactions and broaden understandings of societal contexts for the critical interpretation of visual culture. I use Karen Keifer-Boyd’s (1996) Multivocal Art Criticism approach for interpreting images in my study. Keifer-Boyd has developed the Multivocal Art Criticism approach from her adaptation of various critical theories from the disciplines of anthropology, sociology, feminism, art, and ecology to create sets of critical questions from five different theoretical stances toward art. These include formalism, a socio-cultural framework based on social theory, experimental
reconstruction from cultural anthropology, feminism, and ecology viewpoints. She has taught and practiced this model since the early 1990s in preservice art education courses (1993; 1996). Keifer-Boyd borrowed the term “multivocal” from Victor Turner’s use of it in his anthropological work on symbol systems, referring to the multiple meanings assigned to a symbol (1967; 1975). Keifer-Boyd’s (1996) study reveals that the usages of multiple lenses deepened and broadened students’ critical thinking in critique of works of art through cross-cultural, nonlinear, and Web-structured experiences.

The central and specific questions for investigation are as follows:

How can Web-enhanced art education implement online teaching of critical interpretation of visual culture in preservice art education? Specific questions are:

(1) How can a Web-enhanced art education class facilitate multiple perspectives on interpreting visual culture by using the Multivocal Art Criticism approach? How can a Web-enhanced art education class integrate multiple perspectives through cross-cultural exchange toward the critical interpretation of visual culture?

(2) How can a Web-enhanced art education class promote preservice teachers’ interaction in constructing critical interpretations of visual culture? How does the implementation of interactive space contribute to the shared different viewpoints of cross-cultural experiences?

(3) How can a Web-enhanced art education class actively engage preservice art teachers in relating art to broader contexts in society? How do these broader contexts enable preservice teachers to become empowered to use critical pedagogy to teach visual culture?
What are the educational implications and future considerations of Web-enhanced art education for the critical interpretation of visual culture in preservice art education?

Overview of Chapters

I have discussed the needs for developing pedagogical approaches to the critical interpretive process and elaborate further in chapter two. In response to these needs, I have designed a study to examine these three realms that may help preservice teachers construct critical interpretation of visual culture. The study’s methodology is presented in chapter three. Chapter four presents findings and an analysis of a Web-enhanced art education class in how it facilitated preservice teachers’ constructions of multiple perspectives through interaction, and investigation of broad contexts of popular and contemporary art. In chapter five, I discuss implications and recommendations from the findings in this study.

To counter the limited current practices of interpreting artworks, art educators need to engage preservice teachers in multiple perspectives on critiques of visual culture with the use of interactive spaces for sharing different viewpoints and broader contexts connected to personal and social meaning. Clearly, the process of interpretive inquiry in art education is in need of considerable reconstruction.
Chapter 2

REVIEW OF THE LITERATURE

This study began with an extensive body of research on interpretation gleaned from the areas of art criticism education, visual culture art education, critical pedagogy, and online pedagogy. There is a body of research about teaching interpretation in art criticism education; however, there has been a shortage of research and practices related to art education in Web-enhanced contexts. Although there has been research on the use of technology in the art classroom and on online learning, the critical interpretation of visual culture in Web-enhanced learning environments has not been investigated in any substantial study. Although research on the implementation of online pedagogy in art education has been slow to address the challenges facing visual culture, which requires new pedagogical approaches, a review of recent literature shows that the amount of research on interpreting visual culture has greatly increased since 2000. This review of literature both within and outside the art-education arena focuses on the teaching of critical interpretation of visual culture, and online pedagogy for critical interpretation in the area of art criticism.
Teaching Interpretation

The interpretation of artworks is an essential part of the pedagogy of contemporary art education. It is important to move beyond modernist art criticism, which focuses on significant “form” and is commonly called “formalism.” Such an approach dominates pedagogical practices in art classrooms from K-12 to the university level (Barrett, 1997; Wilson, 1998). Postmodernist approaches to interpreting artworks reveal other functions of artworks such as political, economical, social, and so forth. Moving away from a focus on artworks for art’s sake, postmodern philosophy entails an emphasis on the role of active meaning maker as viewers consider the contexts within which the artworks are made and seen.

My goal in chapter two is (a) to give an overview of the teaching of interpretation in art education, (b) to outline the significant concepts related to interpretation through diverse theories, and (c) to identify a framework for teaching critical interpretation.

From Formalist Theory toward Postmodern Approaches

The formalist theory in the writings of Clive Bell and Clement Greenberg was the foundation of the interpretation of modern art in the 1940s and 50s (Barrett, 1997; Risatti, 1998). Formalist theory is concerned with significant “form” that refers to the particular organization of visual elements and the intrinsic quality of the aesthetic object detached from personal, functional, social, and other aspects (Bell, 1977; Greenberg, 1977). Formalist criticism interprets and judges based on intrinsic “significant form” of the particular organization of visual elements and focused on experimentation with formal
and abstract images (Stinespring, 2003). It prohibits critique of art connecting with other artworks, ideas, social, functional, institutional, ideological, and historical contexts of artwork.

The teaching of art criticism in colleges, universities, and elementary and secondary schools was based on this formalist theory (Barrett, 1997; Wilson, 1998). In the 1950s and 60s, this formalist theory came under attack from critical theorists because of its silence toward the social and ideological functions of art (Rissati, 1998). There are growing recognitions that artworks are part of society and culture. Art educators (Barrett, 2003a; Geahigan, 1999; Freedman, 2000; Keifer-Boyd, 1996; Neperud, 1995; Wolcott, 1994) point out problems that formalist criticism in the art classroom isolates making and interpreting artworks from society and fails to address students’ experiences and diverse forms of social and cultural backgrounds.

Art educators introduced art criticism into the field of art education as a way of helping students understand and appreciate artworks (Geahigan, 1998; Wilson, 1988). One of the earliest conceptualized models for teaching art criticism was Feldman’s (1970) model, which appeared in the seminal text, *Becoming Human through Art*. This text introduced a four-step model of description, analysis, interpretation, and evaluation. Feldman’s model in a linear fashion withholds interpretation until students complete description and analysis. Description and analysis through observation are closely related to interpretation and those cannot be separated as is expected in Feldman’s model (Barrett, 2003a). Such a restricted sequence of steps in discussing artworks simplified actual art critics’ inquiries, distorted discussion, and forced students to rely on classroom recitation (Geahigan, 1999). Most classroom teachers thought that art criticism consisted
of sitting students in front of an artwork and having them describe, analyze, interpret, and evaluate what they saw. Feldman’s model is easily assimilated into their classroom due to the structured approach to teach students how to talk about works of fine art (Freedman, 2000; Geahigan, 1998; Gooding-Brown, 2000; Keifer-Boyd, 1996). Feldman’s model still forms the foundation of many currently used methods of teaching art criticism (Eubanks, 2003; Hurwitz & Day, 2001; Mittler, 2000; Prater, 2002).

In light of recent significant departures from modernist art criticism in the classroom, art educators have adapted various forms of interpretive theories from postmodern stances. Postmodernism demands that viewers of artworks become engaged in the discursive process of constructing meaning. This postmodern approach to interpretation is different from previous “misconceptions that meaning was given by the high priests—critics, aestheticians, and historians—who were keepers of the truth or meaning” (Neperud, 1995, p. 7). Instead, meaning is inextricably connected to the web of context to be constructed by viewers. Barthes (1977) addresses the reader’s role in an open meaning system. This position characterizes the viewer as central to constructions of meaning. The broader conception of interpretation enables students as viewers to learn different viewpoints about the world and realize new possibilities through their interpretations of artworks. In this respect, postmodern approaches to interpretation empower students to critically reflect on their own beliefs and values, acquiring new insights into themselves and the world (Wolcott, 1994).

Postmodern theorists (Barthes, 1977; Derrida, 1978) question modernist beliefs that there is a single meaning or truth. Lucy Lippard (1990), a postmodern feminist critic, advocates “the negation of a single ideal in favor of a multiple viewpoint and the
establishment of a flexible approach to both theory and practice in the arts” (p. 14). This means that meaning is constructed by the audience through contextual understanding. Derrida (1978) deconstructs the claim for dominance of one mode of representation over another. Therefore, “meaning is never finished and open to re-interpretation” (Walker, 1996, p. 82). Danto (1986) provides insights into interpretations by identifying the viewer, the work of art, and its context. Gadamer (1975) emphasizes interpretation through lived and cultural contexts. A constructivist position in art education objects to essentialist positions and instead includes contextual conditions of art worlds and educational and social changes (Stankiewicz, 2003).

Postmodern interpretations mark a turning point, a significant shift, in how we understand the meanings of artworks within our lives and how we engage students in interpretive processes within their lives through art education. Art educators adapt new paradigms in the interpretive field by recognizing the interpreter’s role and socio-cultural context.

Multivocal Art Criticism Approach


I (1993, 1996) advocate a “multivocal” art criticism approach, a term and concept I adapted from Victor Turner’s (1967, 1975) anthropological work on multiple
meanings assigned to a symbol within a culture and understood according to the contextual use of the symbol…Each set of questions provides a “lens” to interpret an artwork. However, while a lens magnifies certain features and meanings, anything outside the focus is blurred or absent from the interpretation and judgment of the work’s purpose and/or significance. The combination of different theoretical stances …provide a range that provoke critical inquiry at its best, when interpretative ideas are juxtaposed and contested. (¶5)

The *Multivocal Art Criticism* approach integrates different ways of interpreting artworks (See Appendix A for the *Multivocal Art Criticism* approach in this study). It aims to recognize that different sets of questions provide multiple perspectives on viewing and judging artworks. The formalist criticism asks viewers to describe the visual forms and to interpret emotions or ideas from visible features. Formalist criticism interprets and judges grounded on intrinsic form of the particular organization of visual elements (Bell, 1977; Greenberg, 1977). Visual aspects are privileged in the formalist lens and formalist criticism prohibits interpretation connected with other contexts of artworks.

A socio-cultural framework based on social theory focuses on historical, ideological, institutional, political, and social contexts of artworks. It focuses on power relationships of society represented in artworks. Socio-cultural interpretation includes symbolic and cultural meanings conveyed in artworks and society. It is concerned with artists’ intention, patronage, social function, and contexts of viewers in different times, places, and conditions (Hauser, 1995; Wolff, 1981).
An experimental reconstruction framework involves examining the physical, cognitive, and effective processes used by the artist. It focuses on “reconstructing the artmaking experience of the artist in some way so that the viewer has insights into the artist’s process and thinking.” (Keifer-Boyd, 2004, ¶9). To understand meanings of the artwork, the viewer needs to engage in artmaking processes and to imagine artistic meanings that the artist conveys.


An ecology framework is concerned with environmental issues. It seeks to link research and practice with current environmental problems (Blandy & Hoffman, 1993). Ecological criticism values a symbiotic relationship with the environment and emphasizes interdependence of human and nature. It consists of questioning the materials the artist used to make the piece for their environment impact (Gablik, 1992; Keifer-Boyd, 2002; jagodzinski, 1991).

**Interpretation**

In light of moves in art education to integrate postmodern interpretation of art into classroom discourse about art, art educators have written about the central role of
interpretation (Barrett, 1994; 2003a; Parsons, 1992; Sullivan, 1996; Walker, 1996; Wilson, 2003; Wolcott, 1994; 1996). Wilson (1988) states that the larger goal of art education is art criticism, which is “the sensitive and insightful interpretation of the meaning of important works of art” (p. 144). Many art educators (Barrett, 1991, 1994, 2003a; Geahigan, 1997, 1998, 1999; Keifer-Boyd, 1996; Parsons, 1987, 1992; Wilson, 2002) have discussed concepts of interpretation within the art-education curriculum from different perspectives. Their pedagogical approaches come from various fields including philosophy (Geahigan, 1998, 1999; Barrett, 2003), semiotics (Barrett, 2003a; Wilson, 2002), and aesthetics (Eaton, 1999) and cognitive psychology (Parsons, 1987), all of which contribute to interpretive theory, all of which contribute to interpretation theory.

Barrett (2003a) begins with a philosophical approach to the definition of art: “a work of art is an expressive object made by a person and it is always about something” (p. 198). Thus, artworks call for interpretation. Barrett also refers to the contemporary philosopher and art critic Arthur Danto’s (1981) notion of “aboutness,” that artworks are necessarily about something. Danto’s notion of the interpretive force of artwork requires audiences to see artwork as evocative of something else. Since artworks are about something, they need a viewer’s interpretation. Danto (1981) contends that artworks contain their identities and structures from cultural and historical frameworks. Artworks embody ideas through the attributes of style and expression and viewers discover these ideas through knowledge about its cultural, historical, and philosophical contexts. Danto (1986) states in his theory of interpretation, “Interpretation in my sense is transfigurative. It transforms objects into works of art” (p. 44). With the viewer’s careful interpretation,
artworks can be meaningful and alive. Therefore, his approach to interpretation means cultural, philosophical, and historical understanding of art by viewers.

Semiotician and literary critic, Barthes (1977) provides three parts of interpretive analysis of “texts” in popular culture by critically examining how material aspects of culture signify and express meanings: the linguistic message, the denoted image, and the connoted image. He identifies two signifying practices: denotation and connotation. An image denotes what it shows itself, such as spaghetti packages, a can, and so forth in a spaghetti product advertisement. Barthes explains that an image implies other messages such as freshness, home-made dish, and Italy by use of colors of the Italian flag. Interpretation requires careful examination of the denoted image and the connoted image with cultural knowledge to decipher messages.

Richard Rorty (1992) notes that “reading texts is a matter of reading them in the light of other texts, people, obsessions, bits of information, or what have you, and then seeing what happens” (p. 105). Similarly, art educators apply semiotic viewpoints to interpret artworks, like reading texts, by juxtaposing various “texts” surrounding artworks (e.g., literature, mass media images) against other “texts” (e.g., related historical writing) (Barrett, 2003a; Pauly, 2003; Taylor & Carpenter, 2002; Wilson, 2002).

Interpretation in Parsons’ (1987) aesthetic and cognitive theory means “a series of insights that continue to complement and modify each other. . . Students could go around in the hermeneutic circle, reinterpreting its significance and enriching our experience of it” (p. 83). Parsons argues for two significant parts, language and culture, in interpreting art as a cognitive practice (1992). When students try to interpret what they see, they
express their sense of it in words. Students make meaningful connections by thinking in two different forms: art object and language.


The role of interpretation is to make sense of a work, to posit a meaning. This entails using the evidence collected in description and creatively synthesizing it in a way that accounts holistically for that evidence. Projecting meaning is a creative rather than analytical process, synthesis rather than dissection. (p. 203)

Interpretation should be understood as a complex and recursive process (Geahigan, 1998). George Geahigan insists that students can interpret artworks in three different kinds of instructional activities in his critical inquiry: (a) personal responses to works of art, (b) student research, and (c) concept and skill development (1999, pp. 18-20).

According to art educator and critic, Terry Barrett (1994), “interpretations are arguments that construct premises and conclusions based on reason and evidence” (p. 8). For their arguments, students need to search for evidence from various resources related to artworks, artists, the artist’s other work, and other contextual information. Students construct arguments for meanings of artworks to make meaning understandable to themselves and others. Barrett (2003a), likewise, states that interpretation is making meaningful connections between what we see and experience in a work of art and what else we have seen and experienced.
Marcia Eaton (1999) explains that interpretation is understanding symbolic meaning. She believes that correct interpretation requires consulting artists’ intentions, an artist’s life, the artist’s work during the period, and psychological theories. Good interpretation is grounded on a body of facts to support an interpretive claim. And these facts are reasonably organized for readers to understand meaning of artworks.

Wilson argues that interpretation enables students to shape artworks “within personal narratives” and to “expand students’ conceptions of themselves and their world” (2002, p. 124). Wilson insists that critical interpretation requires connecting the meaning of an artwork with students’ lives. How the meanings of an artwork or popular culture might apply to their own lives and times deepens the consequences of interpretation.

Interpretation in art education literature involves diverse theories. These approaches to teaching interpretation are interdisciplinary in terms of their application in educational settings. Multiple disciplines, like lenses of theoretical stances, provide different perspectives, views, and interpretive possibilities through which meaning forms and transforms (Keifer-Boyd, 1996; Wilson, 1998). Thus, the flexible use of interdisciplinary lenses could transform and theorize works of art and visual culture. Art educators develop interpretive practice by including diverse theoretical positions and contextual approaches involving various dimensions of social, political, economical, and aesthetic realms of life and students’ experiences in artworks.
Pedagogical Approaches to Interpretation

Teaching interpretation has been central to the pedagogy of contemporary art education. I identify three pedagogical approaches to teaching interpretation (a) metaphorical understanding of artwork, (b) acknowledging a recursive process that interpretation should be coherent arguments, supported by evidence about themes, and (c) using dialogue to form interpretations in learning communities.

Metaphorical Understanding of Artworks

There have been numerous references to the ways in which metaphor functions in enriching our understanding of the meanings of experience (Danto, 1981; Lakoff & Johnson, 2003; Ortony, 1975). Danto (1981) states that art functions as a metaphor through the relationship between viewer, artist, and a work of art. In philosophical perspectives (Lakoff & Johnson, 2003; Langer, 1976; Ortony, 1975), our conceptual system is metaphorical in a broad sense since our ways of thinking transform disparate experiences, thoughts, or knowledge into symbolic forms of meanings. Literary critic Culler (2002) distinguishes metaphor based on a relationship of similarity whereas metonymy is based on an external relationship of contiguity. Metaphor presents imaginative human experience in the mode of poetry as poetry conveys “imaginative truth, the perception of fundamental connexions and relationships” (Culler, 2002, p. 192).

How does metaphor convey meanings and how can meanings be interpreted? Umberto Eco (1979) argues that language is a system of arbitrary signs, which depend for their identity on their relations with one another. He explains:
A metaphor can be invented because language, in its process of unlimited semiosis, constitutes a multidimensional network of metonymies, each of which is explained by a cultural convention rather than by an original resemblance. The imagination would be incapable of inventing or recognizing a metaphor if culture, under the form of possible structure of the Global Semantic System, did not provide it with the subjacent network of arbitrarily stipulated contiguities (cited in Culler, 2002, p. 201).

From a semiotic perspective, Eco emphasizes that metaphor is interpreted based on cultural conventions rather than resemblances in an ongoing process of interpretation. A metaphor can be invented and explained based on arbitrary signs assigned a cultural meaning without the perception of real similarities. The assumption of this view is to suppose metaphor as a device or structures (Culler, 2002). However, metaphor is not an exchange or substitution but is a relationship between two or more cultural signs. Whereas metaphor can be a cultural sign system, metaphor can be also characterized as creativity, which names and identifies something that we cannot explain in other ways (Ferrari, 2002). Ferrari (2002) emphasizes that metaphor bonds different cultural signs into a specific context. Metaphor functions as experiencing the inexpressible through compactness and vividness (Ortony, 1975). It is an extralinguistic domain, where meanings are conveyed, more than language does through sensory experiences and its visionary process (Ferrari, 2002). Image, sound, or feeling takes on meanings through metaphor, which is an interpretation of relationships.

In art education literature, there are numerous discussions on using metaphor for pedagogical approaches to art (Feinstein, 1982; 1985; 1996; Garoian, 1998; Jeffers, 1996;
James, 2000; White & Congdon, 1998). Carol Jeffers (1996) posits that preservice teachers and inservice teachers should gain reciprocal and reflexive insights into metaphorical understanding of artworks. Block and Klein (1996) suggest “walking” is a metaphor for process-oriented curriculum in that students reflect on themselves in their situations. Hicks (1994) has written about utilizing a travel metaphor for continuously negotiating our identities in relation to artworks that constitute societies and cultures. John Howell White and Kristin G. Congdon (1998) suggest that the metaphor of travel is useful to understand the boundaries of folk art and fine art by considering social and cultural worlds of artists.

Metaphor is also considered as process and product of thought for artworks (Feinstein, 1982; 1985; 1996; Langer, 1976). Metaphor plays significant roles in interpreting the works of art. Danto (1981) states that metaphors in art enable viewers to experience represented attributes and identify characteristics in their lives through the relationship of viewer, artist, and artwork. In doing so, metaphor engages viewers in interpreting artworks in multiple ways and in connecting between the various elements in artworks and something else (Feinstein, 1996). Just as the artist engages in the metaphoric process to convey ideas, feelings, and thoughts in symbolic form, so the viewer must engage in the metaphoric process to interpret the art product. Art educator Patricia James (2000) reports metaphorical understanding of art through a series of writing, reading, and discussing personal analogy and meanings in artworks to interpret artworks. She explains that writing about personal analogy can engage students in artistic meanings when they see themselves as both a person and an object in portraits. Use of metaphor in interpretive writing helps viewers connect a portrait to their own
personalities and experiences. Metaphor can serve a means of exploring meanings in aesthetic, social, and cultural aspects as well as at the personal levels of artist and viewer.

Recursive Process of Interpretation and Thematic Unity

Art educators (Feldman, 1970; Geahigan, 1998) have identified the process of interpretation as the forming of hypotheses. Forming a hypothesis and testing it (Feldman, 1970) in interpretation is similar to another art educator’s notion, that of “putting guesses to the painting” (Parsons, 1987, p. 82), until “the completion of the hermeneutic circle” (p. 83) occurs. Furthermore, forming hypotheses of interpretation and theorizing them with reference to visual evidence and various contexts is a “recursive process” (Geahigan, 1998, p. 297). When a critic forms a hypothesis about the meaning of an artwork, the critic can reject the hypothesis with further examinations of evidences. The process of construction will be a back-and-forth movement that will change until it makes sense to the interpreter and becomes acceptable to others (Barrett, 2003a; Geahigan, 1998). In this way, the interpretative process is characterized by informal argument that draws conclusions without foreclosing on other possible meanings.

Interpretation is subjective and relative (Lankford, 1992; Eaton, 1999; Barrett, 1994). Although interpretations can be different and even contradictory in the same work, some interpretations are better than others (Barrett, 1994). According to Barrett (1994), “interpretations are arguments that construct premises and conclusions based on reason and evidence” (p. 8). Many literary theorists, art critics, and art educators widely practiced thematic unity for producing coherent interpretations (Anderson, 1993; Barrett,
1994; Eaton, 1999; Walker, 1996; Wilson, 2002; Wolff & Geahigan, 1997). Good interpretation is persuasive and plausible with reasonable argument and evidences (Barrett, 1994; Eaton, 1999). Effective interpretation exhibits consistent and coherent reasoning and takes into account all relevant details. Thematic unity is practiced as the primary strategy in interpretive practice because it brings closure of reasoned argument and draws disparate parts of artworks (Walker, 1996). Art critics use their intuition and knowledge to “read” the evidence and tell us what an artwork means with a reasonable argument. Therefore, it is important that art educators encourage students to offer insightful conclusions, with substantial evidence, regarding an artwork’s main ideas (Barrett, 2003a; Walker, 1996; Wilson, 2002).

**Dialogue in Interpretive Communities**

Numerous art educators posit that critical inquiry of interpreting artworks emerges from dialogue about a work of art as well as individual response to and reflection on a work of art (Anderson, 1993; Geahigan, 1999; Gooding-Brown, 2000; Lankford, 1992; Parsons, 1987; Stout, 1995; Wilson, 2003). In fact, the process of interpreting and reinterpretting is both individual and communal (Barrett, 1994; 2003a). Parsons (2002) explains interpretive communities:

Within a culture, the members share a background of reference, a tradition of art, a set of interpretive expectations. These are what primarily determine the viewer’s contribution to the interaction with the image and therefore different members of same culture tend to construct similar interpretations of the same work. The result
is that within interpretive communities, we can still discuss the meanings of a
work, offer reasons for interpretations, and in the process come to see the image
more richly. (p. 35)

Through class discussions in which they hear each other’s viewpoints, students
can learn about diversity of interpretation. In this way, they can learn to value the
different perspectives reflected in artworks. Since “interpretations imply a worldview”
(Barrett, 2003a, p. 198), the significance of interpretation is in the exchange of diverse
worldviews by students and an artist, through the work of art. In other words, through
dialogue students will learn multiple interpretations and “a cacophony of competing
messages” (Barrett, 1991, p. 72). Multiple interpretations can inform more diverse
worldviews and allow students to share multiple perspectives, through dialogue.

Dialogical learning with conversational inquiry can encourage students to actively
participate in sharing ideas, negotiating different ideas, and gaining new understanding of
others’ viewpoints about art rather than debate and argument (Hagaman, 1990; McRorie,
1996; Zander, 2004). Zander (2004) explains that the purpose of dialogue is not to come
to conclusions but to enable students to know different points of view and to examine
possibilities within a learning community. Openness to diversity and difference is the
significant value in learning from others in a learning community (Hicks, 1991).

It is dialogue that serves as vehicle for an organic model of art criticism. An
organic model of art criticism consists of observation, description, analysis,
interpretation, and evaluation as a flexible process. Interpretation values multiple
perspectives and open-mindness (Lee & Barrett, 1991). Through meaningful dialogues in
an organic model of art criticism, students focus on making meanings rather than finding
the answer. The emphasis on dialogue in conjunction with critical reading and listening generates richness of exchanges (Hagaman, 1990). Students understand “the process of interpretation as generative and open-ended” (Stout, 1995, p.177).

Dialogue in interpretive communities helps students construct multiple directions of possible meanings. Interpretation through dialogue enables students to share different thoughts and to enrich understanding of art within a learning community. The purpose of dialogue in interpretive communities is not seeking right or wrong answers but exchanging complex and different viewpoints about artworks.

**Teaching Critical Interpretation of Visual Culture**

Art educators have recently paid more attention to the idea of teaching visual culture, which requires new approaches to the purposes and processes in art curriculum and an expansion of the field of art education. The art education paradigm shift from fine art to visual culture (Efland, Freedman, & Stuhr, 1996) embraces postmodern pedagogies and challenges including the conflicting bodies of fine art and popular culture (Wilson, 2002). If the purpose of interpretation is to understand complex meanings within students’ lives with relation to society and culture, then appropriate pedagogical approaches to interpretation need to be developed. This means a serious reconsideration of old models, such as Feldman’s (1970) structured approach with description, formal analysis, interpretation, and judgment, and Broudy’s (1972) aesthetic scanning model based on the sensory, formal, expressive, and technical properties of the work. These models leave little room for attention to, for example, understanding interpretation of
visual culture with relation to socio-cultural construction of self (Gooding-Brown, 2000), broader visual culture issues, interdisciplinary knowledge (Walker & Chaplin, 1997), or student experience. For example, “a seductive image may contain aesthetic value in formalist terms but promote content that is offensive, exploitative, or gratuitous” (Boughton, 2004, p. 266). Therefore, art educators need pedagogical approaches to engage students in critical interpreting processes since previous art criticism models, such as formalism or Feldman’s model, need to be replaced with new pedagogical approaches. Formalism and Feldman’s model are assimilated easily into curriculum but focus on formal analysis on fine art from Western tradition and neglect the relationship between artworks and society (Freedman, 2000; Geahigan, 1998; Keifer-Boyd, 1996).

**Mapping Visual Culture**

Mirzoeff (1999) acknowledges that the gap between abundant visual experience in contemporary life and the ability to critically analyze it demands that we study visual culture as a field of study. He explains:

Visual culture is concerned with visual events in which information, meaning or pleasure is sought by the consumer in an interface with visual technology. By visual technology, I mean any form of apparatus designed either to be looked at or to enhance natural vision, from oil painting to television and the Internet. Such criticism takes account of the importance of image making, the formal components of a given image, and the crucial completion of that work by its cultural reception. (p. 3)
In terms of origin as a field of study, Walker and Chaplin (1997) explain that visual culture emerged from the changing demands of art and design education during the 1960s and 1970s. Further, theoretical developments in art history, post-colonial theory, design history, architecture history, film/media/communication studies, and cultural studies shaped visual culture as a field of study. Recently, scholarly writing, professional journals, conferences, and new courses have begun to emerge. While the meaning of visual culture varies and is embedded in different discourses, Tavin (2003b) proposes three threads as interrelated concepts to map out visual culture territory:

- Phenomenological: A description of the present-day condition in which experience, subjectivities, and consciousness are profoundly affected by images and the practices of seeing, showing, and imagining
- Substantial: An inclusive register of images, artifacts, objects, instrumentaria, and apparatuses
- Pedagogical: A transdisciplinary project that attempts to interpret and analyze the wealth of visual experiences in and through contemporary culture (pp. 201-202)

Visual culture study crosses various disciplines and methodologies. Walker and Chaplin (1997) define visual culture as “a hybrid, an inter- or multidisciplinary enterprise formed as a consequence of convergence of, or borrowings from, a variety of disciplines and methodologies” (p. 1). Similarly, Freedman (2003a) identifies visual culture as “multicultural, multimodal, intercultural, and interdisciplinary” (p. 39). With the commodity of images and the development of visual technologies, visual culture requires
interdisciplinary convergences among art history, media studies, cultural studies, and film theory (Krauss & Foster, 1996). On a similar note, Duncum (2002a) defines visual culture as “inherently cross-cultural” (p. 9), because it focuses on diverse ways of dealing with the meanings of visual commodities due to global capitalism. The expanding realms of art education are challenging art educators to teach interpretation of visual culture through the forms of popular culture, including advertisements, films, comics, television programs, toys, computer games, environmental design, and various kinds of cultural attributes and diverse forms of contemporary art. Teaching visual culture requires art educators to expand conceptions of art pedagogy to include hybrid forms of disciplines and methodologies.

Numerous art educators have addressed the growing need to teach visual culture that includes broad realms of visual images and artifacts as well as fine art (Duncum, 2002a; Deniston-Trochta, 2000; Freedman, 1994, 2000; Krug, 2003; Taylor & Ballengee-Morris, 2003; Wilson, 2003). “Visual culture refers to an all-encompassing category of cultural production” (Efland, 2004, p. 235) that plays a significant role in shaping knowledge and beliefs including the family, the school, and the community. The term “visual culture” acknowledges “the inclusive and boundary-crossing aspects of postmodernism where the traditional high art canon of museum art is de-fused and re-fused with the inclusion of all visual cultural images” (Goolding-Brown, 2000, p. 36) including contemporary art, performance, television program, advertising, architecture, and environmental design.

Art educators recognize that popular culture affects students’ lives and that the blurring of distinctions between forms of contemporary art and mass media increase the
complexity of images. The power relationships surrounding images require critical analysis of images and texts. Duncum (2002a) emphasizes the importance of critical understanding and empowerment in interpreting visual culture. He insists that students should explore meanings of everyday experience for themselves.

Numerous art educators explore diverse realms of visual culture such as advertisements (Freedman, 1997), music videos (Taylor, 2000), shopping malls (Stokrocki, 2001), soap operas and Internet fandom (Congdon & Blandy, 2001), children’s toys (Wagner-Ott), theme parks (Jeffers, 2004), pictures of science and natural history (Marshall, 2004), Disney films (Tavin & Anderson, 2003), magazines, printed tee-shirts, cereal boxes, and teddy bears (Barrett, 2003b), and yard art (Lai & Ball, 2002). Art educators are concerned with ideas, beliefs, values, knowledge, and other conceptual realms that function in visual images and objects.

Art educator Freedman (2003b) proposes a framework for teaching visual culture with cultural, personal, historical, economic contexts of visual culture in viewing and making:

- Production contexts: Experience and study of contexts of visual production such as artist’s intent, cultural purposes, historical, cultural, political, religious, other contexts that affect visual production
- Exploration contexts: Experience and study of cultural and personal contexts that affect appreciation such as viewer experience, institutional influence, image recycling, and other influences of culture
• Function and meaning: Study of multiple perspectives of visual culture including production contexts, viewer interpretations, symbolic, metaphoric, and other culturally based meaning.

• Structural support: Study and use visual elements and design principles, technical skills, and various media for production (p. 92).

Studies of visual culture in preservice art education context embrace diverse pedagogy (Barrett, 2003a; Krug, 2003; Pauly, 2003; Pistolesi, 2002; Tavin, 2003b) that prepare future teachers to apply different approaches to visual culture in their classroom. Pistolesi (2002) reports that preservice teachers become aware of complex forms of the Elvis icon and richness of interpretation in society by making Elvis art. Barrett (2003b) uses Barthes’s strategy of denotations and connotations to interpret the cover of Rolling Stone magazine with preservice teachers. Preservice teachers interpreted three female singers and its cultural messages within the image and texts in the magazine. Pauly’s (2003) study shows that preservice teachers investigate an image using codes of representation, subjectivities, cultural-historical contexts, intertextuality, cultural narratives, social consequences, and responsive actions. Tavin (2003a) states that preservice teachers create a hypertext where they construct meanings from popular cultural texts and re-inscribe their own subjective meanings. Krug (2003) explains his teacher education pedagogy. He insists that symbolic meaning is embedded in visible and invisible cultural products and practices and that cultural relationships are recycled in history.

Visual culture studies need multidisciplinary approaches to study images and objects in everyday. Students’ experience in everyday life is central to visual culture.
studies. Images and messages in visual culture create cultural meanings and a vision of life to students and teachers. Visual culture advocates in art education promote socio-cultural studies and critical pedagogy (Duncum, 2002; Freedman, 2003b; Gooding-Brown, 2000; Tavin, 2003b; Yokley, 1999). A pedagogical approach to visual culture is to engage students in critical analysis of images and messages in a variety of contexts.

**Critical Interpretation of Visual Culture**

Moving away from a modernistic, formalist theory of art criticism, Hamblen (1991) insists on a critical approach, what she calls “vernacular criticism,” over the universalism of intrinsic (read formal) qualities of the object and so-called universal aesthetic experience. She discusses “vernacular criticism” to examine “taken-for-granted assumptions and for its ability to illuminate some aspects of art and to obscure others” (p. 13), toward pursuing plural directions and everyday lived experiences. Universal or formal aesthetic experience refers to particular arrangements of perceptual elements created by artistic genius. Aesthetic experiences in exemplary fine art are concerned with the purity of the aesthetic object apart from historical, political, or other functional forces. Art educators (Efland, Freedman, & Stuhr, 1996; Duncum, 2002a; Efland, 2004; Hicks, 1990; Parsons, 2002) critique and challenge aesthetic experience as the canon of masterpiece and grand narratives of art history that privileges masterpieces as the principle substance of art education.

Visual culture studies and critical pedagogy share theoretical and pedagogical realms that focus on popular culture as an agency within social systems and practices.
Giroux (1992) explains that critical pedagogy encourages reflexive self-examination of attitudes, values, and beliefs within historical and cultural critique of education, government, corporations, and other organizations of ideological control. Critical pedagogy questions how knowledge is taught and produced, how power is maintained, whose voices participate and whose voices are silenced. Critical, ideological, and political encounters with interpretation of works of art and visual imagery of popular culture engage students in multiple layers of meaning and resistance to dominant ideology (Yokley, 1999). Critical pedagogy of interpretation is intended to understand the social construction of self and difference from others (Gooding-Brown, 2000). Critical thinking in critique of visual culture further fosters multiple perspectives on interpretation and ways of life. “Through critical interpretation to locate and displace meaning in works of art and popular texts, the viewer experiences an interplay between form and content through complex contexts of images” (Yokley, 1999, p. 18). With critical interpretation comes the potential for change or agency in negotiating the meanings of visual culture in students’ lives. Social issues in contemporary artworks and popular culture represent students’ lived experiences that examine their lives. Giroux (1988) encourages teachers to take risks in supporting students to discuss social issues as activists in society toward social justice.

Visual culture includes implicit and explicit meanings through symbolic representation of the world (Hall, 1997; Sturken & Cartwright, 2001). The meaning does not simply reflect the world. In fact, intentional representations and complex contexts portray visual culture as permeated with “broadly accepted inherent meanings and aesthetic values” (Krug, 2003, p. 15). Understanding the meanings of visual culture needs
to be connected with knowledge, ideas, and other forms of cultural background. It needs pedagogy that helps students become conscious of how cultural institutions and industries produce knowledge about the world, circulate, and regulate information that constructs students’ identities.

Mutually, visual culture and critical pedagogy can be developed by various forms of theories and practices. Critical interpretation examines “critical discourses that constantly rewrite, problematize, and construct the nature of our everyday experiences and the objects of our inquiry” (Giroux, 1995, p. 35). The interpretation of visual culture requires critical pedagogy centered on critical analysis of discourses in visual experiences (Freedman, 2003b; Tavin, 2003b). Teachers and students need to examine visual culture with analysis and interpretation of how visual experiences are constructed within public and private space systems in order to promote alternative worldviews.

**Intertextuality**

Proponents of visual culture studies as a critical pedagogy consider intertextuality as a means to interpret visual experiences. French semiotician Julia Kristeva (1980) coined the term intertextuality to refer to a site interwoven from references and other texts associated by subject matter and ideas. Kristeva (1980) denies traditional notions of the author's authority determining text, sources, and meanings. She advocates positing all signifying systems constituted by earlier signifying systems and their transpositions. A literary work, then, is not simply the product of a single author, but is an intertextual work within its relationship to other texts and to the structures of language itself.
Postmodern perspective assumes that the work is already connected to the world. Russell (1993) explains intertextuality of the self-reflexive artwork and cultural recognition:

Whatever is perceived, known, described, or presented in art or experience is already charged with meaning by conceptual patterns governing the artist’s orientation and cultural recognition. Thus, paradoxically, hermetic self-reflexiveness leads to an expanded vision, a vision of interconnectedness in society, of ‘intertextuality’ or even inter-contextuality. (p. 294)

Rogoff (1999) advocates the study visual culture within intertextual readings of audio-visual experiences. She states:

We recognize that opening up the field of vision as an arena in which cultural meanings get constituted, also simultaneously anchors to it an entire range of analyses and interpretations of the audio, the spatial, and of the psychic dynamics of spectatorship. Thus visual culture opens up an entire world of intertextuality in which images, sounds and spatial delineations are read on to and through one another, lending ever-accruing layers of images and of subjective responses to each encounter we might have with film, TV, advertising, art works, buildings or urban environments (p. 14).

She explains intertextuality as a way to uncover meanings within signifiers not necessarily in a linear, hierarchical, or epistemic relation to either their context or to one another.

Intertextuality does not concern itself with the work of a single artist or author but rather the construction of meanings through relationships to other “texts.” Thus, in a
poststructuralist sense, intertextuality challenges formalist claims that the “art object must speak for itself” (Sullivan, 1996, p. 211) and the structuralist idea of a closed-meaning system. While feminist deconstructive writing is concerned with writing as an endless ploy to dislodge meaning, “visual culture provides the visual articulation of the continuous displacement of meaning in the field of vision and the visible” (Rogoff, 1999, p. 15).

Intertextuality values the viewer’s role as an active agent in the construction of meanings. In this way, the interpretation of visual culture begins with actively questioning truth, reality, or beauty in images. Intertextuality refers to the juxtaposition of other texts to construct discursive meanings within historical and cultural contexts. “Intertextuality creates and disperses meaning by engaging artworks with other texts rather than by isolating them” (Walker, 1996, p. 81). To construct an interpretation, students need to refer to intertextuality—connecting the work with other texts. As John Berger (1972) points out, “the relation between what we see and what we know is never settled” (p. 7). For this reason, critical interpretation encourages viewers to engage in creating meanings among texts. Giroux (1995, 1997) critically interprets discourses of race, gender, and class in Disney’s animated films. bell hooks (1998) offers a critical interpretation of the representation of race in visual culture, through intertextuality.

Art educators argue that intertextuality is a significant strategy for critical interpretation (Keifer-Boyd, Amburgy, & Knight, 2003; Pauly, 2003; Sullivan, 1996; Taylor & Carpenter, 2002; Walker, 1996; Wilson, 2002). Intertextuality builds meanings in a work of art or literature by juxtaposing various “texts,” including other information, ideas, mass media, literature, or other artworks (Pauly, 2003; Taylor & Carpenter, 2002).
Taylor and Carpenter (2002) introduce intertextual approaches to interdisciplinary connections with art, including aesthetics, criticism, and cultural issues with other subjects and other human experiences in computer hypertext. As students critically interpret a work of art or visual culture, they might connect the image to social and cultural texts as well as personal responses. In this sense, a work of art or another form of visual culture is not the product of a single artist or producer, but rather an association with other works of corporate power, popular culture images, literature, and other forms of text situated within various historical, social, cultural, and political contexts. Therefore, making meanings with other texts, intertextuality, is central to critical interpretive practices (Keifer-Boyd, Amburgy, & Knight, 2003; Mirzoeff, 1999; Wilson, 2002). Keifer-Boyd (2003) explains her intertextual practice in visual culture:

An intertextual practice situates meaning within worldviews espoused by discourses from an image’s changing contexts of reception. This practice questions who is the active agent and who or what is the object in specific textual or visual representation. (p. 43)

Intertextual pedagogy expands art lessons by connecting to other issues, themes, and activities (Taylor & Carpenter, 2002). In art education, intertextuality engages students in confronting specific historical, social, and economical issues. It suggests intertextual practices address real life issues in society. Teachers need to help students to form connections of visual culture to historical and social conditions. Students are encouraged to critically interpret the visual culture that shapes their identity, beliefs, attitudes, and knowledge in order to problematize, critique, and seek alternative viewpoints through intertextual connections.
Dialogic Learning in Online Pedagogy

I reviewed theoretical frames of critical interpretation informed from intertextuality. In this section, I examine intertextuality in Bakhtin’s notion of dialogism that emphasizes intersection of multiple voices and its relationships to interactive learning in online pedagogy. Then, I explain dialogue in hypertextual learning.

Multiple Voices in Dialogue

Kristeva’s notion of intertextuality influenced from Bakhtin’s dialogism expresses that every text is informed by other texts within the reader's own cultural context. Mikhail Bakhtin (1985) uses the concept of multivocality in his novel. He values the dialogical nature of the multiple voices in all literature, in every society, and in every culture. According to Bakhtin, language is not monological but multivocal. Critical theorists acknowledge multivoiceness in “dialogue” of which “Bakhtin provides a framework for examining cultural continuity and change” (Anderson, 1989, p. 261). James Clifford (1986) states that “dialogical processes proliferate in any complexly represented discursive space” (p. 15) in reference to Bakhtin’s modes of multivocal novel. The use of Bakhtin's work in socio-rhetorical analysis, and interpretation creates space for adapting language to describe society and culture. Every language is a mixture of words and expressions from various cultures, and it is always in a state of change. Given these dynamics, individuals and groups not only speak a language, but they speak their culture in a communicative process “narrating interpersonal confronts” (Clifford, 1986, p. 14). The notion of multivoiceness and dialogicality refers to the examination of the nature of
culture and cultural development as they pertain to an understanding of the individual’s interactions with others producing dialogical forms of culture.

**Hypertextual Learning**

Hypertext refers to hypertext markup language (html) that involves linking and connecting in computer programs or applications (Landow, 1992). Hypertext relates to mixture of image, text, and its nonlinear linking in the Web. Contemporary critical theorist and literary critic Landow (1992) recognizes Bakhtin’s writing about the dialogic, polyphonic, multivocal forms of writing and his hypertext theory. He cites Bakhtin’s dialogical textual space that is “constructed not as the whole of a single consciousness, absorbing other consciousness as objects into itself, but as a whole formed by the interaction of several consciousness, none of which entirely becomes an object for the other” (Bakhtin, 1984, p. 18). Landow (1992) invites the reader to notice Bakhtin's description of the dialogic, polyphonic, multivocal novel to exemplify the practice of reading or writing within the hypertext. He argues, “Bakhtin’s description of the polyphonic literary form presents the Dostoevskian novel as a hypertextual fiction in which the individual voices take the form of lexias” (p. 11). Similary, Barthes’s (1974) notion of lexia, linking a few words or several sentences depending on the density of connotations and the moments of the text in cyberspace, is nonlinear textual space. Further, Landow’s (1992) hypertext is a nonlinear and multidimensional experience of a text in the virtual space through readers’ choices: “Electronic links—hypertext—connect lexias ‘external’ to a work by another author’s commentary on it or parallel or contrasting
texts—as well as within it and thereby create text that is experienced as nonlinear, or more properly, as multilinear or multisequential” (p. 4).

Hypertextual learning is utilized in art education (Keifer-Boyd, 1996; Taylor & Carpenter, 2002; Tavin, 2003a). Keifer-Boyd (1996) advocates nonlinear and intertextual approaches to art criticism using hypermedia and the Internet. The connection utilized in students’ inquiry shows critical thinking and opens dialogue in critique of artworks in virtual museums. Taylor and Carpenter (2002) report inter/hypertextual units of instruction through collaboration in which their students interpreted visual culture based on their own frame of knowledge, and references with texts and images. The nonlinear and intertextual approaches to interpretation provide collaborative activities and promote dialogue in community.

Multiple voices and hypertextual learning can promote interactive learning that enables students to create collaborative and interactive practices online. Next, I examine literature regarding interactive learning in online pedagogy.

**Interactive Learning in Online Pedagogy**

How can art educators apply technological potentials to the interpretation of visual culture with individuals’ engagement in constructing multivocal forms of meanings by facilitating multiple perspectives on interpreting visual culture? Art educators provide Web-based learning (Hasley-Dutton, 2002; Hazelroth & Moore, 1998; Lai, 2002; Marschalek, 2002; 2004; Wongse-Sanit, 1997) that utilizes information from the Internet, and lesson plans for diverse groups. Web-based learning in art education
allows students to explore multiple ways to inquire into art content using the Web as a primary resource. However, few studies examine how interaction promotes learning.

Interaction has been defined in several contexts related to online learning (Berge, 1999; Gilbert & Moore, 1998; Northrup, 2001). Garrison (1993) suggests that interaction is “two way communications among two or more persons for the purpose of explanation and challenging perspectives” (p. 16). Moore (1989) identifies three types of interaction in learning: (a) student-content interaction, (b) student-teacher interaction, and (c) student-student interaction. Even if we accept this distinction, it is evident that these qualities are linked to one another.

How can art educators utilize technology to promote students’ interaction for critically interpreting visual culture? In this part, I explore online educational usage of technology for interactive and collaborative learning. After reviewing interaction in online pedagogy, I introduce *WebQuests* as informed interactive learning in online pedagogy.

**Student-Content Interaction**

The instructional content is the central component of an online class, where new knowledge, skills, and abilities are presented. Teachers will often select and design instructional methods and techniques that are consistent with their theoretical and philosophical views. Research shows benefits of integrating technology to promote internal dialogue with content and student-centered learning that present content from
students’ different levels of knowledge, skills, and interests (Berge, 2002; Hannafin & Land, 1997).

Moore acknowledges what Holmberg calls the “internal didactic conversation,” in which students talk to themselves and reflect on their learning in terms of their experiences (1989, p. 2). Although the content itself cannot interact, interaction about the content can occur inside students as they dialogue within themselves while attempting to construct meanings, answer questions, or integrate new information into their existing knowledge. This internal dialogue (Berge, 2002) must be actively practiced through reflection. Learning from intrapersonal interaction or reflection on someone else’s experience is also a valuable process (Neil & Young, 2000). Some cognitive strategies for promoting reflection and intrapersonal interaction are the use of reflective journals in several studies or note-taking guides (Northrup, 2001) when self-questioning, summaries, or explanation during research deals with a large quantity of information.

**Student-Teacher Interaction**

Planning how to situate learning in meaningful contexts for particular learners includes consideration of certain pre-learning activities (Berge, 2002). Clear and specific details about course organization, assignments, activities, and evaluation are important, along with instructions for navigating the online environment. These activities familiarize students with the course materials and organization, priorities, deadlines, and tasks to be completed. When tasks entail problem solving (Blumenfeld, Marx, Soloway, & Krajcik, 1996) or discussion over controversial topics in interpreting art (Barrett, 2003a), teachers
provide feedback to elaborate their thoughts and refine their ideas. Research emphasizes the importance of the instructor-student relationship or mentoring relationship in online learning (Berge, 2002); the instructor or facilitator is to interact with the learner to help fill or bridge the gaps the learner may face with the content or other interactions. Additionally, research shows that providing immediate communication and feedback on course inquiries or assignments is important. For this, the instructor needs to integrate a variety of delivery systems for interaction and feedback (Flottemesch, 2000).

**Student-Student Interaction**

The value of peer interaction goes beyond teamwork, relationship building, and goal achievement. Vygotsky’s (1962) Zone of Proximal Development as a theoretical foundation for cooperative learning theorizes that a great deal of learning takes place in a social context and is encouraged by interactions with other people. Vygotsky’s findings suggest that the learning environment should involve guided interaction, permitting students to reflect on inconsistency and to broaden their perspectives through communicating viewpoints. To endorse student-student interaction, collaborative learning in communities and conversation with asynchronous and synchronous communication technology are considerable strategies.

Designing collaborative online learning environments is an important strategy for promoting interaction. The educational benefits that researchers have associated with the use of technologies that support online groups include increased student responsibility,
initiative, and sharing. Increased communication with peers and discussions of the course concepts are significant advantages in online collaboration.

Topics such as group size, group role definition, group assignment (Northrup, 2001), interdependent grading, and individual performance in group work all are issues, as well, on the Web. Online groups require individual accountability and group rewards are essential to ensure collaboration (Slavin, 1990). Johnson and Johnson (1994) warn very strongly that groups do not become collaborative just because someone assigns them together as a group. An effective collaborative group requires positive interdependence, group and individual accountability, promotive interaction, and interpersonal skills (Johnson & Johnson, 1994; Slavin, 1990). Although some factors to consider for classroom-based collaborative groups parallel those necessary for collaboration on the Web, teachers face substantial challenges in developing educational collaborative activities for online groups.

The purpose of collaboration is to build communal knowledge through conversation (Webb & Palincsar, 1996). In the practice of interpreting art, research shows the significance of conversation gathering, and envisioning individual perspectives (Barrett, 2003a; Geahigan, 1999; Parsons, 1987). Furthermore, communicating online requires students to inquire, reflect, and critique through asynchronous and synchronous communication. Asynchronous conversation, such as e-mail, listserv, and newsgroups, is not dependent on the instructor, but students need to conduct interactive activities with other students (Berge, 1999). Threaded discussions are recorded and students can go back and take time to reflect on their content. Written communication seems to be more reflective, as students have more time to compose their thoughts and to articulate in the
manner intended online (Berge, 1997; Sherry, 2000). Synchronous communication, such as online conferences and chats, occurs in real time. The online chat or forum in a Web-based learning environment serves as a thinking device for the collaborative construction of knowledge (Liaw & Huang, 2002). Dialogue in asynchronous and synchronous conversation engages students in building meanings through collaboration and community.

To facilitate successful online conversation, Chism (1998) suggests six strategies (cited in Northrup, 2001). Among these six, five seem to be relevant to interpreting visual culture: (a) building group coherence by getting to know one another online; this form of social interaction will go far in establishing the community of learners; (b) sharing information with others by assigning collaborative groups; (c) processing ideas by elaborating on discussions, sharing cases, and asking questions of one another through a listserv; (d) refining communication skills by framing arguments and leading e-discussions; and (e) providing feedback to students through peer critique and instructor critique online.

**WebQuest**

According to Bernie Dodge (1995), who developed the concept and coined the term *WebQuest*, “a WebQuest is an inquiry-oriented activity in which some or all of the information that learners interact with comes from resources on the Internet” (¶2). *WebQuests* involve Web research that consists of the instructional components of an introduction, a task, resources, a process, conclusion relating the goal of the *WebQuest*
with additional reflective questions, and rubrics outlining the criteria for the project for student self-evaluation. WebQuests aim to develop a focused research designed to develop higher-level thinking skills of analysis, synthesis, and evaluation through various interactive learning. Bernie Dodge with Tom March (Dodge, 2001) first developed WebQuests in 1995. An html template is provided at

http://webquest.sdsu.edu/LessonTemplate.html that can be brought in Web editing software. Further, Keifer-Boyd has used the WebQuest model for teaching critical and creative thinking in preservice teachers’ collaborative learning (Keifer-Boyd, Amburgy, & Knight, 2003). Keifer-Boyd has encouraged students to critically examine personal and socio-cultural experiences with conceptual use of the Web to construct online WebQuest lessons. The WebQuest model has shown potentials of the conceptual usage of the Web by promoting critical and creative thinking with interactive learning. Given the interpretative resources in art criticism education, visual culture, and critical theory, and the interactive online pedagogy resources presented in this literature review, in this study I developed and assessed a Web-enhanced art-education curriculum model using interactive learning activities for students’ intertextual and multivocal forms of perspectives in an online learning environment. Pedagogical approaches to interpretation are (a) teaching interpretation as metaphorical understanding of artworks, (b) acknowledging a recursive process that interpretation should be coherent arguments, supported by evidence about themes, and (c) using dialogue in interpretive communities. Critical interpretation of visual culture could be by intertextuality that connects social, cultural, historical, political, economical as well as personal contexts, and multivocal forms of inquiry in learning communities. For this exploration of critical interpretation in
an online forum, implementing various strategies of online learning that promotes student-content, student-teacher, and student-student interaction is necessary.
Chapter 3

METHODOLOGY

In this chapter, I outline and describe the qualitative case study and critical ethnography methodology employed in my study. I begin by introducing qualitative case study and critical ethnography and their relevance for studying a Web-enhanced class in preservice art education. I provide an overview of the qualitative case research methods for educational, technological practices in a preservice art education course used in this study. Following this, I review the particular research topics and a series of sub-questions that this study explored. Having examined the theoretical and methodological background, I describe how the research process was conducted. I detail the description of research, participants, methods of data collection, methods of data analysis, and the method of research findings presentation.

Rationale for Research Methodology

The research methodology is two-fold. In one sense, this is a qualitative case study to focus on a particular case. On the other hand, I planned a curriculum unit with Dr. Keifer-Boyd and I implemented specific learning activities with the intention of providing critical and reflective processes of interpretation. I, as a research participant, was actively involved in the curriculum unit, not just an observer of the interaction and learning events. I employ qualitative case study with critical ethnography methodology to
investigate a Web-enhanced art education curriculum unit. In light of the research purpose and approaches to conducting the research, I present my rationale for this particular research methodology.

**Qualitative Case Study**

The purpose of this research is to develop and assess a Web-enhanced interpretation curriculum unit. The unit involves interactive learning activities and reflective reading responses. The learning goals of the unit on interpreting new media art were intended to broaden preservice teachers’ knowledge, skills, and strategies for interpreting visual culture, including popular culture and new media art. My research interest is to explore how a Web-enhanced curriculum can foster a critical interpretive orientation to visual culture studies in preservice art education. As a participant researcher, I observed preservice teachers’ learning. On several occasions, I responded to individual technology and content questions when the professor demonstrated or assisted other preservice teachers. I also presented some aspects of the curriculum unit. For example, I presented contextual information about two artists whose work preservice teachers were asked to interpret. The professor, my dissertation adviser, guided the creation of the curriculum unit to connect to her course curriculum. She introduced the unit of study, facilitated the preservice teachers’ work and discussions, set-up the online exchange process on the online course management system, and provided feedback and grades to preservice teachers.
Qualitative researchers are interested in how individuals make sense of their world and the experiences they have in the world. Qualitative researchers study interactions, events, and experiences in their natural settings, attempting to interpret phenomena in terms of the meanings people bring to their world (Denzin & Lincoln, 2000). It is assumed that meaning is embedded in people’ experiences and that this meaning is mediated and through the investigator’s own perceptions. Through my observations and the participants’ reflection on their experiences, this study investigates preservice teachers’ learning experiences related to interpreting visual culture.

Qualitative research is an umbrella concept covering several forms of inquiry that help us understand and explain the meanings of the social world that people have constructed (Merriam, 1998). Patton (1985) explains that “qualitative research is an effort to understand situations in their uniqueness as part of a particular context and the interactions” within that context (p. 1). I define my study as a qualitative study with the intention to investigate art education preservice teachers’ progress, reflections, challenges, resistances, and hopes in a mixture of face-to-face and online class pedagogy.

Qualitative case study methods are appropriate for understanding and developing a Web-enhanced art education curriculum. Becker (1968) explains that the purposes of a case study are “to arrive at a comprehensive understanding of the groups” (cited in Merriam, 1998, p. 29). As much qualitative study is based on “a holistic view” that social phenomena, human interactions, and the nature of cases are situational and influenced by happenings of many kinds (Stake, 2000), this case study is an inquiry within unclear boundaries between phenomenon and contexts. For example, the curriculum unit that I studied was part of the course, Visual Culture and Instructional Technology. Although
my study focused on a Web-enhanced pedagogy, which consisted of two projects and preservice teachers’ evaluation of my curriculum unit, other projects and interactive learning activities, presentations, and lectures by the professor closely related to the curriculum unit. The participants continuously brought their knowledge, skills, and other class experiences in previous learning into the curriculum unit. Therefore, the interactions, learning events, and contexts of curriculum unit were complex and interrelated.

While most qualitative researchers explain the case as “a bounded system” (Denzin & Lincoln, 2000; Stake, 2000) my study is a conflated “social unit” that consists of preservice teachers, curriculum, professor, myself, and related contexts. However, the focus is not a case study of my teaching or the professor’s teaching but is focused on the phenomena of preservice teachers’ engagement and learning within a specific unit of study that utilizes the Internet for a critical interpretation of visual culture. Merriam (1998) describes a qualitative case study as “an intensive, holistic description and analysis of a single instance, phenomenon, or social unit” (p. 27).

Case studies have three unique features, which are particularistic, descriptive, and heuristic. A particularistic feature focuses on a particular situation, event, program, or phenomenon. A descriptive feature contains a rich, “thick” description under study. A heuristic feature illuminates the reader’s understanding of the phenomenon under study (Merriam, 1998, pp. 29-30). This case study is intended to understand a particular case, Web-enhanced learning for the critical interpretation of visual culture in preservice art education at a large east coast university. To describe a complex case in detail, as readers understand the phenomenon, I need to continuously refer to the context under the
particular interactions and events. Accordingly, qualitative researchers set up “a wide range of interconnected interpretive practices” to provide readers a better understanding of the subject matter (Denzin & Lincoln, 2000, p. 4). As a result, this research provides rich empirical information and analyses of preservice teachers’ learning experiences from blending Web instructional methods with face-to-face pedagogical approaches.

Specifically, I recorded the design process of the Web-enhanced projects with the professor of the course who implemented the curriculum in her course. In my reflective journal, this included meetings and email exchanges with the professor to review and revise the previous syllabus, course calendar, assignments, and evaluation rubrics. I participated in helping and teaching preservice teachers’ learning processes. I also observed preservice teachers’ interactions among themselves and with the professor in both face-to-face and online settings. Interviews with preservice teachers enabled me to understand what and how they learned the pedagogical approaches in a particular unit of study. In chapter four, I provide empirical and analytical data for understanding educational processes by participating in the classes and documenting preservice teachers’ learning processes through threaded discussions in online forums, critiques of visual culture, and anonymous evaluation of the Web-enhanced unit. Therefore, this case study presents multiple perspectives through the collection of a wide variety of empirical data.
Critical Ethnography

The purpose of this study is to explore and analyze Web-enhanced art education for preservice teachers to critically interpret visual culture. As a participant researcher, I designed the Web-enhanced curriculum unit with Dr. Keifer-Boyd. The purpose of this curriculum unit is to develop preservice teachers’ ability to critically interpret visual culture by engaging in critical analysis of images and texts. In doing so, I hope preservice teachers will critique and challenge dominant discourses of values, beliefs, and ideologies. Critical ethnographers are “raising their voice to speak to an audience on behalf of their subjects as a means of empowering them by giving more authority to the subjects’ voice.” (Thomas, 1993, p. 4) As a critical ethnographer, I present the preservice teachers’ reflective process on how dominant values influence what they see as facts, realities, and truth in chapter 4. Carspecken (1996) contends that critical ethnography attempts to clarify how and where oppression works and works against power and oppression. Researchers question repressive influences that lead to social domination of all groups and seek for alternative ways from constraining thinking or acting by particular institutions. (Kincheloe & McLaren, 2000). Critical ethnography objects to the oppressive effects of biased research that is presented as seemingly “neutral.” It does not give recipes for liberating the oppressed, rather it concerns valid inquiries into human experience. It supports transformative action of the oppressed as active participants rather than a leader’s object: “Revolutionary praxis can not tolerate an absurd dichotomy in which the praxis of the people is merely that of following the [dominant elite’s] decisions” (Freire, 1970a, p. 120 cited in Christians, 2000, p. 148). In Freire’s (1973)
terms, the goal of critical ethnography is conscientization, which values a critical consciousness that directs the ongoing flow of praxis and reflection in everyday life.

This study is a qualitative case study in a comprehensive sense and it also includes critical ethnography components. In light of the research purpose, this study is to provide learning activities for preservice teachers to become involved in the reflective process of choosing between conceptual alternatives and making value-laden judgments of everyday meanings. Specifically, its aim is to investigate how preservice art teachers at a large east coast university interpret visual culture and how they become critically aware of their construction of knowledge, value, and beliefs in a Web-enhanced learning environment. In this study, I am concerned with how a Web-enhanced art class can facilitate multiple perspectives, promote interactions, and connect broader contexts for the critical interpretation of visual culture.

**Research Inquiries**

The central question for investigation is:

How can Web-enhanced art education implement online teaching of critical interpretation of visual culture in preservice art education? Specific questions are:

1. How can a Web-enhanced art education class facilitate multiple perspectives on interpreting visual culture by using the *Multivocal Art Criticism* approach? How can a Web-enhanced art education class integrate multiple perspectives through cross-cultural exchange toward the critical interpretation of visual culture?
(2) How can a Web-enhanced art education class promote preservice teachers’ interaction in constructing critical interpretations of visual culture? How does the implementation of interactive space contribute to the shared different viewpoints of cross-cultural experiences?

(3) How can a Web-enhanced art education class actively engage preservice art teachers in relating art to broader contexts in society? How do these broader contexts enable preservice teachers to become empowered to use critical pedagogy to teach visual culture?

(4) What are the future considerations and educational implications of Web-enhanced art education for the critical interpretation of visual culture in preservice art education?

**Design of the Research**

In this section, I present the theoretical frame for this study, which derived from a combination of perspectives on teaching interpretation. Next, I discuss the research design process of developing the curriculum unit with Dr. Keifer-Boyd, the professor of the class that I studied. To corroborate evidence, I conclude this section with a discussion on multiple data collection methods used in this study to triangulate data.
Theoretical Framework

Qualitative research is designed to inductively build rather than to test concepts, hypothesis, or theories. Qualitative researchers need a theoretical framework to focus a study on a situation, event, or phenomenon (Merriam, 1998). The theoretical framework for this study is elaborated in chapter two and synthesized in the sub questions, which guide the analysis presented in chapter four. Interpretation practices in art education, like many applied fields in education, draw upon several disciplines such as philosophy, art history, art criticism, linguistics, sociology, feminist theories, and anthropology. Specifically interpretation of visual culture in Web-enhanced contexts draws upon critical theories, media studies, cultural studies, and technology education. Since this study aims to investigate critical interpretation of visual culture by preservice teachers, I outlined a theoretical framework of critical interpretation through interactive learning in chapter two.

Developing Curriculum

The framework driven from various theories, concepts, and models helped me to generate specific research questions, data collection procedures, analysis techniques, and a strategy to present findings. I identified pedagogical approaches to critical interpretation of visual culture in Web-enhanced curriculum. Art education professor, Dr. Karen Keifer-Boyd, and I revised a curriculum unit (fifteen classes out of twenty-eight classes) in the course to incorporate my research study in the previous curriculum of the Visual Culture and Instructional Technology course. We constructed the course calendar, assignments,
rubrics, integrated instructional technologies, and selected teaching resources that included: readings, images of popular culture, and artworks on Web sites.

**Multiple Data Collection**

Many researchers recommend triangulation, which makes possible, by multiple data-collection methods, a stronger validation of data analysis and interpretation (Creswell, 1998; Huberman & Miles, 2002; Lincoln & Guba, 1985; Merriam, 1998; Weseen & Wong, 2000). Researchers use multiple and different sources, methods, investigators, and theories to provide valid evidence. Particular sets of data need to be contrasted with other sources in light of a theme or perspective. In an effort to triangulate data, I compare emerging themes, patterns, and perspectives from different data. For example, I compare my observation data with interviews to validate my findings. Multiple data collection methods are crucially important in a qualitative study. The following describes the various ways that I triangulate the data.

Although my main data was preservice teachers’ discussion in online forums and written critiques posted on the Web, I gathered data from a wide range of sources including my reflective journal on the process, observation notes, and interviews with preservice teachers. With Dr. Keifer-Boyd’s guidance, I developed the questionnaire, interview protocol, and anonymous critique form for preservice teachers regarding evaluation of the curriculum unit. My data collection was comprehensive in that I examined preservice teachers’ learning processes in their written assignments; interviews, questionnaire responses, and anonymous critique of my lesson; and from my reflective
journal and observation notes recorded during fifteen class sections. These methods provided more detailed, rich data so that I could produce “thick description” by referring to various contexts of data collection.

**Description of Research Setting and Participants**

In this section, I explain the research setting and participants. This case study consists of a Web-enhanced curriculum unit, the preservice teachers, the professor, and other contexts. Since I participated in constructing the curriculum unit that I studied, I describe the process of creating the curriculum unit with the professor, the context of the class, and participants.

**Constructing Web Sites and Course Management System**

Through my experiences of observing an art education online class and developing a Web-based curriculum with instructional technology in 2002, I had a sense that online learning environments could bridge educational theories with instructional technologies. Working experiences as a teaching assistant for a general art appreciation course, which used ANGEL (A New Global Environment for Learning) as a course management system, helped me to become familiar with online learning tools. I attended ANGEL seminars in the spring of 2003.

In the spring and summer of 2003, I created a *WebQuest* lesson for constructive learning activities with the guidance of Dr. Keifer-Boyd, an art education professor.
whose research in critical pedagogy and technology spans over a decade. WebQuests are inquiry-based online lessons that consist of an introduction, a task, a process, resources, conclusion, and evaluation rubrics. WebQuests aim to develop a focused research designed to develop higher-level thinking skills of analysis, synthesis, and evaluation through various interactive learning. Further, Keifer-Boyd has used the WebQuest model for teaching critical and creative thinking in preservice teachers’ collaborative learning (Keifer-Boyd, Amburgy, & Knight, 2003). Keifer-Boyd has encouraged students to critically examine personal and socio-cultural experiences with conceptual use of the Web to construct online WebQuest lessons in her visual culture and instructional technology class that I choose to research.

The course management system, A New Global Environment for Learning (ANGEL), is software that enables faculty, instructors, and teaching assistants to use the Web to enhance their courses. (See Figure 3-1) Dr. Keifer-Boyd and I constructed course materials such as syllabus, schedules, announcements, projects, and multimedia resources linked on the Web with ANGEL.
ANGEL also provided learning opportunities of communication features including an online forum. The threaded discussion in an online forum and written critiques of visual culture uploaded in ANGEL were primary sites for preservice teachers to discuss issues of visual culture and share their critiques (Figure 3-2).
The Context of the Class

The focus of the course *Visual Culture and Instructional Technology* was to study visual culture, art, artists, and art education with contemporary technologies. This class also explores uses of technology for pedagogical approaches in art education. The purpose of this class is:

To learn (a) teaching approaches to the study of visual culture, (b) the roles of contemporary artists, situated within cultural contexts, and issues they address, (c)
and the relationship of visual culture, which includes art, to students’ lives and to their roles as teacher, cultural or social worker. (Syllabus)

Dr. Keifer-Boyd taught this class and I participated in the class primarily as a researcher with occasions to assist students and to make a presentation on two artists. There were two kinds of learning environments in this course. Physically, we met in the classroom, supplied with 20 MAC G4's, MM with scanners, film scanners, CD-ROM burners, and drawing tablets. Virtually, preservice teachers accessed the class syllabus, six assignments with resources to complete them, a calendar, which was revised periodically to match the actual pace in the class, class roster with email addresses of course members, discussion forums, groups, and preservice teachers could upload texts and images for peer critique and discussion through ANGEL, the course management system (CMS) for online courses. Course related participants including the preservice teachers, professor, teaching assistant as a researcher, and guests are assigned a password in order to gain access to the course Web sites. In a sense, participants can navigate the site any time they want. Navigation is a private and individual process. However, ANGEL, a program for class management, can record the time and frequency of students’ access to Web sites. Thus, it gives the professor and a researcher a sense of how often the students log onto the Web sites and when they post an assignment and read the online learning materials.
Participants

This study was conducted in a particular preservice art education class at a large east coast university in the fall semester of 2003. The participants were art education undergraduate students in a junior–level course, *Visual Culture and Instructional Technology*. There were nineteen students enrolled in this required course in their degree program. Most of the preservice teachers were White females. There were three males, one African American female, and one Korean American female. Except for two, most of preservice teachers were in their early or mid-twenties. In addition to the primary participants from the U.S., there were five female Korean preservice teachers in art education and two female Korean elementary school teachers and one male Korean elementary school teacher for cross-cultural exchanges of visual culture experiences. They participated in project one, *Forming an Online Community*, which was part of the university course.

I introduced the purpose of my study at the third class meeting. Preservice teachers who agreed to participate in the study signed a consent form (See Appendix B for the informed consent form). Since I explained I would not grade their work, I expected a more comfortable relationship with the preservice teachers rather than a teacher-student power relationship. Sixteen preservice art teachers voluntarily participated in the research. Among them, there were two males and fourteen female future art educators.

For the purposes of cross-cultural exchanges, three preservice teachers at the Gong-Ju National University of Education and two Dae-Gu National University of
Education and three elementary school teachers in Korea participated in the research. They were personally interested in communicating with U.S. students to discuss art education. Participation was outside of their study and job expectation.

The Korean preservice teachers and elementary school teachers received emails describing the study, which asked for their participation. I called the Korean participants to answer questions or explain the context of the class when they had problems with the technology such as access to the Web sites, reading materials, or any other related questions. Korean participants used English for the online discussion with U.S. preservice teachers. Since English was their second language, I communicated with them by email exchanges and phone conversations in Korean. Those who wished to participate submitted the implied-consent form attached to the emails. For more information, see Appendix C, a consent form designed for the Korean participants.

**Procedure**

Preservice teachers who took the class “visual culture and instructional technology” were at different levels of technology ability and attitudes. Although many preservice teachers considered this class as a technology skill class, the professor attempted to engage them in more thinking and research processes with interactive features of the Web and technology for teaching, as well as to teach skills necessary to use the technology for educational purposes. My research interest was also how to engage preservice teachers in critiquing visual culture in many ways using technology potentials rather than learn how to do certain computer programs or skills. The professor started the
course with a discussion of fears about technology and anxieties related to preservice teachers’ personal experiences with technology. She asked them to move away from the computers and into a circle for discussions. This was to create an active classroom environment in which preservice teachers might comfortably express their ideas on various issues without distractions of computers. Preservice teachers also took digital pictures of themselves in the first class and I helped them upload digital pictures on the roster of the class Web site in ANGEL. These processes enabled preservice teachers to create an interactive learning community with technology as well as learn skills of how to access the course through ANGEL and set-up one’s “profile” and further for Korean participants to see U.S. preservice teachers’ faces on the Web.
The first project titled *Forming an Online Community* consisted of two parts (Figure 3-3). Part one was to construct an online community by email exchanges and use of ANGEL features. During the first week of classes, preservice teachers familiarized themselves with ANGEL course management system by introducing themselves to the class through email communications. In the class, the professor and I had explained assignments before preservice teachers started the project. The online syllabus also contained explanations of each assignment with reserve links and other information to
successfully complete the assigned activities. Preservice teachers engaged in discussing readings written by art education scholars and participated in three discussion sections of critical interpretation of visual culture.

Part two of the first project had three themed sections, *Interpretation*, *Representation*, and *Difference*. Besides explanation about the projects in the classroom, resources such as instructions, resources for inquiry including images of visual culture and linked Web sites were in the course Web site. For the *Interpretation* section, preservice teachers read Terry Barrett’s (1994) article, *Principles for Interpreting Art*, and interpreted how specific Disney movies portrayed race, gender, and conceptions of beauty. The professor also introduced a *Multivocal Art Criticism* approach during class and preservice teachers read the instructions of the *Interpretation* section and discussed visual culture with their choices of lens(es). I helped preservice teachers by answering questions about the *Multivocal Art Criticism* approach as well as technical problems while they worked in class.

After reading Tavin and Anderson’s (2003) article, *Teaching (Popular) Visual Culture: Deconstructing Disney in the Elementary Art Classroom*, preservice teachers discussed the article and issues of race and gender in Disney movies in the *Representation* message board. Preservice teachers also discussed cultural values, beliefs, and attitudes in specific visual culture that are part of their lives but different from preservice teachers’ beliefs in the *Difference* section.

Each part of the project had evaluation criteria and preservice teachers checked their due dates and criteria for grading. Although I co-designed with Dr. Keifer-Boyd the learning activities, themes, reading, and rubric, I did not grade. Therefore, preservice
teachers might feel less pressure under the teacher-student power relationship than if I graded students. As a result, preservice teachers expressed their concerns to me about the assignment or their learning experiences feeling, comfortable during the class or in interviews out of the class. On the other hand, the professor stayed after classes and talked to students in class individually too. She heard personal life complications and trouble areas and was able to address some areas in how she facilitated class discussions and changed explorations on the course site and in ANGEL.

To join us in the online classroom site, Korean participants obtained guest accounts through the ANGEL administration and they accessed the course site and the linked resources by their ID and password. Since they did not have any experiences regarding online course management systems like ANGEL or the idea of teaching visual culture in art education, it was challenging to adjust themselves to new ideas and a new learning environment. Although this experience was new to them, they expressed their curiosity about the idea of online discussion beyond time and geographic barriers.

For the second project *Multivocal Art Critiques*, preservice teachers were assigned to four groups with five or four members and participated in three parts of the project. Part one of the second project was to research two contemporary artworks. One was assigned, the other their choice. They were also assigned a specific lens for the assigned artwork and each member of the group had a different lens (See Appendix D for the assignment). Additionally, preservice teachers were asked the following questions about both Web sites for critique. Guided questions are:

1. Does the artist use the Web as the media of his or her art?
2. Is the art static, dynamic, or interactive?
3. Is the Web site linear or nonlinear?

4. Is there a central visual metaphor or concept that is evident in the choices of colors, typography, textures, layout, images, and navigation?

5. Discuss the artist's Web site in terms of its metaphorical meaning(s) and its social, political, and/or personal relevance.

6. Discuss the selected Web site (art and artist) according to one of these themes prevalent in contemporary visual art: Autobiography & Body as site of identity, resistance & difference; representation; place; politics; language; technology and ecology. Compare the differences and similarities in how the two artworks you focus on in your paper refer to the concept designated by one of the categorical themes.

In part two of the second project, preservice teachers presented their artworks with one lens that was assigned from the *Multivocal Art Criticism* approach and from the guided questions and uploaded their papers in their group area of ANGEL to respond to peers’ perspectives. They discussed their papers in their group in the online forum for part three of the project according to the following questions:

1. Which lens or combination of lenses in the *Multivocal Art Criticism* Model provides more valuable interpretations? Discuss how you define "valuable interpretations" in your response and why you prefer the lens or lenses.

2. What is something you learned or had not considered previously that another discovered in their interpretation of the same artwork?
After finishing project two, preservice teachers participated in project three, which was *Process Metaphor Art*. This project was not included in data analysis. Next, they began project four *WebQuest* to create their own *WebQuest*. Part one of project four is relevant to my study because preservice teachers critiqued online art lessons. First, they wrote an anonymous critique of the *WebQuest*, “From Disney to Cyborgs in Cyberspace”, that I developed with the professor’s guidance used in Project One and Two. This anonymous critique of the *WebQuest* consisted of three parts according to my research questions:

Multiple Perspectives on Interpreting Visual Culture

1. In what ways does "From Disney to Cyborgs in Cyberspace" *WebQuest* facilitate multiple perspectives on interpreting visual culture? In what ways does it stifle multiple perspectives?

Interaction for Constructing Critical Interpretation

2. How well did "From Disney to Cyborgs in Cyberspace" *WebQuest* promote cross-cultural exchange, interaction among participants, and the sharing of different viewpoints?

Intertextual Approach to Critical Interpretation

3. In what ways does "From Disney to Cyborgs in Cyberspace" *WebQuest* engage students in relating visual culture to social, cultural, gender, environment, and other real-world contexts of power relations?

Then preservice teachers selected an online art lesson and critiqued its values as art education comparing it to my *WebQuest* in preparation of creation of their own online
art lesson in the form of a *WebQuest* in project Four. They typed their critique in the course message board according to the questions for critique:

1. Would the suggested age group be able to do the art lesson?
2. Are enough resources provided for another to teach the lesson? Is a teacher needed to teach the lesson?
3. What type of learning or thinking does the art lesson facilitate? (e.g., active learning, rote learning, discovery learning, fact-finding, game-like learning, critical thinking, creative thinking, multicultural learning, etc.)
4. What would the students learn? Is that valuable art education in the 21st century? Why?
5. How does the art lesson relate to contemporary art theories, art, artists, and art education theories? (See category 2 in the hotlist for readings on contemporary art theories, criticism and see category 3 & 4 for what is going on in the art world (galleries, art & artist groups).
6. How does the art lesson meet the National Art Standards?

Then preservice teachers selected a peer's critique and reviewed the lesson critiqued. They replied to a peer's critique with their perspective on why they agreed or disagreed with the peer’s critique.

I have described the procedure of the research according to the project overview in the course schedule. I made observation notes during class. I interviewed preservice teachers during the projects and after the projects were finished. I continuously developed my reflection journal while collecting data.
Methods of Data Collection

In a case study, researchers recommend to select an unusual case but to portray what is common and what is particular about the case (Stake, 2000). In this way, the case study could make readers curious and offer worthwhile reading by a unique condition and holistic view. To build an in-depth picture of the case, a case study researcher involves the widest array of data collection (Denzin & Lincoln, 2000; Yin, 2003). My study is particularly concerned with the mixture of online and offline curriculum in which preservice teachers from two countries studied interpreting images. Toward this end, I have employed various methods to collect relevant and multiple data.

Participant Observation and Reflective Journal

Observations while participating and recording my reflections in a journal were employed for collecting data for this study (Merriam, 1998). Since my study was to investigate preservice teachers’ learning in a Web-enhanced art education curriculum unit, I observed both the physical and virtual class as a participant. The objective of this study is to develop and assess a Web-enhanced art education curriculum for its impact on multiple perspectives, interactions, and connecting broader contexts. For this purpose, I observed the relationship among curriculum contexts and preservice teachers’ interaction, processing the assignments, and other learning events. Participant observation was to provide some knowledge of the context or reference points for specific insights that I found and interpreted from reading preservice teachers’ interaction in the online discussion.
I planned observation according to my research questions. The research question concerns how Web-enhanced art education implements online teaching of critical interpretation of visual culture in preservice art education. The research questions of this study entail four parts, which are to facilitate multiple perspectives, promote interaction, relate images to broader contexts, and educational implications. For example, I made observation notes paying attention to how participants share different perspectives on interpreting images through learning activities or interactions with other participants or the course Web sites in both physical and virtual learning environments.

My reflective journal contained the development of a Web-enhanced curriculum under the guidance of Dr. Karen Keifer-Boyd including the pedagogical framework, the content of the Web site, and strategies for the curriculum. This reflective journal also included interpretive notes observing class activities during 15 classes, each two hours in duration. This research data was gathered in close to one-half of the first part of the semester. I recorded descriptive and reflective notes about out-of-class assignments such as online discussion forum and my experiences about the interviews with the preservice teachers. I also made notes about informal conversation I had with preservice teachers during the classes.

Observations were also conducted to triangulate emerging findings such as in conjunction with interviewing and document analysis to substantiate the findings (Merriam, 1998). One unique situation I faced during observation of the discussion and posting their papers for the critique of contemporary artworks is that I had to constantly relate what I observed preservice teachers in the physical setting do and say to their interaction in virtual setting to interpret their thoughts based on their texts.
I use the term document as the umbrella term to refer to a wide range of written, visual, audio, email, electronic messages, and physical material relevant to the study (Merriam, 1998). I obtained the following documents pertaining to the course: course descriptions on the university Web site, syllabus, class rosters, questionnaire, email from participants and the professor, anonymous critiques from preservice teachers and written texts from the online discussion forum and critiques.

I asked preservice teachers to fill out a questionnaire to gather baseline data such as class, major, and experiences related to interpretation and Web-based learning (See Appendix E for the questionnaire). I used this data set to compare previous experiences to the data analysis of the participants’ interpretation. Preservice teachers answered the questions about their expectations related to the course. The questionnaire also included preservice teachers’ beliefs about interpreting visual culture and asked them to describe their favorite artwork or visual culture image. The questionnaire data implied preservice teachers’ attitudes toward interpreting visual culture. This information helped me understand previous experiences and attitudes toward interpreting visual culture for the data analysis of perspectives and interactions toward use of computers in art education.

Threaded discussion data in a Web forum and preservice teachers’ critique of visual culture on the message board were primary data resources for the analysis of preservice teachers’ interactions. Their own reflective and interactive activities of interpreting visual culture in the threaded discussions provided insights into self-reflection during the critical-interpretation learning process. Specifically data of threaded
discussion came from three parts: *Interpretation* on their initial use of the *Multivocal Art Criticism* approach, *Representation* in which they examined representation of gender and race in Disney movies, and *Difference* in which they exchanged views on cultural diversity. Threaded discussion about written critiques of two contemporary artworks in a group Web forum were used to investigate preservice teachers’ sharing different perspectives in collaborative learning.

Emails from participants were questions, concerns about the course, scheduling interview appointments, or other forms of interactions and incidents. Especially email exchanges were useful for me to interact with Korean participants by answering questions, attaching documents, explaining the projects, or obtaining guest accounts in the course Web sites.

Anonymous critiques were preservice teachers’ evaluation of my *WebQuest* in written form to provide feedback regarding my research questions such as multiple perspectives, interactions, and broader contexts for interpreting visual culture. This evaluation of my *WebQuest* provided data for implications of Web-enhanced art education.

I have systematically saved all the participants’ texts into the electronic files. These documents provided me with central sites of preservice teachers’ learning and course contexts.
Interview

Interviews were conducted using semi-structured questions pertaining to students’ definition of visual culture, learning experiences on assignments including online discussion, reading, critique of contemporary art works, and suggestions regarding technology applied to teaching visual culture. Although I made an interview protocol (Appendix F), I revised questions according to emerging questions during data collection. As I read preservice teachers’ responses on the Web course site or observed their learning in the Web or the classroom, I added more interview questions that brought up important issues that later helped me develop new analyses and insights.

I interviewed preservice teachers just after they finished two projects so that I could remind them of their learning experience as they preceded on to other projects. I could interview those who actively participated in the class and showed explicit concerns regarding critical interpretation of visual culture in art education. I also could include those who minimally participated in the course or showed different opinions from the majority in the classroom discussion. The interviews were audio taped and transcribed. This information became a valuable component of my analysis across other data.

Methods of Data Analysis

I conducted data analysis continuously during the process of data collection as qualitative researchers recommended (Bernard, 1988; Merriam, 1998). While observing the class or interviewing, researchers’ hunches, assumptions, working hypotheses lead to attention to certain data and then to refine researchers’ assumptions. Therefore, I consider
the process of data collection and analysis as “recursive and dynamic” (Merriam, 1998, p. 155) and therefore significant for building meanings or stories from my data.

Qualitative analysis is the search for patterns in data and for ideas that help explain the existence of those patterns (Bernard, 1988). In other words, data analysis is the process of constructing meaning out of the data. Merriam (1998) explains data analysis “involves consolidating, reducing, and interpreting what people have said and what the researcher has seen and read” (p. 178). During the process of interpreting the data that I collected, I faced loosely structured concepts, ideas, and patterns. I derive these by relating data to my knowledge, research questions, and other research contexts to make sense of the data. Below I describe my analysis process in detail.

**Data Analysis**

In this section, I have described how I analyzed discussions in the online forum, critiques in the message board, interview, and anonymous critique of my *WebQuest* using emerging concepts, ideas, and patterns to respond to my research questions. Huberman and Miles (1994) discuss data analysis containing three linked processes: data reduction, data display, and conclusion drawing/verification. Once data is available, “data summaries, coding, finding themes, clustering and writing stories,” (Huberman & Miles 1994, p. 429) are examples of data reduction. Data display means organized forms of reduced series of data for constructing meaning for conclusions. In the conclusion drawing/verification process, the researcher draws meaning from displayed data. “Comparison/contrast, noting patterns and themes, clustering…confirmatory tactics such
as triangulation, looking for negative cases” (Huberman & Miles, 1994, p. 429) are tactics for conclusion drawing/verification.

With regard to data reduction, I conducted a first level of coding. I identified notations so that I could access them as needed in both the analysis and the write-up of my findings. For example, I coded types of lens in the Multivocal Art Criticism approach that participants used to interpret and discuss a specific Disney movie. I also coded types of preferred lens or combinations of lenses in threaded discussion data and its frequency in their conversations. (See Appendix G for an example.) I compared these with preservice teachers’ opinions about usage of a lens or lenses in the classroom discussion, interview, and anonymous critique of the WebQuest. In addition, I recorded emerging types of evaluation as positive, mixed, and negative responses in tables (See Appendix H for an example).

This kind of information was placed in separate files to access it. Reduced data display was intended to build on as I moved between the emerging analysis and the raw data of discussion, critiques of visual culture, interview, my observation notes, and anonymous critique of the WebQuest visual culture lesson. Data display also permitted emerging conclusion drawing and verification.

I compared examples under the same themes noting patterns and themes. Triangulation is most often used in association with data analysis and verification (Huberman & Miles, 1994; Stake, 2000). Triangulation in analysis means using a combination of multiple methodological practices, investigators, perspectives, or multiple sources of data to understand complexity of data (Denzin & Lincoln, 2000; Merriam, 1998). I used “multiple resources,” “double-check findings,” and “modes of evidence”
(Huberman & Miles, 1994, p. 438) to ensure triangulation in an ongoing process of data collection and analysis.

I kept track of my thoughts, speculations, and questions regarding my research questions as I engaged in analysis. I wrote margin notes to comment on the participants’ thoughts on the raw data of discussion, critiques of visual culture, interview, my observation notes, and the anonymous critique. I looked for concepts that might suggest multiple perspectives on interpreting visual culture and interactions among participants, broader contexts, and educational implications for developing approaches to visual culture in preservice education. My specific research questions for data analysis are:

1. How can a Web-enhanced art education class facilitate **multiple perspectives** on interpreting visual culture by using the Multivocal Model? How can a Web-enhanced art education class integrate multiple perspectives through cross-cultural exchange toward the critical interpretation of visual culture?

2. How can a Web-enhanced art education class promote preservice teachers’ **interaction** in constructing critical interpretations of visual culture? How does the implementation of interactive space contribute to the shared different viewpoints of cross-cultural experiences?

3. How can a Web-enhanced art education class actively engage preservice art teachers in relating art to **broader contexts** in society? How do these broader contexts enable preservice teachers to become empowered to use critical pedagogy to teach visual culture?
4. What are the future considerations and educational implications of Web-enhanced art education for the critical interpretation of visual culture in preservice art education?

To respond to the first question, I looked for themes that might suggest multiple perspectives in discussion of visual culture using the *Multivocal Art Criticism* approach and in the interview data. I recorded participants’ usage of lens(es) interpreting a Disney movie and their preference of a lens or lenses for valuable interpretation in discussion of contemporary artworks.

To analyze data for the second question, I looked for themes and patterns that show the evidence of referring to others’ viewpoints in discussion of visual culture and interview data. I also analyzed the preservice teachers’ evaluation of the *WebQuest*.

I noted participants relating visual culture to broader contexts in discussion of beliefs about different visual culture from theirs to analyze data for the third question. I found educational implications for Web-enhanced art education from the analysis of the anonymous critiques, interviews, various types of discussion, and my observation notes.

I started by identifying concepts and patterns in data according to my research questions. As I read each discussion and critique, I moved down the concepts to see if the same themes reemerged. I noted similarities and differences within the concepts. I commented on the similarities and differences according to the themes. In presenting the analysis in chapter four, I added quotations to ground my analysis of concepts studied. Throughout the process of data analysis, I used the preservice teachers’ own voices and perspectives to give more authority to their own ideas, which is a critical ethnographer’s concern.
In data analysis, trustworthiness is a critical issue in this study. Trustworthiness is related to the audience “who must be convinced that the study is worthy of confidence” (Lincoln & Guba, 1985, p. 328). Lincoln and Guba (1985) state the four criteria of credibility, transferability, dependability, and confirmability to create that confidence. Lincoln and Guba (1985) recommend member checks as one way to increase credibility of findings. Member checks refer to data, analysis, interpretations, and conclusions tested with members of stakeholding groups where data were collected. I checked data and its analysis with my thesis advisor, Dr. Keifer-Boyd, a professor who taught the course that I studied. She provided opportunities to correct errors, add more information, and critique my analysis and interpretation of data throughout the investigation.

Finally, I referred to the theoretical framework for this study and literature review to include and to develop insightful interpretation. This enabled me to gain more insights to my analysis and interpretation. Therefore, my interpretation reflects the research topics, my own perspective and knowledge, theories, and participants’ voices.

**Reporting the Research Findings**

Reporting a qualitative case study is to write about study results and findings. Although there is no standard format for qualitative research (Wolcott, 1990) due to new forms emerging and the blurring of forms in the field of study. I found that several steps could contribute to writing research findings. Identifying audience serves to imagine readers’ needs and to outline the content and style of presentation (Merriam, 1998; Yin, 2003). I suppose my audience as art educators who would be interested in some problems
in practices, findings in my case study, and its relation with previous theory or research. As a dissertation, it is significant to include “mastery of methodology and theoretical issues along with an indication of the care with which the research was conducted” (Yin, 2003, p. 143).

I employ a linear-analytic approach for composing the research report. A linear-analytic structure starts with the issue or problem and reviews the related literature (Yin, 2003). Research methods proceed according to the research problems. The findings from the data are analyzed and conclusion and implications are presented from the analysis. To engage readers in the study, I explain the phenomenon and its context in detail and focus on significant findings with the collection of evidence.

The participants in this study are anonymous. I use pseudonyms in the empirical examples presented in this dissertation to protect participants’ confidentiality. I present findings and my interpretation according to my research topics and questions. Research topics and questions are framed with theoretical reviews of educational, social, cultural, and technological theories and a conceptual frame. It helps not only in supporting my findings and interpretations but helps the audience to understand broad issues from theoretical perspectives.

I discuss my findings and analysis in chapter four. I present my analysis and interpretations with examples of participants’ voices and works. I describe participants’ ideas and experiences from my perspectives. If participants explicitly show their ideas and experiences, I use direct quotes from words and work. Otherwise, my interpretation is based on implicit data, examining contexts, my observation, and theories.
Chapter 4

FINDINGS

In this chapter, I discuss findings to my research questions from a qualitative analysis of a Multivocal Art Criticism approach interpreting visual culture. Next, I discuss preservice teachers’ interaction in constructing critical interpretations of visual culture and the engagement of preservice art teachers in broader contexts in society.

Multiple Perspectives

Central to this study is the question: How did a Web-enhanced art education class facilitate multiple perspectives on interpreting visual culture by using a Multivocal Art Criticism approach? I begin by describing preservice teachers’ use of the five different lenses to interpret visual culture. Next, I discuss preservice teachers’ perspectives on the value of art pedagogy that encourages multiple viewpoints about visual culture and their use of personal experiences to interpret visual culture, regardless of the lens each applied to interpretation. Finally, I discuss resistance to critical pedagogy and problems when preservice teachers interpret visual culture with a Multivocal Art Criticism approach.

Descriptive Entry to Interpretation

Preservice teachers employed description, step one of the formalist lens, in mixed or intersected ways with other lenses in the Multivocal Art Criticism approach. While
description enriched interpreters’ understanding, use of metaphor to understand complex and abstract content tended to advance multiple meanings of visual culture. A series of learning activities facilitated preservice teachers’ critique, which involved meaning-making through metaphor.

The use of a formalist lens appeared in mixed or intersected ways with other lenses as students interpreted Disney movies, contemporary artworks, and contemporary artists’ Web sites. Three of the nineteen preservice teachers chose lens one, the formalist lens, to interpret Disney movies. The following is an example of an attempt to use the formalist lens.

Belle is perfect and beautiful in most American standards. She has a small figure, her hair and clothes are neat and clean and her mannerisms are that of a proper lady. She is depicted with an extreme personality not found in average people. She is always kind and caring and never short of temper. The Beast is overpowering in appearance and volume. His presence is quickly understood as angry and self-defeating. The movie is quick to connect the strong bond between a father and daughter. And the visual forms work as one to combine a feeling of luxury and strong moral values (Monica, Interpretation forum).

It seemed impossible for preservice teachers to separate visual elements, emotion, and ideas of Disney movies from social roles in attempting to apply formalist criticism. In the use of a formalist lens in the example above, this preservice teacher’s interpretation is about social aspects linked to visual features. Because preservice teachers already knew the Disney story, and its moral lesson, it might be difficult to look at the image detached from viewers’ experiences. Such popular culture, which included narrative,
music, and text with images, could not be isolated from preservice teachers’ lived experiences, as easily as an unfamiliar or abstract painting or sculpture might be. Thus, visual qualities were interpreted as expressions of ideas or emotions that went beyond the intrinsic surface visual elements and principles of the Disney movie, *Beauty and Beast*.

Seventeen preservice teachers used description, an aspect of the formalist lens, although only four of the nineteen referred to their adaptation of this lens with other lenses in interpreting artists’ work and Web sites. In the *Multivocal Art Critiques* that assigned a specific lens to students in their group, preservice teachers began to construct meanings by describing the visual elements. Preservice teachers, while not always recognizing their use of a formalist perspective as entry into interpreting visual culture, started their critique with describing the visual aspects:

The man playing the cello is the main image at first. He is an elderly white male. The clip then zooms out to a younger female playing three televisions stacked on top of each other as a cello. This television cello is equipped with strings and the cellist is playing it with a bow. Paik believes in and supports music (Melissa, *Multivocal Art Critiques*).

While Melissa interpreted Paik’s work with lens two, a social-cultural lens, she began to critique the contemporary artwork in descriptive ways to provide enrichment for her interpretation of the artist’s socio-cultural belief.

However, Clive Bell (1977) and Clement Greenberg (1977), two art critics who define formalism, limit description to only what is visually present in the work. Visual aspects are privileged in the formalist lens. Meaning derived from references to subject matter, from a formalist stance, weakens the work to claims of it having propagandistic
agendas. Art that is interpreted and judged based on its meaning rather than intrinsic “significant form” is denounced as not pure art. “Significant form” in modernism’s quest was to practice experimentation with formal and abstract images (Stinespring, 2003). The romantic aspect of formalist criticism emphasizes, “originality and the free use of imagination” (Stinespring, 2003, p. 38). Thus the focus inward to the artists’ original compositions is devoid of societal references. Deviating from a pure formalist stance, Melissa used literal qualities that explained subject matter such as figures, objects, and their environments.

Johnson and Cooper (1994) state that descriptive items in a written critique are sensory qualities, literal qualities, physical sensations, expressive qualities, reference to style, and reference to historical facts about artwork. Sensory qualities include such as line, color, texture, shape, or form (Wilson, 1997). An example of sensory qualities in a preservice teacher’s writing is, “The ‘clean’ design, which utilizes sans-serif type, straight lines, and a white background.” An example of a style and further contextualizing the art with a historical style in writing is “reminiscent of Modern design, which was often described as ‘futuristic’.” An example of expressive language in another critique is “The video/sound installation titled The Sleep of Reason is a ‘nightmarish video.’” These descriptive types of languages were most common in the written responses. In comparison with interpreting Disney movies and contemporary artworks, preservice teachers tended to critique with more literal usages of language for interpretation of Disney movies than contemporary artwork. This could be because popular texts in Disney movies appear more grounded in a familiar story and narrative
qualities may require more literal use of language and meaning than unfamiliar contemporary artworks.

Refined and carefully chosen language for describing visual elements generated multiple directions for interpretation of ideas and emotions. Description supported interpretations and helped the different viewers understand each other’s interpretations. As Barrett (2003a) explains, “What one sees and how one describes are highly dependent on how one understands: descriptive facts are dependent on interpretive theory” (p. 205). Some descriptions in students’ critiques implied their interpretation. The different lenses focus description in different ways. Thus, interpretations vary and arise out of description. For example, compare two preservice teachers’ use of description for interpretation of the same artwork, *Cyborg W1* by artist Lee, Bul.

The figure is missing some body parts such as an arm, a leg, and a head. The incomplete cyborg form plays with the idea and makes a statement that technology is imperfect, for the human form is actually an incomplete robot (Hannah, *Multivocal Art Critiques*).

The various bolt-like nubs along with the many plates and shells give the sculpture an armored look — as though it is about to go into or has just been participating in battle. The armored look gives the appearance of the sculpture being protected, yet strong as well. (Emma, *Multivocal Art Critiques*)

Hannah described missing body parts of the artwork and interpreted the imperfectness of technology and cyborgs. She used lens three, an anthropology lens, and interpreted “imperfect technology” from her reconstructing process of missing limbs in the Cyborg’s body. She thought about the process of art making and the meaning that the artist created
with the process of problem solving. She reconstructed the artistic process to have insights into the artist’s process and thinking. She recreated Belle in the *Beauty and Beast* as a cyborg version and felt the powerless in transforming femininity in fairy tales to a cyborg Belle by omitting an arm and a leg. (Figure 4-1)

On the other hand, Emma described the warrior portrait of the artwork and interpreted strength in the armored look with lens one, a formalist lens. The usages of different lens enabled preservice teachers to create different interpretations of the same artwork.

The usage of the lenses could relate to the professor’s explanation before the assignment about the *Multivocal Art Criticism* approach that the value of lens one is that it is a familiar entry for interpretation. In the formalist approach, lens one begins by describing colors, shapes, and other visible features of artwork. Therefore, preservice teachers began with describing visual aspects to interpret images of visual culture whether they used lens one or other lenses.
Not so common was reflective, metaphoric, or analytical language for interpreting Disney movies when preservice teachers chose the formalist lens. The one of few examples includes:

The male figures in the movie that are supposed to be attractive are very masculine with neck width that are the size of their heads, with biceps larger than their head size. They are very physical and violent. They are pretty much meatheads. (Hannah, Interpretation forum)

Metaphor Stimulates Multiple Meanings

Philosophers and art educators who are concerned with interpretation discuss metaphor in relation with language and critique of art (Feinstein, 1982; 1996; Lakoff & Johnson, 2003; Osborne, 1984). Feinstein (1982) defines metaphor as processing two meanings in communication. One is a literal meaning and the other is a nonliteral meaning. Literal meaning communicates through denotation. One communication theory is that the primary requisite for communication is that the meaning a recipient finds in the mediating symbols is the exact meaning its user intended. In literal meaning, the referents are perceived as one-to-one correspondence. Both the meaning and the referent are consensually agreed upon by the culture, i.e., meaning and referent are already named. It is literal meaning that we are most often taught to comprehend and convey. In visual images, we first grasp literal meaning that is readily understandable. For instance, illustrations in school textbooks, advertisements, or other forms of schematics are conventionalized symbols to help explanation and concept formation. In artworks, visual
images convey literal meaning such as subjects, subject matter, objects, and their environments.

Preservice teachers explained literal meaning of characters in the movie based on the story. Preservice teachers described characters of the Disney film *Beauty and Beast* in terms of literal meanings, conventionalized in society, of the visual culture. Examples in the *Interpretation* forum are “Belle was …super skinny, perfect skin, and perfect hair with that one chunk to fall in her face at the right moment. And there she was, physically weaker than the Beast but so gentle and good” or “the Beast’s image of darkness and evil is powerful in depicting him as a character.” “Perfect skin” is literally equated with white skin. The meanings of characters and its relationship between good versus evil within the story *Beauty and Beast*, are literally interpreted.

Darkness could be a racist symbol through encoding messages of criminal, villain, and barbarian with dark skin. Darkness could become a literal meaning of evil through unquestioned conventions in literature, film, and other forms of communication if viewers repeatedly experienced the implied relationship between darkness and evil. Whereas literal meaning communicates by way of denotation, nonliteral meaning evokes connotations (Feinstein, 1982).

The possibility that the image, sound or feeling can call up viewers’ experiences by the vehicle (i.e., by the form) may be expressed in anything that is seen or heard or touched—other than words. The extralinguistic quality of metaphoric representation makes viewers’ sensory experience as the basis for metaphor.

There is a definite visual metaphor that Paik wants viewers to grasp…The three TV monitors that make up the TV cello flash video clips that attack all the
viewers’ senses. The black and white images give anonymity to the faces while they bombard our senses to near meltdown. Abruptly, the video ends leaving the viewer to reflect on the message. (Monica, *Multivocal Art Critiques*)

Monica recognized contemporary artworks as a visual metaphor. Her approach to a visual metaphor is exemplified in Ortony’s (1975) and Ferrari’s (2002) concepts of metaphor as experiencing the inexpressible through compactness and vividness. Monica referred to compact and vivid experience in a visual metaphor saying, “The black and white images give anonymity to the faces while they bombard our senses to near meltdown.” Metaphorical and interpretative accounts allowed Monica to convey meaning by transferring anonymous attributes, which are not expressible and nameable sensory experiences.

She interpreted Nam June Paik’s *Global Groove* as having extralinguistic domain in metaphorical meaning. The preservice teacher expressed a condensed sensory experience elicited by monochromatic figures, juxtaposing various texts including three TV monitor images, cellist, and music. The meaning could be transferred in the viewer’s emotional life experiences with the artwork. This experience could be something that is hard to translate in any language. The three different monitors and cello music signifies different sense-perceptions. Metaphoric meaning reveals the tension among visual and audio experiences. It is an extralinguistic representation of anonymous experience that extends outside language. The visionary quality of black and white images in metaphor is the vehicle that leads to its referent of our sensual experience through perception.
The procedure of interaction generated in metaphor involves thinking about abstract concepts through the images (Ferrari, 2002). The image remains embedded in the idea of “womanhood” and “machinery” in the following example.

The representation of the sculpture emphasizes womanhood and machinery, expressing the idea of women being controlled by technology. The representation also highlights the paradox of a hot woman versus a cold machine. The overall emotion of the work is a confusing one, because typically sensual women and mechanical robots have different connotations. While Bul’s sculpture is formally interesting, there is evidence that there is more to the artwork than its physical qualities. It is obvious that it refers to more than what one can see (Olivia, *Multivocal Art Critiques*).

Olivia used metaphor to bridge the ideas of “womanhood” and “machinery” that compact information by converting or transferring emotional or sensory experiences. Olivia juxtaposed contradictions of sensory experiences in “the paradox of a hot woman versus a cold machine” and conveyed metaphorical meaning by representing vivid perception and rich experiences. As she mentioned the inexpressibility of characteristics, “confusing” in her words, the meaning of artist’s work could be contradictory to cultural narratives of femininity and machinery: “The overall emotion of the work is a ‘confusing’ one, because typically sensual women and mechanical robots have different connotations.”

The metaphor “the paradox of a hot woman versus a cold machine” relates to irony that feminist writer Donna Haraway (1991) proposes as a strategy for a socialist-feminism critique:
Irony is about contradictions that do not resolve into larger wholes, even dialectically, about the tension of holding incompatible things together because both or all are necessary and true. Irony is about humour and serious play. It is also a rhetorical strategy and a political method, one I would like to see more honored within socialist-feminism. At the center of my ironic faith, my blasphemy is the image of the cyborg. (p. 149)

According to Haraway (1991), “a cyborg is a cybernetic organism, a hybrid of machine and organism, a creature of social reality as well as a creature of fiction. Social reality is lived social relations, our most important political construction, a world-changing fiction” (p. 149). Haraway’s cyborg, like Lee, Bul’s art, is a condensed image of imagination and material reality. Cyborg is the hybrid form of machine and human to critique “the traditions of ‘Western’ science and politics” (p. 150) in Haraway’s writing. The irony of “hot woman versus a cold machine” in Olivia’s interpretation suggests metaphorical meaning similar to Haraway’s socialist-feminism strategy of the use of cyborg to critique hegemony.

Charles Garoian (1998) refers to “machine” metaphors common in portrayals of “modern industrial practices” (p. 251) denoting the machine as superior to humans and nature. Machine metaphor means social and industrial revolutions that increase productivity through developing productive efficiency in Western Europe. The idea of cold machine in Olivia’s critique implies the machine as industrial revolution, technology, and dehumanization over human.

However, she further juxtaposes two different ideas of womanhood and machinery referring to the metaphor of cyborg as “the paradox of a hot woman versus a
cold machine.” This is a social critique of the vulnerability of the female body as a sexual object and at the same time questions the myth of machine superiority to human capabilities in modern society. The notion of cyborg serves as a metaphor to critique “the social, political, and aesthetic impact of information technology on the posthuman body and its identity” (Garoian & Gaudelius, 2001, p. 333). It is similar to artist Lee, Bul’s position, as critical aesthetics of cyborg that critique the social phenomena of plastic surgery of women as constructing body and its identity.

Other discussion activities in the class and assignments emphasized looking for metaphor in critiquing artworks including considerations of the technological and other creative processes as possibly having metaphoric meaning. Metaphor became key to the interpretative process. The professor emphasized metaphor in numerous ways. For example, she asked preservice teachers at the first class to identify and connect technology metaphors to their fears of technology. Preservice teachers next read and discussed Mastering the Art of Metaphor by Tad Simons (2001). Metaphor is a conceptual way to turn abstract concepts into more vivid understanding. Simons (2001) explains that metaphor helps new or unfamiliar thoughts with the use of analogies and similes. In a class discussion, preservice teachers interpreted the metaphors of a contemporary Web artwork, DissemiNET (Figure 4-2) by Beth Stryker and Sawad Brooks (1998).
Through locating the meanings of an entry page of DissemiNET in works of Web artwork, preservice teachers deciphered iconic, metaphoric meaning of many layers in images like “blood vessel,” “eyes,” or “life.” They discussed visual metaphor that represents complex ideas of travel, diaspora in the Web artwork, DissemiNET, with the analogies of stories, memories, and its relationship to different movement of clicks and choices. The professor encouraged preservice teachers to discover the contextual meaning of stylistic, iconic, expressive, and metaphoric elements in the Web media and to look for nonlinear and multiple meanings of the stories. While Simons (2001) emphasizes the effectiveness of communication through metaphor, metaphor in understanding artworks enables viewers to recognize extralinguistic experiences that
convey meanings through visionary qualities beyond language (Ferrari, 2002) and presents new ways of understanding imaginative human experience in the mode of poetry (Culler, 2002).

Preservice teachers discussed metaphor in relation to critiquing Web sites in class as they worked on preparation for their critiques of artworks in the project, *Multivocal Art Critiques*, a focus of data analysis of this study. After writing critiques of contemporary artworks and Web sites, they discussed each other’s critique, in their group of five members, online as an outside class assignment. At that time, they also learned about the next assignment, *Process Metaphor Art*. This series of learning activities was intended to encourage understanding of the significance of metaphor in critique and creation of artwork. It also encouraged a search for deeper meanings beyond literal, surface, and expressive descriptions. Thus looking for metaphor may encourage finding multiple meanings in the interpretative process.

**Value of Multiple Perspectives**

By multiple perspectives, I am referring to the interpretation of visual culture in such a way that preservice teachers demonstrate that they value and acknowledge multiple viewpoints within and about visual culture. In this study, multiple perspectives refer to uncovering diverse viewpoints with the use of multiple lenses in the *Multivocal Art Criticism* approach. Recognizing different perspectives on a certain artwork could enable reflection on multiple perspectives. My assumption is that multiple interpretations with different lenses on the same work might deepen reflection and broaden perspectives.
toward visual culture. Preservice teachers valued multiple perspectives on interpreting contemporary artworks by referring to the combination of lens two, a socio-cultural lens, with others:

I found that the other lens were able to see the artwork's connection to ideas of femininity and our technological culture as well. Lens one [a formalist lens] contributed important information; however, I felt that that lens alone limited the depth of the interpretations. (It was however, clear that the message was still received even through this lens.) The interpretations given from lens two [a socio-cultural lens] allowed for deeper investigation into the meaning behind the work, and why this issue is of social concern. (Nancy, *Multivocal Art Critiques*)

Preservice teachers critiqued two artists’ works using one of five lenses in the *Multivocal Art Criticism* approach. One artwork was assigned and the other was their choice in the online lesson. Assigned works were works by Nam June Paik or by Lee, Bul. Each of the four groups had five members except for one group. Each member was required to use one assigned lens. After researching two artists’ Web sites with a focus on an artwork per artist, preservice teachers wrote their critiques and uploaded their paper in the online forum. Then, they read each other’s critique of contemporary artwork in their group and discussed it at the online forum. Preservice teachers discussed according to the Web instruction “Which lens or combination of lenses in the *Multivocal Art Criticism* approach provide a more valuable interpretation? Discuss how you define “valuable interpretations” in your response and why you prefer the lens or lenses.”

Combinations of lens two, the socio-cultural lens, with others were selected with the highest frequency at fourteen among nineteen preservice teachers.
I found that Lens 2 [socio-cultural lens] and Lens 3 [the experimental reconstruction anthropological lens] provide the most valuable interpretation for this specific artwork. I define "valuable interpretation" as in experiencing and analyzing the artwork as the viewer, and also analyzing the artwork as the artist intended it to be, trying to see the message the artist is trying to convey. I chose Lens 2 because it deals with the social cultural context, and Lee Bul's Cyborg W1 is all about social and cultural comment. The Lens 2 explores and asks questions that deal with cultural context and helps viewers learn more from the artwork. I also chose Lens 3 because personally, as the person doing the Lens 3, I really did have to think about what the artist was thinking about and as she created the artwork. I had to focus more on this topic and it also tied in with what Lens 2 covered. So I chose Lens 2 and 3 as the most valuable interpretations for this specific artwork of Lee Bul. (Hannah, *Multivocal Art Critiques*)

Hannah thought the combination of lens two (the sociocultural perspective) and lens three (the experimental reconstruction anthropological perspective) provided valuable interpretation. She valued the artwork’s statement toward the society. While using lens three which requires reproducing the artist’s conceptual and/or making processes, this preservice teacher engaged in the artist’s thinking in the specific artwork. This process helped to create meanings by experiencing the artist’s process. The preservice teacher could relate the artist’s reasoning to social and cultural context by reconstructing the artist’s cognitive and material processes in the process of making an artwork.

After the online discussion, preservice teachers had an opportunity to reflect on the online discussion in a face-to-face class discussion. The professor asked everybody to
participate in the discussion. Most of preservice teachers discussed similar points made in the online forum, but two students who previously preferred using one lens for valuable interpretations changed their opinions to preferring the combination of two lenses.

The changed views and majority preference to use more than one lens might be because the preservice teachers read each others’ critiques in their group interpreting the same work and were asked to reflect on others’ critique by the instruction that asked, “what is something you learned or had not considered previously that another discovered in their interpretation of the same artwork?” The classroom discussion was insightful and dynamic to listen to everybody’s voice beyond their group because preservice teachers brought up different perspectives and their experiences in using a lens. Since they already discussed interpretation online, this allowed a reflective dialogue in the classroom. They shared ideas such as “insightful interpretations open dialogue and diverse perspectives” about valuable interpretations with the usage of multiple lenses. The professor also emphasized the value of multiple lenses.

**Personal Experience for Interpreting Popular Culture**

Preservice teachers used personal experiences to interpret Disney animated films. Pleasure, fear, and fantasy in childhood memory evoked personal meaning to interpret popular culture images. As Victor Turner used the term “multivocal” referring to the multiple meanings assigned to a symbol (1967; 1975), preservice teachers constructed multiple meanings in looking at artworks as symbolic. According to Turner (1967; 1975), individuals participate in the process of performing personal meaning in public space in
social ritual. Preservice teachers interpreted Disney movies with personal experience. Especially they referred to pleasure, fear, and fantasy from their memory of childhood experiences. Participants shared personal meaning associated with Disney films that evoked various forms of emotions and ideas in discussion forums. Thus, the use of lens four, the feminist art criticism approach, generated the expression of personal meanings associated with images and narratives.

To watch a Disney movie with children is an enjoyable experience. The music, the colors, the pace of activity are all appealing. Most children watch a Disney movie for true pleasure. (Monica, Interpretation forum)

Two-thirds of the preservice teachers (twelve among eighteen) used lens four with the personal connection to images for interpreting Disney movies. This suggests the pervasive value preservice teachers have toward eliciting their personal perspective in interpreting visual culture. However, only four explicitly explored how their experiences are gendered experiences, the focus of the feminist lens. Examples of evoking the personal and gendered experience in interpretation include:

*Beauty and the Beast* was one of my favorite stories as a child and then when the Disney movie came out (I think about middle school time?) I thought it was just wonderful. Belle was everything I wasn't —super skinny, perfect skin, no silly glasses like mine, and perfect hair with that one chunk to fall in her face at the right moment. And there she was, physically weaker than the Beast but so gentle and good. It's funny how even though I was old enough to know how things are, I still sort of thought of Belle as being real and didn't even consider the fact that a
living being of her proportions would probably have snapped like a stick if a strong breeze came along (Sydney, Interpretation forum).

When I was a little girl, I loved the movie, even though I was a little frightened of the beast. He comes across as a big bad guy, at first, who beautiful, little, Belle, falls in love with. I thought Belle was so genuinely pretty and I envied her (Emily, Interpretation forum).

As a young girl when I watched Beauty and the Beast, I found myself imaging I was her. After all, I too lived out in the country and loved my father (and the rest of my family) (Emma, Interpretation forum).

As a little girl I remember wanting to be the princesses in the movies, and even though the beast was scary, I still wanted Belle to love him in the end because he was cute when he turned into a human (Amy, Interpretation forum).

Literal meanings are mediated by society through the society’s sign systems. Searching for meanings in Disney movies and contemporary artworks could reveal societal symbol systems and new metaphors that break from the hegemony of perceptions of literal meanings. Metaphorical reading of visual images allows meanings to be constructed based on individual experience, and lets us question the metaphors we live by (Lakoff & Johnson, 2003).
Resistance to Critical Pedagogy

Preservice teachers read Tavin and Anderson’s (2003), *Teaching (popular) Visual Culture: Deconstructing Disney in the Elementary Art Classroom* accessible through electronic reserve. They critiqued the article in an online forum. The pedagogical purpose of reading the article was to challenge the historical and cultural assumptions of gender, race, class, family, and ideas about morals in Disney culture. Giroux, who is often cited regarding critical pedagogy and Disney and particularly in Tavin and Anderson’s article, states:

My goal is to offer readers a set of tools that enable them to inquire into what Disney represents, in a way that they might not have thought about, and to shatter common-sense assumptions regarding Disney’s claim to both promoting fun and games and protecting childhood innocence. In short, I want both to challenge and to go beyond the charge that cultural critics who take a critical stand on Disney or argue for a particular interpretation of what Disney culture represents fail to consider other possible readings of Disney texts or “simply offer self-righteous tirades against an endless litany of ‘isms.’” (Giroux, 1999, p. 8)

The pedagogy for critical thinking was to enable preservice teachers to ask questions about the cultural stories and their relationship with themselves. The aim in reading the critique of Disney culture was to think about assumptions behind cultural values and ideologies that this large corporation promotes and teaches. “Critical thinking enables students to cross historically and institutionally determined disciplinary and cultural boundaries in order to gain multiple perspectives and to participate in the
discourse on educational content”(Garoian, 1999, p. 49). In problematizing knowledge, beliefs, and attitudes in visual culture, the learning activity was intended to facilitate multiple perspectives.

Fourteen, among nineteen preservice teachers, explicitly consented to the authors’ arguments by identifying authors’ position with reference to the reading. In the beginning of their critique, preservice teachers responded to the authors’ points by expressing new insights gained through this learning activity such as “this article was pretty astonishing to me” or “never really noticed.” They discussed their experiences in watching Disney movies and applied stereotypes of women and other races discussed in the article to other Disney movies that are not mentioned in the article. By reflecting on potentially harmful messages on women or non-European people, preservice teachers addressed the needs of educators’ role to discuss potential harm from the stereotypical images. The following preservice teacher’s response expresses her view of the role of education in today’s media-saturated world.

Because a lot of our media is infused with stereotypes, it is always easier to recognize them after somebody points them out to you. That is why it is important, in education to make students at least aware of content such as the stereotypes in Disney movies. It is easy to watch one of the movies and never really think about it. But when it is pointed out to you that any middle-aged woman you saw was portrayed as the “evil” character or that the only “black” characters were the animals in the jungle, you will be sure to pay closer attention to those qualities next time (Jessica, Representation forum).
While fourteen preservice teachers in the discussion forum stated the significance of critical examination referred to as “cultural pedagogy” by the authors, Tavin and Anderson (2003), three made some reservations with complex responses attached to memories in childhood. One agreed that the representation of race and gender in Disney films is stereotypical, but she claimed, “I don’t think in general really [Disney films] affects people so extremely one way or the other.” Another preservice teacher linked the authors’ statements to her personal experiences from her life:

After reading the article by Tavin & Anderson I reflected back to my childhood and I must admit I still smile when I think about the animals singing and dancing in Jungle Book and I loved the different animal voices in Lady and the Tramp… So I read the article a second time because the first time I read it almost in a defensive manner. I grew up with Disney and thought who are they to criticize the movies I enjoyed. After rereading and rethinking more openly I do admit the authors made many valid points but the tone of the article still seemed disturbing (Monica, Representation forum).

Nine out of twelve preservice teachers in interviews showed positive attitudes and two expressed mixed attitudes toward focusing on race and gender issues in visual culture for their future teaching. Some preservice teachers struggled with the ideas of visual culture critical pedagogy advocated by Tavin and Anderson (2003). One preservice teacher had reservations about the authors’ points that deconstruct connoted messages of Disney films because she grew up with them in childhood when diversity issues often were not discussed.

Disney always seems to portray the white people as the good people, the
African Americans maybe in the jungles, and Asians what was that one where they were Siamese cats, but to me that wasn’t a bad thing but to me as a white woman you know I grew up in the United States, that was not a problem but when you look at all the diversity that they could add in positive light then I think Disney is not educating America as they should. But is it their responsibility? too, I don’t know… I don’t think any visual culture is going to, I don’t think we can look at Disney and say that’s the only form of visual culture and say, that’s the right way, I think as humans we have to be open-minded. (Monica, interview)

This preservice teacher agreed with some points in Tavin and Anderson’s article and stated the need to study visual culture. However, she stated that the authors’ points are narrow in their critique of Disney films by saying “I thought the article was good but it’s always so strongly pointed to the negatives, but what about the positives?” She mentioned the huge impact of Disney films on her life but she argued that race was not a critical issue for her as “a white woman.” She acknowledged the significance of critiquing visual culture but expressed skepticism about only focusing on the negative side of visual culture.

Some preservice teachers as white females position themselves not in a marginalized status. They did not experience diversity of race and ethnicity until they studied at a university:

I was 14 years old before I realized Aunt Jemima was black, maybe that it is just because I am an idiot but I really like, growing up especially how I am, I can’t really say for people, color was never really an issue to me until people would point out color or races. It never bothered me at all and I never really noticed it.
I don’t agree with how they (Disney) portray things but I don’t think it really affects a lot of people. (Amy, interview)

Although many preservice teachers stated the significance of the study of visual culture, one preservice teacher expressed a different viewpoint from the authors’ critique of Disney movies. In an interview, she valued visual culture study and cross-cultural experiences with Korean participants in this study. However, she objected to the ideas about analyzing cultural stereotypes expressed in Disney, since it was a significant part of her life.

I felt that compared to all of the stuff that is on the TV today…that Disney should almost be one of the last things that should be criticized…yes they are very stereotypical but at least they are doing all different…they are trying to do all different cultures and bring in all of these different aspects in not a harmful way and I see some of these videos that are very hurtful and offensive to other people and to really bash Disney is something…I’d rather have a child watch Disney where people at least have a lot of good moral qualities to it as opposed to some of these ones where women are just viewed as just things and uh…the abuse that goes on and a lot of the language that is used…I guess I disagree with them. (Emma, interview)

Emma advocated literal messages in Disney stories that promote romance and fantasy. She minimized the social, historical, or political discourses of race and gender associated with images, which are not immediately found in Disney movies. Emma compared romanticized discourses of Disney with other videos, and advertisements that explicitly showed blatant images and messages of violence, sexualized women, or other
offensive subjects. She supported denotative messages of love and moral values in Disney stories which educate children.

Since Disney movies were significant parts of preservice teachers’ lives, some preservice teachers do not want to disrupt their childhood memories in dreams, fantasies, and fairytales of the popular culture. For example, Monica expressed emotional concerns such as “disheartening”, or “frightening” regarding the focus on the negative aspects of gender, race, and other cultural values in Disney movies.

To watch a Disney movie with visual culture as the focus is disheartening and somewhat frightening. Gender stereotypes are easy to pick out. The absence of cultural diversity is apparent. I grew up watching Disney movies and loved the fantasy aspect (people could fly, beasts turned into handsome men, forks and spoons could talk and sing). I didn't focus on the negative messages that I see in Disney movies now as an adult. Disney movies are movies, not real life. People need to teach our children that diversity is interesting and important, we shouldn't count on movies to do that for us. (Monica, Interpretation forum)

This emotional response to the negative decoding of Disney movies is similar to some art educators’ objection (Kamhi, 2004; Smith, 2003) to including political or social contexts of imagery in visual culture study. They assert that preoccupation with race, gender, or social bias diminishes the aesthetic experience as emotional and psychological enrichment that fine art can serve. Kamhi (2004) insists that emphasizing social and political contexts deprives people of feelings such as “joy of experiencing the arts” and instead stifles emotional aspects of arts by anger, resentment toward social injustice. Some art educators’ (Kamhi, 2004; Smith, 2003) views about aesthetic experience for
spiritual enrichment neglect the social, political, and cultural impacts of artworks. The problem is that the emphasis on aesthetic experience separates artworks from the social world and marginalizes interpretive practices in the art classroom isolated from social and historical relevance to critiquing images. This attitude fails to allow students to explore the significance of the particular place of viewers in interpretation and the social and historical construction involved in that viewpoint.

**Misconceptions about Lenses**

I found several misconceptions about the reconstruction anthropology lens and the feminist lens in the *Multivocal Art Criticism* approach. In interviews with the preservice teachers, three questioned the purpose of engaging in artistic process with reconstruction. One preservice teacher wondered if her recreation of contemporary artworks might degrade the artwork that she admired. Another teacher showed concerns about recopying it.

I would have liked to write about like continuing my paper write about my personal feelings or write about how it affects society or how different cultures are…I think the other lenses dove so much into their artists and their work rather than just looking at their work and trying to recreate or recopy it… I think it’s better like you are supposed to incorporate your own style…or I think that is just a different assignment (Sara, interview).
The purpose of recreating artworks was not recopying itself. It was to engage in artistic processes and imagine the artist’s choices, as problems in creating and communicating meanings with viewers.

Although eight preservice teachers among nineteen chose lens four, the feminist lens, as valuable interpretation, no one explicitly talked about their gendered experiences with Nam June Paik’s artworks. However, one preservice teacher said, “Paik’s work is strangely genderless, and perhaps this sends the strongest gender message of all.” This preservice teacher might have meant “genderless” means male, the normalized gender to which females are compared. Connecting artworks with personal experiences in interpreting artworks is a critical part of feminist art criticism but this must be grounded in gendered experiences.

**Interaction**

In this section, I discuss my findings regarding the second research question: How did a Web-enhanced art education class promote preservice teachers’ interaction for constructing critical interpretations of visual culture? To discuss preservice teachers’ interaction, I examined how interactive interpretation in a Web forum stimulated sharing others’ viewpoints. The dialogue in an online community entailed critical examination of visual culture, reflective thinking, and sharing different viewpoints with others. While most preservice teachers showed a positive attitude toward interpreting visual culture online, a few participants expressed concerns and negative attitude toward using technology in art education.
Reflection on Sharing Others’ Viewpoints

Computer mediated communication is different from face-to-face conversations in important ways. Speakers within asynchronous communication are not able to talk over another or interrupt. Participants’ online conversations can be recorded and archived as transcripts. This enables participants to refer back to previous conversations within a discussion thread in ways that face-to-face conversations could not afford (Markel, 1999). Researchers (Condon & Cech, 1996; Moller, 1998) suggest that flexible time control and storage ability of computer-mediated communication enables participants to interact on multiple conversational topics by investigating related information, constructing ideas, and refining ideas. Further, the use of computer-mediated discussion to share participants’ experience contributes to an interactive dynamic in the open exchange of ideas, opinions, and feelings (Hawkes & Romiszowski, 2001).

In this study, preservice teachers referred to each other in online text-based conversations and these opportunities could engage them in reflection.

Monica makes a good point — Disney movies are not real life — but I have to point out that they aren't just movies, either. They are a huge marketing machine used to make money for a corporation Disney. Movies become books, action figures, video games, television shows, and even other movies. They're toys in your kid's Happy Meal, images on their school bags and lunch boxes, they're the pattern on the pajamas children sleep in at night and even the underwear they have on UNDERNEATH the pajamas. Don't forget that you also have to buy the DVD so you and the kids can see the movie again and again and again... When a
movie can permeate our culture so thoroughly, how can the messages it gives be said to not affect us? (Jack, Interpretation forum)

According to Dewey (1910), reflection is “active, persistent, and careful consideration of any belief or supposed form of knowledge” in light of foundations that ground it (p. 6). Jack critiqued a previous preservice teacher’s statement, “Disney movies are movies, not real life.” He critically examined persistent values of children in everyday lives and refuted the preservice teacher in light of grounds of children’s culture and its relationship with corporation marketing. Further he advocated critically examining messages from the Disney corporation as opposed to the previous participant’s perspective.

Another preservice teacher, Caroline, interpreted Belle’s image in Beauty and Beast and she referred back to Sydney’s comment on the unrealistically thin portrayals of females in Disney fairy tales:

Like Sydney was saying, no woman could have those features and be able to walk. What I really think of when I watch this movie is the age-old subject of finding your prince charming. It hasn’t happened to me yet, but I believe that there is a prince charming out there somewhere. (Caroline, Interpretation forum)

Although she referred to another’s viewpoint, her interpretation was different from Sydney’s on the Web forum. While Sydney critiqued female body types in films, Caroline valued the fairy tale in Disney animated films. This happy-ending story still affects her life dream of prince charming. Caroline shared her view, different from Sydney. Since transcripts in an online forum remain, this enables preservice teachers to read and reflect on others’ opinions on the topic. Although this lesson did not set-up a requirement to respond to each other, students shared others’ perspectives. The rubric to
assess the preservice teachers’ Web posts setup an expectation to refer to each other’s posts, while specific numbers of responses were not required. This interactive learning mobilized students to quote others in the Web forum by carefully reading each other’s viewpoints.

The following are examples of such referentiality among the participants in this study. The threaded discussion in a Web forum reminded a Korean elementary school teacher of her experiences in her classroom. Critical reflection in dialogue enabled this participant to become aware of associations she developed to build her knowledge, judgment, and future consideration. It led to an intertextual link with a Korean proverb, “When a hen cries, a family is ruined” illustrating a traditional value of gender in Korean society. The proverb means that it is a sad house when the hen crows louder than the cock. Women should be quiet and submissive to men. There was no female voice in decision-making in traditional Korean society. The traditional gender role has changed in the current society, but stereotypes of gender perceptions still exist even among children. The episode of a little boy and girl that the Korean teacher described showed reflective thinking as well as a cross-cultural exchange in that she noted that Disney’s movies of female subordinance are familiar to both the cultural ways of Korea and the United States. And that many, in both cultures, would like to see women as equal to men, in such areas as demands on beauty, work, and care-giving.

Female preservice teachers between the U.S. and Korea shared their concerns of identity not based on external and physical attributes of body but based on internal characteristics of mind. In some case, participants expressed personal issues that are not easily discussed in a face-to-face situation. The online discussion contributed to cross-
cultural understanding. Sydney and Jumi shared similar concerns such as female body image and self-esteem:

Jumi,

I am in a class where we talk about many of the things you bring up. Something that many people need to learn is that being beautiful on the inside makes you beautiful outside as well! A peaceful heart and clear mind will help you deal with stress and actually minimize health problems and give you more energy! I see many young people on this campus who are obviously not happy with themselves, whether it is their weight, clothes, hair, whatever...and even if they are physically attractive, their unhappiness or unsatisfaction makes them less attractive to me. Then I will see a woman who carries herself proudly, even though she might not look like a supermodel, she is beautiful! (Sydney, *Difference* forum)

Sydney, I read your reply and absolutely agree with your opinion.

In Korea, like America, there are a lot of people who are not happy for many reasons. Let me tell you another aspect. To be frank with you, I was also unhappy 2-3 years ago. I have spent many times with a long face in my youth. In fact, that time was a tough time for me because I was lack of power to overcome my problems in my mind. My view point was also narrow compare[d] with these days (Jumi, *Difference* forum).

The two preservice teachers shared similar thoughts regarding body images in visual culture and issues of identity. The dialogue among U.S. and Korean preservice teachers
provided opportunities to analyze images and reflect knowledge, beliefs, and attitudes stimulated by images that they saw through cross-cultural exchanges.

Although preservice teachers read different cultures’ responses to visual culture through online discussion beyond geographical and time restriction, there are not many exchanges like the example above. In the beginning of project one, *Informing Online Community*, Korean participants experienced technical difficulty in the access to the course site. While U.S. preservice teachers moved on to the next project, Korean participants posted their opinions after reading articles and U.S. participants’ messages. The professor and I encouraged preservice teachers to read Korean participants’ discussion in an online forum during a face-to-face class. Preservice teachers in U.S. showed their enthusiasm about cross-cultural exchanges through interviews and recognized different values in Korean culture.

I can understand what they are saying. I was really surprised with the one girl who wrote how important her family was and she loves them very much. That’s something that I noticed about our culture because we don’t openly talk about that. But it’s really wonderful to me that she did because I think that’s common in your culture, from what I know, like how to have that family closeness. I really thought that was neat….I really learned something from that. I found differences between Korean and American culture… (Jessica, interview).

They shared pleasures, dreams, and personal memories of Disney films and concerns about the impact of Disney on children’s culture. They reflected their learning experience as valuable by a critique of artworks of different cultures and online discussion with participants in a different culture. Korean participants expressed the
significance of visual culture study in the art classroom and valued the diverse directions of opinions from U.S. participants through email and telephone conversations with me.

**Perception of Technology in Art Education**

Learning in new environments might be challenging to some preservice teachers. Using computer-mediated-communication and technology in art education provided preservice teachers with new opportunities to conceptualize their pedagogies in new media. Although they used emails and the Web as communication and information tools, new conceptual use of online environments for interpretation of visual culture seemed not to be easy to some preservice teachers. Most preservice teachers in this class were young females. The class was focusing on visual culture and instructional technology. However, most preservice teachers expressed fears toward technology from the beginning of class. To generate a comfortable environment and reduce their stress regarding technologies, the professor asked students to introduce themselves and experiences regarding technology. One preservice teacher expressed emotional relief when they shared difficult experiences with others in the class:

> I thought that was great that [the professor] asked about in the very beginning you know…what are you nervous about or what are your fears in this class…because it kind of made me feel better…I thought I was going to be the only one …(Monica, interview)

It seemed to be significant to share fears about technology and get emotional support from others to confirm, “I am not the only one.”
Many of the preservice teachers had prejudices against technology at the beginning of the Web-enhanced curriculum. This preconception of technology as frustrating seemed to be changed by exposing themselves to an online course management system and practices related to technology. One preservice teacher said, “It’s been surprisingly easier than what I thought” in an interview conversation. Another preservice teacher reflected on her experience critiquing visual culture through online discussion in my interview with her:

“I’ve kind of got a personal bias because computers just frustrate me… You know, but through our class we can have our online discussions and it just gives you a wider um you know kind of sampling to get your ideas …So I think technology can put up barriers but sometimes it can break them down. Because you can say things or write things that you might not be comfortable saying. So I feel like everyone kind of opens up more then and it’s a little bit anonymous, I mean your names on it but you aren’t held 100 percent accountable for it. (Sydney, interview)

My speculation on why Sydney felt the online comments were more anonymous and one is held less accountable may be because she would not have to defend her words in a fast barrage of comment and questions from her peers and the professor. These signs of embarrassment and need for fast thinking she may have experienced in face-to-face discussion may be what she means by “you aren’t held 100 percent accountable.”

However, there was a conflicting assumption regarding experiences with technology. One preservice teacher expressed the values of physical interactions and hands-on experiences versus online learning pedagogies in art education.
I’m sure I’ll probably have to but I don’t want to teach on a computer whenever I get older because I think there is nowadays there are a lot of cell phones, and two way radios that kids use and like computers, television, Nintendo, Sega, Play Station. I think a lot is lost on kids and that kids the more they use technology the less they know how to socially interact, which is why I agree more with more physical interaction with kids. It’s so easy to just click on, type in some stuff online and click on a button and send it, and never really talk about and have an in-depth discussion. No projects and stuff, so I think it is really important to work in groups and work with other kids, because I think even more than just the projects, kids don’t know how to interact socially anymore. (Amy, interview)

This belief rejecting technological potentials in the field of art education might come from some art educators’ perception of “dichotomy between human and machine” (Hicks, 1993, p. 42). It also relates to a teacher’s belief that the use of the computer makes students impatient when they need to use traditional artistic tools (Cameron, 2000). Amy offered binary oppositional viewpoints of art and computer as she went on explaining her thoughts:

I have noticed that people are calling it the process of art, art, and I don’t really necessarily agree with that, which is why I don’t necessarily agree with computer art sometimes as art, because it is a process of art that you go through, and anyone can click on those buttons and I guess it’s the same kind of effect because it’s the computer doing the work.

This rejection that computer art is not art could be related to some art educators’ (Torres & Kamhi, 2000) assertion that postmodern arts such as pop art, installation art,
and video art are not art since they do not have common features with traditional visual arts. According to Torres and Kamhi (2000), postmodern art “has not been discrete visual objects at all… and has been so violently transgressive of common-sense standards of reason and decency” (p. 263). They also did not consider any of the following art: computer art, Internet art, cyber art, Web art, or digital art because they believe, similar to Amy’s statement, that new media artists do not have artistic skills and have mechanical means of creating images. This view is limiting because postmodern art is characterized by extensive and intersected uses of media, genres, or styles. As opposed to the modernist’s concepts of art as value-free aesthetic objects, postmodernism blurs traditional boundaries of media and discipline to make a social and political statement by interacting with audiences by means of dialogue and technological potentials. Postmodernism is a shift from pure formalist tendencies to a broader territory in which social and cultural influences on the making and perception of art are recognized (Lovejoy, 1997).

New technological conditions, including electronic communication network, expanded dematerialized view of art, for example, Earth Art, Fluxus, Performance, Conceptual Art and work that incorporated the new electronic media tools, especially video and computer…The deconstruction of the fine arts cannon began through widespread use of the tools of critical theory. (p. 8)

Since the 1990s, technology, including computers, has changed artistic creation to critiques of simulacra, in which the existence of an original is questioned. Additionally, appropriation, telecommunication, interactivity, and simulations are integral to contemporary art. Electronic media challenges representation of reality, perceptions of
images, and fixed definitions of art. Narrowly defined art and perceptions of technology
discount art that addresses social needs for interactivity or interconnectedness. Art
educator John Hicks (1993) advocates an art education that encourages connections
between phenomena in contemporary society. Such an emphasis on connections inquires
into how phenomena relate to one another (Hicks, 1993). Interconnection is a hallmark of
Web art, which can help students perceive relationships in art world systems, and other
phenomenon. Art perceived as isolated from the society from which it arises and as
transcendent of political, economic, and ethical systems is a denial of the broader social
context of art.

**Broader Contexts**

In this section, I analyze preservice teachers’ responses in relation to a third
question I posed in this study: How can a Web-enhanced art education class actively
engage preservice art teachers in relating art to broader contexts in society? I report how
preservice teachers considered broader contexts of visual culture in art education. Critical
analysis of broader contexts enabled preservice teachers to connect constructions of
identity, and of professional career as an art educator to visual culture. Interpretation of
discourses of images and meanings helped preservice teachers to resist prevalent
stereotypes and recreate new meanings in their lives, thus merging critical pedagogy with
the critical ethnographic approach of this study.
Interpretation across Broader Contexts

I asked preservice teachers to answer a questionnaire to gather their previous experiences regarding their learning experiences about visual culture. Among fourteen respondents out of nineteen students, there were eleven students who had taken visual culture related class(es). All respondents stated the importance of interpreting art or visual culture. One female preservice teacher wrote about the significance of interpreting visual culture, “Because you need to be able to view the world critically and sort out all the messages [that] were sent by the media, etc.” Another male preservice answered, “It is important to interpret visual culture, just as it is important to interpret everything around us. Otherwise we are just accepting things at first glance and not processing them in a personal light.” From preservice teachers’ responses, I infer that most preservice teachers have learned about visual culture in their art education degree programs prior to taking the visual culture and instructional technology course and they value the interpretation of visual culture.

Preservice teachers’ favorite works of art or visual culture range from Impressionist, Surrealist, and ecological artists to MTV images, fashion design, advertising design, and others. They described why they like them as “inspiring my art works,” “beautiful/aesthetically pleasing,” or “visually beautiful and stimulating.” Preservice teachers in this study showed their value of aesthetically and visually pleasing artworks or popular culture images. Few preservice teachers stated the value of artworks or popular culture images connected with social, historical, or cultural contexts.
The questionnaire also asked preservice teachers to interpret Korean female artist Lee, Bul’s *Cyborg Red*. Some preservice teachers who interpreted this piece as their assignment later in the semester after responding to the questionnaire expressed deeper interpretations of Lee’s artwork related to feminism issues, feminity, and problems of technology in the current society than they initially did on the questionnaire. Most preservice teachers interpreted this work without deep reasoning or only described visual aspects such as bright color, dynamic structure with diagonal and curved lines, or strong lighting in her work. To interpret artworks with broader socio-cultural contexts, students need to make an argument about the meaning of artworks and with evidence such as visual features, artists’ intention, social and intellectual conditions of the artworks, and other cultural factors. This suggests the significance of learning personal, social, historical, and cultural contexts of artworks to interpret.

In project one, preservice teachers shared their cultural beliefs in the *Interpretation* online forum after interpreting Disney movies, reading an article on interpretation by Barrett (1994) and critical pedagogy regarding Disney movies (Tavin & Anderson, 2003). Then they discussed the authors’ points in the *Representation* forum. Next, they participated in the *Difference* forum as part of project one. (Figure 4-3)
The instruction on cross-cultural understanding stated intertextual points derived from a poem by Rudyard Kipling who is the author of the original story for which the Disney movie *Jungle Book* is based. Kipling, in his poem *Ballad of East and West*, stated, "Oh, East is East, and West is West, and never the twain shall meet" (1889). The preservice teachers compared Kipling’s view expressed in this quote from his poem to Nam June Paik’s responses to Kipling in his work, *Bye-Bye Kipling* (1986). Korean American artist, Nam June Paik, who has lived most of his life in New York City,
believes that his life integrates East and West, and that his artwork helps people understand different cultures. Paik’s artwork titled, *Bye-Bye Kipling* uses video and the Internet to communicate the co-mingling of different cultures. In his work, Paik refuted the Eastern view of “incompatible West” and the Western view of “incomprehensible East,” and attempted to build a global communication network. Paik explored the live global satellite linked performance that featured avant-garde and new pop performers around the world through *Bye-Bye Kipling* (Hanhardt, 2000). This multimedia installation represents Paik’s beliefs about global linkage between different cultures and people.

Preservice teachers considered two different viewpoints on cross-cultural experiences by Kipling and Paik and discussed the possibility of cross-cultural understanding in the third section of online forum, which was focused on their different cultural experiences.

Preservice teachers critiqued visual culture that they encountered everyday by discussing visual culture that is part of their life but differs from their own cultural beliefs. While areas overlap, there were eleven main ideas in the preservice teachers’ responses, which I discuss next (See Table 4-1). Four of the nineteen preservice teachers emphasized beauty ideals and three focused on fashion in mass media and everyday life. Three were concerned with social perceptions of art educators and artists. Two discussed make-up and two noted views on sex and sexuality prevalent in visual culture, yet different from their views. Two critiqued the lack of social attention to visual culture and one pointed out the problems of television programs for children. One talked about the problem of smoking advertisements. One discussed her experiences related to race
matters. One was concerned with religious symbols, another critiqued masculine, and
feminine roles in children’s literature.

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<td>Beauty ideals</td>
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<td>3</td>
<td>Fashion in mass media and everyday life</td>
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<td>Social perception of art educators and artists</td>
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<td>2</td>
<td>Sex and sexuality</td>
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<td>The lack of social attention to visual culture</td>
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<td>Religious symbol</td>
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<td>Masculine and feminine role in children’s literature</td>
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Table 4-1: Themes that Appeared in *Difference* Forum

**Constructing Identity with Visual Culture Pedagogy**

Preservice teachers reflected on their own ideas and beliefs that differ from others and on practices and discourses of popular culture in everyday life. Tavin (2003b) refers to this as “a site of struggle” (p. 197). They resisted the ideas of beauty, lack of respect of art education as a career, clothing in mass media, and everyday practices that construct their subjectivities. In the study, many preservice teachers analyzed the harmful images
and messages as not aligned from their personal experiences. Thus they began to assert
their critical voices to develop their visual culture pedagogy.

Seven participants discussed representation of the idea of beauty epitomized by
extremely thin women as beautiful in sexually suggestive poses that were used to sell
make-up, clothing, perfume, music video, or numerous other commodities. Such visual
culture also sold ideas of beauty.

There are beauty tips everywhere! Not complaining, but they aren’t even realistic
beauty tips, at least not for me. I always see, “Get This Hair,” “Get These Lips,”
but they all look the same. I don’t see anything wrong with make-up if that is
what you are in to. Different cultures use make-up for different purposes. All in
all, everyone learns from experience and experiences of others (Julia, Difference
forum).

Julia pointed out media discourses that continuously send messages to females about
make-up, or changes to their body and identity. She commented on dominant media
messages to shape and regulate women’s body. Another preservice teacher also discussed
makeup in media.

It's crazy how many people wear this stuff, most of whom I think would look just
as good if not better without it. EVERYONE on tv wears absurd amounts of it and
you can't look through any popular magazine without seeing ads for it, or tips on
how to use it to look sexy and, get this, "natural". I don't understand it at all, and I
really do see it as a huge aspect of our culture (Sydney, Difference forum).

Sydney stated the irony of wearing “absurd amounts of” makeup for looking
“natural,” as is the practice revealed in popular magazines. Further, she compared make-
up to different versions of facial and body painting adornment in indigenous cultures for
ceremonial purposes, marking stages of one’s life, to her own practice of using make-up
to “get sexy” in high school. What are the signifying practices for identity as a woman in
our society? What is the process of enculturation into our gendered self-image with
“how-to-be-sexy and beautiful tips” in popular magazines, television advertisements, and
other forms of mass media? In popular culture, girls learn how to please males by
wearing sexy clothes, makeup, or diet. They are not encouraged to seek career
opportunities, professional development, or other intellectual practices. By analyzing
pervasive messages in mass media, Sydney concluded “self confidence” is necessary
rather than following consumer culture. She discussed the active role of “self” in visual
culture by critiquing media.

In addition to the problems of fashion, make-up or beauty in mass media,
preservice teachers encounter troubling ideas about their professional careers as art
educators. Preservice teachers discussed what it means to have a “successful career,” as
the economic accomplishment or fame in the society, not by personal abilities or
meaningful practices. Some preservice teachers wrote about the conflicting ideas of
“success” or “identity” in public and personal space.

How about an art major, or art education. I have not found too much respect for
the hard work and dedication required of these majors from students in several
other fields of study. As if the fact that we enjoy what we're doing makes it easy.
Which leads me to my next difference; I don't think that it is so important to find a
“successful career.” By that I mean, our culture tends to associate success with
money and being well known, instead of personal satisfaction and the ability to
relate with and help others. I think our society is too concerned with getting something for nothing (not that a great deal isn't great) just that there is a lack of appreciating an accomplishment of your own and of others. (Nancy, *Difference* forum)

Nancy discussed the troubling experience of constructing her identity in choosing to become an art teacher as her career. She faced the society’s lack of respect for art teachers and questioned the boundaries between values of self satisfaction and what it means to succeed in our society. We learn values of helping others and contributing to society in many ways when we are young. However, preservice teachers found a marginalized status for art teachers in school systems and society as they grew up and chose to become an art teacher.

I think that I am a fairly “normal” girl on the outside, so when people hear that I am an art major, more specifically an art education major, they are baffled as to why I don't look like the stereotypical art major (I'm sure there's no need for me to elaborate on what that is). There are occasional enlightened few who say “Wow, that’s great!” or something along those lines when I tell them my major. But the majority, I can tell, are thinking “Why? You’re so smart... you could do anything.” And, yes, I've actually had a few people say that aloud. I know that I can do anything, thank you, and that's why I chose to be an art teacher (Olivia, *Difference* forum).

Olivia stated the stereotypes of occupation that people do not consider artists or art teachers as intellectual in their profession. She connected her experiences to “our culture’s worship of fame and money” written large in society’s texts. She mentioned the
material aspects in television, magazines, and music. She articulated material aspect of our culture by an intertextual link of popular music by Good Charlotte in “Educated with money…Girls don’t like boys, Girls like cars and money…”

Examining cultural differences from personal beliefs, ideas, or values might explore dominant power in disseminating structured messages that impact personal lives. Preservice teachers analyzed how visual experiences are constructed within social systems, practices, and structures. In interviews with twelve preservice teachers out of nineteen enrolled in the course, *Visual Culture and Instructional Technology*, I noticed that each addressed the importance of critiquing visual culture. Some pointed out previous practices in the art classroom by only making artwork and craft. One participant in the study said:

I think it’s important because I know when I was in school they pretty much just taught arts and crafts. They didn’t teach art history or art criticism or anything like that so it’s important to be well-rounded and for students to be aware of what’s going on around them and how to interpret it rather than just gluing construction paper together (Melissa, interview).

Melissa stated the significance of social, political, historical, cultural, and personal contexts across artworks for interpretation. She pointed out the problems in making art objects without meaningful considerations of contexts of artworks. Further, another preservice teacher, Sara, reflected her learning experience by examining Disney with the *Multivocal Art Criticism* approach taught in class and by reading articles on interpreting popular culture in elementary schools.
From assignment one, I kind of opened my eyes to the way that I look at things that I kind of just disregarded as run of the mill…everyday…for instance Disney movies like I would never really dive into how its impacting children and it’s something that I should look at more closely….I should look at you know books and children’s books and what they are learning and where they are getting their ideas from because I am going to be working with children and its important to understand a child’s culture (Sara, interview).

Preservice teachers stated didactic forms of visual culture that affect our lives. Visual culture teaches the values of what is beautiful and what success is. Deconstructing visual culture messages requires associating with broader contexts of images.

There have been debates about how to approach visual culture studies, which includes broadly defined contexts of visual images and artifacts that both reflect and shape cultural values, ideas, and ways of our life in art education curriculum (Freedman, 2003b; Keifer-Boyd, Amburgy, & Knight, 2003). And there have also been art educators who opposed visual culture study. Some art educators (Kamhi, 2003; Smith, 2003) argue against including political or social contexts of imagery in art education. They believe that politicizing art diminishes aesthetic experiences of the “power of imagery-emotional, psychological, and spiritual” (Smith, 2003, p. 26). Preoccupations with race, gender, or social status “deprive children of the deep emotional enrichment” (Kamhi, 2004, ¶10). This view reflects male, Western-European dominated traditions that privilege assumptions that children can relate their emotional experience to the White male artists’ emotion expressed in the “master work.” This assumption has marginalized artists outside the mainstream of Western culture and promoted the particular genius of masterpieces.
The formalist doctrine, which is concerned with the purity of the aesthetic object as art, emphasizes aesthetic experience by a dominant group of high or fine artists.

Further contexts of art making and viewing might be for “teachers of sociology, social study, and communications” (Smith, 2003, p. 25) not for art education. In contrast, visual culture advocates insist that art study involves study of the contexts of personal, cultural, sociopolitical conditions of artistic production, viewers and imagery as well as formal, technical, sensory, and expressive aspects of artworks. It is an attempt to re-envision art education, “within a context of societal and cultural needs” that “can be fully integrated into the fabric of our lives” (Keifer-Boyd & Smith-Shank, 2004, p. 3). Visual culture includes the ideas, beliefs, and other conceptual realms by juxtaposing various contexts and knowledge across visual objects as contexts make objects meaningful (Freedman, 2000).

I found that connecting images and stories to visual culture and everyday lives with broader contexts of socio-cultural meanings enabled preservice teachers to construct new meanings beyond immediate unquestioned responses to visual culture. Such “new meanings” that preservice teachers in this study found included the value of careers as artists or art educators as “culture educators,” “appreciating an accomplishment of your own and of others” over social perception of success associated with income, or the propaganda and political aspect of religious or patriotic symbol in public space to marginalize “others.”

This study contributes to a theoretical view of a need for a visual culture orientation to explore complex contexts of images in art education curriculum beyond focusing on formal, sensory, expressional, or technical aspects of forms in visual arts.
Freedman (2000) discusses the significance of contexts for interpretation: “context is a type of narrative attached to the physical work of art, just as a story is portrayed by its image” (p. 41). There are many types of narratives in images. Narratives in images and their contexts are complicated with over-arching social, cultural, historical, political, and personal meanings. Participants in this study found that the prevalent visual culture conflicted with their personal beliefs, ideas, and attitudes. For example, preservice teachers discussed stereotypes of race and ethnicity with physical attributes in their lives. Sexualized and objectified female body images in visual culture dehumanized women’s subjectivity. Such visual culture impacted preservice teachers’ identity construction in negative ways.

Intertextual connections with various texts allowed preservice teachers to critically analyze images and ideas in everyday visual culture. Connecting personal experiences with broader socio-cultural systems enabled them to recreate meanings in different ways by resisting prevalent stereotypes and mass media messages. Preservice teachers articulated their own cultural beliefs that differ from pervasive ideas, values, or attitudes in visual culture through intertextual connections. Intertextuality constructs meanings in visual culture by juxtaposing various “texts”, including other information, lyrics, music video, commercials, magazine, or ideas. Preservice teachers discussed the impact of image, sound, spatial, or complex mass media forms on our society and critiqued the layers of meanings based on subjective responses to them.
Summary of Key Findings

In this chapter, I analyzed how a Web-enhanced art education class facilitated multiple perspectives by using a *Multivocal Art Criticism* approach, promoted interaction of preservice teachers, and engaged them in considering broader contexts of visual culture. By multiple perspectives, I mean preservice teachers value and acknowledge multiple viewpoints within and about visual culture with multiple lenses in the *Multivocal Art Criticism* approach.

Preservice teachers used lens one, a formalist lens, in mixed and intersected ways with other lenses in the *Multivocal Art Criticism* approach. When preservice teachers interpreted Disney movies, contemporary artworks, and contemporary artists’ Web sites, they did not separate visual elements, emotions, or ideas, from social aspects linked to visual features. This is a different usage from formalist theory’s original intention. Since popular culture, which is experienced in holistic ways with narratives, music, and text with images, could not be isolated from a viewer’s lived experiences, visual qualities inextricably are related to social and personal domain. Preservice teachers used description from a formalist lens as they interpreted contemporary artworks or Web sites. Whether they recognized or not their mixed use of formalist lens with other lenses, formal analysis and description is highly dependent on interpretation (Barrett, 2003a) and could not be easily isolated from lived experiences of viewers or social, cultural, moral aspects of images.

Preservice teachers recognized contemporary artworks as visual metaphors in this study. As metaphor conveys abstract concepts in a connotative mode, interpretation with
metaphor promotes multiple interpretations of the same artwork. Many preservice teachers referred to compact and vivid experience of perceptions and emotions in a work of art that is hard to translate in language. One preservice teacher used a metaphor of “the paradox of a hot woman versus a cold machine” to express contradictory cultural narratives of femininity and machinery in a social critique of Lee Bul’s artwork, *Cyborg Red*. Series of learning activities, such as discussion of reading on metaphor, metaphoric critiques of contemporary artworks and Web sites, and reflection in online forum, emphasized use of metaphor in the critique and interpretation process.

Preservice teachers valued multiple perspectives from different uses of lenses in the online discussions. They reflected their discovery of multiple perspectives on the same artwork. The combination of lens two, socio-cultural lens, with other lenses was the highest frequency at fourteen among nineteen preservice teachers. All preservice teachers related personal experiences to interpret visual culture with lens four, the feminist lens. This suggests the pervasive value of personal experience in critique of visual culture.

There were some resistances to critical pedagogy in this study. Three preservice teachers regarded critical analysis of Disney films as narrow in relation to the value of personal joy in childhood and positive moral lessons in Disney films. They did not think Disney movies influenced children extremely one way or the other. Race, they posited, was not a big issue since they grew up as white females. Also misconceptions about lens three, reconstruction anthropology lens, and lens four, feminist lens, appeared. Some preservice teachers did not value the anthropological process of recreating artistic process to imagine meanings embedded in the art-making process. They feared the process might degrade or mimic artists’ work. The full use of a feminist lens to include gendered
experience did not appear in critiques of contemporary artworks with the lens four. This might have meant “genderless as male” by normalizing male and marginalizing female as gender.

To discuss preservice teachers’ interaction, I examined interactive interpretation in online forum stimulated in the sharing of others’ viewpoints. The threaded discussion in the online forum promoted reflection among preservice teachers and sharing different thoughts. The reflective dialogue links their experiences to other cultural elements as one Korean teacher related the online discussion and her experience to a Korean proverb about denigrated gender role in the past and current. Interactive dialogue shared female preservice teachers’ concerns of identity not based on external or physical attributes of body but on internal characteristics, such as personality and self-esteem.

Learning with technology causes discomforts and fears among some preservice teachers. As they expose themselves to a technology environment, they tend to think of this experience was positive. However, some preservice teachers thought learning with the computer hindered physical interactions and hands-on experience in art education. This indicates a dichotomous value of human versus machine and a narrow definition of art. Among fourteen respondents out of nineteen students to the questionnaire given prior to the lessons focused on in this study, I found that while students where familiar and favorable toward the study of visual culture, few could interpret art beyond descriptive aspects such as color and form. The students began the course, from which I gathered the data for this study, with little experience or knowledge about interpretation and technology in art education, and some held fears, narrow views, and misunderstandings about both these areas.
Preservice teachers critiqued visual culture issues that they encountered everyday but differed from their own beliefs. This enabled preservice teachers to relate critiques of visual culture to broader social issues. They discussed fashion and beauty ideals in visual culture and the relationship between values, ideas in popular culture, and their identity. It shows visual culture is a significant site of preservice teachers’ identity. Preservice teachers in this study also critiqued the perceived social status of artists or art educators and their experiences. They valued art educators as culture educators and stated the significance of visual culture studies in their future pedagogy. It is significant to make connection with various texts as preservice teachers critically analyze images and ideas in visual culture.

Next, in chapter five, I discuss significant findings from this study and draw conclusions. I state that critical pedagogy for art educators provides strategies to articulate and problematize visual culture. Toward critical pedagogy, I explain multiple perspectives through the *Multivocal Art Criticism* approach, interaction through critical reflection and cross-cultural understanding, and contextual interpretation through intertextuality and visual culture pedagogy.
Chapter 5

CONCLUSIONS

In this chapter, I reflect on the dissertation problems in general, interpret the findings from the preceding chapters, draw conclusions based on my findings, and make recommendations for Web-enhanced art education for the critical interpretation of visual culture in preservice art education. Additionally, I discuss what I or other art educators should do differently based on the findings of this study. The goal of this chapter is to encourage preservice teachers to become reflective practitioners about the teaching of critical interpretations to visual culture.

Reflection on the Dissertation Problems

Visual culture carries a significant role in representing cultural values and ideas that influence how we learn, perform, and transform our identity. Previous studies (Duncum, 1999; 2002b; Freedman & Wood, 1999; McSorley, 1996; Messaris, 1997) show lack of students’ abilities to apply theoretical and pedagogical approaches to engage students in critical interpretation. As future practitioners in the field of art education, preservice teachers need to engage in pedagogical approaches to critically interpret visual culture. Critical interpretation of visual culture grounded on critical pedagogy constructs meanings through personal experiences, socio-cultural, historical, and other broad contexts of visuals. I propose Web-enhanced art education to encourage multiple
perspectives to interpret visual culture, to promote interaction, and to engage preservice art teachers in situating visuals in broad contexts of society. In this research, I have investigated how a Web-enhanced art class facilitated multiple perspectives on visual culture, promoted interactions, and connected broader contexts for the critical interpretation of visual culture. Further, I have analyzed how preservice teachers discussed visual culture and critiqued contemporary artworks in a Web-enhanced class. In addition, I have examined how preservice teachers valued their learning experiences by conducting interviews and collecting anonymous critiques of the Web-enhanced class. The ultimate goal of this dissertation is to gain insights into developing pedagogy for visual culture studies in a Web-enhanced learning environment to critically reflect on the intersection of visuals with everyday experiences.

Summary of Chapters

Chapter 1: Introduction

In chapter one, I discussed problems related to critical interpretation of visual culture within schools and society. Visual culture is a “teaching machine” (Giroux, 1997, p. 53) conveying knowledge, values, attitudes, and ideas. It is culturally mediated and appears to be common sense (Hall, 1997). Visual symbolic messages have become more complex to interpret with the holistic aspects from the communication technologies and global capitalism focused on surface consumption. By “critical interpretation,” I mean that students can articulate connections with the meanings they interpret from images to
their lives, as well as to social, historical, political, and other cultural contexts in which the image is situated. Therefore, art educators need to engage students in critical interpretation beyond immediate and literal reading of meaning in visual culture. As practitioners in art education, preservice teachers need effective strategies to articulate, problematize, and construct alternative views about their visual experiences.

Previous studies address the needs for pedagogical approaches to the critical interpretive process of visual culture (Duncum, 2002a; Barrett, 2003; Freedman, 2003b; Keifer-Boyd, Amburgy, & Knight, 2003; Tavin, 2003b; Wilson, 2003). In order to discuss the needs for pedagogical approaches to critical interpretation, I examined three areas that may assist preservice teachers to teach interpretation of visual culture. First, I investigated the need for pedagogical approaches to the critical interpretive process that facilitate multiple perspectives on creating meanings of images with diverse theoretical stances. Next, I reviewed the need for pedagogical approaches that promote dialogically interactive learning experiences in an online forum. Third, I examined, for its potential in teaching critical viewing, how to guide learners to consider the broad cultural contexts of images.

This study has been designed to provide insights into teaching of critical interpretation of visual culture in Web-enhanced preservice art education. It aims to investigate how preservice teachers at a large east coast university interpret visual culture in a Web-enhanced learning environment that I co-designed with Dr. Keifer-Boyd. The following research questions are proposed to contribute toward research about multiple perspectives on visual culture, interactive learning, connection of visual messages to
broader contexts in society, and implications and future considerations of Web-enhanced art education for preservice teachers:

1. How can a Web-enhanced art education class facilitate **multiple perspectives** on interpreting visual culture by using the *Multivocal Art Criticism* approach? How can a Web-enhanced art education class integrate multiple perspectives through cross-cultural exchange toward the critical interpretation of visual culture?

2. How can a Web-enhanced art education class promote preservice teachers’ interaction in constructing critical interpretations of visual culture? How does the implementation of interactive space contribute to sharing different viewpoints of cross-cultural experiences?

3. How can a Web-enhanced art education class actively engage preservice art teachers in relating art to **broader contexts** in society? How do these broader contexts enable preservice teachers to become empowered to use critical pedagogy in visual culture study?

4. What are the future considerations and educational implications of Web-enhanced art education for the critical interpretation of visual culture in preservice art education?

**Chapter 2: Review of the Literature**

In chapter two, I discussed theoretical bases of this dissertation, from the approaches found in the literature of art education, visual culture, critical theory and pedagogy, and instructional technology. I examined postmodern approaches to
interpretation and five different theoretical approaches to art criticism as background to
the *Multivocal Art Criticism* approach used in the curriculum unit studied. Art educators
(Barrett, 2003a; Geahigan, 1998; 1999; Pauly, 2003; Taylor & Carpenter, 2002; Walker,
1997; Wilson, 2002) discuss pedagogies for interpretation from diverse postmodern
theories. Interpretation of images can be considered as reading texts by juxtaposing
various texts of images against personal, socio-cultural, historical and other texts.

I identified pedagogical approaches to interpretation as metaphorical
understanding of artworks (Feinstein, 1982; 1996; James, 2000), acknowledging a
recursive process that interpretation should be coherent arguments, supported by
evidence about themes (Barrett, 2003a; Geahigan, 1998; Parsons, 1987; Walker, 1996;
Wilson, 2002; Wolff & Geahigan, 1997), and using dialogue to form interpretations in a

Numerous art educators have addressed the growing needs to teach visual culture
that includes broad realms of visual images and artifacts as well as fine art (Freedman,
1994, 2000; Krug, 2003; Wilson, 2003). I reviewed critical interpretation grounded on
critical pedagogy that examines critical discourses to articulate, problematize, and
construct alternative views about everyday experiences in visual culture (Duncum,
2002a; Freedman, 2003b; Giroux, 1983; 1992; Gooding-Brown, 2000; Tavin,
2003b; Yokley, 1999).

Critical interpretation of visual culture values intertextuality to interpret visual
experiences. Intertextuality does not concern itself with the work of a single author or
artist but rather the construction of meanings through relationships to other texts. Art
educators argue that intertextuality is a significant strategy for critical interpretation
I examined intertextuality in Bakhtin’s notion of dialogism that emphasizes intersection of multiple voices and its relationships to interactive learning in online pedagogy. Art educators (Keifer-Boyd, 1996; Taylor & Carpenter, 2002) advocate intertextual approaches to interpretation in hypertextual learning. Multiple voices and hypertextual learning can promote interactive learning that enables students to create collaborative and interactive practices in online.

I reviewed literature of instructional technology to promote the interpretation of visual culture with individuals’ engagement in constructing multivocal forms of meanings. Three types of interaction such as student-content, student-teacher, and student-student can be considered to promote interactive learning in online. To facilitate interactive learning, I propose WebQuest centered to critical and creative learning.

Given the interpretative resources in art criticism education, visual culture, and critical theory, and the interactive online pedagogy resources presented in this literature review, this study aims to develop a Web-enhanced art-education curriculum model using interactive learning activities for students’ intertextual and multivocal forms of perspectives in an online learning environment.

Chapter 3: Methodology

In chapter three, I explained the research methodology of this study. I introduced qualitative case study methodology and critical ethnography and provided a rational for
studying a Web-enhanced class that I, as a participant researcher, designed with Dr. Keifer-Boyd. The course that I studied was a preservice art education course on visual culture and instructional technology. I reviewed the purpose of the study, research topics, and research questions and their relevance to the case study of the course. I also explained the theoretical framework for the design of the study including the curriculum unit, and research methods for this study. Based on pedagogical approaches driven from the theoretical framework, I revised a curriculum unit with Dr. Keifer-Boyd, who taught the course. Additionally, I described multiple data collection methods that I employed for the study.

Next, I described how the actual research process was carried out. I explained the contexts of the class as both a physical and online setting. I described participants that consisted of preservice teachers in an art education class at a large east coast university and Korean preservice teachers and inservice teachers for the cross-cultural exchanges. Korean participants participated in one project outside their classes and job expectation. I detailed the procedure of the study from the beginning of the class with explanations about each project and methods of data collection. Methods of data collection included participant observation and reflection, analysis of various forms of documents such as questionnaires, preservice teachers’ projects, emails, and anonymous critiques of my WebQuest and interviews with preservice teachers. Then I explained the ways that I analyzed the data to correspond to my research questions and the presentation of the research findings.
Chapter 4: Findings

In chapter four, I discussed themes and approaches participants used in relation to my research questions. Throughout this chapter, I investigated three realms of research questions: (a) multiple perspectives on interpreting visual culture by using a Multivocal Art Criticism approach, (b) preservice teachers’ interaction in constructing critical interpretations of visual culture, and (c) engaging preservice art teachers in broader contexts in society. First, I described how preservice teachers utilized the descriptive entry to interpret visual culture with a Multivocal Art Criticism approach. I depicted preservice teachers’ critique with metaphor through a series of learning activities and their valuing of multiple perspectives on interpreting visual culture. Then I discussed resistance to critical pedagogy and problems related to using the Multivocal Art Criticism approach. Secondly, I reported how preservice teachers’ interactive interpretation in a Web forum stimulated exchanging others’ viewpoints. Further, the dialogue in an online discussion entailed critical examination of visual culture and reflective thinking on their lived experiences. While most preservice teachers showed optimistic attitudes toward interpreting visual culture online, a few participants expressed concerns and negative perception of using technology in art education. Narrow views of technology paralleled narrow views of art. Finally, I analyzed how preservice teachers considered broader contexts of interpreting visual culture by connecting images with their gender identity, and professional career as art educators, and other personal issues.
Discussion

In this chapter, I draw conclusions based on my findings in light of my research questions and make future recommendations for pedagogy and practice in preservice art education. First, I discuss the significance of critical pedagogy for art educators to interpret visual culture. Then I discuss critical interpretation of visual culture, multiple perspectives through a *Multivocal Art Criticism* approach, interaction through critical reflection and cross-cultural understanding, and contextual interpretation through intertextuality and preservice teachers’ empowerment with visual culture pedagogy. Finally, I recommend different approaches based on the findings of this study.

Critical Interpretation of Preservice Teachers’ Visual Culture

The goal of the dissertation is to provide insights into Web-enhanced pedagogy that fosters a critical interpretation of visual culture. I take a theoretical stance of critical interpretation of visual culture from critical pedagogy. Critical pedagogy values social and historical aspects of knowledge in students’ experiences. Giroux (1997) states critical pedagogy is “not only understanding the cultural and social forms through which students learn how to define themselves, but also learning how to critically engage such experiences in a way that refuses to disconfirm them or render them illegitimate” (p. 110). In this sense, critical pedagogy refers to a variety of practices that problematize the epistemological and sociopolitical nature of authority and experience towards the goal of social justice (Tavin, 2003b). Critical pedagogy in art education emphasizes that a visual culture orientation is significant for the critical analyses of common experiences
encounter by students everyday. In this study, preservice teachers articulated or problematized visual culture that they experienced on an everyday basis.

Critical interpretation of visual culture challenges the notion of a single meaning. Instead it values multiple meanings and the impact of these meanings on diverse lives, including one’s own. It questions literal and normative readings of visual culture. Instead, critical interpretation, a poststructuralist practice, continuously opens multiple layers of meanings in texts. Critical interpretation “displaces the domination of one mode of meaning over another” (Walker, 1997, p. 119). Therefore, a critical interpretive process questions socio-cultural, historical, political, and economic conditions that we bring to understand meanings of images and texts.

Critical pedagogy in this Web-enhanced art education class provided preservice teachers with critical analysis of visual culture, which includes Disney films, contemporary artworks, and artists’ Web sites. It engaged preservice teachers in reflecting on socio-cultural forms of knowledge, ideas, and social values of race, gender, and beauty in Disney movies. Further, critical pedagogy in this study enabled preservice teachers to problematize values of beauty, gender identity, ideas of a successful job, and other diverse meanings represented in their visual culture such as make-up, fashion, television programs in mass media and other everyday experiences. Mixture of face-to-face and online setting promoted interactive and reflective dialogue through a guided series of learning activities and learning resources.

As study results indicate, there are some resistances to critical pedagogy. Some preservice teachers did not want to denounce Disney culture since it had provided pleasure, fantasy, and future dreams in their childhood. They did not think visual culture,
as one preservice teacher said, “affects people so extremely one way or the other.” In order to discover the impact of visual culture, preservice teachers need to critically examine the social construction of self through research on social problems and issues connected to visual culture. Critical reflection can articulate their own experiences and expand self and its relationships within society. Through dialogue, preservice teachers can share different viewpoints about self and the role of visual culture. Preservice teachers also need to discuss their own pedagogy that they would practice in their future classroom.

**Multiple Perspectives through a Multivocal Art Criticism Approach**

To foster multiple perspectives on interpreting visual culture, the class that I studied utilized Keifer-Boyd’s *Multivocal Art Criticism* approach. A *Multivocal Art Criticism* approach critiques images from the disciplines of art, sociology, anthropology, feminism, and ecology through sets of critical questions from five different theoretical stances toward art. In a *Multivocal Art Criticism* approach, there are five lenses, which are metaphors of different theoretical perspectives on interpreting images (Keifer-Boyd, 2004).

The purpose of examining visual culture is to acknowledge multiple theoretical stances in critiques and to synthesize different perspectives for interpretation. Aligned with philosophical and interpretive theories (Barrett, 1994; 2003a; Eaton, 2000; Walker, 1996; Wilson, 2002; Wolff & Geahigan, 1997), the *WebQuest* rubric constructed for the course emphasizes the coherence of main claims with various evidences of visual,
sensory, technical, expressive, or other forms of aspects in Web artworks (See the rubric in Appendix I). Effective interpretation exhibits consistent and coherent reasoning of main claims with supportive evidences through thematic unity (Walker, 1996).

In this study, multiple perspectives on interpretation refer to valuing and synthesizing diverse viewpoints with the usage of multiple lenses. The participants valued multiple perspectives on interpreting contemporary artworks by referring to combinations of lens two, socio-cultural perspectives, with other lenses. This view had the highest frequency of preference at fourteen among nineteen preservice teachers.

**Formalist Lens**

The use of lens one, formalist approach appeared intersected and mixed with other lenses. Preservice teachers used this lens whether they realize or not to carefully observe and describe visual culture. Preservice teachers utilized only one stage of the formalist approach, which was descriptive entry to interpretation by depicting visual aspects in images, not in its intended theoretical exclusion of extrinsic references. Preservice teachers’ use of formalist approach for interpreting Disney films linked social aspects to visual features; therefore it was more of a socio-cultural lens, than a formalist lens. Preservice teachers constructed meanings derived from references to subject matter, artists’ intention, and belief, but the formalist stance emphasizes creating meaning based on intrinsic visual elements and principles in artworks themselves not from subject matter, artists’ intention, or other cultural aspects.
When students used the other four lenses, description appeared in their responses beyond the formalist lens focus on formal properties in the artwork. What one observes and how one describes are interrelated with the interpretation of a work of art (Barrett, 2003a). Thus, interpretations vary and arise out of different descriptions.

Preservice teachers’ usage of formalist lens in the *Multivocal Art Criticism* approach did not adhere to formalist art critics’ insistence on formal aesthetic experience detached from viewers’ experience or other socio-cultural contexts. Preservice teachers interpreted visual culture with socio-cultural knowledge, personal experiences, or artists’ intentions. Therefore, I recommend questions based on Feldman’s (1970) model to help focus the lens to an accurate formalist practice. See Appendix E to compare the set of questions in this study as a formalist lens. Questions might be varied and detailed depending on artworks or popular arts. Viewers can add more questions according to four different stages.

- **Description:** Describe visual elements of art such as color, line, and shape, texture and pattern, space, time, and motion. What can you see in terms of medium, objects, people, and subject matter?

- **Analysis:** What principles of design or compositional ideas are evident? How is unity or variety achieved? What is emphasized and subordinated? How is symmetrical or asymmetrical balance served in the work? How does artist use rhythm in the work?

- **Interpretation:** What are emotions, moods, and ideas that are visible in the artwork?
• Judgment: Decide about the value of the artwork according to aesthetic theory (formalism, expressivism, instrumentalism)

**Socio-cultural Lens**

Lens two, socio-cultural approach, was critiqued by one preservice teacher as needing a question on historical contextualization. He said, “If one looks at Paik's work chronologically and compares it to the work of his contemporaries in an historic fashion, then the importance and true "cutting-edge" nature of his body of work becomes more clearly evident.” Inquiry in art history and knowledge could inform the significance of Nam June Paik’s contribution to avant-garde movement Fluxus and to the foundation of video art accepting electronic moving video images into artistic expression and medium to interpret his pieces. While historical context is part of the socio-cultural approach, the set of questions distilled in the presentation of this theory lacked this explicit focus. The set of provided are presented in Figure 5-1.
• Who or what is powerful in this image?
• What do you think the artist believes and supports?
• Who might the art be made for?
• Who would or would not like the art?
• What social relationships are conveyed?
• What story does the artist tell about culture?

To support your interpretation of the social purpose of the work by the cultural stories it tells, you will need to research the maker's intent, the reception or socio-political use of the work over time, and by whom. In your research consider who has been and who currently experiences the work, and who funded the work? Consider how the work is perceived now by society-at-large compared to when it was first created. This lens examines the artwork within historical, social, and cultural context between the time and place of maker and viewer's. This emphasis on time and place in lens 2 is different than time and place in lens 5 or 4.

Figure 5-1: Socio-cultural Lens

Based on the preservice teacher’s suggestion, I added the additional question and explanation:
• What are some historical and societal differences between when the work was created and now?

I recommend more questions:
• How is symbolic meaning created between the artist’s time and now?
• What is the significance of the artwork between the artist’s time and now?
• How does the artwork tell a cultural story to viewers in the past and now?
• Where was the artwork created, represented, and shown?

However, this additional number of question would not parallel the number of questions in the other lenses and if assigned this lens some students may argue they are required to do more work in the assignment than others.

Marcia Pointon (1997) poses a series of questions art historians ask during the processes of research and interpretation, although the kinds of questions would vary and be limited depending on a work of art and its relationship with research and interpretation. Among Pointon’s questions, questions such as “What is it?”, “When did it come?”, “Where is it?”, and “Who looked at it?” are examples of contextualizing the work of art within a socio-cultural context. “What” it represents refers to how ideas are encoded in the work and understood by various communities at various times. How these codes are “read” by viewers in different times, places, and conditions concerns questions of “when” and “where” through various information about the artist’s life, the exhibition of the work, the subject matter in relation to time and place that it was created. Issues of style, technique, and media in relation to what had come before this work and the technological practices and scientific understanding of the time in which the work was created also are ways to understand the historical context of an artwork. Questions of historical context require a wealth of knowledge and/or motivation and time to do research in order to thoroughly discuss a work from the historical contexts from which it arises. Contemporary social-cultural contexts are more familiar knowledge bases for students to develop their interpretations. Historical readings were linked to the socio-
cultural lens but few delved deeply into the historical context. The question “who” draws attention to patronage, finance, and commerce. Again, a WebQuest that asks for a socio-cultural interpretation should have links to such areas to provide information to ground the interpretation in its socio-historical contexts. The series of art historical questions are overlapped with socio-cultural perspectives and other disciplines and these questions are valuable to approach to understanding the complexity of art and other forms of visual culture.

The inquiry about contextual issues and information involved art from other times or cultures. Art educators (Anderson & McRorie, 1997; Garber, 1996; Freedman, 2003b) refocus models for interpretative analysis to take context into account by including institutional, functional, social, and historical contexts of art. This is significant to make meanings. “An art historical interpretation states what an artwork was about for the artist who made it, for contemporary viewers who saw it, and within context of the culture in which it was produced” (Addiss & Erickson, 1993, p. 127). In response to the preservice teacher’s indication, I revised the socio-cultural approach to include historical perspectives within the context of the culture in which images are created and asked preservice teachers to compare it as contemporary viewers.

**Reconstruction Anthropology Lens**

Lens three, reconstruction anthropology lens, was intended to engage in the creative process of art making and to connect meanings grounded in the artists’ conceptual and physical processes. Preservice teachers valued the meaning construction
associated with artistic creation. As preservice teachers reflected on their learning experiences in interviews and anonymous critique, the reconstruction anthropological approach could be implemented in studio practices by recreating the thinking and making process involved in the creation of artworks. Turner’s anthropology of ritual and culture claims to involve spectators in getting inside of other cultures by being a part of the performed situation (1986). The reconstruction anthropology approach can discover cultural meanings of performative experience by enacting the artistic process.

**Feminist Lens**

Lens four, a feminist approach, values personal meaning and gendered experiences in critique of artworks. Most preservice teachers preferred the use of personal meanings such as fantasy, pleasure, dream, fear, and others while they related to visual culture with the feminist approach, but most of them could not relate their gendered experiences to the critique of Nam June Paik’s artworks. Feminist critics (Congdon, 1991; Garber, 1996) recognize gender differences in approaches to artistic processes, products, and aesthetic responses. Gender is a primary factor in how we perceive the world and understand art. However, gendered experiences have been overlooked for centuries by aestheticians, critics, and art educators who believe that we can approach art and experience neutrally (Barrett, 2000). Keifer-Boyd’s (2003) study reveals that preservice art teachers assign gender to artwork in terms of artistic process, visual qualities, and themes. Further, she explains that gender inscription affects a viewer’s perception and the interpretation of images. As Keifer-Boyd’s (2003) research
indicates, this study suggests gendered experiences are not recognized by many preservice teachers’ critique of contemporary artworks and artists’ Web sites. Therefore, questions that evoke gendered experiences are necessary along with discussions about the complexity of gendered experiences to interpret art. To the set of the feminist lens questions provided in the *Multivocal Art Criticism* approach adapted in this study I recommend adding the following:

- Discuss the relationship between art making and being a man or woman during the period.
- What is valued as man/woman’s experiences?
- Why is male/female chosen as the subject?
- What is the assumption or implication of being the male/female subject?
- What does the artwork imply about gender roles and does it suggest possible changes of gender roles in positive ways?
- What male/female concerns are expressed that impact one’s personal and social life?

*Ecology Lens*

Lens five, green criticism, is from eco-theory that is concerned with current environmental issues. Art educators who align with Eco-theory seek to link research and practice with current environmental issues and problems (Blandy & Hoffman, 1993). Eco-theorists reject the idea of Western civilization and humans as superior to other life forms and they do not believe in a hierarchical system that values some life-forms over
Eco-practitioners believe that it is a social and political responsibility to sustain natural systems. Ecological criticism values “restoring awareness of our symbiotic relationship with nature” (Gablik, 1992, p. 77) and recognizes the interdependence of human and living creatures on the Earth. In art education, art educators contend that aesthetic experience of our environment and activism that promotes sensitiveness and action to maintenance of healthy places should be considered (Garoian, 1998; jagodzinski, 1991; Keifer-Boyd, 2002). In this study, preservice teachers valued environmental concerns and four of them chose the ecological artist, Lynne Hull, for their critique.

The questions on environmental concerns in the *Multivocal Art Criticism* approach consisted of questions about the materials that the artist used to make the artwork and its relationship to environment and our appreciation. Environments include both built places and natural places through the active manipulation of materials and through the way that we perceive and impose meanings. It is significant for art educators to understand that “there is an interaction between the physical manipulation of the environment and the patterns of meaning imposed upon places and artifacts by the perceptions of those who design or use them (Hicks, 1992/93, p. 75). The ecology lens in the *Multivocal Art Criticism* approach also engaged preservice teachers in interpreting cultural meanings with reference to space and time in the artwork from a broader sense of the Earth. Further, it explored meanings with a symbiotic relationship with environment and stimulated our responsibility for nature.
Interaction through Critical Reflection and Cross-cultural Understanding

Critical Reflection

Online discussion that allows preservice teachers to refer back to transcribed conversations in threaded ways provided opportunities to share different cultural beliefs and values. Preservice teachers in this study articulated issues and problems of representation of the idea of race, gender, and other cultures. Geertz (1973) states the significance of the symbolic forms of meanings in culture since there is a complex and minimal degree of coherence in culture. Threaded discussion about visual culture entails different beliefs, values, attitudes toward images and texts in commercials, television programs, magazines, films, and other sites of popular culture. Complicated meaning is mediated and negotiated through reference to others in online discussion.

Preservice teachers in this study critically reflected on how their interpretation affects their lives and why they came to the interpretation. Preservice teachers became aware of how they negotiate and connect meanings as they analyzed and decoded assumptions and beliefs in visual culture. Critical reflection problematizes and constructs alternative views about our everyday experiences (Giroux, 1988; Semali, 1999). Preservice teachers deconstructed issues of gender and articulated their standpoint toward visual culture in the three themes in the online forums. Analysis and interpretation of visual culture to critically reflect can help preservice teachers to become conscious of connections that they develop as part of their knowledge and judgments (Freedman, 2003b).
Cross-cultural Understanding

This study suggests that cross-cultural exchanges through online discussion enabled preservice teachers to go beyond geographical and time restriction. Many participants expressed their enthusiasm about cross-cultural exchanges. They judged their learning experience as valuable by their critique of artworks of different cultures and online discussion with participants in different cultures.

June King McFee explains, “Cross-cultural experience takes place when a viewer of one culture observes the art of another culture. There is cross-cultural experience when teacher and learner must cross cultures to teach and learn from the other” (1996, p. 10). Korean participants in this study interpreted Disney animated films, U.S. popular culture, and discussed the issues of race and gender with U.S. participants in online forums. In this study, preservice teachers in the U.S. learned Korean and Korean-American artists’ works. Cross-cultural learning aims to promote the richness of understanding Korean cultural values, symbols, perceptions of femininity, power, and technology in Lee, Bul’s artworks. Artist Nam June Paik’s beliefs on cross-cultural experiences as a means to learn from other cultures through networking technology opened dialogue toward understanding different cultures. Since the notion of different artistic traditions in historically disparate cultures can be significant as a reflection of particular histories, preservice teachers constructed individual meaning from Korean artworks and their relationship with popular culture and they critiqued stereotypes and discussed issues of power in their own culture. The cross-cultural dialogue in the online forums enriched
cross-cultural understanding through a series of learning activities that encouraged exchanges of diverse participants’ viewpoints.

This study suggests that the use of asynchronous discussion in online forums and forming online community allowed shared experiences and examination of beliefs among participants. Eleven preservice teachers reflected on new perspectives that they learned in reading the other culture’s opinions in visual culture in anonymous critique. However, five of the preservice teachers stated in anonymous critiques of the WebQuest that responses to other culture’s opinions were not actively present in online discussion. Five among sixteen anonymous responses stated the need to specifically require more cross-cultural exchanges in the assignment. The data set for analysis required time deadlines that may have shortchanged the exchange, as well as the instructions did not require responses. To do so, it may need to require more time devoted to the assignment. Additionally the posts from Korea were added after the preservice teachers’ deadlines for the posts. One recommendation is to carry over diverse cultural perspectives from one semester to another to set up cross-cultural responses prior to, rather than after preservice teachers posted their views.

**Contextual Interpretation**

**Intertextuality**

This study illustrates the significance of contextual interpretation with intertextual links with broader contexts of society. Media theorists and literary critic states that
intertextuality constructs meanings by juxtaposing various “texts” such as various forms of information, ideas from mass media, literature, historical writing, or artworks to reconstruct discursive meanings within disposing and displacing (Mirzoeff, 1999; Kilbourne, 1999; Jhally, 1987).

Intertextuality engages viewers in displacing “the domination of one mode of meaning over another” (Walker, 1997, p. 119). Poststructuralists believe that texts open the possibilities of multiple layered meanings. Intertextuality creates and disperses meanings by linking visual culture with other texts rather than by separating them. It does not concern itself exclusively with artist’s intention, but rather values viewers’ roles in juxtaposing various contexts, including the artist’s intent, through relationships with others. Preservice teachers in this study connected various contexts of images and texts and reconstructed meanings through their personal experiences and other texts.

*Empowerment with Visual Culture Pedagogy*

Preservice teachers in this study articulated cultural ideas, values, thoughts that are part of visual culture but different from their own cultural beliefs. They decoded symbolic meanings of visual culture not just literal or surface meanings, but instead juxtaposed various socio-contexts. To encourage preservice teachers to connect with broader contexts, this study suggests the need to provide various social, cultural, historical, and political contexts beyond analysis of formal properties of visual culture.

Connecting different viewpoints from intertextual links with popular culture, histories, and social contexts becomes significant in constructing preservice teachers’
identity. Online discussion of the images in Disney films with other personal experiences offered preservice teachers the chance to reflect on discourses of meanings and power concerning gender and race in our society. Social identities are constructed based on interactions with others, language, and forms of representation in visual culture. Preservice teachers discussed visual culture that affects their perceptions of physical appearance and their identity. Subjectivity is both maintained and transformed through interactions with others. The particular power of cultural discourses, which have material effects, emerges performatively, as well as discursively (Moore, 1994).

Critical examination of discourses and the notion of power in social structures enable preservice teachers to become empowered with pedagogy of visual culture. Preservice teachers interrogated visual culture that shaped their identity of art teachers and further developed their pedagogy for future teaching. They valued the significance of teaching visual culture for their students. It can be important if preservice teachers continuously practice how to analyze images and to decode deep meanings within them in their art classroom as they expressed in the interviews I conducted with twelve of sixteen participants in this study.

**Recommendations for Pedagogy and Research**

I originally proposed the *WebQuest “Bye Kipling, Hello Cyborg: From Disney to Cyborgs in Cyberspace”* for fifth grade art. I applied the *WebQuest* for preservice teachers’ critique of visual culture. According to preservice teachers’ discussion of my *WebQuest* by comparing it with other Web lessons, some preservice teachers thought this
WebQuest was suitable to fifth grade students. However, some disagreed with this and they considered the lesson too difficult for fifth graders. Anonymous critique results are similar with the online critique of my WebQuest. This research indicates that fifth grade students could study complex levels of critique but the level of reading material might be difficult for fifth graders. Using the functions of Microsoft word program, I found that the reading level of the WebQuest is at the twelfth-grade level. Therefore, I recommend this WebQuest for twelfth-grade students.

This research suggests the need for preservice teachers to research more deeply the significance of artworks in light of art historical knowledge, cultural, or historical events in order to contextualize and interpret contemporary artworks. Critique of popular culture requires examining relevant contextual information and cultural conditions. In order to do so, the process of inquiry for interpreting visual culture needs to provide more contexts such as information about producers or corporations, historical writing, political, and economical conditions across visual culture. Carefully chosen links at the appropriate reading level should be added to my WebQuest for the lenses that ask for such contextual information.

This study indicates the potential of a WebQuest for critical and creative thinking. WebQuest aims to foster critical thinking, cooperative learning, authentic assessment, and technology integration (Dodge, 1995). WebQuest requires Web research that consists of an introduction, a task, resources, a process, conclusion, and evaluation. This study asked preservice teachers to critique visual culture according to part of the WebQuest “Bye Kipling, Hello Cyborg: From Disney to Cyborgs in Cyberspace.” There are critical and creative thinking activities involved in this WebQuest. Through Interpretation,
Representation, and Difference interactive learning activities, preservice teachers actively engaged in critical thinking by reflection on their knowledge and thinking associated with cultural ideas, values, and attitudes in visual culture. They juxtaposed different knowledge, critiques, and experiences to connect their experiences with other socio-cultural contexts and to gain new insights to critique visual culture. In combining with a Multivocal Art Criticism approach and metaphoric thinking in other learning activities in the class, this WebQuest also involved creative learning activities. Critique through a Multivocal Art Criticism approach and metaphor enabled preservice teachers to interpret visual culture in multiple ways of creative thinking. However, this WebQuest itself is more oriented to critical thinking rather than creative thinking pedagogy. To incorporate more creative thinking in this WebQuest, teachers can provide a problem situation that deals with real-world conflicts such as censorship over controversial issues in artworld and ask for solutions from students. In doing so, teachers develop a pedagogy that can increase “critical and creative thinking skills in the context of reflecting about social issues” (Milbrandt, 2002, p. 153).

This research suggests the need for technological support to facilitate cross-cultural dialogue among U.S. and Korean participants. In order to encourage the dialogue of cross-cultural exchanges, technological assistants are essential to both course sites’ management. In the beginning of the class, problems of access to the main course site with guest accounts caused some delay of participating in the project for Korean participants. These technological access problems hindered active participation in the beginning of forming online community. Access should be organized and obtained prior to the start of an online cross-cultural exchange unit of study. As Korean preservice
teachers stated, language problems also could not be ignored for cross-cultural exchanges. Therefore technological supports, including helping with technical difficulties in real time and providing software for translating Web pages, might be useful to construct cross-cultural exchanges in online learning.

In addition, the *WebQuest* rubric needs to require preservice teachers to post not only messages in an online forum, but also to require a minimum of one response to another post. Participants discussed and read different culture’s views and they expressed enthusiastic attitudes toward cross-cultural exchanges of visual culture. However, more responses to each other in cross-cultural exchanges are not apparent. In order to encourage more replies to others the rubric needs to specifically require exchanges.

This research is limited to the interpretation of visual culture in preservice art education. I consider future research and practice in preservice art education about visual culture should include preservice teachers’ planning curriculum ideas for classroom use or actual classroom application in their teaching. After the critique of my *WebQuest*, preservice teachers created their *WebQuests* in groups formed according to topics they suggested. Some preservice teachers conveyed in the interviews that they hope they can use the *Multivocal Art Criticism* approach in their future classroom. Further research on preservice teachers’ pedagogical practices in their classroom would provide insights about how to teach critical interpretation for transference to preservice teachers’ future classrooms.

In conclusion, this study suggests that preservice art education practice can cultivate critical interpretation through pedagogical practices that involve multiple theoretical stances, interactive dialogical learning, and broader contexts of society. This
thesis illustrates that cross-cultural critiques in online discussion with participants in
different cultures promote richness of both shared and diverse views. The discourse of
critical interpretation of visual culture engages preservice teachers in reflection on the
impact of social, historical, political, and economic power on constructing their
knowledge, values, and judgments. This study demonstrates that critical interpretation of
visual culture can provide a set of pedagogical practices to critically analyze the realm of
popular culture in everyday lives.

This thesis reveals that preservice art educators can move beyond the initial
reading of visual culture and articulate the relationships of personal, social, historical,
political and other cultural contexts in visual culture. This study signifies that when
preservice art educators learn critical interpretations from diverse theoretical stances in a
Multivocal Art Criticism approach and interactive interpretations they are able to make
intertextual connections between their lives and larger social contexts. They are able to
reflect on their own beliefs and to critically respond to values embedded in specific and
contextualized visual culture.


Wilson, B. (1997). *Revising system for scoring students interpretive responses to artworks.*
   Unpublished manuscript.

   *Nordic visual arts research: A theoretical and methodological review* (pp. 17-30).

   *Journal of research in Art and Education, 3*, 123-151.

Wilson, B. (2003). Of diagrams and rhizomes: Visual culture, contemporary art, and the
   impossibility of mapping the content of art education. *Studies in Art Education, 44*(3),
   214-229.


   University of Illinois Press.

   50*(2), 19-25.

   314-321.

   Publications.

Appendix A

Multivocal Art Criticism Approach
Multivocal Art Criticism Approach

Len 1: Formalist Lens

With the lens 1 describe the colors, shapes, and other visible features of characters.

- Describe the visual forms--objects, people, colors, textures, lines, shapes . . .
- What is emphasized by the style of representation?
- Do the visual forms work together to express an emotion or idea?
- Is the artwork, as a work of art, the key focus rather than what it refers to?

Your interpretation in lens 1 should be solely supported by what is visually in the artwork. The visual qualities alone should be used to support your critical response and interpretation.

Lens 2: Socio-cultural Lens

Use the lens 2 to focus on the cultural stories in the artwork.

- Who or what is powerful in this image?
- What do you think the artist believes and supports?
- Who might the art be made for?
- Who would or would not like the art?
- What social relationships are conveyed?
- What story does the artist tell about culture?
- What are some historical and societal differences between when the work was created and now?

To support your interpretation of the social purpose of the work by the cultural stories it tells, you will need to research the maker's intent, the reception or socio-political use of the work over time, and by whom. In your research consider who has been and who currently experiences the work, and who funded the work? Consider how the work is perceived now by society-at-large compared to when it was first created. This lens
examines the artwork within historical, social, and cultural context between the time and place of maker and viewer's. This emphasis on time and place in lens 2 is different than time and place in lens 5.

**Lens 3: Reconstruction Anthropology Lens**

Lens 3 involves reconstructing the artmaking experience of the artist in some way so that the viewer has insights into the artist's process and thinking. Lens 3 asks that you DO an activity that is similar to the making or thinking process of the artist in creating a specific artwork. For example, with the Disney film, Beauty and the Beast, print and cut-out your favorite characters from the Web site (OR recreate what Belle and Beast look like based on their personalities described in the story). Then create and act-out a story with them by moving them on backgrounds you painted to give them different settings. After play-acting the story write it down.

- Read (and type in ANGEL’s message board "INTERPRETATION") your story to the class and discuss why you chose those features and how your characters and story varied from the Disney movie or artist's works.
- How might the story be different if you arrange the characters in other ways?

For Nam June Paik’s work, you might experiment with a digital video camcorder to recreate an impression or story of what you experienced in Paik's works. OR create an artwork by reassembling Paik's works from the Web site into a statement that expresses a theme in his artworks.

For Lee, Bul’s work, you might transform a favorite cartoon characters or person from popular culture related to S. F., future human, or cyborg's.
Lens 4: Feminist Lens

What is your personal experience related to this image?

- What are the gender messages?
- What does the subject matter mean to you?
- How does this image impact you?

To respond to these questions read about the life of the person who created the work and the gender expectations during his/her life.

Lens 5: Ecology Lens

What materials does the artist use to make the original image and which time or place does the artist refer?

- Where did the artist obtain the materials to make the art?
- Why does the artist use the materials? Any specific reason for that?
- Are the materials biodegradable?
- Were any species exploited in the material production or art process?
- Does the artist inform us about a specific time and place in the artwork? To when and where does it refer?
- What does this painting give to a specific place or time?
Appendix B

Informed Consent Form for Penn State Students
Title of Project: Web-enhanced art education for critical interpretation (IRB #16494)

Principal Investigator: Jihyun Sohn, Ph. D. candidate at Art Education Program (814) 466-7056; jxs931@psu.edu

120 Huntington Park Dr. #102 Boalsburg, PA. 16827

Advisor: Karen Keifer-Boyd (814) 863-7312; kk-b@psu.edu, 210 Arts Cottage,

University Park, PA.16802

1. Purpose of the Study: I am investigating the effectiveness of Web-enhanced art education for critical interpretation of visual culture in preservice art education. Your learning experiences in a Web-enhanced lessons and opinions about it will provide valuable insights into implementing web-enhanced art education.

2. Procedures to be followed: Participation in this research involves the analysis of your responses to assignments, which are part of regular course assignments. These include: a) email each other about themselves, b) three online threaded discussions about interpretation of visual culture, representation in popular culture, and on cultural difference, c) oral and written presentation about two artists' use of the Web in presenting his or her art, d) peer-critiques of their written papers on artists' use of the Web, e) students' anonymous critique of the Web-enhanced art education lesson on critical interpretation.

3. Benefits:
a. The benefits to participants include contributions to insights on learning experience of Web-enhanced art education.

b. The benefits to the field of art education include evaluation of the impact of Web-enhanced technologies used for cross-cultural interpretation of visual culture.

4. **Duration/Time:** Participation in regular course work for assignments will occur between Sept. 4 to Oct. 4.

5. **Statement of Confidentiality:** Only the investigator, Jihyun Sohn, will know your identity. If this research is published, there will not be any information that would identify you. The access to tapes of interviews will be limited to the investigator and the tapes will be destroyed one year after study. The audiotapes of presentations on 2 artists will be available to the investigators and instructor. The audiotapes of interviews and presentations will be stored in a locked cabinet at the investigator’s house. They will be destroyed one year after the study. The investigator will not have access to grading. Confidentiality will be maintained to the degree permitted by the technology used. Specifically, no guarantees can be made regarding the interception of data sent via the Internet by any third parties.

6. **Right to Ask Questions:** Participants have the right to ask questions and have those questions answered. If you have questions about research procedure, contact Jihyun Sohn at (814) 466-7056 or jxs931@psu.edu. If you have questions about your rights as a research participant, contact Penn State’s Office for Research Protections at (814) 865-1775.

7. **Voluntary Participation:** Participation is voluntary. Participants can withdraw from the study at any time by notifying the principal investigator. Participants can decline to answer specific questions or ask that specific responses for assignments not be included in the data collection and analysis.

8. **Discomforts/Risks:** There are no known risks to participating in this research project.

You must be 18 years of age or older to consent to participate in this research study. If you consent to participate in this research study and to the terms above, please sign your name and indicate the date below.

You will be given a copy of this consent form to keep for your records.

__________________________________  _____________________
Participant Signature     Date
I, the undersigned, verify that the above informed consent procedure has been followed.

<table>
<thead>
<tr>
<th>Investigator Signature</th>
<th>Date</th>
</tr>
</thead>
</table>
Appendix C

Informed Consent Form for Korean Participants
Informed Consent Form for Korean Students and teachers

The Pennsylvania State University

Title of Project: Web-enhanced art education for critical interpretation (IRB #16494)

Principal Investigator: Jihyun Sohn, Ph. D. candidate at Art Education Program (814) 466-7056; jxs931@psu.edu, jhpsu@hanmail.net address: 120 Huntington Park Dr. #102 Boalsburg, PA. 16827

Advisor: Karen Keifer-Boyd (814) 863-7312; kk-b@psu.edu, 210 Arts Cottage, University Park, PA.16802

1. Purpose of the Study: I am investigating the effectiveness of Web-enhanced art education for critical interpretation of visual culture in preservice art education. Your learning experiences in a Web-enhanced lessons and opinions about it will provide valuable insights into implementing web-enhanced art education.

2. Procedures to be followed: Participation in this research involves the analysis of your responses to assignments, which are part of AED 322 course assignments. These include: a) email each other about themselves, b) three online threaded discussions about interpretation of visual culture, representation in popular culture, and on cultural difference.

3. Benefits:
   a. The benefits to participants include contributions to insights on learning experience of Web-enhanced art education.
b. The benefits to the field of art education include evaluation of the impact of Web-enhanced technologies used for cross-cultural interpretation of visual culture.

4. Duration/Time: approximately 5 hours
5. Statement of Confidentiality: Only the investigator will know your identity. If this research is published, no information that would identify you will be written. Confidentiality will be maintained to the degree permitted by the technology used. Specifically, no guarantees can be made regarding the interception of data sent via the Internet by any third parties.
6. Right to Ask Questions: Participants have the right to ask questions and have those questions answered. If you have questions about research procedure, contact Jihyun Sohn at (814) 466-7056 or jxs931@psu.edu. If you have questions about your rights as a research participant, contact Penn State’s Office for Research Protections at (814) 865-1775.
7. Voluntary Participation: Participation is voluntary. Participants can withdraw from the study at any time by notifying the principal investigator. Participants can decline to answer specific questions or ask that specific responses for assignments not be included in the data collection and analysis.
8. Discomforts/Risks: There are no known risks to participating in this research project.

You must be 18 years of age or older to consent to participate in this research study. If you consent to participate in this research study and to the terms above, please type your name and indicate the date below.

Please print a copy of this consent form to keep for your records.

______________________________________  _____________________  
Participant Name                     Date

I, the undersigned, verify that the above informed consent procedure has been followed.

______________________________________  _____________________  
Investigator Signature     Date
Appendix D

Project Two: Multivocal Art Critique
Project Two: Multivocal Art Critique

Multivocal Art Critiques

Assignment 2: PART ONE (Research & Write Paper) & PART TWO (Presentation of Paper)
are due 9/15. PART THREE (online discussion about papers) is due 9/23.
Together they are 10% of the course grade.

Interpretations are arguments. Critics’ interpretive arguments entail premises which lead to conclusions based on reason and evidence. For their arguments, critics draw evidence from a variety of sources: what they see in the artwork, what they know about the artist’s life and work, and knowledge of the times in which artwork was made and might refer. The processes of interpretation can be both individual and communal. Through community and dialogue about meanings of artwork, we can share others’ insights into art and life. Multiple interpretations, that are even contradictory or compete from different perspectives, provide a deeper understanding of the communicative power of shared culture (Barrett, 1984, 1993).

PART ONE: Research and write about two Web artworks—due 9/15.

RESEARCH two Web artworks. You will be assigned to one of four groups. Each member in the group will be assigned one of the five lenses (or sets of questions) in the Multivocal Art Critiques Web, introduced in the Disney interpretation activity. Using the "tags" assigned to you critique the assigned artwork. In the critique consider questions 1-5 below in relationship to the assigned artwork within its website. For question #6 below, select another artwork to compare with the assigned artwork according to one of the 7 themes listed in question #6. One artwork is assigned click on group to find it, the second artist with your focus on one specific artwork is your choice.

1. Does the artist use the Web as the media of his or her art? Read the quote below and discuss the artist’s use of a Web site.

   Artists using contemporary technological means for their art practice can assume many stances in today’s climate. On the one hand, they can engage in a modernist art practice that assimilates technologically based work within the same conceptual framework as drawing, painting, and sculpture without using it as a means of cultural critique. It then becomes sublimated as a tool for art-making. On the other hand, they can fully engage electronic media in a practice which critically analyzes contemporary media-dominated culture and its contributions using the very tools which power it. Whether they choose technology either as a medium or as a tool for their work, contemporary artists have access to concepts, themes, and methodologies for creating art which reflectively examine the process of representation itself (Livesey, 1987, p. 241).
Appendix E

Questionnaire
Questionnaire

The purpose of this questionnaire is to understand your previous experience and attitudes toward visual culture. Check your answer or feel free to write your ideas. Please complete this questionnaire and return this. Thank you.

1. Your first name_________________ last name_______________________

2. Class: 1) Freshman 2) Sophomore 3) Junior 4) Senior

3. Have you ever taken similar courses?
   1) No 2) Visual culture related class 3) Interpretation class
   4) Media literacy or communication class 5) Use of capture technology class

4. Have you ever taken online classes?
   1) No 2) Yes

5. What do you expect to learn in this class?
6. Describe if you feel it is or is not important to understand and interpret art or visual culture and why.

7. Please list three favorite works of art or visual culture and describe why you like them.
8. Interpret Korean female artist Lee Bul’s work.

Title: Cyborg Red (1997) Medium: Silicone, paint pigment, steel

Size: 5.24 feet high x 3.28 feet diameter at base
Thank you for your time!
Appendix F

Interview Protocol
Interview Protocol

Project #1

- How do you define visual culture?
- What do you think about teaching visual culture?
- What do you learn in assignment #1?
- Did you feel interesting in assignment #1? Please explain.
- Did you dislike in assignment #1? Please explain.
- Did you feel difficult in assignment #1? Please explain.

Interpretation

- In the Multivocal Lens, which lens did you use interpreting Beauty and Beast?
- Why did you use ( ) lens for interpreting Beauty and Beast?
- What do you think after reading others’ opinions on the message board?
- What do you think about this “Interpretation” activity?

Representation

- What do you think about the articles by Tavin and Barrett? What did you learn from these two readings?
- Which points do you agree or disagree with Tavin and Barrett’s article?
• What do you think after reading others’ critiques on the message board about how cultures are represented in Disney movies?

• What do you think about this “Representation” activity?

Difference

• What do you think about Rudyard Kipling’s statement “Oh, East is East, and West is West, and never the twain shall meet?”

• What do you think after reading others’ views about cultural difference?

Project #2

• What did you learn in assignments 2?

• Did you feel interesting in assignment #2? Please explain.

• Did you dislike some aspects of assignment #2? Please explain.

• Did you find some parts difficult in assignment #2? Please explain.

Oral presentation

• What do you think about the group’s oral presentations?

• What did you learn in the peer critiques?

• Which part is difficult in group work?

• What would you suggest for the oral presentations?
Discussion response

- In the Multivocal Lens, which lens did you use for presentation?
- Which lens or combination of lenses in *Multivocal Art Criticism* Model provides more valuable interpretation?
- How would you define valuable interpretation?
Appendix G

Types of Preferred Lens(es) and Frequency
### Types of Preferred Lens(es) and Frequency (O / online discussion  ●/ class discussion)

<table>
<thead>
<tr>
<th>Name</th>
<th>Lens One</th>
<th>Lens Two</th>
<th>Lens Three</th>
<th>Lens Four</th>
<th>Lens Five</th>
</tr>
</thead>
<tbody>
<tr>
<td>Amy</td>
<td>Not participated</td>
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<tr>
<td>Nancy</td>
<td>O</td>
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<td>Caroline</td>
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<td>Jessica</td>
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<td>Julia</td>
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<tr>
<td>Olivia</td>
<td>O</td>
<td></td>
<td>●</td>
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<tr>
<td>Emma</td>
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<td>O</td>
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<td>Sydney</td>
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<td>Hannah</td>
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<td>Emily</td>
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<td>Jack</td>
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<tr>
<td>Jen</td>
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Appendix H

Types of Evaluation of *From Disney to Cyborgs in Cyberspace WebQuest*
Multiple Perspectives on Interpreting Visual Culture

In what ways does "From Disney to Cyborgs in Cyberspace" WebQuest facilitate multiple perspectives on interpreting visual culture? In what ways does it stifle multiple perspectives?

<table>
<thead>
<tr>
<th>POSITIVE</th>
<th>MIXED</th>
<th>NEGATIVE</th>
</tr>
</thead>
<tbody>
<tr>
<td>#3 The WebQuest allows for students to interact with students from around the world and learn about many different perspectives that people from different countries have.</td>
<td>#14 It teaches students about multiple perspectives and forces them to practice it in assignments which helps students which helps students learn it more. It may stifle multiple perspectives making students think these are the only perspectives.</td>
<td>#13 I think it may stifle perspectives of people who don’t often use technology. The idea of it may be scary. But I think it allows exploration (hands on). Interpreting visual culture is different for every one. Some may be extremely comfortable with computers while others avoid it. I think it promises multiple perspectives. But I don’t know if it actually facilitates multiple perspectives other than the use of different lens.</td>
</tr>
<tr>
<td>#7 It lets participants give their perspective which is usually very different than others. It uses something like Disney that everyone knows and grew up with.</td>
<td>#6 The WebQuest facilitates multiple perspectives by placing responses from all participants online for everyone to read. The assignments that require the use of the multivocal critiques also facilitate multiple perspectives, but also stifle them by limiting the scope of critiques to the issues addressed by the five lenses.</td>
<td></td>
</tr>
<tr>
<td>#8 You are able to see different perspectives from all different students ideas/opinions from their emails and comments that are posted on ANGEL. The Website shows all points of view from different students allowing them to learn about Disney’s role in society and the effect it has on our culture of evaluating visual culture on many levels, giving a much deeper understanding.</td>
<td>#12 It stimulates multiple perspectives by introducing the multivocal lenses, but stifles them by discussing specific Disney movies that not everyone has seen. Disney movies are very representative of American beliefs &amp; ideas.</td>
<td></td>
</tr>
<tr>
<td>#16 JiHyun’s WebQuest promotes the uses of multivocal lens to act as an aid while analyzing many perspectives when looking at, through and beyond visual culture. By using multiple perspectives students are able to learn more concepts and dissect visual culture.</td>
<td></td>
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Appendix I

*WebQuest* Rubric
You will be evaluated in the following parts of PROJECT #1 and PROJECT #2.

**CHECK POINT:**

<table>
<thead>
<tr>
<th>ACTIVITIES</th>
<th>C grade (7.5 points)</th>
<th>B grade (8.5 points)</th>
<th>A grade (10 points)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Adequate</td>
<td>Proficient</td>
<td>Excellent</td>
</tr>
<tr>
<td>1.5% Email</td>
<td>(1) Sent email to class members including professor and teaching assistant by the beginning of the class period on 9/9.</td>
<td>(1.25) Provided specifics in the email sent by 9/9 that provided an introduction concerning something about YOU and one of the other content options listed as #1-5.</td>
<td>(1.5) Contributed to creating an active online community by suggesting something in your email sent by 9/9 through ANGEL that provides an introduction concerning something about YOU and one of the other options in 1-5 and either asks the class for a response or responds to others’ emails, or offers your future assistance or wisdom in something that might arise in the 322 projects.</td>
</tr>
</tbody>
</table>

**EVALUATION CRITERIA for PROJECT #1: Part TWO**

<table>
<thead>
<tr>
<th>ACTIVITIES</th>
<th>(2.25) Made a judgment or pronouncement without supportive evidence.</th>
<th>(2.5) Made a connection in response to at least one multivocal lens with specific cultural references.</th>
<th>(3) Responded to all questions in one or more multivocal lens with a persuasive and coherent argument that is a strong claim supported by evidence with specific cultural references.</th>
</tr>
</thead>
<tbody>
<tr>
<td>3 % Online discussion about Interpretation</td>
<td>(2.25) Discussed how different races and gender are represented in visual culture without references to reading.</td>
<td>(2.5) Discussed how different races and gender are represented in visual culture and critiqued Tavin &amp; Anderson’s argument with some references to reading.</td>
<td>(3) Articulated how you learned meaning of symbols, signs, and various visual conventions to understand how different races and gender are represented in visual culture and critiqued Tavin &amp; Anderson’s argument with specific references to reading in a cross-cultural exchanges.</td>
</tr>
<tr>
<td>3% online discussion about Representation</td>
<td>(2.25) Discussed how different races and gender are represented in visual culture without references to reading.</td>
<td>(2.5) Discussed how different races and gender are represented in visual culture and critiqued Tavin &amp; Anderson’s argument with some references to reading.</td>
<td>(3) Articulated how you learned meaning of symbols, signs, and various visual conventions to understand how different races and gender are represented in visual culture and critiqued Tavin &amp; Anderson’s argument with specific references to reading in a cross-cultural exchanges.</td>
</tr>
<tr>
<td>2.5% Online discussion about Difference</td>
<td>(2) Posted cultural differences in visual culture that differs from your own cultural beliefs with minimal examples.</td>
<td>(2.25) Discussed cultural differences in visual culture that differs from your own cultural beliefs with some detailed examples.</td>
<td>(2.5) Contributed to exchanging different viewpoints of cross-cultural experiences by discussing cultural values, beliefs, and attitudes expressed in specific visual culture (i.e., in popular, everyday, pervasive, and/or society’s highly valued imagery) that is part of your life but that differ from your own cultural beliefs.</td>
</tr>
<tr>
<td>CHECK POINT: EVALUATION CRITERIA for PROJECT #2: Part ONE</td>
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<td>----------------------------------------------------------</td>
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<tr>
<td>grade_____</td>
<td>score_____</td>
<td><strong>ACTIVITIES</strong></td>
<td><strong>C grade (7.5 points)</strong></td>
</tr>
<tr>
<td>Adequate</td>
<td>Proficient</td>
<td>Excellent</td>
<td></td>
</tr>
</tbody>
</table>

### 4% Research & write paper

- **3%** Presented the two artworks on the Web and your response to some of the 6 questions and the assigned lens.
- **2.5%** Presented the two artworks on the Web and your responses to the 6 questions and the assigned lens.
- **3%** Read your groups’ papers and responded by 9/23 to the 2 questions with specific references to your groups’ papers and the lenses.

#### Grade C:
- (3) Wrote about the two artworks but missed one or more of the 6 questions; or described with minimal references to the questions or the assigned lens. Did not adhere to writing guidelines.

#### Grade B:
- (3.5) Researched art and artists and followed the writing guidelines in a written response to the 6 questions and the assigned lens.

#### Grade A:
- (4) Researched art and artists and followed the writing guidelines in a written response to the 6 questions and the assigned lens. Paper includes screen shots and images of the artworks discussed with figure captions and references in APA style. The interpretative arguments in your paper entail premises, which lead to conclusions based on reason and evidence. Evidence is drawn from a variety sources depending on the lens assigned.

### EVALUATION CRITERIA for PROJECT #2: Part TWO

#### 3% Presentation

- **2.25%** Presented the two artworks on the Web and your response to some of the 6 questions and the assigned lens.
- **2.5%** Presented the two artworks on the Web and your responses to the 6 questions and the assigned lens.
- **3%** Presented the two artworks on the Web and your responses to the 6 questions and the assigned lens.

#### Grade C:
- (2.25) Presented the two artworks but missed one or more of the 6 questions; or described with minimal references to the questions or the assigned lens.
- (2.5) Presented the two artworks on the Web and your responses to the 6 questions and the assigned lens.
- (3) Read your groups’ papers and responded by 9/23 to the 2 questions with limited details or references to your groups’ papers and the lenses.

#### Grade B:
- (2.5) Presented the two artworks on the Web and your responses to the 6 questions and the assigned lens.
- (3) Read your groups’ papers and responded by 9/23 to the 2 questions with limited details or references to your groups’ papers and the lenses.

#### Grade A:
- (3) On 9/18, you were ready to present the two artworks on the Web and your responses to the 6 questions and the assigned lens in a professional and engaging way with preparation to be succinct and clear in arguments supported by evidence in your presentation.

### EVALUATION CRITERIA for PROJECT #2: Part THREE

#### 3% online discussion about Representation

- **2.25%** Answered the 2 questions by 9/23 with limited details or references to your groups’ papers and the lenses.
- **2.5%** Read your groups’ papers and responded by 9/23 to the 2 questions with an understanding of what the lenses revealed and hid by the questions posed.
- **3%** Read your groups’ papers and responded in a reflective manner by 9/23 to the 2 questions with specific references to your groups’ papers and with thoughtful investigation into the differences in the approaches of each lens in the multivocal model.
VITA

Jihyun Sohn

Education

Ph. D. in Art Education, the Pennsylvania State University, University Park, 2004.

M. S. in Art Education, Hong-Ik University, Seoul, Korea, 1999.


Professional Experience

Graduate Assistant, Art Education, the Pennsylvania State University, University Park, 2001-2004.


Publications

